CHAPTER II

DRESS DESIGN

Importance. Since dress is important to each of us, and since we are different in form, complexion, etc., it is necessary to know how to apply to the individual the laws underlying the beauty of line, form, and color.

The impression we receive of a person's clothing, like most other impressions, is gained through the eye, and these impressions are interpreted or understood by the mind. Psychology is the science that explains the action of the mind. Hence the psychology of line, beauty, luster, etc., means the interpretation made by the mind of the impressions made by different lines, figures, forms, luster, etc.

As we look at the clothing of a person, we shall find two distinct outlines which are often called the lines of the costume. These have much to do with its beauty or attractiveness.

Lines of Costumes. These two distinct outlines or "lines" are (1) the outline of the costume itself, which is called the structural outline or design of the costume, and (2) within the costume itself other similar outlines or "lines" formed by the collar, panels, tucks, trimmings, folds, shadows, etc., called the decorative outline.

The expression "lines," as used in speaking of a whole costume does not necessarily mean the outline of the figure, but rather an effect of lines along which the eye is carried as we look at the costume. The lines may be the outline of figures or forms or lines suggested by shadows, masses of color, etc. Often these lines make an impression at a distance but on close inspection are not so clear.
A study of the effects of the lines of the clothing or the costume is well worth while, because they form the basis of the attractiveness of all costumes. If possible look at the outline of a person at a distance and notice the effect of what we call the silhouette. The effect of a costume at close range is not reliable, because we are inclined to be distracted by the trimmings or decorations.

The outline of a costume makes it either up-to-date or old style. The materials, trimmings, etc., contribute only a small part to the style. It is often possible to cover up the defects of the human figure—from an artistic point of view—making one look taller and thinner, stouter, etc., by the proper use of the right kind of lines in the costume. Therefore, in order to appreciate the full value of a costume we must study first the effect of different kinds of lines on the appearance of the person, such as (a) "turned up," (b) straight-line effects at the head or extremity of the costume, (c) narrow vertical, (d) narrow horizontal, (e) wide vertical, (f) wide horizontal, (g) combination of wide vertical and horizontal lines, "checks," through the costume, and (h) division of the costume by girdle or belt line.

**Lines at Extremities.** Observe the shaped hats, high, low, curved, "turned-up," and "turned-down," on both tall and short people. Notice that short people who dress well are inclined to wear hats tending to a point or "turned-up" effect, because they make one appear taller. These impressions may be explained by a study of different types of lines representing the lines of the costume.

**First Case.** Let us consider the effect of lines at the extremities of the body, particularly at the head. The hat is usually composed of a crown and sometimes a brim or attachment which either slopes or turns up or down. The effect of the high crown and turned-up or turned-down attachment may be represented by two lines, $A$ and $B$,
which represent the height of the person. The crown and attachment may be represented by arrow heads. The turned-down effect may be represented by arrow head at A, and the high crown or up-turned effect by arrow head at B. While the lines A and B, corresponding to the height of the person, are exactly the same length, the line B appears longer than A because it has the effect of elongation or lengthening.

This effect may be explained in more detail as follows: we receive our impressions through the eye, by means of light. It is impossible to see the color and shape of a costume in the dark. Light comes either from the sun or some illuminated object like an electric lamp, or reflecting object like a mirror, in the form of straight line vibrations. The vibrations reach the eye, then are conveyed to the optic nerve and retina, and are immediately transmitted to the brain where we experience the sensation of line, form, color, etc. The retina is very sensitive and holds an after-image after the object has disappeared.

To summarize: As we look at lines A and B, the line with the arrow head opening upward leaves an after-image of elongating or lengthening the line, while the other line with the arrow head opening downward leaves an image shortening the line.

The deceptive appearance due to after-images is very common, particularly with regard to lines, colors, and texture of cloth, and is called an illusion. A deceptive or unreal image that is carried to the mind, whether favorable or unfavorable to the appearance of the person wearing the fabric or costume, is called an optical illusion or after-image. The question of proper costuming depends to a large degree on the proper application of after-images or illusions to overcome defects of the human form or bring out the strong points of the person’s appearance.

Second Case. Recall to mind different people, tall and slim, with wide-brim hats and large shoes. Notice that tall people can wear wide brims and longer shoes than smaller people.

Consider the effect of wide-brim hats or large shoes. Let A, B, and C be three lines representing the height of the person.

\[
\begin{align*}
A & & B & & C \\
\end{align*}
\]
Let the horizontal lines at $B$ represent a narrow-brim hat and small shoes, horizontal lines at $C$ represent a wide-brim hat and large shoes. Notice that line $C$ appears a little shorter than $A$, and $B$ a little longer, due to the after-image. The wider horizontal line gives an after-image of width and therefore the line appears shorter.

**Third Case.** Observe the straight-line effects: (a) vertical stripes, (b) horizontal stripes, (c) checks or plaids in different widths, on short-stout, short-thin, tall-thin, and tall-stout people. Which pattern appears to best advantage on different sizes of people? Let $A$, $B$, $C$, $D$, and $E$ be five straight lines representing the same height of a person.

\[A \quad B \quad | \quad C \quad D \quad E\]

$B$ appears longer than any other line, due to the after-image of the successive vertical lines. $C$ appears longer than $A$, $D$, and $E$, and shorter than $B$. $D$ appears longer than $E$. In other words, narrow vertical stripes increase the height much more than wide vertical lines. Wide horizontal lines, such as a plaid, give an after-image of width. Narrow horizontal lines do not give such a strong after-image of width as the wide bands.

