CHAPTER XXIV

TO TEACHERS

The author has been led, through the wish expressed by many students and teachers for a text-book embodying an exposition of technical problems, to place greater emphasis upon the explanation of constructive processes in pattern-making, clothing design, and garment construction, than upon a discussion of the selection of garments and materials, since these latter have been so fully treated in other texts. The subject has not, however, been omitted in this book. Because of the diversity of subjects and time allotment in school curricula, no definite plan of lessons has been suggested in the text. The effort has been made to present fundamental principles through which a variety of problems find explanation. For class-room use, the teacher must make a selection of problems that will best fit into the scheme of her course, and the time allotted to the subject.

Both the economic aim, in teaching textiles and clothing, to train our girls to become more intelligent consumers, and the artistic aim, to train them to appreciate and express that which is beautiful in clothing, should be constantly borne in mind by the teacher.

Textile study affords abundant opportunity to inculcate principles which will tend toward wiser expenditure of incomes, while in the appeal to artistic sense and feeling, lies the teacher’s strongest asset in bringing her pupils to conform to rational modes of clothing their bodies. By well-directed study of color, line form and texture, she may lead them to avoid some of the evils of the modes of her day, whether it be lack of simplicity in the decoration of under or outer-garments, extremes in width or length of skirts, sheerness of attire, pinched in waists, high-heeled shoes, or what not.

Girls should first of all be led to appreciate the need for planning how the money earned for their support shall be spent. They should learn to know the necessary articles of clothing suitable for their individual wardrobes. Girls should be encouraged to make out clothing budgets, not only for themselves but for the other members of their families. Each teacher should adjust her teaching to meet the income situation of her class. Two-thirds of American families live on less than $750 a year, probably, and nine-tenths on less than
$1200 a year—as the income of the main wage earner. High school teaching should be rational from the point of view suggested by these facts; college classes, classes for business women, etc., require different emphasis as to costs—the clothing budget is typical for these groups.

The making of a clothing budget leads to the study of textiles, through which an interest in the industries that pertain to the manufacture of women's clothing may be established. The teacher must make careful selection of the subject matter for presentation, that no vital point be omitted in instruction.

The study of the selection of garments, ready-to-wear or materials to-be-made, leads at once to the study of design. The teacher should encourage all art tendencies and create an interest in constructive clothing design. Students should be encouraged in the free use of inexpensive materials as mediums for design. They should be allowed plenty of experimentation with dress-form and tissue paper at first, to give expression to such feeling for line and form as they may have; they should also be encouraged to visit art museums, if available, and to study prints and fashion plates, then criticize and reproduce in draping what is pleasing to their sense of harmony of line. For training in the use of color, and texture, fabrics should be put into their hands for experimentation.

Pattern-making and the use of both drafted and commercial patterns may be taught, the number of exercises being left to the judgment of the teacher. It is highly important that pattern making be approached and demonstrated in such way that pupils will soon learn to enjoy this form of constructive work. To teach it anatomically rather than mathematically, is to lay a good foundation for an appreciation of line and form. The constructive processes involved in garment making tend to increase the skill and speed of the worker, toward which both teacher and pupil must strive.

Use of Illustrative Material.—The teacher of textiles and clothing usually finds herself in a position in which she must practise the strictest economy of time in her class-room procedure. The lessons must be presented in the clearest possible manner; no time must be wasted in her demonstrations; whether her class be small or large, she must strive to reach each pupil by her demonstration, and withhold sustain the interest of the group; the lessons must have injected into them some element vitally related to other interests
and experiences of her pupils. Whether the subject is being presented to children, adults, prospective teachers or home-makers, there is abundant opportunity to use illustrative material as a means of simplifying instruction and saving time. The effectiveness of its use will depend wholly upon the sound judgment, resourcefulness, originality and ingenuity of the teacher. In the writer's experience, the abundant use of illustrative material has not only been found a time-saver, in that it quickened the students' perception of the constructive principles being taught, but most important of all, careful preparation of the material has clarified her own presentation of the lessons.

Illustrative material should be used in a large, non-stereotyped fashion, with frequent changes in type, adapting it to the principles to be taught. It can safely be placed in the hands of pupils themselves, either to review, letting several pupils work under class criticism, or to develop a new from an old problem, in application of familiar principles. Put into the hands of an entire class to follow a demonstration that is being given with the use of similar material in the teacher's hands, it is an excellent test of observation and attention to directions. For example—have class make different types of cuffs and collar bands in paper, illustrating interlinings, stitchings, etc., as the demonstration is given step by step; or, make a basted cambric model of a shirt-sleeve placket facing following the demonstration.

