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PLANNING ONE'S CLOTHES

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PLANNING ONE'S CLOTHES

By BLANCHE E. HYDE

What's "sauce for the goose is not always sauce for the gander," hence garments which suit one person perfectly may often fail in many details to suit another person.

There are many things to be considered in the planning of one's wardrobe. Some people call it the "making of a clothing budget." Others call it just "buying clothes."

The term "budgeting" in its most common use has to do with the division of one's income into necessary expenditures; but when one has no definite income, or when one's income or allowance is dependent on the weather, as in farm conditions, budgeting with dollars and cents is not a very satisfactory matter. Indeed it is often a case of considering necessities only.

It is always an excellent plan to think over one's clothing at the beginning of each season, and see first what garments need to be cleaned and packed away until another season, then the condition of left-over garments which might with repairs or remodeling be utilized for the season. After this is done, consider carefully what other garments are absolutely necessary for the season's wear—in short the smallest number of garments with which one can "get by." "Getting by" is not to be recommended in most things but when it comes to clothing it is often an excellent plan.

After the necessary garments have been planned for, if one has the wherewithal it is an easy matter to list and purchase the other things which make for comfort and convenience in clothes, for it means comfort and convenience many times over if, when clothing needs sudden repairs, there are garments all ready to be substituted.

In short, we might conjugate our clothing needs something like this, "We have, we must have, we would like to have," and then make our clothing budget along these lines.

In planning our clothing, on the "must-haves" and "would-like-to-haves," money is with most of us the all-important consideration, therefore it behooves us to obtain the best values for our money and select materials and styles wisely.

SUITABLE CLOTHING

Our key note in all expenditures for clothing should be the selection of **suitable** clothing. Suitable clothes are clothes that are becoming from a standpoint of color, line, material and gen-

eral style, which harmonize with the character of the occasions on which they are worn and also with the surroundings. Suitable clothing is moreover clothing which meets the condition of our pocketbook and our general station in life.

BECOMING CLOTHES

Becoming is the intangible, hard-to-define word by which we are apt to classify our clothing as: "This dress is becoming to me," "This dress is very unbecoming."

A becoming dress brings out the best points in one's face and figure, that is, the color and cut or style are suited to the wearer.

Between becoming clothes and suitable clothes there is then a slight difference. Becomingness does not necessarily include suitability, but suitability does include becomingness, therefore let us keep **suitability** uppermost in our minds in planning and selecting our clothing.

COLOR IN CLOTHING

Color is the most important consideration in our clothing. It is the first impression of us that other people receive, therefore we cannot be too careful in its selection. People are generally far more concerned with the becomingness of a color to themselves than with its suitability to the surroundings in which it will be worn.

There are many books giving all kinds of rules as to the types of dress and colors to be worn by women and girls who are tall and thin or short and fat; colors to be worn by girls with light hair and blue eyes, and by girls with dark hair and dark eyes. Definite rules are laid down as to colors to be worn by people with olive complexions while those with clear skins must wear something entirely different. If we were to read all the rules and suggestions laid down, let alone giving each point due consideration when choosing a gown, there would be little time left to make or wear the gown. Many of these rules too depend upon a somewhat technical knowledge of color and many of them have to do with colors which are not in vogue continuously. The featur-ing of certain colors for popular use during a season affects Extension work very greatly for merchants in small towns as a rule generally confine their stock to goods for which there will be considerable demand. If a season's colors are new and differ greatly from the colors to which one is accustomed, it is sometimes difficult to find a rule to apply to the use of such colors.

Then too, color is influenced very greatly by many things, and all too frequently if one follows some time-honored rule the

result is a complete failure. A safe rule for each person to follow is to experiment with colors until one is reasonably sure that the color chosen can be made satisfactory.

The simplest colors are red, blue and yellow. When red and blue are combined, purple is the result. When red and yellow are combined we have orange. Blue and yellow give us green.

The exact color of the results may vary considerably according to whether or not equal amounts of the combining colors are used.

These resulting colors may be still further combined so there is practically no end to the colors obtainable.

Colors which cannot be used clear can often be used successfully if they are grayed slightly. This graying of a color has the effect of softening it.

