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DESIGNING YOUR OWN COSTUME

COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME
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“Right dress is that which is fit for the station in life, and the work to be done in it; and which is otherwise graceful, becoming, lasting, and easy, on occasion splendid, always as beautiful as possible.

“Obeying fashion is a great folly and a greater crime, but gradual changes in dress properly accompany a healthful, national development.”

—Ruskin, *“Arrows of The Chase.”*

Designing Your Own Costume

IT is the aim in preparing this bulletin to present as simply and as directly as possible the fundamentals of costume, with the hope that such presentation may aid in increasing appreciation of proper dress and its requisites, and thereby result in increased happiness to many women.

Creating clothes is as definitely a form of art as painting pictures or making poetry are forms of art.

Good grooming is a mark of education, culture, delicacy and refinement. Men and women alike admire it and as Shakespeare says:

"If the spirit hath so fair a home
Good things will strive to dwell within it."

IMPORTANCE OF BEING WELL DRESSED

Anyone who is interested in learning how to become successful, will certainly find that a pleasing personality is one of the requisites. "Personality" is a much used word which is very hard to define. One factor always considered in analyzing personality is personal appearance, and one of the first points we think of in considering personal appearance is dress. Of course, the fact that a person dresses well does not necessarily mean that he has ability, but if he is neat and dressed in good taste, there is more likelihood that he will be given a chance to prove himself than there is if he is shabby and untidy.

Then there is the effect of our clothing upon ourselves. We have all had the experience on some occasion of feeling we were not dressed properly. The consciousness of our clothes uppermost in our minds, we feel that everyone is looking at us, and we cannot give due attention to other things. Cultivation of good taste in dress will bring an inner self respect and thus will enable one to give more happiness to others.

HOW TO CULTIVATE GOOD TASTE IN DRESS

It is possible to develop good taste in dress in a surprisingly short time by learning to know the laws and principles upon which design is based and by constantly applying them; by knowing one's good and bad points; by observing people who are well dressed; by observing ready-made garments which are worthy of consideration; by learning to appreciate nature; by studying paintings of the best artists; by studying the best fashion magazines; and by constantly striving to be well dressed.

PLANNING FOR SYSTEMATIC BUYING

Before taking up the principles of dress design it is necessary to consider the problems of buying. Applied to the family wardrobe this means planning for the entire year if possible. Factors in such planning are:

1. Estimate the amount of money available for clothing. A careful study of many budgets gives 15 per cent of the income as a fair proportion to spend for clothing, with 20 per cent as the maximum allowance.

2. Take stock of clothes on hand.

Classify garments as:

Ready to wear
Needing remodeling
Needing repair
To be discarded.

3. List articles to be purchased.

Consider needs of every member of the family.

Make complete list of garments to be supplied.

Classify articles needed according to season.

Classify each list again according to use.

Outer garments
Under garments
Accessories
Material for repair.

Classify purchases:

Ready to wear garments
Materials needed for making garments.

4. Estimate cost of all articles to be purchased.

Consider price
Consider quality.

5. Compare cost estimate of contemplated purchases with estimated amount of money available for clothing. Adjustments may be made by reducing the number of articles purchased or by reducing the cost of various articles.

6. Plan for proper distribution of expenditure throughout the year, or perhaps distribute expenses through several years.

HOW TO BUY

Wise selection of clothing demands a great deal of foresight and planning. Perhaps some definite rules for intelligent buying will be of service:

1. Go shopping with a definite purpose in mind.

2. Allow time to procure what you need in order that you may investigate all possibilities in materials and prices.

3. Weigh the various alternatives carefully before making a decision.

4. Be conservative. Avoid extreme style, novelties in material and all kinds of fads.
5. Do not be lured into the extravagance of buying something you have not planned to buy, because it is cheap.
6. Do your own thinking; calculate exactly the amount of material you need and buy just that; choose what is becoming to you and be your own judge in the matter. Select what is appropriate for your own use. No one else knows all the conditions under which you are buying. In buying ready-made garments insist on good materials, correct style, and good workmanship, and demand sanitary conditions of manufacture and distribution.
7. Reduce purchases to a minimum. Plan definitely for certain occasions. Buy things which will serve more than one occasion, or in more than one season. Choose good materials and conservative styles.
8. Do not ignore fashion—make it serve you.
9. Select suits and dresses which harmonize in color, in order that hats, gloves, and other accessories may be used to best advantage.
10. Develop your judgment of materials and keep yourself posted on prices so that you may take advantage of legitimate bargains.
11. Insist on getting full value for every dollar spent. This requires trained judgment of needs to be satisfied and of available satisfactions.

PRINCIPLES OF DESIGN APPLIED TO COSTUME

In its truest sense the word costume includes hat, hose, shoes, gloves, furs, jewelry and other accessories as well as the dress. To be truly artistic the costume must impress the observer as a unit, that is, as one beautiful picture in which the personality of the wearer constitutes the center of interest. Every part must be in harmony with every other part, and together they must serve to bring out the best and most beautiful points of the wearer. To gain unity in the costume we must have proportion, dominant interest, balance and rhythm.

Proportion in Costume: Throughout history the perfect human body has been generally conceded to be the most beautifully proportioned of natural objects. Therefore, garments designed in conformity to the natural divisions of the body will be beautiful and interesting in their proportions and garments that conceal or ignore the natural divisions will be ugly and awkward. Figure 1 shows two examples of bad proportion. In A the waist line is placed too high and gives the figure an ungainly long-legged appearance; in B it is placed too low and makes the upper part of the body seem clumsy and top heavy. Pro-

portion may be obtained by planning the general type of dress suitable to the wearer and to the occasion for which it will be used and then by designing such details as collars, pockets, belts, etc., in accordance with the main idea.



Figure I—Proportion of Waist to Skirt.

In designing a dress there must be enough similarity of proportion between the parts and the whole to give an appearance of harmony and unity. At the same time, the parts must not be so similar in proportion as to create an effect of monotony. For example, if a skirt is trimmed with tucks, the design becomes more interesting if there is some variety in the size of the tucks or in the spaces between them, but if every tuck and every space is different in size, the design seems lacking in unity. In figure 2, A seems monotonous because both spaces and tucks are the same size; B seems lacking in unity because no two tucks or spaces are the same; but C is pleasing because of the logically planned variation in sizes of the tucks.

The study of Greek art, which was based upon this principle, has led to the following law: Two lines or areas are comparable, interesting and subtle and desirable when one is between one-half and two-thirds the length or area of the other.

Dominant Interest as a Factor in Unity: Dominant interest requires that every design have a center of interest to which all other parts are subordinated. It teaches how good points in appearance may be emphasized and how defects may be hidden.

