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Personality in Children's Clothing

If you were a three-year-old and received such an invitation in an envelope of marbelized paper all tied up in bright yarn and wooden beads, wouldn't you be ready to go with your mother to the children's color and texture reading given by the girls in the class of Children's Clothing

Lovely elephants and charming giraffes gamboling across a piece of textile intrigued the fancy of the small guests and kept their gaze wandering from their reflections in the long mirrors. And yet as a whole it was remarkable to see the interest the children took in the colors and textiles tried on them.

The laboratory had been especially arranged to suit the children. Low stools were placed in front of full length mirrors banked on either side by screens covered with interesting textiles. One of the most fascinating of these textiles was one that used pictures drawn by a school boy. This was the little red school house with smoke swirling from a chimney slightly askew, there was the steamboat steaming down an imaginary river, and grotesque dogs and cats following funny little fat people with straight queer legs and spindly arms. They were just the kind of things that you yourself drew when you were in the first grade.

While the mothers of the children sat on chairs a little withdrawn from the stool on which the child sat, girls in the class tried on color after color and fabric after fabric, asking the opinion of the mother from time to time and pointing out why a certain color was good for Betty and why a certain color wasn't

so good. Usually the children themselves would say which colors they liked best.

Their reactions to the colors and textiles were various and interesting to watch. Little two-year-old Mary Jane cried every time even the palest color was brought near her. Her color read-

Jane is so opposed to colored fabrics, she will have to introduce color by the judicious use of stitchery.

Another child, Rose Marie was just as emphatic as Mary Jane as to what colors and textures she should wear. She told the girls to begin with, just what colors

she would wear, and experiment proved that she was right. Rose Marie is the type of child one hardly ever sees today—cute little pig-tails tied behind each ear, big brown eyes and the questioning look of a dreamer. We can imagine her as a delicate child of colonial days with ruffled pantalettes or as a Roumanian peasant child in a lavishly embroidered smock. The very name Rose Marie is fascinating, is it not? Rose Marie loves blue, green and soft wood shades. She is an elf-like personage too, you see. She has a delicate color sense and will always know the right thing to wear.

On chubby fair-haired Virginia we put soft pastel colors that enhance her blondness delightfully and when we tried the same color on red-haired saucy Carolyn the mothers began to realize how important colors really are to the becomingness of their children's clothing. Each child who came for a color texture reading took home another envelope tied with bright yarn and gaily dangling wooden beads, in which there was three packets of material. One was marked "excellent,"

one "good" and one "fair." They were chosen with close regard for becomingness both in color and texture. Some brought out the eyes, others the hair, but all were becoming.

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ing as far as she was concerned was limited to one color—white. The mother of Mary Jane is up against quite a problem. She naturally wants to dress her in colors now that she is getting old enough to wear them but since Mary

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Personality in Children's Clothes

(Continued from page 1)

The course in Children's clothing is devoted to the work of finding new ways to solve the old problems found whenever one starts to clothe a child. The class worked with methods of fastenings for some time, striving to find an easier and more efficient way of using fastenings that the children themselves could manipulate. The class also worked on adapting a standard pattern in many different ways. In six adaptations every one is basically the same in construction but different in treatment. "Sonny," the laddie who is so interested in the textiles in the illustration, has a new brown suit that was made for him by one of the girls in the Children's Clothing class. It just matches his big brown eyes and it is trimmed with a commercially made braid. Machine stitching on the braid can hardly be detected from hand stitchery. The stitching is red and is matched by the buttons used down the front of the suit. Boys' suits are especially adapted to the use of these braids and bindings.

On their play clothes small girls may have braids and bindings like those on their brother's suits, but on their best dresses the stitchery must be done by hand. Lovely color harmonies may be worked out in soft yarns on various materials. The peasants of Hungary and Roumania did their bright stitcheries on heavy canvas but we take their motifs and embroider them on soft sheer fabrics and increase their loveliness a hundred-fold. Stitcheries are the vogue today for grown-ups as well as children but they are especially successful when used on children's clothing because the simplicity of construction does not take away from the beauty of the work. Chain stitch is very good and easy to use in interpreting motifs and the simple crow stitch is always a favorite because it is so easy to execute. Smocking has always been a favorite way of interpreting both decoration and fullness in children's clothing. The secret of these stitches is to do them in yarn. A fine, soft crewel wool can be obtained in a variety of colors in most stores. It is easy to work with and is a great improvement over the old embroidery thread we have used for so long.

Materials to use in interpreting children's clothing are easy to obtain and are very reasonable in price. There is a wide range of voiles on the market; every possible color can be procured and the prices range from twenty-nine to eighty-nine cents a yard. Prints are lovelier than ever this spring; there are many new small patterns that are excellent for children and all the fabrics are guaranteed not to fade. This is all-important when it is necessary to wash children's clothing so much. Every child needs at least three dresses for one day, so it is economical to make dresses from these inexpensive prints.

The color range of a child is just as important as the color range of an adult. By dressing your child in the right color and the suitable texture you are helping him get a foundation for a later appreciation of color and texture. The smallest child is vain; why not cater to his vanity by dressing him as he should be dressed? A fastidiously clothed person in later years will be the child whose clothing conforms to his color-texture reading.