Colors have a language of their own. Some colors say "service." Others say "sports," "play," "out-of-doors." Others say "lights," "music," "flowers." The darker colors, or colors which do not soil easily, have come to be associated with service or work. Such colors indicate that they will stand hard usage.

Pale shades like the delicate pinks and blues speak usage which will not cause them to soil quickly, unless of a washable material which is guaranteed fast in color. The more vivid and brilliant colors are suited to sports wear as when worn out-of-doors, the intensity of the color is modified by the large spaces. Colors which are very brilliant and intense are sometimes said to be loud. Some colors seem heavy and others light. Dark blues and browns seem heavy while tans and some shades of grey seem light in weight.

Again, certain colors seem hot and others cold. These are noticeably the colors which are very brilliant, especially the colors containing red and yellow.

Color in clothing is a different matter from color in wall-paper or color applied to any flat surface. The same color used on different pieces of cloth may differ greatly. This may be due to the **fiber** of which the yarn is made, to the character of the **yarn**, to the **weave**, to the **finish** or to a combination of these. These differences are taken up in detail in the bulletin on "Cloth and Its Uses."

Fiber.—The principal way in which a fiber may affect color is in its luster, which produces brilliancy of color. The cotton fiber is a flat ribbon-like structure with occasional twists. These twists break the reflection of light, hence cotton materials, un-

less mercerized, have little luster. The mercerizing process removes the twist and a greater reflection of light results. See page 20, bulletin "Cloth and Its Uses."

The surface of the wool fiber is covered with tiny scales which overlap each other and which in spinning become interlocked. This roughness breaks the reflection of light. In certain grades of wool these scales adhere to the surface so closely that the fiber is quite lustrous, and this quality is further brought out in the preparation of the yarn.

Silk, being long and smooth, is the most lustrous of all the fibers and flax next. The flax fiber is comparatively smooth except for the occasional bamboo-like joints.

Yarn.—In the preparation of the yarn the fibers may be straightened and laid parallel or may be roughed up and knotted or looped. They may be twisted lightly into a yarn, or twisted very tightly. A loosely twisted yarn in which the fibers are parallel, is much more lustrous than one which is tightly twisted or made of a yarn in which the fibers are looped or knotted.

Weave.—The manner and the frequency in which the warp and filling threads cross each other affects the brilliancy of the color in cloth. See bulletin on "Cloth and Its Uses." The plain and satin weaves enhance the brilliancy of the colors used on them more than any of the other weaves.

Design.—The term "design" may indicate a stripe, check, plaid, dot or figure and may be woven or printed. Such designs may modify the color of the ground or major portion of the material very greatly, as they break the broad surface of color. When color is used in the design, a pleasing combination should be selected. The general color tone of a piece of material is altered by combinations of colors in the design. A dark-blue silk with grey or light tan figures will often be found vastly more becoming than one with clear-white figures. The grey or tan used with the blue gives a soft effect, whereas the blue and clear white look hard and staring on account of the great contrast.

Finish.—The finish given to cloth may increase the beauty of the color by producing a smooth finish which will reflect the light, or it may raise a nap on the goods, breaking the reflections and producing a soft dull effect desirable in some materials.

Color is further modified by being combined with other colors. In clothing however many other things besides color enter into the successful combination of materials. See page 22, bulletin on "Cloth and Its Uses." The different colors used in com-

binations vary with the style of the season and every woman and girl must learn to use her own judgment in producing pleasing combinations.

Becoming Colors.—The becomingness of a color does not necessarily mean that the color itself is entrancingly becoming but that it has been used in the right way.

Colors are generally chosen for their effect on the face instead of on the whole figure, whereas we should dress for the whole general effect. If the same colors were in vogue each season it would be comparatively simple matter for each woman or girl to decide upon a definite color scheme but as fashion often decrees radical changes in colors, we must compare the new colors with those with which we have already become familiar or which we have used successfully and make our choices from the previous knowledge we have gained. We must bring to bear too all our knowledge of cloth, for some colors are more becoming in certain weaves or finishes, or when made of a certain kind of yarn. Colors may make a person seem large or small. It is generally the light or conspicuous colors which produce this effect.

High lustre in materials increases apparent size.