The materials need not necessarily entail a great deal of expense to the teacher. Much of what she will use may be supplied by the school, but for many problems, that which is her own, and which she can manipulate as she chooses, will prove most effective in its use. While the materials may oftentimes be of the crudest, and least expensive kind, in choosing them the artistic element should have consideration. The effect of color and texture, even in coarse wrapping or drawing papers, must not be underestimated, while the teacher may be primarily seeking to explain purely technical processes.

Suitable Equipment and Teaching Material.—The installed equipment of the class-room may be used for whatsoever illustrative principles or purposes the teacher may find it suitable. The blackboard may be used for rapid, crude illustrations, or more carefully prepared drawings, and for demonstrations of drafting. The
demonstration frame serves its purpose in showing the method of
making stitches, but of far more value the writer holds the various
types of canvas, and half or unbleached muslins, which may be used
for demonstration cloths. These can be hung from the blackboard
frame, using push-pins, or from a strip of cork board or cork
linoleum, which has been fitted to the top of the blackboard. The
advantage of these demonstration cloths is their flexibility, varying
texture and color, which lend themselves to different modes of treat-
ment, whereas the ordinary demonstration frame is an unsteady
piece of furniture. A ten-cent child’s hoop, covered with soft,
course, creamy-white canvas, set into an embroidery frame holder
and fastened to some stationary piece of equipment (the open
drawer of a cabinet or back of a chair) makes an excellent frame
upon which to illustrate embroidery or simple stitches. Coarse
wools threaded in long coarse darning needles, of which a generous
supply previously threaded should always be at hand, may be used
in illustrating stitches. Choice of color in wools is somewhat limited.
Reds, brilliant blues and deep orange show up better to those in
the rear of the room. Where illustrations of seams are being made,
the cloth should be of double thickness to preserve a uniformity of
process that may not confuse the beginner who may come forward
to examine the work of the teacher more closely. This is necessary,
too, in illustrating basting and tailor tacking. It is advisable in
the buttonhole lessons and is not more difficult to handle if prepared
before the lesson, by basting each side of the line for the buttonhole
before cutting (use cotton of the color of the canvas so it will not
show).

To adopt simple appliances, available tools, and homely stuffs
to be had oftentimes merely for the asking, serves equally, purposes
of explanation and of economy. Wrapping paper, for instance, has
proven a valuable aid in teaching. Heavy manila paper makes
durable strips upon which to prepare illustrations of the method of
making stitches. Colored crayon drawing done in a large way is
most helpful. Each strip of the paper should contain but one illus-
tration, and be so hung as to show the correct holding of the cloth.
The name of the stitch may be omitted from the drawing until
review, when both name and method of making should be supplied
by pupils. Heavy, striped wrapping paper is equally serviceable
in teaching bias cutting, and the joining of bias strips; also in
laying tucks and box plaits in shirtwaists, the making of placket facings in sleeves, and in making cuffs and collars. A coarse, brown wrapping paper serves well in demonstrating the adaptation of patterns. Cut in half-size models and placed on a sheet of cream-white or ecru-cambric, it conveys to the pupil in the rear of the class-room the point of demonstration, as clearly as to the one immediately in front of the teacher. Plaid tissue paper may be used to illustrate methods of patching garments, the worn spot indicated by colored crayola, or a spot burned away; to illustrate soiled spots, ink or oil may be poured upon it. This paper emphasizes the necessity for matching stripes and figures. It also answers well in the development of the model of a straight-plaited skirt in dressmaking classes. Cross-section paper for the pupils' use saves time in drafting lessons. It admits of a rapid sketch being made during the demonstration which, with its logical sequence of letters, serves good purpose in the later work. Heavy manila paper or cambric also makes substantial sheets upon which to work out the complete draft in two-colored crayola, to distinguish construction lines from the draft itself. These practical helps may be hung about the room while the pupils are drafting. A pattern in sheer material, organdie, lawn or crinoline, placed over the heavily-drawn construction lines of a draft, helps to show the relation of the construction lines to the completed pattern, while the dress-form, with lines drawn upon it to show the points for measures, is an invaluable help in showing the relation between the form and the drafted pattern.