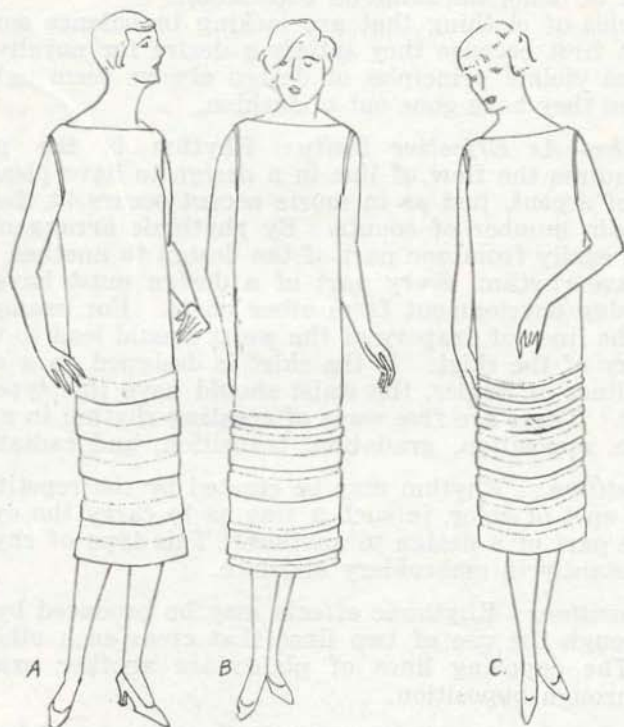


Figure II—Spacing of Tucks.

Because the face is the most attractive part of the body, it should be kept the center of interest in the design. Details of costume should never be more interesting than the face of the wearer unless one wishes to lead attention away from the face. If the hands are beautiful they may be made prominent by careful grooming, by beautiful and unusual rings or by cuffs which contrast with the dress. If the hair is beautiful it should always be kept in excellent condition and beautifully dressed; colors and textures may be worn that bring out its beauty; hats may be worn that emphasize its charm. The eye should be led to it by lines of construction or by spots of color in the costume.

Balance As An Aid To Unity: Balance is that principle through which a sense of rest is obtained. There are two types of balance: (1) symmetrical, and (2) occult. In symmetrical balance we arrange objects exactly alike on both sides of an

axis. In occult balance we make objects satisfy the eye as to their equal value in the design without their being exactly alike.

Because the human body is balanced with relation to the vertical axis of the spinal column, we like garments that give the effect of being the same on both sides.

Articles of clothing that are lacking in balance sometimes attract at first because they satisfy a desire for novelty. Garments that violate principles of design always seem ugly, however, when they have gone out of fashion.

Rhythm As Effective Unity: Rhythm is the principle which requires the flow of line in a design to have pleasing repetition of accent, just as in music accent occurs at the end of each certain number of counts. By rhythmic arrangement the eye is led easily from one part of the design to another. In order to have rhythm, every part of a design must have logical and pleasing development from other parts. For example: In a gown the lines of drapery of the waist should lead to the lines of drapery of the skirt. If the skirt is designed on a series of straight lines or angles, the waist should have this type of line dominant. There are five ways of creating rhythm in a design: repetition, opposition, gradation, transition, and radiation.

Repetition: Rhythm may be created by the repetition of a line or a spot of color, in such a way as to carry the eye easily from one part of a design to another. This type of rhythm occurs constantly in embroidery and lace.

Opposition: Rhythmic effects may be produced by opposition, through the use of two lines that cross each other at an angle. The opposing lines of plaids are another example of rhythm through opposition.

Gradation: This is the kind of rhythm secured by regular increases or decreases in size of units. The example is: Rows of buttons increasing in size.

Transition: Transition is produced by the gradual merging of two lines from different directions, as when the belt and the front panel of a waist are cut together.

Radiation: Radiation is the starting of lines or forms from a common center. This kind of rhythm appears in garments where the drapery starts from some common point of support, as at the hip or shoulder, and flows in a *sense* of radiating lines from that point.

THE PSYCHOLOGICAL EFFECT OF LINE

Lines may produce pleasing or displeasing sensations; therefore, in order to judge whether a costume is beautiful, becoming or suitable for the use for which it has been made, it is necessary to learn the effects of different kinds of lines.

Straight Lines: Straight lines suggest dignity, strength and positiveness. Are your predominating lines straight? The lines of your clothing may repeat or emphasize the lines of your body. Our street and business clothes usually contain more straight lines because we want to impress people with our stronger qualities.

Curved Lines: Curved lines give a feeling of joy, interest and variety. A slightly curved line is much more pleasing to the eye than a straight one. Soft, gentle curves, approaching the straight, are more pleasing than sharp curves. Curved lines are expressed in ruffles and drapery and are more often found in afternoon and evening dresses. Are the predominating lines of your face and figure made up of curves which express beauty and gracefulness? If so, these lines may be emphasized in your costume.

Irregular Lines: No definite thought or beauty is expressed through these lines which are made up of irregular curves and straight lines. Costumes containing irregular lines are in style for only a short time as they are not lasting in beauty. See illustration, figure 3.

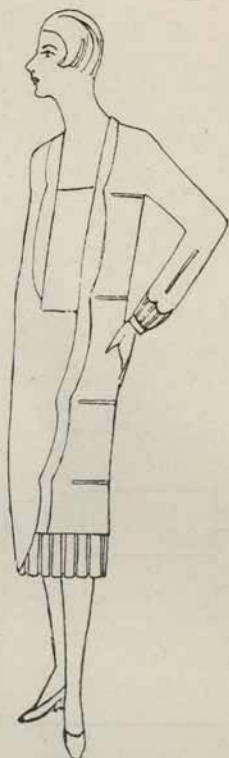


Figure III.
Disconnected Line.

OPTICAL ILLUSION OF LINE

By the use of line, illusions which seemingly change proportions can be created. Such illusions are shown in Fig. 4, on the next page. B, C, D, E and F are all the same length. B shows a straight unbroken line. If other lines, so placed that the eye travels up, are added to it, the effect is heightened (D and F). If the line is very short, we become conscious of its shortness (A). If added lines carry the eye across, they increase apparent width (C) unless there are bonds or steps which carry the eye upward, in which case they increase height (F). If the line is capped with a short cross line (D) the former seems to be somewhat longer. If the eye is stopped and carried down, the effect is greatly shortened (E). Plaids, check, stripes, figures or any pattern that makes the eye travel many steps over the surface, make a figure seem larger (K). So by using lines judiciously, people can be made to look taller, thinner, stouter or shorter—poor lines can be modified and good lines accented.

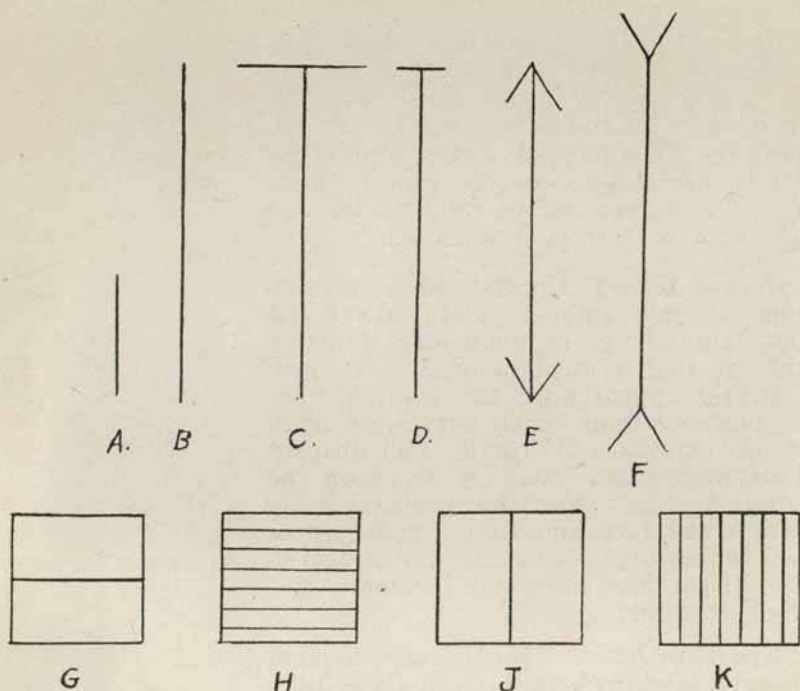


FIGURE IV

IMPORTANT STRUCTURAL LINES OF GARMENTS

The structural lines of a garment are of great importance: if they are not good, no amount of trimming or accessories can make the garment a success. The lines of great importance are the neck line, the shoulder seam, the arm hole, the under-arm seam, the waist line, the skirt length and the placing and direction of seams between the panels or gores of the skirt.