Dead white is often trying next the face.

Colors may be made more becoming by the shape of the neckline, by the style of collar, or by breaking the color between the garment and the face or neck, with a contrasting color, or by lace or net.

The Silhouette.—As women's clothing has become more sane and simple we read now and then that "the silhouette for the coming season is straight and slim." Silhouette refers to the outline of the figure against a background of light, and if we could all judge ourselves by our silhouettes we would likely make many radical changes in our clothing. The silhouette will show us whether the effect of drapery or tunic is becoming or not, and whether the length of our costume is becoming. Our clothing really hangs from the largest parts of our figure, therefore, if these large parts of our figure are out of proportion to our height we should do what we can to produce an effect of apparent height.

Cut and Line.—The line of our clothing has to do more with the details of the cut, which are not seen in the silhouette or outline. By the correct use of **line** which is carried out in clothing by seams, tucks, pleats, collars and trimming effects, one may change the effect of the figure and help the silhouette in producing desired effects. When such lines or effects are exaggerated in



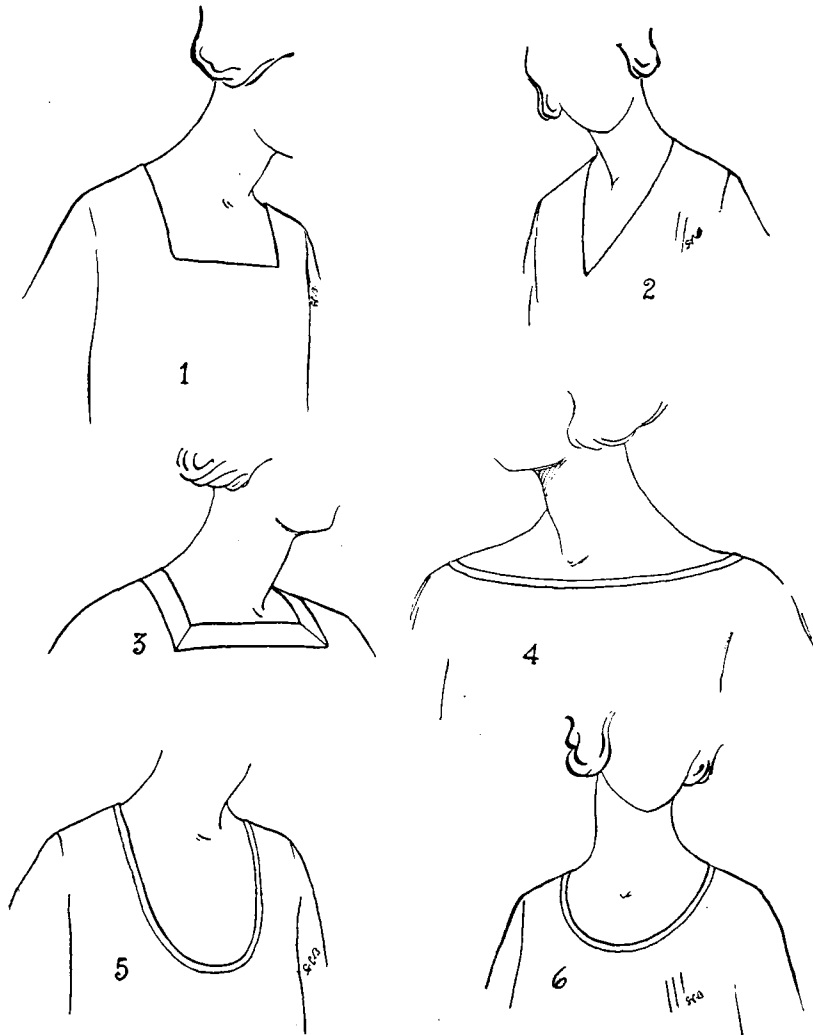
Three different types of dresses showing the effect in silhouette.

number or size, sometimes an effect quite opposite from that desired is obtained. Good proportion and balance enter into this also, something that is learned best by experience.