Notice the band on straw hats and the girdle line on costumes. Note the effect of the band cutting the crown in two and of the girdle or waistline coming exactly half way at the height. Which gives a shortening or lengthening effect?

Let $A$, $B$, and $C$ be three lines representing the same height of crown of hat or height of person.

\[A \quad B \quad C\]

1. After-image good for thick ankles, but single pointed heel would be better.
2. Good for thin ankles.
Line B appears shorter than A, and longer than C; and C appears shorter than A or B, which shows that a vertical line cut into equal parts by a horizontal line gives an image of shortness depending upon the length of the horizontal line.

**Good Proportion.** If lines are arranged so that they hold one's interest, they are in good proportion. In order to hold interest, they must have something more than a common-place relation. To illustrate: a rectangle divided by a horizontal line into two equal parts will not appear interesting, and it is not as attractive as a rectangle of the same size divided by a horizontal line thus:

\[
\begin{array}{c}
\hline
| \ \\
| \ \\
\end{array}
\]

into dimensions of more than one-half and less than two-thirds. Hence, hat bands are usually nearly two-thirds as wide as the height of the crown in order to give an after-image of height and also to be attractive.

**Effects of Lines.** Vertical and horizontal lines run in different directions, and when they meet, as thus: \[\begin{array}{c}
\hline
| \ \\
| \ \\
\end{array}\] , they convey the meaning of opposition. Lines are sometimes repeated, as thus: \[\begin{array}{c}
\hline
| \ \\
| \ \\
\end{array}\] , and are spoken of as repetition. Repetition empha-
sizes the characteristics of the line, hence it is used to attract attention.

Vertical, horizontal, and diagonal lines joined together produce a sensation of contradiction, and the diagonal line is called a transitional line. The diagonal or oblique line lies in direction between the vertical and horizontal lines, and conveys an impression of interest because it is not so common as the vertical or straight line.

The direction of lines often conveys a definite meaning — of static or dynamic motion. Look at perpendicular or horizontal lines and then look at oblique. Note that the oblique line conveys action and is often spoken of as a dynamic line, while the perpendicular or horizontal lines convey the idea of inertia or lack of motion, often called static. The idea of dynamic lines was developed in Northern China, and was brought into the other oriental countries by way of India, by the Mongolian invasion into Europe as far as Hungary in the twelfth century. The oblique or dynamic line has added an element of interest for designers and costumers.

If a curved or broken line were used instead of the diagonal straight line, it would convey a softer impression, hence we obtain the transition line B.

These effects are used in clothing and produce the effects of
1-2. Horizontal and vertical lines —
opposition.
3. Transition of line from collar.

4. Note diagonal effect.
5. Note perpendicular and
horizontal effects.

Examples of static (6) and dynamic (7) lines.

LINES AND AFTER-IMAGES
opposition, repetition, and transitional modification or softening. To illustrate: A costume may emphasize the shape of a very pretty face by having the collar, which is the frame of the face, repeat the shape or contradict the shape of the face. On the other hand, if one has a poorly-shaped face, the collar should have a shape between the transitional and contradicting lines, which will neither emphasize by repetition or contradiction, but modify the effect, thus softening the lines of the face.

1 2 3

**TYPICAL NECK LINES**

1–2. Poor for a thin face.
3. Good for a thin face.

**Neck Lines.** During the ten years prior to 1930, the neck has been exposed, which has increased the importance of having a proper outline to the neck.

The neck line is an important feature of the costume. It is the frame of the face and either modifies or magnifies any weakness, or brings out the strong points of the countenance. The shape of the face may be emphasized in two ways: through repetition and through contradiction. The most becoming neck line will be the happy medium or with transitional line.

A round neck line repeats and emphasizes a round face, while an oval or U-shaped one will apparently lengthen it. Boat-shaped neck lines will emphasize the slender face. Such devices as round collars and rolling ones, and those which give width, such as yoke effects and bertha collars, will shorten the distance between the shoulders and hair line and make the neck seem shorter and not so thin. Square neck lines or V-shaped ones, or those with straight lines in them, transitional to the round lines
of the face, are usually most becoming. The person with an angular face should wear soft, round lines around the neck, and rolling collars are good. Straight lines and points and any severe decoration in the center of either hat or neck line should be avoided, for they will emphasize the angles of the face.

**Straight and Curved Lines.** Look at the lines of the different costumes worn by different people: (a) party dress, (b) tailored costume, (c) men's clothing. Notice that the tailored costume is composed of more straight lines than the party dress. Men's clothing as a rule is composed of more straight lines than women's clothing. A straight line leaves an impression of seriousness or severity, while the curved or broken line leaves a feeling of softness and gentleness. Why do these lines leave different impressions? This question can be explained only by the conditions we find in Nature's pattern book.

**Nature's Pattern Book.** "Nature" is a term we apply to the power that has established the existing things, that is, the process of creation and the order of events, normal associations, etc. The designs and order of plants, minerals, etc., may be called Nature's pattern book. The laws that govern existing things we call natural laws. Since our minds are part of nature, it is only natural that they should act according to natural laws and appreciate artificial things — man-made — according to the standards of Nature, that is, prefer those that conform to the colors and forms and patterns that we find in Nature. We find there that straight lines are associated with the strong forces, such as the flash of lightning, the ridges of stones, while curved lines are associated with the softer things, such as the outlines of leaves, flowers, etc.