The Neck Line: The neck line should be designed in harmony with the face and chin and the length of the throat.

1. A person with a long, thin neck looks well in collars that roll up or are fitted up in the back. High collars are often becoming.

2. A person with a 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. The neck opening and collar should be designed with reference to the shape of the face. If the face is long and thin and the throat slender, a long, pointed neck opening will make it look still longer, whereas a shallow neck opening and a collar that rolls up around the throat will tend to lessen this effect.

4. A person looks broader in collars that carry the eye across the shoulders and long-waisted in a collar that carries the eye down toward the waist.

5. The shape of the chin sometimes must be carefully considered in designing the collar. A pointed chin looks more pointed if the neck opening is also pointed, just as a square jaw looks more square if the dress has a square collar.

The Shoulder Seam: This, a very important line, should run straight from the neck along the top of the shoulder, or if the shoulders are a little stooped, a little back of the top, to correct the stooped appearance. It should be long enough that the sleeve will not have to be set up into the armhole in a curve, but not long enough to drop off the shoulder tip.

The Armhole: The shape of the armhole is dependent upon the length and position of the shoulder seam. The arm hole should have its highest point at the small bone that marks the tip of the shoulder and should have a smooth, flat curve that keeps the joining of waist and sleeve inconspicuous.

The Under Arm Seams: This line is largely dependent upon the type of dress. In a shirt waist or chemise dress, the under arm seam should form a straight line from the armhole to the waist line.

The Waist Line: Fashion may dictate the position of the waist line but should always be modified to suit the individual.

The Skirt: The length of the skirt should never be dictated solely by fashion. It should be related to the height and the weight of the wearer. Very short skirts make short people look shorter, because of the shortness of the distance between the waistline and the floor. They make tall people look awkward by calling attention to the feet and legs below the knees. Very long skirts make short people look taller and tall people seem rather short waisted. They should be used very carefully by stout persons because they make them look older and heavier.

THE COSTUME RELATED TO THE WEARER

It is frequently asked, "How may a woman who apparently has no intuition or instinctive sense of line, really come to know line and its relation to her and to her clothes?"

Line, as it is used in connection with the lines of the human figure and in connection with dress, requires first a knowledge of the proportions of the human figure and then a careful and truthful self-analysis.

You should study the table of measurements and determine for yourself whether you are tall and thin, tall and heavy, short and thin or short and stout.

THE STANDARD FIGURE

Some of our best designers claim that the average figure of a woman is seven and one-half heads high, while the ideal figure is eight heads high. Notice length of arms and width of shoulders, bust, waist and hip lines. How does your own fig-

ure compare with this? You may be large, small or medium in size and still be of ideal proportion; that is, the length of the head would go into the whole figure eight times and the whole figure be of average fullness. The person whose figure approximates the average need not use her clothes as a means of concealing defects or calling attention to good points of proportion. She may wear any type of construction and decoration that fashion dictates if it is becoming to her type. She can concentrate her efforts on getting pleasing effects of color and texture combinations.

The Silhouette: In clothing design the term silhouette is used to express the effect the costume as a whole creates from a distance when details of construction and even of color are not noticeable, and the only things observed are the boundary lines of the silhouette and its general proportions. Garments should be chosen not as isolated hat, blouse and skirt, but as parts of a general scheme.

Factors Affecting the Silhouette: Two things affect the silhouette, namely, the fashion of the garment and the proportions of the figure. Fashion enters into every consideration of costume design. Sometimes it is quality sanctioning dress that is becoming; sometimes it advocates a type that is disfiguring. It is necessary to adapt the prevailing style to the proportions of one's own type of figure.

STUDY THE PROPORTIONS OF YOUR FIGURE

Standard proportions are based upon a study of many examples of the perfect human body as represented in such statues as the Venus de Milo and other classic Greek sculptures.

Since there are no two persons exactly alike in appearance, there no doubt will be as many variations and combinations of types as there are people in the world, but with a definite knowledge of what is best suited to these extreme types all others can easily be understood and their problems solved.

The length of the head serves as the unit of measurement (from top of head to under chin).

(Length)

| | |
|--|-------------|
| Height from top of head to floor..... | 8 heads |
| Length of head from top to under chin..... | 1 head |
| Neck from under chin to top of breast bone | |
| | 1-3 head |
| From under chin to fullest part of bust..... | 1 head |
| From under chin to waist line..... | 1 2-3 heads |
| From waist line to biggest part of hips..... | 1 head |
| From waist line to floor..... | 5 heads |

(Width)

| | |
|---|-------------|
| Neck across where collar would set..... | 1-2 head |
| Shoulders across widest part..... | 1 2-3 heads |
| Bust across fullest part..... | 1 1-2 heads |
| Waist..... | 1 1-4 heads |
| Hips across widest part..... | 1 3-4 heads |

(Head)

| | |
|--|----------|
| Width of head..... | 2-3 head |
| Top of head to eyebrows..... | 1-3 head |
| Eyebrows to end of nose..... | 1-3 head |
| End of nose to tip chin..... | 1-3 head |
| Mouth 1-3 of distance down from nose to chin | |
| Length of ears..... | 1-3 head |

THE TALL SLENDER FIGURE

Lines: The tall, thin figure should always emphasize horizontal lines, both in construction and decoration. This may be done by the use of circular flounces, horizontal divisions and false hems on skirts. Skirts may have panels, aprons, drapery and pockets. The upper portion of the body may be made to seem stouter by the use of cape effects, broad collars, ruffles, berthas and fichues and scarfs. Soft, wide belts will make the waist appear larger, especially if a different color is used.

Materials: The materials which stand out from the figure, giving a suggestion of fullness and width, are generally becoming, as they counteract height. The slightly stiff materials, such as taffeta, linen and gingham, may be worn by some tall, thin figures. Organdie is suitable unless the neck and arms are unusually thin.

Soft fabrics which fall in graceful curves, yet do not cling to the figure, such as soft taffeta, satin and heavy crepe, are good. Unless the garment made of thin and clingy material is carefully and cleverly designed, these materials are likely to show quite plainly the thinness of the figure. Garments should be of medium fit, not so tight that the outline of the figure shows too plainly, nor so loose that it appears the body is weighted down with too much cloth.

Neck Line: A rolling collar that shortens distance between the shoulders and hair line makes the neck seem shorter and not so thin. A high, transparent collar, however, is not always becoming to the face. A round neck line emphasizes roundness of the face.