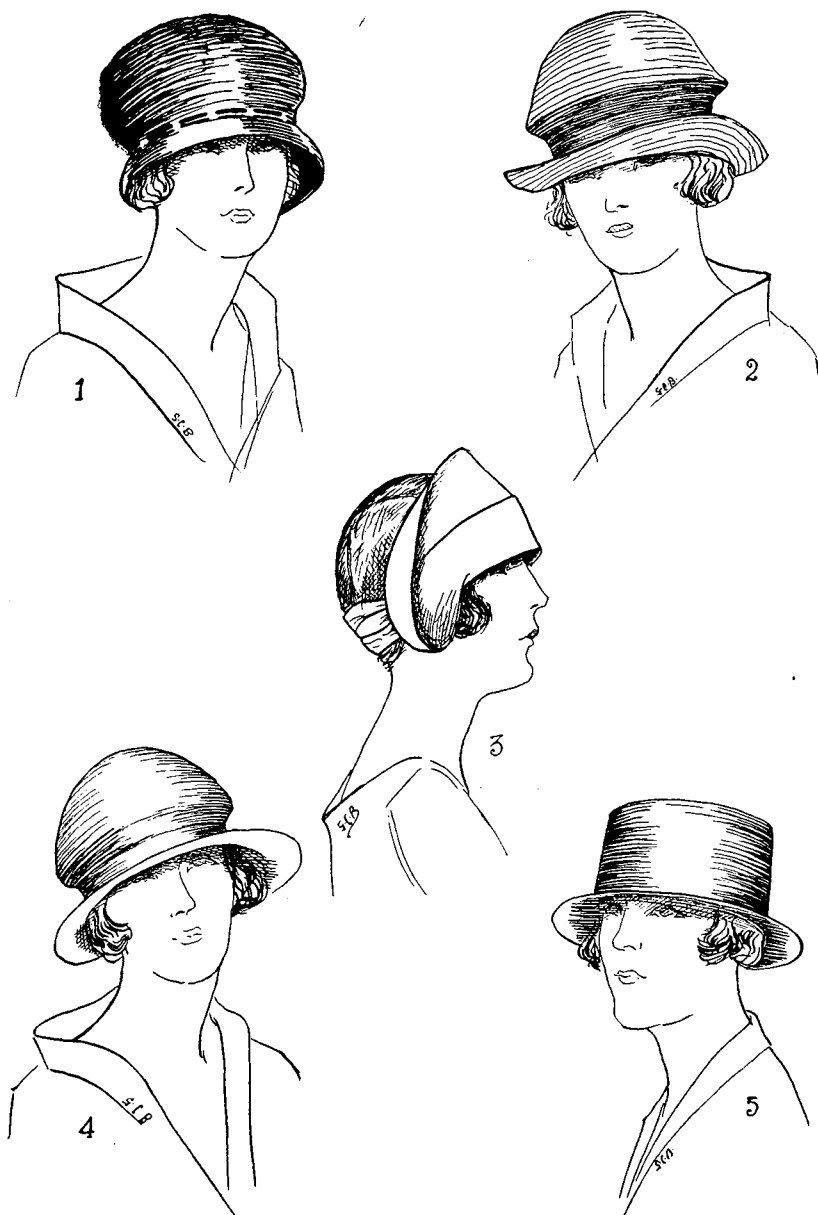
Cut and line may affect the color very much. In no way is this more apparent than in the shape of the neckline of a dress.