The geometrical forms such as the triangle, square, hexagon, and circle are found in nature, and each one arouses an association in our minds. For example, the triangle is found in hard, crystalline substances like the diamond.

The triangle is composed of sharp angles that represent the path of lightning, shape of edges of cliffs — powerful forces; hence we associate the triangle with force and strength. The square and hexagon are found in nature in the shape of the softer stones and
of the cells of the comb of honey. The circle is the cross-section of
to the circle with its curves suggesting delicacy and softness.

Artistic or Beautiful. Since the lines of a costume are important and assist in making our clothing artistic and beautiful, let us see what determines artistic or beautiful lines. Experts with taste have very carefully considered the question of the artistic effect of costumes, and they find that the principles or laws of Nature underlying this subject are the same as those applied to painting and architecture. They may be briefly expressed as

(a) Unity (b) Rhythm (c) Balance
(d) Harmony (e) Subordination (f) Proportion

Unity. Everything in Nature has unity and harmony; hence, our minds crave and appreciate designs that have these qualities. To illustrate: a design that is composed of a group of lines, like the accompanying is not pleasing because it fails to convey the idea of orderliness, that is, a worked-out design where every line or part contributes to the whole. On the other hand, figures like the triangle, square, hexagon, and circle give the idea of unity because the lines are connected, and each one contributes to the whole figure.
Lines may be firm, rough, ragged, smooth, flowing, straight, broken, or curved. Lines may be isolated, or radiate from central points into spirals or scrolls, or interlace. If lines are straight or angular, they should make geometrical forms and not appear isolated. On the other hand, if the lines are curved, they should assume flowing directions, so as to make graceful forms in order to comply with the law of unity.

![Diagram of three women's outfits](image)

1-2. Curved and irregular lines good for evening wear.
3. Vertical or horizontal lines good for day wear. Width of stripes should be varied.

Violation of the principle of unity is often shown as follows: (a) excessive trimmings; (b) too many kinds of trimming on the same fabric, such as lace, ribbon, embroidery, beads, tinsel, buckles, tucks, etc. As a rule, over two kinds of trimming on the same costume violates unity.

As we look around, we shall find some people simply dressed; — others overdressed, with excess trimmings or jewelry or contrasting materials or colors. The effect of overdressing is to cause confusion and is often expressed as lack of unity. In other words,
costume should have unity. Egyptian costume illustrates unity and simplicity of line in design.

Criticize the lines of the above costumes.

A costume developed in true unity is one to which nothing can be added and from which nothing can be taken without interfering materially with the beauty and harmony of the whole.

Harmony. Harmony as applied to lines of wearing apparel means that a definite relationship must exist between (a) lines, (b) values, (c) colors, and (d) textiles used. To illustrate: if you look closely at a costume, you will find that the trimmings, such as braid or the buttons, may be arranged differently on the different parts of the costume — sleeve, skirt, blouse; but the trimmings or the buttons will be of the same color or tone so as to have sufficient likeness to make them interesting to look at. In other words, harmony means there must be a common factor in the various parts of the costume. Notice that a design of a combination of broken lines, that is, one composed of unrelated shapes, gives one a feeling of disorder — which is not harmony.
Rhythm. A measured movement of the body or arrangement of lines, colors, shapes, etc., gives an artistic impression called rhythm. In many costumes we find a repetition of trimmings — such as flutings, pleatings, cord, plaid, or color, etc. — which makes the clothing very attractive. The purpose of such repetition is to emphasize or center interest on one part. Rhythm is usually obtained by repetition.

1–2. Radiation. 3. Good for this person. 4. Good for sport clothes.

To illustrate: Look at a serge fabric; notice how the diagonal effect is repeated in such a way as to carry the eye from one part to another. This is also true in a lace or embroidery effect. This form of rhythm is called repetition.

If we examine an attractive dress with pleats, we shall find that
the pleats increase or decrease in size, and the eye is led from one pleat to another. This principle design is called *gradation*.

Notice carefully the design of a dress or costume that is made by lines that merge from two directions, as the flowing of line from collar to yoke. Such a design is called *transitional*.

The design of a draped costume that starts from a common point like the hip or shoulder and develops into a series of radiating lines follows the principle of *radiation*.

**Proportion.** We have already seen that the design of our clothing is the combination of lines, masses, and color. Lines — either straight, curved, or broken — may be grouped together in such a way as to be either pleasing or unattractive. If they are pleasing, you will find that it is because they are properly spaced or planned to convey the idea of good proportion. If the lines are spaced equally in simple relation, the eye immediately sees the relation, and it appears so simple and childish that it becomes monotonous. On the other hand, if the mathematical relation is not simple and the proportions not easily seen, then it becomes more interesting.

**Balance.** The design of a costume should divide it so as to be artistically arranged. The same is true of the design of a fabric — there should be a balance or symmetry of design. This is very important in all types of costume and textile designing. Many designs are made up of two parts, at the left and right of an imaginary line passing through the center of the design, so that both the left and right parts are similar. Such a design is dignified and formal, and is called *bisymmetrical*. On the other hand, there are many attractive designs in textiles in which the balance is properly obtained when the areas are not similar, due to proper balance of the mass of the design. This is spoken of as *indirect* or unequal balance, and is more attractive but more difficult to design than the bisymmetrical type.