Cardboard serves a number of purposes. Narrow strips may be cut and used to illustrate the method of marking hems and tucks. In teaching the sewing of buttons, a large disc of cream-white, ecru, or yellow cardboard with either two or four holes in the center, may be used to represent the button, which should be placed on a gray, dark blue or black cambric background. Red wool may be used for thread and a long thin nail for the pin to be slipped under the thread in forming the neck when sewing the "button" on. If the problem to be taught should be sewing on hooks and eyes, both the "hump" and the "swan bill" hook and eye can be made of quarter-inch Venetian iron or a heavy wire, or of white or black cardboard and these sewed upon heavy unbleached muslin when demonstrating the process. They may also be cut from white card-
board and used on a gray background. The similarity of the iron to the real material suggests its value. Cardboard serves other purposes. One-half-size patterns, called block patterns, of both skirts and waists, may be drafted and cut from cardboard and used in blackboard work to illustrate the development of various types of skirts from circular and gored models; also methods of changing patterns for various types of figures.

For all types of mounting charts, gray or gray-brown board is excellent. Textile studies may be made most interesting in this way, because the pupils engage in making the charts themselves. Right here is found splendid opportunity for correlation with other subjects of study, geography, history and arithmetic, while the textile and clothing side need in no wise suffer neglect. Cotton, silk, wool and linen industries may be thus intelligently studied, and spinning and weaving as well. Straw making and sewing and all felting processes may thus be illustrated, together with artificial flower making. Problems in planning wardrobes, introducing the consideration of income and expenditure, together with a comparative study of textiles can be made of vital interest. Exhibits of the necessary materials and tools employed in the construction of garments can be mounted in some such convenient way for class study. Cardboard mounts, in large and small size, of drafts, materials, findings, steps in constructive processes, etc., fill an important place in a teacher’s equipment of devices. Some schools have found useful, a systematic collection of fabric samples, mounted on uniform cards, four by five inches or eight by ten inches in size with a blank form printed on the card in which is filled in a full description of the mounted sample, its trade name, fiber of which it is made, width, chief uses in clothing, substitute fabrics, etc. In mounting samples on cards, one edge can be glued to the card and the rest left free. All the principal fabrics listed in Chapter II might thus be secured for a school collection. Some teachers use sets of uniform samples of standard fabrics for identification.

Black blotters, with drawings in red and white chalk, make clear illustrations. Weaving lessons are simplified by the use of model looms made, some from cardboard, others from boxes or wood, from all of which the pupils may copy or originate. From a simply constructed loom made of a pasteboard box, the principles of weaving on the larger loom can be carried out, and the meaning of warp
and woof, warp beam, cloth beam, heddle, shuttle and batten may easily be taught.

Large needles should be used in teaching very heavy work, knitting or crocheting. A large piece of knitted material made of heavy wools, torn away roughly in the center, is an excellent model for teaching stocking darning; and with this may be used drawings to illustrate certain details such as the shape of the darn and the loops on the worn frayed edges to be cared for. Garments or pieces of materials should be at hand to illustrate the difference between woven and knitted materials. For instruction in dress darning, beside drawings and models of completed darns, a simple illustration may be made of heavy wools in two colors, on very coarse basket canvas, which, aside from the lack of a twilled surface, serves its purpose well.

Crinoline may be used as a model for the patching lesson. It creases easily, is coarse, admits of wool sewing, but does not give the problem of matching patterns in stripes or figures. Its best use in demonstration is for pattern draping as a preliminary step to a drafting lesson. For this purpose half-bleached or unbleached muslin or lawn may be used as well. To drape either skirt or waist in cambric, muslin or crinoline on dress form, and while doing so, to trace the development of pattern making from the draped to the drafted type, meantime drawing from the class the differences between the two methods of procedure, together with the relative advantages and disadvantages of the two types of pattern and the steps leading to the draft itself, makes drafting cease to be a "dry as dust" affair, because the student becomes a partner in the reasoning process.

Cambric or sateen, in cream-white or gray, makes a good background for demonstrating methods of placing patterns on materials, altering and adapting patterns, and placing seams of skirts and waists together for basting, because letters in black or white and patterns in contrasting colors, show more clearly to pupils in the rear of the room. Cambric and unbleached muslin are good mediums for trial patterns, for demonstrating, fitting and making alterations. The noiseless quality of cambric recommends it as a drafting surface; it is more durable than paper for the demonstration charts. Circular foundation skirts may be drafted directly upon it, and the
gores indicated as on paper, the pattern being used directly for fitting.