STYLE AND FASHION

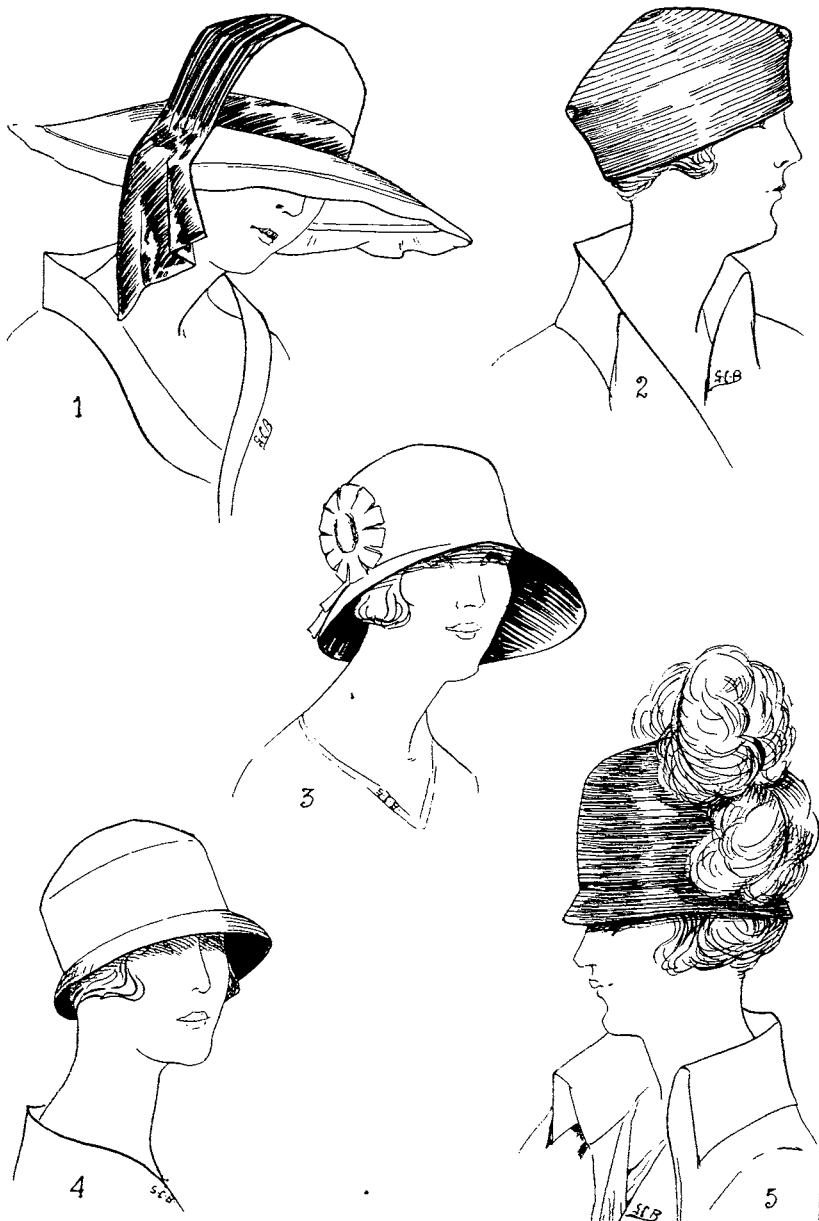
These are two terms which every one associates with clothing. Style in clothing has to do with the new effects which the



1. A square neck. 2. A pointed or V-shaped neck. 3. A Dutch neck.
4. A boat-shaped neck. 5. A U-shaped neck. 6. A round neck.



Effect produced by various shapes of crowns. 1 and 3. Round crowns. 2 and 4. Round-pointed crowns. 5. A square crown.



1. A broad-brimmed or "picture" hat. 2. A turban, or brimless hat. 3. A mushroom brim. 4. A close brim. 5. A close brim with exaggerated height in crown.

designers of clothing, the cloth manufacturers and the dyers decide that we shall wear.

Fashion is the choice and use by a majority of people of the new style features and colors. **Individuality** is the adaptation of the new style features or accepted fashion to one's own personality.

The new styles as put out are generally referred to as "style features." These include the shape, length and width of different parts of the garment; also drapery and finishing effects.

In hats, they include the height of the crown, width of brim and full or flat trimming effects; in shoes, height of heel, width and shape of toe and trimming effects.

Style features in cloth may include color, fiber, weave or finish. A **conservative style** is one in which the style features are modified so they are not conspicuous in any way. An **extreme style** is one in which a popular style is exaggerated in cut color or design.



Extreme styles of hat trimmings.

Up-to-dateness in clothing is always desirable but extreme styles should be avoided by all persons whose expenditure for clothing is limited. This is especially true in a small town or village where one meets the same people constantly. If, under these conditions, one wears clothing that is at all conspicuous one is apt to become known by her clothing. Certain styles too are frequently so popular, or are associated with some particular event, that one is able to date them, and a person who is obliged to wear her

clothing several seasons should not purchase clothing which her neighbors will be able to "date." The clothes of women who live in town and who are attending frequent social gatherings have a more rapid "turnover" as the dry goods merchant would say, than those of the farm women whose duties keep them more closely confined at home. Therefore it is the town women who can better take advantage of the variety offered by the new style features.