Hat: A tall, thin woman should avoid tall, stiff hats. She should wear hats of soft texture and indefinite outline. Ostrich trimmings, flowers and feathers that will contribute to roundness of outline are better than stiff trimmings like quills. Roll-

ing brims and rounded crowns are more apt to be becoming than severe hats like sailors.

Furs: The long haired furs such as fox, are in general most becoming, not only because a large fur will hide a thin neck, but also because its softness will give an added look of fullness and softness to the face. It requires a very neat appearing individual to wear long hair furs to best advantage. A woman usually can wear the fur she likes best provided it is combined with suitable material, or she can arrange the shaping so that it is becoming.

Shoes and Hose: Shoes should never attract attention to themselves by shape and color unless one wishes to make one's feet more noticeable than one's face. Apparent height may be reduced by a contrast between the dress and footwear. However, the shoes and hose should not be much lighter than the dress. Low heels are best because they do not give height.

SHORT, THIN FIGURE

Line: It is possible for the short, slender figure to use any type of line both in construction and in trimming, taking care only that all the parts of her costume are in proportion to her body.

Materials: Daintiness should be the keynote of her costume and she should appear as small and delicate as possible. Soft, fine fabrics are best.

THE TALL, HEAVY FIGURE

Lines: The tall, heavy woman must be especially careful about length of skirts. Short skirts are not becoming to her because they produce an ungainly and undignified appearance. Skirts that are too long make the wearer seem old and heavy. The tall, heavy woman may use both the horizontal and vertical construction and trimming but should avoid fluffy, dainty and much trimmed dresses which are not in keeping with her size.

Materials: Her materials may be rich and elegant. Heavy silks and brocades, velvets, soft, thick, smooth woollens like broadcloth and duvetyne, all are heavy looking fabrics.

Hat: The tall, heavy woman's hats should be large enough to produce an effect in keeping with her general proportions. Velvet, felt and heavy straw, feather ornaments and massive flowers should be chosen, rather than transparent materials and dainty trimmings. Transparent and fluffy hats would seem too light and delicate for the body.

Furs: Short haired furs, such as sealskin, mink and mole skin, are most suitable because they are not very bulky. They should be made in pieces that lie as flat as possible.

Shoes and Hose: The feet should be attractively dressed in inconspicuous shoes. They should have the appearance of serving as a good foundation for the large body.

THE SHORT, STOUT FIGURE

The short, stout woman has the hardest task in planning her wardrobe.

Lines: She should always emphasize vertical lines and she should concentrate attention on the head and face in order to keep the body inconspicuous. Vertical lines are best emphasized by the construction lines of the clothes. Properly fitted gowns have long, vertical structural parts. Panels and drapery give the best proportion to the short, heavy figure. Skirts should be longer than for the average. Waists for the short, heavy figure must be carefully cut and fitted and loose enough not to bind the wearer. Long, straight cut sleeves that make the arms as inconspicuous as possible do not call attention to the boundaries of the silhouette.

Fitting: Because of the great difference in the distribution of her weight standing and sitting, the waist of the short, stout woman's gowns must be fitted while she sits as well as while she stands. The sleeves in her bodice should be set fairly high in the armhole to prevent an appearance of undue width across the shoulders, and that the shoulder seams may not be too long or hang off the shoulder tip.

Neck Line: The neck opening should be as long and narrow as it can be without calling attention to the bust. A vertical line of trimming carried down the front of the waist from the neck opening will make the waist seem longer.

Corseting: This figure should be well corseted. If possible the corset should be fitted by an expert. This is economy since it assures best results from the standpoints of health, comfort and beauty. To be well corseted includes the brassiere which is an absolute necessity.

Hats: The stout woman needs hats that carry the eye upward and seem to add to her height. High straight crowns and stiff brims, narrow and turning upward, irregularly shaped flanges that lead the eye up one side, are devices to add height and thus are shapes one should choose.

Furs: Short haired furs, such as sealskin, mink and mole-skin, are most suitable because they are not bulky. A heavy fur coat is not becoming to a stout woman. It makes one look larger.

Shoes and Hose: Shoes and hose should always match in color. Light shoes and hose draw attention away from the face

and shorten the figure. White shoes and hose may be worn with a light dress—black shoes would be equally as good. A well built and graceful high heel is becoming and graceful for dressy occasions. It lends additional height. French heels, however, should not be so small and spindly that they do not serve as an adequate foundation for a heavy woman. This is not only physically harmful, but aesthetically bad.

COMMON VARIATIONS FROM STANDARD FIGURE

A perfect figure is very seldom found. It is possible through some thought to bring out one or two fine points and thus to conceal deficiency of figure by emphasizing the good points.

Short Waisted Figure: The waist line may be disguised by loose fitting dresses. Any type of waist with peplum or panels that brings the waist down to the skirt will make it seem longer.

Long Waisted Figure: This type of figure may be made to appear normal by raising the waist line, or by the one piece dress by emphasizing vertical trimming on the skirt, and by making the skirt long.

Designs for Sloping and Square Shoulders: These are modified by properly designed collars, sleeves and yokes. Raglan sleeves, shallow yokes and loosely fitted drop shoulders, bring down the tip of the shoulder and make it appear less square.

Designs for Full Bust and Flat Bust: Full bust may be broken by a panel or vest of more interesting material than the rest of the garment. Fullness may be added by jabots and ruffles. The problem may usually be solved permanently by improving carriage and developing the chest.

An Extremely Small Waist: A one-piece dress, loose at the waist, makes the waist seem larger.

Large Hips: An easy fitting skirt, loose at the waist, suggests straight lines.

A Long Neck: A round neck line, rolling or high collars, should be chosen for a long neck. Hair dressed low over the ears also helps.

A Short Neck: Length may be suggested by a V-shaped neck line or a flat collar. Dressing the hair high on the head will also seemingly add length to a short neck.

A Sway-Back Figure: Avoid three-quarter length or conspicuously decorated sleeves. A plain long sleeve does not call attention to the hands.

Large or Unattractive Feet: Choose plain, well fitted and inconspicuous footwear.

HOW TO STUDY THE FIGURE

Study individual proportions and compare with standard proportions.

Study the figure before the mirror.

Study one's own figure in gummed paper dress form.

CHOOSING THE COLOR

Everything that surrounds us has color. Often the attractiveness or ugliness of a costume is due in large measure to its color. Although individuals are constantly choosing colors in their clothes, they often do so because they have seen someone else wearing them, or because a color is in the height of the mode, or because it is a change from colors that have been worn before, rather than because it is becoming to them and suited to their needs and personality. To select color properly