To illustrate: Most costumes rest on the person in such a way as to give an impression of repose. There may be a center line of trimmings, etc., which gives one a feeling that the costume is equally
1-2. Bisymmetric balance.
3. Top heavy — out of balance.

balanced (called *formal*). In other cases, two sides of the dress may
not be the same, but there is a feeling of equal weight conveyed.
This character is called *occult* balance, which gives interest and
variety. The occult balance idea develops an original silhouette
interpretation, which is seen in certain one-sided evening gowns as
well as in wraps having a coat sleeve at one side and a cape at
the other.

Occult balance may be illustrated as follows: Designs of many
lots, *i.e.*, small ornament, may be balanced by a large unbroken
space on the other side and an extra width of trimming.

**Subordination.** The person wearing the costume is expected
to be the center of attraction. Hence, all such features as lines
and colors should be subordinated to the one who wears them.
When this scheme is carried out, it is spoken of as *subordi-
nation*.

**Variety in Design.** Look at the lines in different costumes.
Notice that some appear more attractive than others, due to
variety in design. Since a design is made of vertical, horizontal, diagonal, curved, or broken lines, or combinations of them, it is clear that one that has a variety of lines will be the more pleasing — due to contrast — than one that is monotonous. The repetition of the same lines done artistically, that is, so as to appeal to the mind, arouses a feeling of satisfaction.

**Human Form.** The human form varies in different people in size and shape, and while in some cases it does not conform to the standards of beauty as outlined in the following chapter, the ideal human form does reflect beauty. Since it is the purpose of clothing not only to cover the body and keep it warm, but to make us appear to advantage, it follows that we should know the artistic points of the human anatomy, so as to adapt the clothing to bring out these points. Even if the human form has certain points that are not artistic, it is possible to conceal them by proper use of clothing devices that will produce after-images to cover up the defects. Hence the need of the study of the different types of the human form, in order to know the points of excellence and weakness of each type from an artistic point of view.

**The Human Figure as a Unit.** Many people, including dressmakers and tailors, consider the dress or costume or suit as a unit in itself, and work on that basis in manufacturing wearing apparel. A little analysis will show that this idea is incorrect, that the complete human figure, from the top of the head to the sole of the foot is a unit, and all parts of wearing apparel should be constructed and decorated with this entire human figure in mind as a unit. Hence, we must consider the color and texture of the hair, eyes, shape of the head, neck, body, and limbs as well as the personality of the wearer in planning the wearing apparel.

**Structure of the Body.** Since clothing is used as a covering it is necessary to know the shape and movements, etc., of the body in
order to provide the proper shape and kind of clothing to bring out its artistic beauty.

We all know that the human body consists of a bony structure called the skeleton, covered or filled in with flesh and blood, covered on the outside with a layer of skin. While people differ widely in shape and size, due either to the length and thickness of bones and quantity and quality of flesh covering the bony frame or both, the number and kinds of bones and the manner in which the bones are connected are exactly the same in all of us.

Roughly, the bony structure consists of a jointed back bone, supporting on top the head, with extensions of the arms and legs. The parts of the human structure are connected (articulated) by joints which allow the body to move in parts. The principal joints (articulation) are neck, shoulder, arm and elbow, wrist, hips, waist, knee, and ankle.

From an artistic point of view, the structure of the human body may be divided into two great divisions — the trunk or upper part of the body (sometimes called the torso) and the limbs — arms and legs.

Since the structural part of the body represents the important part, it follows that the structural parts (design) of the costume should be carefully planned. What are the structural parts of a costume? (a) Neck line, (b) shoulder seam, (c) median seam, (d) arms eye, (e) waist line, (f) division of the skirt, (g) bottom of the skirt.

Since the body changes its position by the movements of the limbs and points of articulation it follows that clothing must be hung from the division and articulation points and also be soft and pliable.

**Artistic Points of Human Anatomy.** The ideal human body — in both shape and proportion of the parts — represents the most beautiful form from the artistic point of view. The Greeks conceived this ideal form in their works of art. The one that typifies the female form in the highest degree is the statue of Venus. Notice the hair, the shape of the head, the beautiful curves of face and neck. The curves at the waist are gradual and represent one of the most artistic parts of the body and are often
called the Greek curves. From the bust to the waist represents a series of curves that are gradual and yet represent beautiful lines. The same applies to the rest of the body — the thighs, sloping of the legs, ankles, and feet. (An analysis of the Venus shows us that there are three things that go to make an attractive mouth. The first is of course the beautiful curves, the second softness, and the third expression of the lips.)

Notice in the figure of the Venus de Milo the rhythm in the lines of the body. Remember that the lines and shapes of the human form are magnified (accentuated) by the use of lines which repeat them, and also by lines that contradict them. The use of transitional lines — that is, lines which come halfway between repetition and contradiction — modifies the effect of the lines of the human form.

The lines of the human body are: (a) oval, outline of the face; (b) vertical, backbone; (c) horizontal, line of the mouth; and (d) slight curves, Greek curve of the waist. The lines of the human body flow naturally from one to the other without abrupt or sharp angles.

The center of attraction of the human figure is the face, which is more or less oval or egg-shape, with the small part of the oval near the chin. The variations of the oval give us the shapes of faces, such as (a) perfect oval, (b) somewhat circular, (c) long and pointed chin, (d) square like.

Since the perfect oval is the most artistic of all the facial forms, it is only natural that we should try to have faces appear oval by after-images of lines, such as lines and shapes on collars, hats, earrings, etc. A perfect oval face may be emphasized by surrounding
lines of clothing, etc., of repetition and contrast. A square face may be modified by V-shape necklaces and broken curves of the hat. A long pointed face may be corrected by modified round neck lines and drooping lines.