Women who do not need so many changes may however, if they choose their clothing wisely, be up-to-date even though the styles selected would be classed as conservative.

In choosing hats, it is almost a "toss-up" as to whether the shape of the crown or of the brim is most important. A full round face should beware of a round rolling brim, just as a person wearing glasses should side-step a hat minus a brim, or one with a brim turned straight up from the face. The illustrations show a number of types of crowns and also of brims.

The shape of the brim affects the face, while the shape and height of the crown affect the whole figure. We may increase our height by crowns and trimming effects, and we may also give breadth by width of brim, and side trimmings. Care must be taken however not to produce top-heavy or overpowering effects, especially in a silhouette.

SELECTION OF MATERIAL

Each pattern or design of a dress has some definite characteristics which make certain qualities desirable in the material. Some of these qualities are color, design, weave or texture, roughness or smoothness, thinness, thickness, luster, weight, softness or hardness. Other qualities which we frequently wish cloth to possess are warmth or coolness, roughness or smoothness, softness or hardness, thinness or thickness, durability, possibilities of absorbing moisture, and possibilities of laundering.

The qualities in the cloth which are desirable for the particular pattern are generally apparent to the eye, while the qualities which appeal to us in the use of the garment are determined by working with the materials or their use over a considerable period of time.

A person who has made a study of cloth knows from its fiber, construction and color, certain definite facts as to the probable qualities such a piece of material will possess. Another person who has had no opportunity for study may have had a wide experience in using all kinds of materials and will therefore be

able to recognize from the appearance of a piece of cloth, the qualities such cloth is likely to possess.

The person who is inexperienced in purchasing material is often apt to worry as to whether the material she is considering is adulterated or not, therefore, the following points may prove of value.

The term **adulteration of material** formerly had reference to the use of a common or less expensive fiber with one costly from a standpoint of expense or scarcity.

The war taught both manufacturers and consumers many things, among them the fact that no hard and fast rules need be laid down as to the fibers used in certain materials, nor as to the weave construction.

This was not entirely new to the manufacturers, for considerable experimentation had already been done along that line. The public had not, however, responded well in purchasing such materials.

War-time needs led to further experimentation by the manufacturers, and the results have proved so satisfactory that the public no longer looks askance at "union materials" (made of mixed fibers) or at "household linens" of all cotton.

It is practically the same with wool and silk. Materials made of wool woven with a certain small percentage of cotton have many advantages. If the percentage of cotton is small, little is lost in the way of warmth, the cost is reduced and the material will not shrink as much. A mixed fabric of this kind is very satisfactory for children's clothing which has to be laundered frequently. Cotton and wool materials come in patterns similar to those used for all wools, as shepherd checks and plaids. As cotton does not take dye as readily as wool, colors which do not fade easily should be chosen.

When cotton is combined with silk, the object is generally to reduce the cost. This is especially true with lining materials, in cotton back satins, and in materials of special trade names.

Instead of speaking of the material as belonging to the class of the more expensive fibers, most merchants are now honest enough to refer to them as wool and cotton mixtures, silk and cotton mixtures, linen and cotton mixtures, as the case may be.

Names too, do not always signify the fiber and construction of the material, for a popular cloth is soon imitated in fiber, weave and design. However, rare indeed is the merchant nowadays who attempts to foist an **imitation material** as the genuine.

The different fibers may, by chemical treatment, be given other qualities than those they originally possess. Cotton may be made absorbent like linen, and now that the public has become accustomed to using all-cotton or cotton-and-linen-mixtures for table linen and towels, we no longer look upon these materials as imitations of linen damask.

Mercerized cotton occupies a place of its own and is no longer thought of as an imitation of silk. Artificial silk, too, has come to be one of the recognized textile fibers, and as such has its own status among fabrics.

Woven designs are cleverly imitated in printing even to the apparent crossing of the threads. Percales are printed to look like gingham, using designs that are ordinarily used for weaving gingham. Sateens are printed with the same designs as those used in silks and at first glance, at a little distance, the effect is the same. Cotton-and-wool-mixtures are printed with plaid designs, and to a casual observer, the effect is the same as a woven plaid.