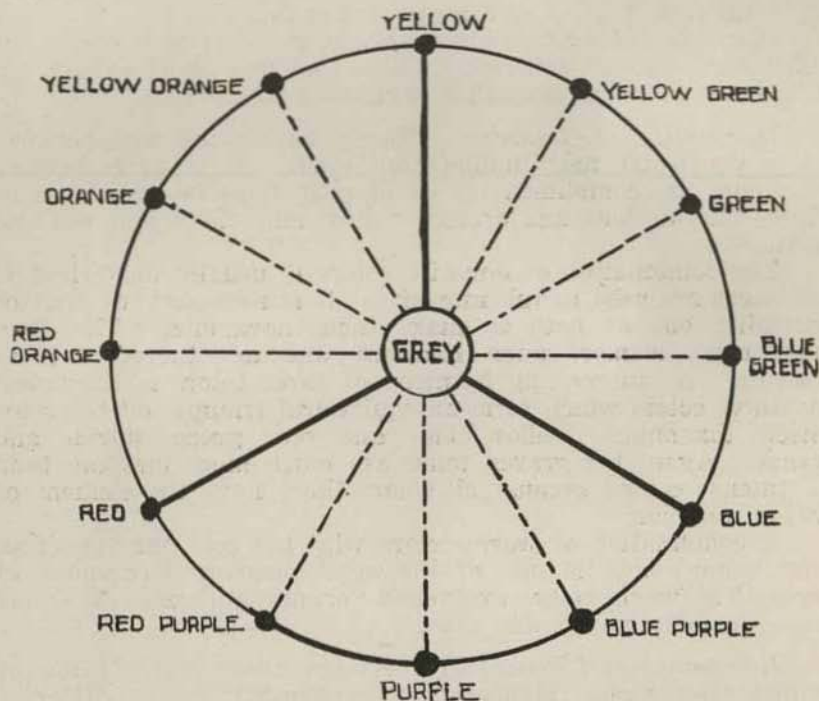


Figure V—Color Circle.

it is necessary to study and analyze it and understand its effects.

ELEMENTS OF COLOR

Primary.....Yellow, blue, red
Secondary.....Green, purple, orange

THREE QUALITIES OF COLOR

Color has three qualities:

Hue: The quality which distinguishes one color from another, the name of the color, as blue or green.

Value: The quality of lightness and darkness, as light blue, dark blue.

Intensity: The quality of brightness or dullness, as bright blue, dull blue.

DIFFERENT TYPES OF COLOR HARMONY

When colors are combined pleasingly the combination is spoken of as color harmony.

The predominating element sometimes is that of likeness and sometimes that of difference or contrast.

Harmonies based chiefly upon contrast between colors are called harmonies of contrast. Those that are based chiefly upon likeness of colors are called harmonies of likeness.

Harmonies of Contrast: These harmonies are between colors which are most unlike each other. It is perfect when the colors are complimentary or directly opposite on the color wheel, such as blue and orange, yellow and violet and red and green.

The combination of opposite colors is usually too bright if the colors are used in full intensity. It is necessary to gray or neutralize one or both to make them harmonize. The gray tones make a more quiet harmony and are therefore more pleasing. An interesting harmony of three colors is the triad: any three colors which form an equilateral triangle on the color wheel. Example: Yellow, blue and red; green, purple and orange. Again the grayed tones are much more pleasing than the intense colors, because all colors there have the element of gray in common.

A combination of warm colors with the cold ones produces good balance and is one of the most pleasing harmonies of color. The warm colors are yellow, orange and red. The cold colors are blue, purple and green.

Harmonies of Likeness are between colors of the same, or related color scale. Monochromatic harmony means different shades or tints of the same color, as light green or dark green. A tone lighter than the standard color is properly called a tint, and a darker one is called a shade. Pink is a tint of red, while

crimson is a shade. Analogous harmony means different hues of the same color as blue green, yellow green.

PSYCHOLOGY OF COLOR

Yellow looks most like the sun, so it expresses the quality that the sun seems to give. It stimulates, gives warmth and cheer and vibrates happiness. It is the reflection of yellow everywhere that makes one feel happier on a sunny day than on a cloudy, gray one. Variations of yellow are ecru, cream, light buff and taupe.

Red suggests heat and fire. It is associated with excitement, activity, aggression and passion. It stimulates and is irritating. Variations of red are wine color, maroon, Indian red, terra cotta, henna, pink and old rose.

Blue is the most restful color. Its reactions are coolness, restraint, repose, distance and dignity. By association one thinks of the blue sky, which is cool and distant, and the cool breezes from the blue waters of the lakes and ocean. Variations of blue are delft, Alice, Royal, cadet, navy and turquoise.

Green is a combination of the happy qualities of yellow with the coolness and restraint of blue, making it the most livable and usable of all colors. Its restful, soothing and cooling effect is well illustrated by the large distribution of green in nature. Variations of green are moss, sage, Nile, olive, peacock and blue green.

Purple expresses the combined qualities of red and blue. Objects so distant that they can barely be distinguished, such as far off trees and mountains, appear as a hazy purple. This association has made purple a color of mystery. It is a color much used by secret orders. Its use by the royalty in full brilliancy has connected it with dignity and grandeur. To some people it is depressing hence its use for second mourning. Variations of purple are lilac, lavender, mulberry, London smoke and mauve.

Orange, since it is a combination of two warm colors, yellow and red, is the hottest and most aggressive color of all. Because of its aggressiveness, its stimulating, exciting effects, it should be used very carefully and sparingly in its full intensity. A very pleasing and much used variation of orange is brown, which in reality is neutralized orange in a dark shade. Other variations are tans, red buff and champagne.

FACTS ABOUT THE USE OF COLORS IN DRESS

White is becoming to most people because it does not absorb color. It makes the figure appear large.

Black absorbs color, thus making the wearer look paler than do other colors, and it decreases apparent size. It calls attention to the silhouette and should be worn only by people with good figures.

Grayed colors render the figure indistinct and reduce the apparent size. For large people all dark, dull colors are good, especially grayed blue, blue purple, purple and blue green. Warm colors tend to increase size and are therefore to be avoided by large women.

Color should never be so bright and dominant as to eclipse the personality of the wearer. It should be a background, a setting for the face and figure.

Where light and dark values of the same hue are used they should never be the two scales of an analogy, as light purple-blue with dark green-blue.

People with delicate pale coloring look best in light or grayed colors. They should not wear unrelieved neutrals—they need small masses of bright color for accent.

Color intensifies itself by repetition. The color in hair, eyes and skin may be brought out by repeating in clothes. Gray eyes may be made to look green, blue or purple by wearing these colors near the face. Blue facing in a hat will deepen the color in blue eyes. Color in the cheeks and lips may be intensified by the right pink. Deeply colored prominent lips are made more noticeable by the wearing of a matching bow under the chin.

Compliments intensify each other. Therefore, sallow skin looks more sallow where blue purple is worn, blue green brings out red in the skin, adding color to pale cheeks and making florid skin look coarse and heavy in color; blue brings out yellow lights in brown hair; brown makes gray hair grayer.

Modifying Unbecoming Color: It is sometimes desirable to modify unbecoming color. This may be done by using white or cream next to the face, by using some especially becoming color next to the skin or by veiling the color with transparent material of a becoming hue or with gray.

Effect of Texture on Color: Sometimes a color in one material may not be becoming in others. For example a small, frail person who might appear quite charming in a dress of black chiffon and lace, would look crushed in a dull finished black woolen gown. If one is doubtful about the becomingness of a color one should try it in various textures.

The Foundational Color for the Wardrobe: If one hue is more becoming than all others, its use as the foundation of color schemes for the clothing will give the wearer individuality and distinctiveness, and make for economy in dress. When the main parts of the wardrobe are variations of this basic color, strongly contrasting colors in small masses will give distinctive and interesting effects.

TEXTURE AND PATTERN IN RELATION TO COSTUME

Texture and pattern are important factors in costume design because their modifying qualities may either emphasize or destroy the effect of line, mass or color. Texture may be defined as the effect of the weave upon the appearance of a fabric. Textures are thick, thin, medium, smooth or rough; stiff or soft; lustrous or lustreless; clinging or fluffy.