Students will advance rapidly if encouraged to demonstrate problems, subject to class criticism. It helps to sustain interest, promotes more careful observation and places some individual responsibility. We are surprised at the results obtained sometimes when a pupil draws in outline, upon the board, or cuts from paper, the model of a garment about to be made a class problem. A simple demonstration frame, an old picture frame covered with green baize, upon which an entire class is free to experiment at times, has given remarkable results through class criticism of the "stitch" formation, as demonstrated by its individual members.

Textile study calls for the use of a great deal of illustrative material in order to make it of vital interest to the pupil. Pictures, charts, educational exhibits furnished by textile manufacturers, samples of raw fiber, fabrics, a spinning wheel, hand-loom, lantern slides (if the school has a stereopticon), or a reflectoscope for reproducing on the screen illustrations from postcards and books, all have their value as means of illustration. Much of this equipment should be furnished by the school.

As illustrative equipment for teaching clothing design the teacher should have collections of prints and postcards, illustrating historic costume, books of illustrations as examples of color schemes, fashion plates, bits of fabrics, laces and ornaments and a variety of fabrics in long lengths to illustrate problems in drapery, with various mediums. The teacher on a moderate salary will of necessity have to make her collection gradually, but unless well-equipped with this material to create in her pupils a feeling for the beautiful in color and texture, she will find herself handicapped in her work. For problems in garment construction, the teacher should have a plentiful supply of models showing various seam finishes, methods of applying trimmings, etc.; these should show the various steps of procedure in each problem.

**Instruction.**—The teacher's instruction involves usually, a review of the lesson of the previous day, and a demonstration of the new problem for the day, this to be followed by a period of active work on the part of the pupils, during which the teacher is free to supervise the work as it progresses, giving individual help or criticism as it is needed. The demonstration period is not only intended
to show the proper method of carrying out the problem by constructive process, but in discussion, to emphasize such points as the use of the garments under consideration, materials suitable for their construction, their relative values and costs, designs for the garments suitable to the wearer, and adaptable to the material and such other points as the teacher may find need emphasis in her particular field.

Good class-room management necessitates the saving of time and confusion at all points of the procedure. In large, crowded classes, it is sometimes wise, to so arrange the problems so that they overlap, in order to have one-half of a large class at work on final finishings, while the other half may be using the tables for drafting, designing or cutting garments. Fitting periods can also be so carried on by the careful planning ahead of the day's work, that only two, four or six pupils will be at work in the fitting room at one time. Where dressmaking courses are very full, students may be permitted to work in teams of two upon one garment, one being head-worker, the other assistant on one problem, this order being reversed on the second. Whenever possible students of dressmaking should have opportunity provided for actual shop experience, for a longer or shorter time.

Note Books.—Students should keep note books in which directions and points taken down during demonstrations are entered. Students should be encouraged to use drawings and enter diagrams in their notes, carefully made and properly lettered and dimensioned. The outline form of taking notes should be encouraged. Large margins should be left for side-headings. Loose-leaf note books are desirable. In the note book may be mounted illustrations, and clippings. Teachers should check up students' written work.

Excursions should be organized to stores, to shops and to museums and art galleries, if they are available. Excursions, to secure good results require preparation in advance, proper direction in the field, and adequate review after the excursion is completed, by means of written accounts or discussions.

Exhibits have been used in sewing instruction to good advantage, in that they offer a special motive in work; they are especially helpful when parents can be brought to attend the exhibits, as it will give a real connection between school and home. Loan exhibits of dresses and dress accessories may sometimes be secured from large stores; the school should itself develop a teaching collection of exhibit
material, and teachers have sometimes organized an exchange of laces, fabrics and costume prints for teaching purposes.

Reference Library.—The teacher should herself have a professional library of one or more books, treating respectively of textiles, of fabrics, of the design and construction of clothing, and of the history of costume, the economic and social aspects of clothing, etc. She should encourage her school to develop a reference library for students' use. Other volumes in the series of which this book is one, will be found useful. Books can usually be secured from publishers on examination and this will help in judgment. Individual students besides owning the text-book, should be encouraged to secure additional material; in several States, the State College of Agriculture prints one or more bulletins on dress for free circulation and the office of Home Economics of the U. S. Department of Agriculture will shortly publish bulletins on textiles; in some cases students can develop their own permanent collection of fabric samples.