If the price, design and other factors are satisfactory, there is no reason why an imitation material should not prove a satisfactory purchase.

Qualities.—Certain garments call for definite qualities in the material which are necessary if the garments are to be satisfactory.

The materials used for **undergarments** both for adults and children should be soft, smooth, durable, easy to launder, capable of absorbing moisture, inconspicuous in color, suitable to climate and conditions. In certain cases warmth or coolness is necessary in addition, and in the case of infant's clothing, fineness is a desirable quality.

The qualities of materials for outer garments or dresses vary according to the use or type of the dress.

For the **morning** or **work dress** the material should be fairly soft, pliable, firm enough so it does not pull out of shape, close enough in weave so the dirt does not go through easily and so the threads will not catch or pull. A material in which the yarn or thread of which the cloth is woven is smoothly finished so the little fuzzy ends of the fiber do not work to the surface and soil quickly is advisable.

In colors, those should be chosen which will launder well, will not fade quickly in the light or sun, are dark enough so they

will not show soil too readily, yet will not look gray after wearing and a color on which dust, flour, etc., will not show too easily.

In design one with no "up and down" and "right and left" should be chosen. If the material is printed, a small all-over design is best; then the material can be cut or torn on the straight and any discrepancy in the design will not be apparent.

The **service, business or school dress**, which is the general type of dress worn by women and girls when not engaged in housework or other work, should receive special consideration. The qualities generally looked for in the material for this type of dress are firmness so the garment will hold its shape, and that the threads will not catch or pull, durability, fairness in price, warmth or coolness according to the needs, and easy to launder, if of wash material.

The color should be inconspicuous, dark enough not to show soil too quickly and suitable to places and occasions where dress is to be worn. The material should preferably be plain.

Dress-Up Dress.—This term indicates the type of dress used for church and entertainments where something more elaborate is desired than the service or school dress.

The qualities to be considered in choosing a dress of this type are beauty in color, weave and design. Cost and durability are factors which each one must decide for herself.

In this type of dress durability has been put last because as a rule this type of dress does not receive as hard wear as the service dress.

Outdoor Clothing.—This includes material for coats, capes and sweaters for all members of the family.

The qualities necessary in material for these purposes are warmth, strength and durability—a color dark enough to withstand soil and yet such that it will not show dust readily. The finish should be such that dirt, dust and threads will not adhere easily to the material. The weave should be close so dust, dirt and moisture do not penetrate easily.

Accessories.—Hats being among the principal clothing accessories made from cloth, the choice of materials for this purpose is an important one. The qualities necessary in material for a hat are beauty in color and weave, suitability and durability.

CLOTHING COST

This is unfortunately a very variable matter so no definite rules can be laid down as to how much one should pay for this or that article of apparel.

The cost of the same material or the same type of ready-made garment will vary widely according to the locality, the demands of fashion, or to labor conditions. Experience is the best teacher as to proper amounts to spend for different garments. The garments which receive the hardest wear should be the most carefully considered, and one is justified in paying a larger proportion for these than for garments which will be worn only occasionally. A winter coat for a school girl, or for a woman who must make daily use of such a coat, will give more satisfactory wear, over a longer period, if one saves up for it beforehand and buys one which is plain but in good style, and of an excellent quality of material. Such a coat will outwear two cheaper coats.

Women who are at home and who wear winter coats only occasionally, are the ones who can afford to buy cheaper garments, and renew them more frequently.

Investigations have shown that on many garments it is possible to save about one half in actual cash outlay by making the garment at home. Other things must however be considered—the ease or difficulty of obtaining materials, and whether one's time has a definite cash value along other lines of work. For all club girls there is however no doubt as to the economy and advisability of their making their own clothing.

AMOUNT OF CLOTHING

Individual needs regarding kinds and number of garments vary so widely that each woman or girl must make her own list.