Comparison of Different Textures: The characteristics of different texture may be discovered by making comparisons between widely differing fabrics such as chiffon, velvet and serge. Chiffon will always look lightest because of its transparency, and velvet darker and lighter as its surface absorbs and reflects light, while serge will show the true color. On this account either chiffon or velvet may be becoming where serge will not. Chiffon is soft and fine and drapes in thin, soft folds so that it will soften an angular outline and make the silhouette indefinite. Because it softens angular lines, it is becoming to thin people, while its indefiniteness and clinging quality make the stout woman's figure less noticeable.

Factors Determining the Choice of Textures: Among the factors which determine our choice of fabrics are the age of the wearer, the figure of the wearer, the occasion for which the garment is to be used, the cost of the materials, ease of renovation, and combination with other textures.

Texture According to Age: For small children the texture always should be washable and easily cleaned. The materials should be soft, thin and fine so they will be comfortable to the tender skin.

For older children fabrics which are easily laundered, durable and soft enough not to be clumsy are preferable. Woolen materials such as albatross and challie, are good. For dressier occasions, washable silks, fine, thin woollens and delicate cottons are suitable.

The older one grows the more careful one must be of the fabrics that are worn. Surfaces that detract from the freshness of the complexion and bring out lines and wrinkles, are to be avoided. Among these linen, taffeta, tightly woven serge, mannish suiting, stiff and highly lustrous satins and chiffon velvets are equally cruel in emphasizing lines and wrinkles because of their smooth lustrous surface. Soft cloths like soft finished satins, heavy crepes, marquisette and voile are becoming to the older women. In respect to texture it is better to dress "too old" than "too young."



Figure VI.

Combination of Textures: Materials may enhance each other by contrast or by likeness. For instance, when French serge and satin are combined, the firm qualities of the serge enhance the soft lustrous qualities of the satin. When velvet and satin are combined, similarity prevails. Unpleasant combinations are those in which there is too great contrast of quality, as a cheap quality of one material combined with an expensive quality of another. It is not appropriate to combine perishable material, like chiffon, with especially durable material like tweed.

Pattern Material: There are many different types of materials: stripes, plaids and checks, all over or surface patterns, spottings, powderings and dots. Pattern material possesses an interest which plain material does not have, but it calls attention to the body more than plain material and therefore should be avoided by many women.

Materials having an *up and down* will add to apparent height. Widely spaced vertical stripes add height as shown in Figure 6, where the tall, slim figure appears much taller and more slender on account of the striped gown. Broad floral or figured types of slight contrast are good for the stout woman because they have pronounced up and down movement without adding bulk. A in figure 7 illustrates this point. The pattern should be in scale with the wearer. B and C in Figure 7 large pattern dwarf small people. A small pattern makes big people seem bigger. In Figure 7, C shows how a pronounced pattern in scale with the wearer adds to apparent bulk.

Dots, spottings or figures in strong contrast to the background impress the beholder with their multiplicity, and these make the body seem large. Pronounced stripes, plaids and all over patterns call attention to the body and add to the effect of bulk by leading the eye in more directions.

Combination of Pattern: The combination of two patterned materials is to be avoided. Many people make the mistake of trimming a patterned material with braid, lace or embroidery of pronounced pattern. Plain net would be more satisfactory because the eye requires plain surfaces upon which to rest itself in the midst of an exciting pattern. In this way plain material enhances the interest and charm of patterned material and increases its value.



Figure VII—Use of Patterned Material.

APPROPRIATENESS IN COSTUME

In planning the wardrobe it is often necessary to give much thought to the use that will be required of a garment and of the combinations that must be made. Environment and social custom determine type that shall be selected for different occasions. Customs differ in different communities and require different kinds of clothes for the same occasion.

The Shopping or Street Costume: The shopping or street costume must be simple in construction, quiet in color and conservative in character so that it will not make the wearer conspicuous among strangers. It should be of durable material and of a type that will require no attention after it has been put on. The foundation of this costume may be a suit or a one piece dress of some durable material suitable to the seasons. Shoes and stockings should be inconspicuous and comfortable so that the wearer may be unconscious of herself. Hats may be simple, but should be rather formal and ought to contribute a definite style to the costume.

The School Girl's Dress: The task of equipping a girl for the school season is made easier for the mother by the girl's cooperation in selection of clothes. Those who cling to the tradition that a girl must wear anything that is provided are not always successful. There is a glum depression in a girl's mind if she is sent to school with clothes that radically differ from those of her companions.

School is a place for work, and a school girl's dress should above all things be simple, modest and girlish. It should be made of material that may be kept clean and that will be suitable for the kind of work she has to do, and designed so that it will not interfere with activities and necessary movements of the body. Nothing is better for the school room in the fall and winter than the conventional one-piece wool dress or Peter Thompson suit. It answers the requirements of simplicity and service, does not demand fancy undergarments and can be easily cleaned. It is loose and comfortable and suitable to many types of figures. It requires a minimum amount of material and may be enlivened by the use of different collars and cuffs. The cotton or serge dress made with a washable underblouse is also a most satisfactory school dress. It is useful, comfortable, may be varied in many ways and is becoming to most school girls.

The girl's undergarments should be made of good, firm material, cut on good lines made with simple, durable trimmings. The underwear should protect the body. The more warmth the clothing supplies, the less expenditure of body energy needed to keep the body temperature normal.

The school girl's shoes should also stand the test of suitability, simplicity and service. A good fitting shoe with a straight inside line of last, a flexible shank, plenty of room for the toes and a medium high heel will give good satisfaction in wearing quality and in appearance.

Care must be exercised in the choice of accessories. A girl's class pin or ring, or a signet ring, is all the jewelry she needs.

The Business Woman: The psychological effect of attractive and suitable dress should be understood and used by the business woman. If her appearance is distinctive and shows good taste people will feel confidence in her judgment. Simple one piece dresses of wool, cotton or plain dark silk with dainty collar or some distinctive trimming are appropriate. Shoes should be appropriate and comfortable and should derive distinction from perfect condition and fit.

Sport Clothes: The characteristic of the sports costume should be its perfect adaptability to active exercise. It must be comfortable, durable, easily renovated and simple in construction. It should hold an element of gaiety. Suits, knickers with sweaters, blouses or middies, one piece dresses allowing free movement, are all suitable and comfortable. The hats worn for

sports should be light and comfortable, of shapes that shade the eyes and stay on well. They may be brilliant in color and unusual in texture but should have little trimming. Only necessary jewelry, as watch and cuff links, are appropriate for sports and these should be simple, strong and not very valuable.

Home Wear: For afternoon house dresses a woman is free to follow the dictates of her fancy. She may use bright color and gay pattern because she need have no fear of being conspicuous and because she is sure of a harmonious background. For the majority of women house dresses should be simple and easily renovated. Woolen materials such as challies are suitable as well as attractive cotton or linen materials. The negligee is another type of garment in which individuality may be displayed. Daintiness always should be an outstanding characteristic. Attractive color and distinctive design are the only factors necessary to make it charming.

For Social Occasions: For social occasion the practical element of costume may be subordinated to beauty, charm and elegance. A costume should be chosen primarily for its becomingness. Evening clothes should be in keeping with the rest of the wardrobe and suitable to the type of social occasions most frequent in one's life. Many women make the mistake of dressing too elaborately for the social functions they attend.