We should always remember that clothing should bring out the artistic and individual nature of the person; hence collars, trimmings, etc., should not be so conspicuous, particularly about the face, as to distract attention from the center of the figure — face.

Notice that there are few if any straight lines in the model of the female form. The outline or contour is made of gently rounding curves forming beautiful lines that appeal to the eye.

The clothing, drapery, and jewelry are arranged on flowing lines and curves. The curves convey the effect of softness, gentleness, and grace. Hence we expect the ideal dress of women to be composed of curves, which require drapery, while we associate tailored clothing built on straight lines with men.

Note also that a woman’s face is usually rather large for her head. The Greeks realized this and placed a knot of hair at the back of the head to balance the face. They also increased the width of the hair at the sides to make the face smaller and daintier. Hair pulled down on the forehead has the effect, also, of making the face appear smaller.

Notice that the ideal human body has all the splendid qualities of beauty:

(a) Unity — all parts are properly articulated.
(b) Subordination — all parts are subordinated in position to the face.
(c) Proportion — all parts are properly spaced from an artistic point of view — waist line nearly two-thirds from the feet.
(d) Rhythm — the eye follows interestedly and easily the lines of the body.
(e) Balance — bisymmetrical.

Style of Figure or Form. At different times in history and with different races we shall find different normal bodily forms. These differences are due to (a) method of living, (b) inheritance, (c) geographical conditions, etc.

The style of the figure changes from time to time. It may
have a plumpness during one period or it may tend to flatness and angularity, as during the period after the World War. The *svelte*, well-rounded, yet slender figure, without a bone showing, is acknowledged today by fashion, as it always has been by classic art, to be the perfect feminine figure. Healthy, well-exercised muscles must underlie this symmetrical figure — muscles padded with firm tissue, neither too fat nor too thin, as healthy muscles always are.

**Ideal Proportions of the Human Form.** By a process of artistic selection, the designer of costumes has adopted proportions of the human form which give the most pleasing effect and called this form the *model*. The height of the whole body is divided into units of head lengths, which run from seven and a half to eight units. A head length is the distance from just below the crown of the head to the chin. The body would be divided into head lengths as follows: (a) head; (b) chin to bust; (c) bust to waistline; (d) waistline to the end of torso or form (where legs branch from body); (e) from torso to half way down thigh; (f) half way down thigh to center of knee; (g) center of knee to near ankle; (h) near ankle to the foot.
The arm (wrist to elbow) should be one and one-half heads. The neck about a half head.

**Types of Female Figures.** While the number of lines and

Shoulder is the unit; entire figure from head to foot — 6 units.

Dress itself a long, narrowing rectangle of $3\frac{1}{2}$ units.

Upper arm, one unit; lower arm, $\frac{3}{4}$ unit; hand $\frac{3}{4}$ of lower arm; width of arm less than neck.

Width of neck, $\frac{1}{3}$ unit. Height of shoulder at neck, $\frac{1}{6}$ up from the construction lines.

Bottom of collar, a semicircle beginning at inner shoulder and touching construction line.

Height of collar, $\frac{1}{4}$ unit. Upper and lower lines parallel.

Waist line, $\frac{1}{8}$ in. from construction line.

Upper hipline, $\frac{1}{8}$ way between waist and hip.

Triangle at base, less than $\frac{1}{3}$ unit.

parts of the anatomy of all of us are the same, the shape and length of the different parts of the human body vary with different people and at various times of life.
From the time of childhood to the period of sixteen or eighteen years of age and then to womanhood, one changes greatly. Up to sixteen one gains in height but gains little addition to

Eyes one-half way between top of head and chin. Eye one-fifth of whole distance across. Width of an eye between eyes.
Nose less than one-half way between eye and chin.
Mouth less than one-half way between nose and chin.
From top of head to chin — two-thirds unit.
Head — oval shape.

Inside of leg from skirt to ball of foot quite straight.
Ankles less than one-half unit from the floor.
Width of leg less than neck. Ankles, one-sixth unit.

ENTIRE LAY FIGURE
the flesh or muscle surrounding the bones. But after this period there is a tendency for many to add to the weight of the body by accumulation of tissue around the bones, particularly the bust, waist, and limbs. Then again many lose little by little after the age of sixteen the distinct spirit of youth. Women are not entirely developed until they are over twenty-five.
The adult human form may be classified outside of the normal figure according to weight and height as follows: According to height: (a) the short; (b) medium; and (c) tall; and according to weight: (a) thin; (b) medium; and (c) stout.

In order to make a general classification, these groups must be multiplied one to the other, giving in all nine different types according to height and weight. Most authorities classify them as follows:

Short, thin woman — five feet to five feet three inches in height and thirty-two to thirty-six inch bust measure.

Short woman of medium weight — five feet to five feet three inches in height and thirty-eight to forty-two inch bust measure.

Short, stout woman — five feet to five feet three inches in height and forty-four to fifty-six inch bust measure.

Woman of medium height who is thin — five feet four to five feet seven inches in height and thirty-two to thirty-six inch bust measure.

Woman of medium height and medium weight — five feet four to five feet seven inches in height and thirty-eight to forty-two inch bust measure.

Woman of medium height who is stout — five feet four to five
feet seven inches in height, and forty-four to fifty-six inch bust measure.

Tall, thin woman — five feet eight inches to six feet tall and thirty-two to thirty-six inch bust measure.

Tall woman of medium weight — five feet eight inches to six feet tall and thirty-eight to forty-two inch bust measure.

