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FASHION MODELING

Your 4-H Garment

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Fashion Modeling Your 4-H Garment

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You are a model in any outfit you wear—on the street, in your home, at school, at play, traveling, or at parties. With practice and by following suggestions, you can learn the tricks, shortcuts, and techniques of poise and charm.

Your Walk

Your walk tells a great deal about you. It reveals timidity or confidence, shyness or aggressiveness, carelessness or pride in your appearance.

A girl or woman who walks beautifully is still one of the thrills of everyday life. Of all graces, the art of walking is most often neglected. Anyone can learn to walk gracefully. (Figure 1.)

Walking with grace and ease is the first need for good modeling. You can do this by learning a few simple rules for good posture and walking. Practice until they become natural to you.

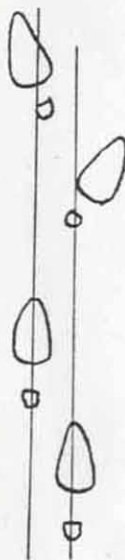
Body strain comes from poor posture and poor walking. To avoid this strain, control your body movements without stiffening or tightening your muscles. Work for **controlled relaxation**. Learn to walk and stand easily but with dignity.

Raise your chest, take the weight off your waist, let your shoulders rest naturally but don't slump so that you become hollow-chested. Hold your abdomen in. Make it as flat as possible. Pull yourself up out of your hips. In good walking, leg movement originates at the hips, not at the knees.

We never see ourselves as others see us. Finding someone to criticize and help you develop a good walk is important. Choose a critic who will be quite frank in pointing out your faults. Praise without accomplishment results in no improvement. Ask for criticism as you practice walking in your bare feet, in your low-heeled shoes, and in high-heeled shoes. You will become a graceful walker only with long practice and constant, everyday attention to the task.

To practice walking, draw two lines about 2 inches apart and walk with the left foot centered over the left line, the right foot centered on the right line. Get the feel of walking with your feet no farther apart than these 2 inches. Practice this until you always walk this way. Walking this way keeps your legs close together and makes for a graceful appearance. (Figure 2.)

Every model works to develop a relaxed walk. She avoids swinging her hips and shoulders. She develops a confident step as we have described.



For many girls who model, what to do with their hands is a problem. When you model, let your hands hang naturally at your sides. Swing them slightly in motion with your body. Don't hold your elbows out. You may occasionally bring an arm up to your waistline for a change.

Body Line-Up

Good posture gives you poise and helps distribute your weight so that your figure looks well-proportioned.

To check your posture, use a full-length mirror. Draw a chalk line or hang a plumb line through the center from top to bottom. Stand sidewise, a foot from the mirror, so that the line cuts the image of your ear in half. Choose someone to help read your image. (Figure 3.)

Now, follow the line down your image. If it is directly opposite your shoulder-bone and hip-bone and directly in front of your ankle-bone, your posture is good. If the line is in the front of or back of these points, adjust your posture. The line will show you where you need to improve.

In good posture, your knees are relaxed and slightly bent. Your abdomen is flat, your chest is high, and your shoulders are relaxed and broad. Arms and hands, too, are relaxed and hang naturally at your sides with the palms of your hands in.

Concentrate on good posture when you are standing and walking. Check yourself often at the mirror for improvement.



Model's Stance

A leg-and-foot position is called a "stance." A model must have a flattering leg position when she pauses for a second or two on the stage. A graceful pause position does two things: (1) shows your legs off to best advantage during the pause; and (2) distributes your weight so that one foot is ready for action. (Figure 4.)

In a "model's stance" one foot is relaxed and pointed forward toward the audience. The other foot is back, the toe nearly touching the heel of the foot in front. Both knees are slightly bent and most of the body weight is on the back foot so that you are ready to step forward with the front foot. Be careful you do not stand with your hips out of line.

Your Turn

A "pivot" is a turn. The walking pivot is fun. It's simply an efficient, graceful way of turning. Here it is step by step:

1. Put one foot in front of the other. Shift your weight to the balls of your feet, raise your heels, and turn your feet and body so that you are facing the opposite direction. Shift back. The balls of your feet never leave the floor. This turn will hereafter be referred to as "shifting." It is your practice exercise as an approach to learning the walking pivot. Keep shifting until you can do so easily.

2. To learn the walking pivot, take the model's stance. Begin walking with the foot in front. Take four steps, stop, and shift. Slide the forward foot back to a model's stance and pause a few seconds to get your balance. You are ready to begin walking again with the front foot. Practice this many times. Vary the number of steps taken before shifting. When you know it well, you can do it without losing your balance.

Both the pivot turn and the walking turn are correct. Making the turn in the way which seems most natural to you is important.



Hands Are Show-Offs

As you model, the narrator will call attention to interesting details of your garment. Take advantage of these remarks and point to the details. Keep your fingers close together. If you point to a collar or trim, move the hand gracefully to the collar or trim with wrist leading. Move hand to position without a pause of the hand, wrist still leading. When showing a pocket on your garment, slip one hand or both hands into your pocket so that only the thumb is visible. (Figure 5.)

When you show the back of your garment, bring your hands up to your front waistline. This gives an uncluttered view of the back. As you face the audience, let your hands fall to your sides. Try to eliminate large gestures and stiffness in your hands and arms. If you carry a book, purse, camera, field glasses or other article, it may help you relax. (Figure 6.)



The Countdown

Your Gloves

Wear your gloves when you model. You may wish to remove them before you take off your coat. To remove gloves, pull the tip of each finger and slip the glove off without working at it. Lay gloves palm to palm on the table or chair. Carry them and your coat as you leave the stage. Carry your gloves, fingers down, in the palm of your hand. Remember, gloves are not asparagus with the tips up.

Your Purse

Slip your wrist through the handle of your purse if it has one. Hold the purse close to your waistline rather than down at your side. If yours is a clutch purse, carry it under your arm at your side waistline. Be sure it does not cover the front of your dress. (Figure 9.)

Put your purse on the table or chair with your gloves before you remove your coat.



Your Hat

The narrator may call attention to your hat or to its trim. If so, lower your head slightly, or turn around and tip your head slightly backwards. Do not point to the hat; it is obvious.

Your Coat

When modeling a coat with a dress or suit, model the complete outfit first. Turn back **one** side of the coat if you wish to show the lining.

Remove and carry your coat this way:

With both hands on the lapels, begin sliding the coat down from your shoulders. (Figure 10.) Let it slip off over one arm. Grasp it by the center back with the opposite hand and fold the shoulders together. Carry your coat folded over one arm. Hold it close to your sides so that the audience can see the front of your dress or suit. (Figure 11.)

Remove a jacket or bolero the same way. When you unfasten your jacket or coat, keep moving to avoid awkward pauses. Don't stop with your back to the audience while you unbutton your coat.



Avoid casual flats.

Wear a good mmming es calls rment.

unless

ere are on the

Curtain Going Up

First Impression

For an effective entrance, pause for a moment as soon as you are in full view of all the audience. Let them see a smiling but dignified girl or young woman. Be confident of yourself. Look as though you believe your garment is the world's finest and that you love to show it.

Model for every section of the audience. Show the front, back, and sides of your garment. Walk with a purpose. Practice using both side and back entrances and exits so you will feel at home on any stage.

Lasting Impression

As you leave the stage, walk to the door and pause. Turn, smile at the audience, and leave the room. Bear in mind that your exit must be poised and dignified. Never let the audience see you rush away in panic for the last few steps of your exit. Don't build up for a rush and a small-child gasp of, "I'm glad that's over!" Keep your poise and dignity, even when the show is over.

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