CLOTHING APPROPRIATE TO AGE

Clothing should be appropriate to the age of the wearer as well as to the occasion upon which it is worn. Each age has definite colors, types of texture and line in which it appears to best advantage.

For the Child: It can be said truthfully that clothing is a fundamental factor in character building. If the child is dressed in simple, serviceable, comfortable and artistic clothes he naturally develops an appreciation of these qualities and they become a part of his very nature. In selecting materials durability, suitability, cleaning properties and becomingness should be considered. Pure, fresh, dainty colors may be worn by children because of the fresh coloring of the skin. They may also wear other intense colors because their bodies are in constant motion. Simple decorations, such as tiny edges of lace or fine embroidery are appropriate.

For the Girl: The school girl and very young women may wear clothing of brilliant color if it is beautiful and becoming as well, and not merely conspicuous. Youth is the time for emphasizing the personality by means of clothes. Above all things one should retain the charm and beauty of youthfulness by wearing simple garments. Heavy velvets or other rich materials are very much out of keeping with the girl's type of beauty and the activeness which should fill her life at that age.

For the Mature Woman: The modern idea that a woman has a right to be attractive as long as she lives has added much to the joy of life. The difficulty is that many women do not realize when the garments of their youth have ceased to become them and they sometimes look older than they need to look by wearing clothes unsuited to their figures and coloring. A black silk dress for best, with black, gray or other dark dull colors for home wear constitutes the wardrobe of hundreds of older women. It is conservative and refined but monotonous. Much fineness and character could be brought out by more thoughtfully planned and less conservative clothes. The mature woman will find her best colors among the neutralized and quiet tones.

SELECTING THE COSTUME AS TO TYPE

No matter how artistic, costly or fashionable a dress may be, unless the lines, material and colors are suitable and in harmony with those of the wearer, it is ultimately not a success. A becoming costume is one that harmonizes with the personality of the wearer and emphasizes her best points in line, texture and color. By doing this the less attractive features are obscured.

In the first place every woman should make a careful study of her physical makeup and understand it as well as she does her disposition. She should study herself in the same impersonal manner in which she studies other people. There is no definite set of rules that would be altogether practical in each individual case.

Not every person in the world can be a leader of fashion but every woman can attain style. It depends upon whether she understands her type. Women may ordinarily be classified into ten types:

THE JUNOESQUE TYPE: This type of woman is tall, with a large, well filled frame, dignified, authoritative, gracious in a goddess-like way. She is called "Junoesque" because she has the physical qualities attributed to the goddess Juno.

Materials: In choosing silks, select heavy crepes, velvets, knitted crepes and tricolette. Fine serge, poiret twill, and charmeen are the best wool materials for this type. Poplin, gingham and ratine would be the best if cotton materials were selected.

Designs: As far as materials with designs in them are concerned this type will need to be careful. Abstract and conventionalized designs, if she used them as inserts or well placed embroideries, are attractive.

Lines: The Junoesque type will appreciate well-tailored garments. There is an elegance and dignity about them that no other type can surpass.

The lines she may choose for dress are made by lengthwise panels or sleeves with a long drape almost to the hem of the dress. These lines must be executed in material that has dignity.

Her neck line usually may repeat the oval of her face.

Her waist line must be defined, at least in the front, by the cut of the garment, but not by a different color in the form of a line.

Colors: This type of woman will find that darker shades of color are more becoming as they tend to decrease size.

THE ATHLETIC TYPE: This type is broad shouldered and athletic. She is usually even-tempered and sociable, but matter-of-fact. Her type of beauty is that of womanly wholesomeness and efficiency. In dressing her, we should aim to emphasize freedom of movement.

Materials: For her sport suits she wears flannels rather than silks. Tweed is permissible provided it is not too thick in appearance. For more formal street wear, and for wear in the house, she adopts wool rather than silk. In summer, linens and poplins are especially good. Her silks are heavy crepes and dull metal cloth for evening.

Designs: Tuckings, stitching, bandings and braidings and bias folds are good, as are buttons. Lace is not becoming except in the form of braids or substantial insertions.

Lines: The athletic woman wears abrupt, well defined lines. She must avoid loose ends on her clothes, such as panels, or sashes or drapes. High collared dresses, tuxedos and roll open throat lines are good. Her skirt should be so finished that it will open below the knee as she walks.

Colors: She wears colors which have been slightly grayed. In the house, black and white are good. For afternoon wear, oyster white crepe is appropriate.

THE COMFORTABLE TYPE: The comfortable type is the woman who jokes at every new pound she gains. She has, in common with all women, the desire to look as youthful as possible and yet keep her dignity.

Materials: All of her materials must have a softness. Velvet, velour of duvetyn weight and soft flannels in plain colors will be becoming to her. Silk voiles, knitted crepes, unstarched gingham, cotton voiles of plain colors—all are becoming.

Designs: All-over designs are not becoming. Some gay floral designs are interesting for aprons if trimmed by plain bands. Individual embroidery is more becoming than brocaded materials.

Lines: Circles would emphasize roundness. Long curves are becoming. This should be considered in planning the neckline. Panels will make a more becoming hem line. The use of plaits is another way of carrying the eye upward to the face.

Colors: One way of gaining softness in materials is through the choice of color. A woman of this type should not wear black. She should wear cheerful colors, not brilliant ones for they increase her size. She should for the same reason, avoid sheen in colors.

THE DOLLY VARDEN TYPE: The Dolly Varden type suggests daintiness and plumpness. The keynote of dress for Dolly Varden is a compact daintiness and merry color.

Materials: A small patterned print is becoming to her type. Her particular silks are crepe de chine, broad cloth and flat crepes. Georgette, when carefully designed, is suitable as are nets. Fine twills are best for street wear. Linens are lovely on her and organdie, dotted swiss, tissue gingham and embroidered muslins may be worn with confidence.

Designs: In dress designs she should choose small floral designs instead of big sprawly, conventionalized ones in all-over patterns.

Lines: Lines must be simple. This type needs a fairly short skirt with a fullness regulated by fashion. She must beware of drapes and swinging sash ends. Her lines must be up-and-down and trimming should emphasize these lengthwise lines.

Colors: Her colors must be gay but not strong. Black and white effects may be becoming but unrelieved black never can be.

THE HOME TYPE: The home type is dominated by home interests. She is not satisfied with bizarre, coquettish or stunning styles. She must have quality and charm. In dressing her we should aim to show her gentle sweetness.

Materials: All crepe materials are suitable with the curly crepes preferable. Pongee and rajah silks are good. Poplin and moire are becoming if the hard neckline is avoided. Voiles and printed hemstitched linens are becoming. Unstarched ginghams and percales are good. Plain flannels are best for wool materials.

Lines: The Home type calls for simplicity of line—no ruffles. Some suggestion of collar is better at the neck.

Colors: Gentle colors like powder blue, almond green, hyacinth and tortoise shell brown are more becoming to this type.

THE REGAL TYPE: The regal type is a woman of dignity and discrimination, and wants a rich softness of color, material and line. She is tall and thin and a little distant in bearing.

Materials: No material that folds with a sharp edge is becoming to her. Tissue gingham, embroidered muslins and embroidered crepes are becoming. Eyelet embroidered linens are good. Soft woollens are becoming. Georgette with conventional designs in chenille is exceedingly becoming.