Tall, stout woman — five feet eight inches to six feet tall and forty-four to fifty-six inch bust measure.

The clothing devices to be used to render one normal are described in detail on pages 47–56.

**GREEK LAW OF DIVISION**

Demonstrate with breaking into pleasing proportion of areas on oblong.
1. Oblong shows pleasing division somewhere between one-half and one-third of height. Avoid equal divisions such as one-half (monotonous) and avoid extremes.
3. Extreme divisions (as is Empire period).
4. Good proportions.

**Proportion of Costume.** Since the ideal human form is well-proportioned, clothing should be arranged proportionally.

The set of proportions developed by the Greeks is usually expressed as 3 to 5, 5 to 8, 8 to 13, 13 to 21; that is, the proportion formed in a series when the sum of the two parts creates a whole that bears the same relation to the large part as the larger part bears to the smaller.
There are certain parts of the costume, such as the top of head, neck line, bust line, belt line, and skirt line, that can be raised or lowered so as to make the form appear better proportioned and hence more artistic. The same is done by the addition of trimmings, such as collars, cuffs, belts, panels, ruffles, tucks, etc. Good points of the form may be emphasized.
The human form when clothed may be considered as divided into the following horizontal lines on the height:

| Head line. |
| Neck line. |
| Bust line. |
| Waist or belt line. |
| Skirt line |
| Foot line |

The model figure has certain definite relations between these lines. Most costumes are made for the model figure. For those who have not a model figure, it is possible to raise or lower the belt line or add trimming to the dress so as to emphasize the good and modify the poor points.

To illustrate good proportion: (a) Shirt waist, blouse should be combined in such a way that the length of blouse, etc., (from neck to the bottom) compared to the length of the skirt (from bottom of blouse to the bottom of skirt) should be in proportion from one-half to two-thirds or 5 to 3 to each other to bring out the artistic proportion of the body. (b) Bands on hats should cover more than a half and less than two-thirds.

Summary. The shapes of the human form and wearing apparel are produced by combination of straight, or curved, or a mixture of straight and curved lines. Lines may be emphasized either by (a) repetition or (b) decided contrast, and softened by transition lines and made more interesting by contradiction lines.

By applying the laws of optical illusion due to after-images one perceives that a short-stout type may appear to advantage to the extent of (a) several inches in height, (b) a half inch in the circumference of the ankle, (c) twenty pounds from her true weight, by a discriminating use of line.

Each line in the design of a costume makes a different impression on us. Straight lines give an impression of steadiness and severity, while a curved line conveys grace and freedom.
The direction and shape of the line conveys a definite impression. The broken or bent line gives the impression of dejection and despair.

(c) Straight-line effects in costumes tend to give an air of dignity and strength to the wearer.

(d) A vertical line tends to give the effect of elongation or lengthening. This tendency may be increased by means of sharp projecting lines similar to the arrow heads. It may also be increased by the repetition of parallel lines close together, as in the lines of trouserings or hair lines in suitings. The repetition emphasizes the effect of simple lines. The nearer the lines are together, the better the effect. Parallel lines widely separated do not give this lengthening effect to any marked degree.

(e) A horizontal line gives an image or idea of broadness. Many horizontal lines quite close together make an image that tends to go upward and increase in height. If the horizontal lines are far apart, they increase the broadening effect of one horizontal line.

(f) Curved lines on the figure are of two kinds — slight and sharp curves. These two types have been fashionable at different periods. From a distinctly artistic point of view, slight curves, especially gentle curves approaching or tending toward the straight line, are more pleasing than the straight lines or the sharp curved lines of the figure.

Artistic Nature of Clothing. Since one great purpose of clothing is to bring out the artistic side of the ideal human form, it follows that clothing should correspond to the form as follows:

(1) Since the body is bisymmetrical, clothing should be more or less bisymmetrical, that is, the two sides of a costume or suit should be the same so as to give formal balance. There are times when informal balance is found, particularly in women's outer clothing, but an investigation will show that in order to be quite artistic this must be done carefully and arranged so that large shapes are nearly at the center line and small shapes away from it.
(2) Clothing should be adapted to the size, shape, and movements of the body, hence the structural design should be good in order to be artistic.

(3) Decorative effects may be added to the wearing apparel and make it appear artistic. Although we must bear in mind that regardless of the decorative design, it is not artistic unless properly constructed.

Clothing, in order to be beautiful and comfortable, must be adapted to the joints and divisions of the body. This means that clothing should not follow the human figure so closely as to appear immodest or uncomfortable. There should be sufficient freedom in walking to give a good appearance; yet on the other hand, the costume should suggest the beauty of the human figure and not appear to project at unexpected places.

Some periods adapted the design of clothing to the human form while other periods did not. To illustrate: All the costumes from the earliest times to the sixteenth century attempted to follow the general outline of the human body, but those during the Renaissance did not. (See Chapter IV.)

Structural Lines. Remember that the structural lines of a garment must be good; if they are not, no amount of trimming or accessories can make it a success. The lines of greatest importance are:
1. The neck line.
2. The shoulder seam.
3. The armhole.
4. The under-arm seam.
5. The waist line.
6. The skirt length.
7. The seams — their placing and direction between the panels or sections of the skirt.

The sleeves and neck lines are the "punctuation marks" of dress design. Study your type. Note your good and your bad points; then make your selection of becoming styles the means of giving your frock personality.

The neck line should be in harmony with the shape of the face and chin and the length of the neck. The general proportions of the whole body should be considered. The contour of the collar is very important.