Score Cards.—Some teachers are finding score cards a useful method in instruction. A score card is a schedule listing the different aspects of some object or situation, with proportionate numbers assigned to each item on the list on a scale of 100, each item being given a larger or smaller number in accordance with its relative importance. The score card is then used in judging different examples of the particular object; each object in being scored is examined in regard to the characteristics listed and for each characteristic is given a more or less perfect score, according to its perfection in that particular regard; the total score is the sum of the scores for the various characteristics. The following are among score cards which have been suggested for judging clothing:

\textit{Sewing, Patching, Darning}\(^1\)

<table>
<thead>
<tr>
<th></th>
<th>Possible score</th>
<th>Points deficient</th>
<th>Actual score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suitability of the article to the purpose</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beauty and quality of the design</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony of color and materials</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symmetry and accuracy in cutting</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perfection of stitches</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neatness of finish</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
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\(^1\)Missouri State Board of Agriculture Bulletin XI, No. 11, p. 21. For other suggestions, see U. S. Dept. of Agriculture, Office of Experiment Stations Bulletin 255.
### Fancy Work, Embroidery

<table>
<thead>
<tr>
<th></th>
<th>Possible score</th>
<th>Points deficient</th>
<th>Actual score</th>
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</thead>
<tbody>
<tr>
<td>Perfection of stitches</td>
<td>20</td>
<td></td>
<td></td>
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<tr>
<td>Neatness of finish</td>
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<tr>
<td>Suitability of article to purpose</td>
<td>20</td>
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<td>Beauty and quality of design</td>
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<td>Harmony of color and materials</td>
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<td><strong>Total</strong></td>
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1 Missouri State Board of Agriculture Bulletin XI, No. 11, p. 21. For other suggestions, see U. S. Dept. of Agriculture, Office of Experiment Stations Bulletin 255.

Such score cards may be used in the teacher's criticism of student work; or in a competition of student work in an exhibit; they have been found useful in class-room discussions as outlining the complete standard by which work is to be judged. Score cards such as those above might well be carried out in more detail, by listing subordinate points under each heading and dividing the total credits for each main heading among its subordinate points.

**Tests.**—An occasional impromptu test is not amiss, in clothing courses. A plan often tried with success has been the exchange and rating of completed garments (undergarments, middy blouses or shirtwaists) by members of the class. The garments were passed in to the teacher and put away for several lessons; they were then passed back to the class, care having been taken to cover the name label to avoid a sense of personal feeling, and so to arrange the distribution, that no pupil examined her own work. Criticisms were written on the work, pinned to the garments and these in turn given back to the teacher for examination.

A simple problem in the form of dictation, tests the ability of the pupils to follow given directions. It is also a good plan to have a class follow a simple new demonstration, working along with the teacher, as a means of testing ability to follow spoken direction.

Reports of observation trips, written and read to the class, are good tests of the ability to see and recall that which will help in the class-room problems. Simple new problems involving the application of familiar principles should occasionally be given classes to be worked out without the aid of the teacher; for instance,—if the principle of designing plaited skirts from gored patterns has been
taught, the class test might be to design a tucked or plaited waist from a plain shirtwaist pattern, applying the principles already carried out in the first problem.

Reviews.—A brief daily review of the lesson of the day before should be given, at least enough to fasten the chief principles taught and prepare the way for new work. A written description of the method of making a garment, together with an itemized list of materials, quantities and cost, may be handed in with each completed garment. Reviews conducted by members of a class, subject to the criticism of the remainder, are stimulating. A combination review and test may be given, by having pupils write a series of questions, such as a teacher might prepare for an examination on a completed problem.

Examinations.—Either written, oral or practical tests may be given at stated times throughout a course of instruction, or at the close of the term. The type of examination should vary to meet the need of the class. Each teacher must determine at which time the proverbial written test will bring the most to the group; when an oral test will bring to the attention of an entire class, through the recitation of an individual, the most important points brought out previously in demonstration and class-room practice; or when a practical test will best give evidence of the individual pupil's ability to put into practice, certain principles previously taught.

TO THE HOME WOMAN AND DRESSMAKER

The woman who maintains her home, does all or part of her family sewing, with or without the aid of a seamstress, should find much of interest to herself in her work, within this book. If her problem be concerned with the saving of income, useful helps are to be found in Chapter I, Income Spending; also in Chapter II, Facts for Consumers, which treats of the fabrics of which women's clothing is made. In Chapter III, Clothing Design, are presented some fundamental principles to guide in planning the garments to be made. Chapter IV states some theory about color and suggests exercises intended to advance one in the intelligent use of color. Chapter VIII shows methods of designing clothing by the use of flat patterns, or by draping directly on the form. Chapter IX treats of the purchase and use of the commercial pattern, which for
many, seems the necessary key to the situation. Chapters X and XI tell of the necessary tools and equipment for a sewing outfit, and how to make the fundamental stitches used in garment construction. In Chapters XII to XXI are to be found directions for making various under- and outer-garments, while Chapters XXII and XXIII treat of methods of decoration.

