QUESTIONS

CHAPTER ONE

1. Which factor do we regard as having the greatest bearing on modern design?

2. How far back can we trace the history of costume design?

3. Which nation among the ancients is considered to have attained the highest standard in costume through simplicity and grace?

4. Of what distinct parts did the Greek costume consist?

5. What motives first prompted man to adorn himself?

6. Who resorted to greater elaboration in dress—man or woman?

7. What period marks the beginning of definite styles in woman’s apparel?
   What country was the acknowledged leader in the world of fashion?

8. Which nations have repelled foreign influence in dress and still adhere to traditional costumes?

9. What should be the aim of the modern costume designer in creating clothes?

10. Through what means may he attain the desired results?

11. Develop a logical definition of costume design, taking into consideration its history and purpose.

CHAPTER TWO

1. Name six sources of inspiration that occur to your mind for suggesting a costume or parts of a costume.

2. What faculty must be developed to greater extent than any other in order to be able to design original costumes?
INSTRUCTIVE COSTUME DESIGN

CHAPTER THREE

1. In designing for an individual what personal characteristics must be observed?
2. Through what means can the designer accentuate the good points and conceal the defects of a figure?
3. By what simple example can you prove the existence of optical illusion?
4. What expedients can be employed to detract from the breadth of the stout figure? What expedients can be employed in designing for the extremely slim figure?
5. How can breaks be made in the important lines of a costume without marring their consistency?
6. To what principles must the designer adhere when designing costumes?
7. In order to reflect good taste what should be the outstanding feature of the costume?
8. Under what circumstances is a deviation from the trend of prevailing fashion permissible, and even advisable?
9. What governs the most pleasing division of areas in a costume?
10. What is the relation of scale to costume? Give an example of its proper application.

CHAPTER FOUR

1. What is the aspiration of every woman, and how can the designer fulfil it?
2. What is the basis for determining the ideal proportions of the female figure?
3. Explain the phrase, "The purpose of art is to conceal art."
4. What is the unit of measurement in the drawing of the fashion layout?
5. What are the distinguishing characteristics in the costume of the three following types: The child, the girl of twenty, the elderly matron?

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QUESTIONS

CHAPTER FIVE
1. Taking the old-period costumes as a basis for suggestion, design one afternoon dress and one blouse.

CHAPTER SIX
Design one coat and one suit using any of the old-period costumes for inspiration.

Note: In taking suggestions from the old-period costumes, endeavor to adapt them to the lines of the costume rather than to the decorative scheme, as the originality of a costume should lie in its distinctive lines and silhouette rather than in its trimmings.

CHAPTER SEVEN
1. What compelled the American designer to fall back upon his own resources for new fashions, and what has been the result?
2. What particular element caused a decided change in the costumes of the sixteenth century from those of the earlier periods?
3. How did the corset affect the silhouette of the costume?
4. What famous beauty of France modified the styles of her day?
5. Summarize briefly the history of French costumes from the sixteenth century to the nineteenth century.
6. What marked influence do the early American costumes show?
7. Design one evening gown and one evening wrap from suggestions taken from figures 1, 41, 42.

CHAPTER EIGHT
1. Besides old-period costumes, what other sources are open to the costume designer?
2. Taking suggestions from two or three fashion illustrations, create an original design.
3. From some ordinary or commonplace object design a costume for any occasion you prefer, showing the points of similarity between your costume and the object.
4. Name the essential features of sport costumes; of negligees, of tea-gowns.
5. Design one of each of the aforementioned costumes.

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INSTRUCTIVE COSTUME DESIGN

CHAPTER NINE

1. What is one of the vital elements of costume design?
2. What do you mean by primary colors? Name them.
3. What effect have these colors upon the senses?
4. What are binary colors composed of? Name them.
5. What is the general rule in reference to using intense colors?
6. How can intense colors be subdued? What technical term is applied to this process?
7. In what way are primary colors graded?
8. Name the three kinds of color harmony and explain each one.

CHAPTER TEN

1. Name at least three factors that control the use of color. Give an example of one.
2. Discuss briefly the psychological effect that color has with regard to areas.
3. What would be your treatment of the stout figure, with regard to using colors?
4. Differentiate between the color schemes appropriate for the child, the young woman, and the elderly matron.
5. What type of costume permits a deviation from general rules?
6. Design a costume for each of the eight types given in the text, using an appropriate color scheme for each.
7. When can vivid colors be used effectively?

CHAPTER ELEVEN

1. How would you go about sketching a layout?
2. What unit of measurement is used to determine the proportions of the fashion layout?
3. Block in a fashion layout.
4. Are the rules governing the drawing of a back view any different from those governing the drawing of a front view?
5. Sum up the procedure for drawing a fashion layout.

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QUESTIONS

CHAPTER TWELVE

1. How will the center line drawn on the layout simplify the sketching of the costume?
2. What controls the drapes and folds of a costume?
3. Name some of the facts that can be used as guides when sketching costumes on layouts.
4. What governs the position of light and shadow?
5. How important are details on a design?

CHAPTER FOURTEEN

1. How are embroidery designs made?
2. What sources may be resorted to for suggestions?
3. What is the procedure for making a design to fit a certain space on a garment?
4. Make an embroidery design for a round neck, a sash, and a pointed panel, using the same motif for all.

CHAPTER FIFTEEN

1. When costuming an historical play what factors should be the designer's guide?
2. In what way are period costumes adaptable to musical comedy costuming?
3. Are there any ostensible differences between dressing a certain type in real life and for the stage?
4. Design one costume for a highly temperamental character and one for a quiet, serene type.
5. Name the factors that should govern the choice of colors for a theatrical production.
6. Design two costumes which will emphasize some eccentric features in the characters.

CHAPTER SIXTEEN

1. In designing hats, what considerations should the designer bear in mind?
   Tell briefly how each affects the style of the hat.
INSTRUCTIVE COSTUME DESIGN

2. Is it with the head alone that the designer is concerned?
3. Explain why the extremely thin and extremely stout faces both demand one type of hat.
4. What are the two distinct classes of hats? What lines and colors are used for each?
5. What is the theory of balance and how is it applied to hats?
6. What is the existing relation between the hat and the rest of the costume?
7. What governs the expression of good taste in hats?
8. In what respects does the application of color in millinery differ from that in costumes?
9. What sources of inspiration are there at the disposal of the millinery designer?
10. Taking some commonplace object as a basis, design a hat in accordance with the prevailing mode. Explain how you adapted the suggestions.
11. Design three hats, taking suggestions from the old-period head-dresses illustrated in plates E and F, and make your hats as different from those illustrated as possible.