Remember that horizontal lines in neck finishes carry the eye across the figure and tend to increase the breadth of the upper part of the body. Vertical lines carry the eye up and down and tend to increase the appearance of length and slenderness.

The following general rules are important:

1. A person with a long, thin neck looks well in collars that roll up or are fitted up in the back. This covers up the collar bones and does not give the impression of severity which is so trying to this neck.

2. A person with a short, thick neck looks well in flat collars, especially collars that carry the line of the neck opening of the dress down the front in a long, slender line.

3. If the face is long and thin and the neck is slender, a long pointed neck opening will make it look still longer, whereas a shallow neck opening and a collar that fits close and high in the back will modify this effect.

4. A pointed chin looks more pointed if the neck opening is pointed, just as a square jaw looks more square if the dress has a square collar.
5. For *broad shoulders*, have the neck line high at the back and the sides.

**Posture and Proportion.** The posture of a person, that is, the way one stands, sits, and walks, has much to do with the artistic appearance of the human form. One of the most effective ways of developing proper posture is to have the figure in proportion or appear to be in proportion. What are the proportional parts of the human form that make us appear artistic or stylish? The following scale for each part of the body has been approved by fashionists, artists, etc., therefore it should be a reliable guide to follow.

(a) (1) The normal height of the body of the average stylish person should be seven and a half times the height of the head, that is, the distance between the crown of the head and the tip of the nose, or (2) eight times the length of the face, measuring from the hair line to the tip of the chin, or (3) nine times the length of the hand, measuring from the tip of the second finger to the wrist, or (4) six or seven times the length of the foot.

(b) The distance from temple to temple should be the same as the distance between the hair line and the point of the chin.

(c) The distance between the shoulders, that is from tip to tip, should measure twice the distance from temple to temple.

(d) The arms should be one-third the height of the figure.

(e) The legs should be four times the height of the head.

(f) The lower part of the arms should be the same length as the upper part.

If the lengths are not in proportion, then clothing devices must be used to give after-images of either shortness or lengthening, to make them proportional as given on page 53.

Every woman with arms disproportionately long may reduce this effect by a break in the length of the sleeve. A cuff effect may be introduced, the shoulder may be dropped, or tucks or gathers may be introduced.

Various designs are suggested. A fold or band of the fabric from which the gown is made may be set into the shoulder seam
and carried down the front in such a way as partly to conceal the upper part of the arm. Or the shoulder may be made low, thus serving the same purpose. Flying panels from the back either falling straight or pulled toward the front and tied in a bow at the center or at one side with the ends looped over, may effect a like concealment. Such arrangements are less obvious than a scarf.

Since peaked features give a feeling of severity or coolness, a woman with peaked features should wear warm colors. The effect may also be overcome by avoiding wearing apparel with points. She can wear thin fabrics provided they do not hang too loosely and have a flabby appearance. The thin neck may be minimized through various devices such as a roll collar, a few tucks or gathers, when these are in conformity with the current mode, by soft things that tie around, or some little intricate fastening that will serve to draw the eye to it.

Thin or stout women may appear to advantage by using fabrics that have a small pattern and a vibrating effect, since these fabrics attract attention to themselves and away from the modeling of the figure beneath.

Knowing the above relations and comparing them with the dimensions of our body, we can easily decide the clothing devices necessary to make us appear normal.

For broad hips, the long lines of the dress, that is to say, the positive lines, must be made to attract attention, and the shoulders may be given a balance by being slightly broadened. Raglan sleeves or tucks may be used to create this shoulder effect and thus make the figure more proportionate.

**Psychology of Style of Costumes.** Style determines the correctness of the cut and lines of a costume, and one should always select the proper cut and line for this reason. But there are certain principles of lines that never change and will assist us in selecting the costume that will show the figure to advantage by optical illusions or after-images.

The lines of the costume may suggest strength, beauty, or
weakness. Notice the straight-line effect of a tailored costume, or a plain dress, or even a sailor hat, and the impression it gives of dignity and strength. Hence, such a costume should be worn on occasions of service and dignity — such as at business.

A broad hat tends to make one look shorter by giving the horizontal or width impression at the head. A turned-up hat adds to the height by leaving an after-image of lengthening at the head, while a hat turned down gives an after-image of shortness.

Hair worn high on the head also leaves the lengthening after-image, while hair worn low leaves a shortening impression.

Let us look at the outline, features, and expression of different people.

1. For those who have severe features and straight lines in the body, of course, a tailored costume increases the tendency and makes one look more severe and dignified and the lines appear more prominent.

2. A person with an angular face should wear a round neck line to give the impression of roundness or plumpness to the face and overcome the angular effect. In addition, yoke effects and berthas give width to the neck and face. Straight-line effects and points, such as one finds in the square neck or V-shape collar line would emphasize the points and angles of the face.

3. A person with a large or poorly proportioned waist line should wear the things that will not make her conspicuous at the waist, and also vertical lines and a loose costume. A wide belt and conspicuous decoration at the waist emphasize the width and should be avoided by the stout and utilized effectively by the tall, slim women.

4. A woman with a short, fat arm should avoid wide, flowing sleeves or conspicuous trimming on them, which tends to give width to the whole figure. A plain sleeve, not too tight, which tends to increase the long line of the body, would make a stout person look thinner and increase the height. A tight sleeve tends
to make the arm look larger, as it shows very distinctly the stout outline. Transparent fabrics also tend to make an arm look thinner.