The home woman, should provide herself a place in which the sewing may be shut out from her view and thought, when engaged in other work, or recreation. This may be accomplished in one of several ways:

**A Sewing Room.**—Where most or all of the sewing is done within the home, a room, be it ever so small (if well lighted, and with chance for good ventilation), in which the cutting, basting, stitching and pressing may be done, the work dropped when necessary and the door closed upon the seeming disorder will prove not only a great saver of time, but strength and energy as well. A room with a north light is good because the light is steady and easy to the eye. We all love sunshine, however, and should take it into all the work we can, so much is to be said in favor of the sunny window. Where there is abundance of sunshine, it is well to have the window shade in two parts, so as to draw it from the bottom where it is desirable to have all light from above. A good artificial light should also be provided for use on short winter days. If a sewing room is not a possibility, then devise some means of putting the work out of sight when laid aside for other duties or leisure time. It may be an entire chiffonier or a corner of one's bed-room cupboard may serve the purpose.

As much sewing equipment for the room may be selected from that listed on p. 136 as the individual woman can afford to install. A few of the most necessary pieces of equipment are here noted.

**Cutting Table.**—This should be high enough to stand before and cut out without "breaking one's back," should be built to suit the individual height. It can be either a heavy table such as is used for laundry purposes, or simply a loose top and trestle built by the carpenter who does the odds and ends of work for the home. It should have a smoothly planed, but unvarnished surface, so that tracing may be done at will, without fear of marring it.

**Cupboard.**—A good sized cupboard with built-in shelves and drawers for supplies, materials and work, and space to hang un-
finished garments, is the best arrangement one can have, but should this be lacking, an inexpensive chiffonier may take the place of the drawers, while a shelf fastened to the wall, and beneath which, protected by an attractive curtain, the unfinished garments may be hung, will make a good substitute for the cupboard. Dress covers of cambric or percale, or large squares of cheesecloth, should be used to cover the garments to protect them from dust. Where space is limited, the cutting table may have drawers built under it, set far enough under not to interfere with the movement of the feet and knees when working.

Patterns not in constant use, should be kept in drawers or boxes, neatly folded, with the name on the outside. Those in frequent use can be clipped or pinned to a tape which has been fastened to the wall for this purpose.

Dress Form.—This is indispensable when dressmaking is to be done. It is not necessary to buy expensive forms if one is careful to select a form having a small neck, and well-shaped through the bust, waist, and hips. Adjustable forms are to be had which can be changed for individual members of a family; or tight-fitted linings may be prepared for each one for whom dresses are to be made and separate waist forms padded to fit the linings, and stored until such time as they are needed, when they may be used alternatively upon the one standard; or if one cares to make a greater outlay, a pneumatic form, which can be adjusted to fit any lining, may be used.

Sewing Machine.—Buy the best machine the purse will permit and give it the best care, then it will repay what you have spent upon it.

Pressing Boards.—It is important to have several boards if considerable sewing is done. There should be a skirt board, a sleeve board, a seam board, and also a heavy tailor pressing board, and cushion if one is doing cloth work. A good supply of pressing cloths should also be at hand with pan for water.

Where the sewing room is remote from the kitchen, a small gas or oil stove may be used to heat the irons or boil water for steaming velvet. Electric irons are desirable, if electricity is used in the house.

All tools should be kept in orderly fashion where they may be easily found when needed. All irons, shears, pin-cushions or papers
of needles should be kept where they will not be exposed to damp air, else they will rust.

One good fashion book at least should be subscribed for or if one lives near a newsdealer, a choice of magazines might be made each month which would give one perhaps just the suggestion needed for some particular garment to be made.

If the home woman add to her equipment, orderliness of procedure, whether it be the handling of equipment, tools or materials, fearlessness in experimentation, and the studious use of all the sources of inspiration to be found in art-galleries, museums stores, books and prints, she should meet with a measure of success in proportion to the effort set forth.

REFERENCES

Address List for Equipment and Supplies for Instruction in Household Arts. Bulletin No. 20, New York, Teachers College, Columbia University. 10 cents.
Journal of Home Economics, Station N., Baltimore Monthly. $2.00 a year.