Designs: Rich brocaded materials are excellent for this type. A woven design is always better than a printed one. She must avoid well-defined stripes, checks or plaids.

Lines: Long, curved lines are good, but ruffles should be avoided. Points in line are to be avoided. Lace might be well used at the neck line.

Color: Rich colors such as claret, mahogany and leaf green are most becoming.

THE BOYISH TYPE: The boyish type is matter-of-fact, slender and loose-jointed. There is about her an air of independent sturdiness.

Materials: Tub and opaque silks are more becoming than sheer ones. Charmeen is one of the best woolen materials. In summer linen finished cottons, galateas and ratines are very becoming. For the street, jersey, kasha, serge or poiret twill may be worn. Heavy flannels and tweeds may be used for sport wear.

Designs: Decoration should come through color contrasts and contrasts of textures rather than through elaborate ornamentation. In her designs she chooses the geometrical ones. Her trimmings include nail heads, wooden buttons, leather, nickel and silver, and yarn. She wears hemstitched ruffles in preference to lace.

Colors: For her colors, she chooses browns, leaf green. Chinese blue, citron yellow, oxford gray, according to her individual coloring.

THE WILLOW TYPE: The willow type is slender, often quite tall, usually frail looking. She is called the willow type because of her flexible carriage. In dressing she should aim to enhance her bearing by choosing materials that will yield to her pliant movement.

Materials: Her materials must be limp and delicate. Such materials are cotton voiles, crepes, soft muslins, handkerchief linen, soft wash silk, crepe de chine and foulard, chiffons, georgettes and veiling.

Designs: She wears patterned designs quite well if they are conventionalized floral. Transparent material over a pattern material is interesting.

Lines: The straight gathered skirt is for this type. Costume suits are better than severe tailor-made suits. A dark wool dress would be better relieved with a light vest, collar and lower sleeves of fine embroidered muslin.

Colors: The willow type wears colors of medium intensity. Strong colors would annihilate her. She cannot wear decided contrasts like black and white. An accenting color might be vivid or strong.

THE ELFIN TYPE: The elfin type is slender and light-somely active. In dressing her, we should aim to enhance her dainty lightness.

Materials: Taffeta, organdie and nets help her to maintain her lightness. Gingham, percale, chambray and dotted swiss are good for home wear. Her woolen materials should be broadcloth, fine twill flannel or poiret twill.

Colors: Her colors must be crisp—apple green, geranium pink, buttercup yellow or Chinese blue. Black is often becoming.

THE MYSTERY TYPE: The mystery type is slender with an atmosphere of loneliness that fascinates. In dressing her, we should aim to maintain her supple grace and her stunning personality.

Materials: Satin crepes and satins of medium weight are supremely becoming. Any supple material with a sheen to it reaches its greatest perfection when worn by this type of women. Pussywillow taffeta is usually quite becoming. Embroidered crepe is the most wearable cotton material.

Lines: For her lines she selects spirals, long V's, diagonals, arched lines.

Colors: This is the only type that can really wear strong color or severe contrasts in color. If she wears black and white there is usually some note of brilliant color such as a jewel or other accessory. She often gains effect through sharp contrast.

VALUE OF POISE

Sarah Bernhardt, the great dramatic artist, said of women: "Prettiness does not matter. If a woman has charm and energy she can secure whatever else she desires."

Poise expresses mental strength, for it comes only to those

whose minds have supreme command over their faculties. It may be cultivated for it comes through study and continuous effort toward self improvement. Lithesomeness helps to accentuate poise for it expresses freedom, the abandonment of restraint. It gives grace of movement and shows mastery over body. A woman should be gracefully poised upon comfortably dressed feet, with head erect, moving easily forward with free, unconscious motion. Graceful women move in curves; there is no beauty in jerky, angular movements. Lithesomeness may be acquired through exercise. This is systematic and persistent. If you possess both these qualities you are said to have charm.

ACCESSORIES

Accessories are the small details that make the completeness of a costume. The effect of the whole is often spoiled because these are badly chosen.

Veils: Veils are desirable if worn to enhance the beauty of a hat, to give the appearance of a complete costume or to protect the face. Light colored veils are becoming to people with brilliant coloring because they throw a delicate light tone over the skin.

Gloves: Gloves should always be clean and fresh and in harmony with the costume. White gloves attract attention to the hands and unless the hands are a very attractive feature white gloves should not be worn. Washable gloves of cotton, chamosette, chamois or doeskin are attractive for every day wear, winter and summer, because they are easy or inexpensive to keep clean. Kid gloves are better for formal occasions.

Jewelry: Ask yourself: Does the piece of jewelry add to the appearance of my costume? Does it seem to have a place there? Would a person looking at me see my dress first and then find the jewels there as a part of the dress, or would the jewels stand out as being merely adornment and not a part of the color scheme or live effect that I wish my dress to express for me? Silver and gold jewelry, worn together, are not attractive unless they combine to form a design.

Flowers: Many beautiful color effects can be produced with flowers, either natural or artificial. Care must be exercised in selecting just the right color, size and number. Different types are suitable for different costumes. Old fashioned garden flowers are for summer dresses. Chrysanthemums, violets and asters are appropriate to wear with suits and tailored garments. Orchids are more suitable for afternoon and evening dresses though they might be worn with a dressy suit.

HAIR ARRANGEMENT

The face is the most important part of the body because it is the part which most clearly conveys to people one's personality. The clothing should never eclipse it in interest but should serve as a background for it. The beauty of the face may be enhanced by correct hair arrangement.

Importance of Hair Arrangement in Dress: The arrangement of the hair determines the proportion and silhouette of the head as a whole. It should give the head a silhouette that is pleasing in form and properly proportioned to the whole body.

Things to Consider in Correct Hair Arrangement: Careful grooming, neatness and becomingness are major considerations. Arrangement of the hair should be suited to the individual, appropriate to her age and the occasion and becoming to her head and features.

COIFFURES FOR DIFFERENT TYPES OF HEAD

High Forehead: The hair should be brought over the forehead in an irregular line that will conceal part of it and bring it into proportion to the rest of the face. Bangs may be worn if the forehead is not too broad or the face too old. The hair may be parted on the side and drawn down slightly over the ears. It should be kept soft and fluffy and arranged in large, loose waves.

Square Jaw and Heavy Chin: The lower part of the face is heavy in proportion to the top so it is necessary to make the top look heavy enough to balance the bottom. The forehead might be exposed with the hair in a mass at the top.

Protruding Jaw and Narrow Face: The forehead should be made to look as large as possible by brushing the hair back in a careful studied line. If the face is thin the hair may be dressed rather loosely at the sides.

Small Chin and Receding Jaw: The lower part of the head and face is small in proportion to the upper part. The hair should be kept rather flat over the ears and on top of the head.

Large Nose: The mass of hair should balance the size of the nose and have a smooth contour that does not call attention to the outline of the silhouette. A center part makes the nose seem longer as does a twist on the top of the head.

Large and Bluntly Modelled Features: The mass of hair should be kept large and smooth to make the features seem smaller by comparison. The line of hair against the face should be soft and indistinct.

Effect of Coiffure Upon Lines of the Dress: Arrangement of the hair makes a difference in the type of collar that may be worn. The back view of the head should be studied as carefully as the front view.