An annual report from one of the counties in this State, quoted the following from a narrative written by one of the Clothing Club children: "There are many things called underwear. The French call it lingerie. Some people have lots of them. Some don't. Some people like them clean. Some don't. If you make them plain you can have more of them." Moral:—It is better to have plenty of plain suitable clothing than not enough of garments which are elaborate and unsuitable.

We are prone to purchase clothing because it appeals to our eye when we see the yard goods, a ready-made garment exhibited in a window, a picture in a mail-order catalog, or when a friend appears in an attractive new garment. We do not count the cost. Can we afford to go on without knowing how much the women and the girls of the family are spending for their clothing?

The account book for the Clothing Club girls gives sugges-

tions for keeping an itemized list of the clothing on hand, and the additional garments needed.

In the purchase of new garments it is suggested that notation be made whether the garment was purchased ready-made or made at home. After keeping a clothing account for a year, it will be a simple matter to determine whether too large a proportion of the farm income has been spent on clothing.

Just as the farmer plans to rotate his crops, so we must plan to rotate our expenditures in clothing. If a winter coat has to be purchased one year, do not plan a suit or an expensive dress the same year, but let those go in the next year. The popular method of planning a clothing budget was formerly on a three-year plan, that is, the average of three years expenditures for clothing was supposed to give a fairly accurate basis to work on.

The question of the advisability of remodeling our own garments to wear again ourselves is one that we should consider carefully when purchasing. Would it not be wise to put more care and thought into the selection of the garments in the first place and then to wear the garment as it is until its use for us is over? There will even then, in all probability, still be enough good material in the garment to cut down for a child. While this method may at first sound as though it were placing becomingness (color and style) ahead of durability, a little experience will soon teach a proper combination of the two, and the woman will be able to estimate whether the garment will serve her as long as she is likely to want it to, or in other words, whether she will get her money's worth from it.

POINTS TO OBSERVE IN CLOTHING

If one has deficiencies in figure to conceal or modify, such points must be considered and dressed to, instead of endeavoring to enhance the beauty of the face.

Light colors, or materials with a high luster which reflect the light tend to increase the apparent size.

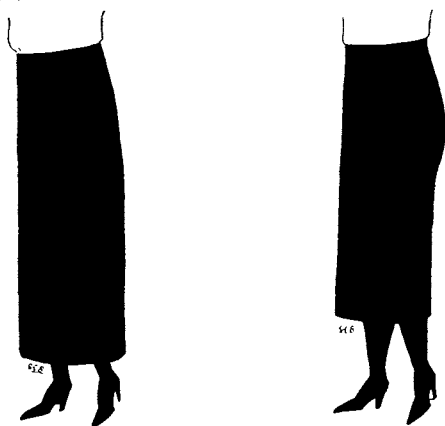
Closely woven materials with a brilliant luster are apt to appear harsh and unbecoming unless the effect is softened about the face.

To obtain long clinging lines in a garment, it is necessary to use a material which has enough weight in itself to hang well, but which is also soft enough to fall in graceful folds. A very closely woven goods, or one which has been stiffened in the finishing will not hang in graceful folds.

When the season's style calls for full effects, such as gathered skirts, or puff sleeves, a material which is thin enough to allow the gathers to be drawn up into a small space and yet which has body enough in itself so the material will stand out from the gathers instead of laying flat should be chosen. See section on "Finishing" in bulletin "Cloth and Its Uses."

For dresses requiring a tailored finish, material with a firm close weave should always be used.

The colors, materials, and styles which will be in keeping with the occasions on which the garment will be worn must always be borne in mind.



A skirt which hangs well and one which "cups in."

Skirts should be full enough about the lower edge so they do not "cup-in" below the hips and produce an effect similar to the illustration.

While in general the length of the skirt should conform to the prevailing style, the exact length should be determined in front of one's mirror. One person may be able to wear a skirt a certain number of inches from the ground, while such a length will not be becoming to another person.

A person inclined to be stout looks better in garments of an "easy" fit instead of those which fit too closely. The latter type tends to make the person look as though she were bursting out of her clothes. If draperies, long sash ends or loose panels are in style, consider carefully your gait, and how these loose effects will swing in walking. If you are frequently obliged to walk in a wind, unless covered by a long coat, loose draperies are an annoyance.

Much driving calls for styles and materials which do not wrinkle easily.