Stiff materials tend to increase the size by projecting from the body, while soft fabrics tend to make one look thinner by clinging to the body.

Curved lines of soft fabrics made into a costume tend to soften the harsh (straight) lines of the figure and also bring out the finer qualities, hence such a costume is best adapted for afternoon and evening wear.

Horizontal lines, such as one finds in poplins and checks, cause the eye to travel from side to side and leave an after-image of width, hence making the person look stouter.

Every costume has (1) general and (2) detail lines. The general lines of the costume are the line impressions made by the outline of the costume and the lines of the fabrics (stripes, vertical or horizontal). The detail lines are the line impressions made by the (1) neck, (2) waist line, belt or finish at the waist, (3) sleeves and trimmings.

The neck line is formed by the outline of the costume at the neck and may be (1) round, (2) oval or U-shape, (3) square, or (4) V-shape.

**Dress.** We have seen in the previous chapter the necessity of correct dress. The problem of good dressing is to discover a person’s two or three fine points, bring these into relief, and conceal the various deficiencies. Happy is that woman who, acknowledging her deficiencies, constructs her dress to emphasize her finest points. She will make the most profound impression, and unconsciously and unintentionally become the merchant’s best advertising medium.

The first thing to be considered by a woman of taste in selecting a dress, is the general effect as a whole, and this can only be secured properly by the study of the form, height, breadth, length of waist, carriage of the head, gait, and general deport-
ment. After this follow color, line, mass, trimmings, ornaments, etc. Many women dress as if the face was the only consideration, yet we see the face once where we see the whole person twenty times, as across a room or the street. Again, some dress as if they were a half-length portrait, not considering what is below the waist. A short woman too often thinks she looks taller for wearing a very long waist. So she does in her short mirror, forgetting that what she adds above she cuts off below, and were she to look into a long glass, she would see that by apparently shortening her limbs she loses far more height than she gains by lengthening her waist. The shorter the woman, the shorter should be her waist.

It does not take an artist to see that the natural form is beautiful, with its graceful curves, its perfect proportions, and its flexibility of motion. It is always a mistake or a blind and willful disregard of the laws of Nature, when a woman dresses in defiance of the laws of beauty. The loose, soft waist which the "dress reformers" urge, is no less hideous than the French corset which ruins the figure. It does not serve its ends, as it conceals all the beautifully rounded curves which should be emphasized. The close-fitting dresses, defining the graceful lines of the hips and falling in slightly below the knees, are strictly in accordance with the natural lines of the body, and are far from ugly on a well-proportioned figure. Dress should not alter the natural shape, nor the general effect of the physique; its should seize upon the prominent beauties of figure, complexion, carriage, style, and by dexterously making the dress harmonize with these an effect is produced which is marvelous. The designer or costumer creates the pattern dresses, orders materials and trimmings to be manufactured from his own designs, and superintends in person all the finishing details of a toilette, such as the shaping and trimming of a corsage, the tying of scarfs or ribbons, and the placing of artificial flowers on the skirt. He excels in combining colors, sweeping aside piece after piece of silk till the exact union of hues that is at once the most
effective and most artistic has been reached. If stout ladies would only be content to give themselves the advantage of their roundness, and not attempt to disguise themselves as slender women (a most apparent subterfuge) they might pass for artistically dressed women. The beautiful arms and hands and neck, which always accompany stoutness, being the finest points, should be advantageously displayed by wearing close-fitting garments, but with the long lines of grace prevailing from the shoulder to the foot.

QUESTIONS

1. How are most of our impressions formed?
2. (a) What is psychology? (b) What is meant by the expression psychological effect of line, beauty, and luster?
3. What constitutes the "lines" of a costume?
4. What are the artistic effects of the line of the costumes?
5. (a) At what distance should the outline be perceived? (b) Explain the meaning of silhouette?
6. Why is the outline of a costume important from a style point of view?
7. Explain how the proper lines of a costume may make (a) a thin person look stouter, and (b) a stout person look thinner, (c) a short person look taller, and (d) a tall person look shorter.
8. (a) What is meant by the expression after-image? (b) Explain how it takes place.
9. Why are after-images or optical illusions valuable in costuming? Explain with sketches and reference to fabrics.
10. (a) What is meant by the expression "good proportion"? (b) Give examples of good proportions.
11. What are the psychological effects of straight lines and curved lines? (b) Explain why we have these effects.
12. (a) What is meant by Nature's pattern book?
13. (a) What is meant by the expression "lines in opposition"? (b) What is the effect of lines in opposition in clothing?
14. State the effects of lines in opposition in clothing.
15. (a) What is meant by "transitional line"? (b) State the effect of transitional lines in clothing.
16. (a) What is meant by the expression "Variety in design"? (b) Why is variety in design an important factor in clothing?
17. Summarize the artistic effects of different types and kinds of lines as shown in costumes.

18. Explain the meaning of the expression "beautiful costume."

19. What are the principal characteristics or laws underlying beautiful costumes as well as beautiful objects in general.

20. Describe the meaning, with illustrations, of unity.

21. What is meant by harmony? Explain in terms of clothing we wear?

22. What is meant by rhythm? Explain in terms of clothing and costume different forms of rhythm such as (1) repetition, (2) opposition, (3) gradation, (4) transition, and (5) radiation.

23. What is meant by proportion? Explain in terms of clothing.

24. What is meant by the term "subordination" as applied to clothing?

25. (a) What is meant by the expression "balance" as applied to costume? (b) Describe in detail the different kinds of balances.

26. State the importance of artistic clothing.