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Dress Design-Line

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Second Year
First Meeting

DRESS DESIGN-LINE

By

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EXTENSION SERVICE

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DRESS DESIGN-LINE

The lines of a woman's figure have perhaps so great a bearing upon what she may wear becomingly as her color. To clothe herself most becomingly and to utilize the ideas of fashion authorities it is most essential that she knows the proportions of her figure. This the relative proportion of the head and the body as to length and width, the proportion of the waist length to the skirt length, and length of the arm in relation to the waist, the width of the shoulders as compared to the width of the waist and hips, the position of the head on the shoulders are necessary factors governing the design of a harmonious garment.

The secret of successful dressing is to know oneself, the bad points as well as the good. By studying one's proportions it is possible to construct garments that will overcome defects and irregularities.

PROPORTIONS OF THE NORMAL FIGURE

The proportions of the normal figure are expressed in terms of heads. A head equals the distance from the top of the head to the tip of the chin. Of course, persons of different sizes have heads of different sizes and in each case the head of the individual governs the measurements of proportions. The following proportions are commonly accepted as the ideal ones. The average figure however, has been found to be more nearly seven heads.

Although the correct height of a woman is 8 heads, artists in making drawings of figures for fashion magazines generally choose a height of 10 heads. This is done to bring out perfection in appearance for it is true that actual photographs of perfect figures appear short and thick. Care, therefore, must be taken in selecting a design from a fashion magazine so that the lines will suit one's own figure.

Top of head to floor-----	8 heads
Chin to shoulder (neck)-----	1/3 head
Chin to waist-----	2 heads
Chin to bust-----	1 1/2 heads
Waist to hips-----	1 head
Hips to feet-----	4 heads
Width across shoulder-----	1 3/4 heads
Bust-----	about two inches smaller than hips.
Hips-----	from ten to twelve inches larger than waist.

PROPORTIONS OF THE AVERAGE HEAD

The average head is two units wide and three units long. The proportions are as follows:

Top of head to eyebrows-----	1 unit.
Eyebrows to nose line-----	1 unit.
Nose to base of chin-----	1 unit.
Width of eyes, width of nose, and width between eyes	2/5 unit.

ANALYZATION OF YOUR FIGURE

It will be necessary to have some one work with you.

Fasten a length of plain paper on the wall.

Stand with back to wall, heels together, against base board, arms hanging straight at side but out from body.

Have your helper mark around the head, and down the side of the body. Use care that the line does give the exact body outline.

(To do this it may be necessary to bind a pencil to the end of a foot rule so that the lead of the pencil can reach the paper while the other end rests on the body, even extending out beyond the body).

Indicate shoulder line, waist line, hip line at largest part with crosses on both sides of the figure.

Remove the paper.

Draw a straight line across the paper at top of head.

" " " " " " " " the floor line.

" " " " " " " " shoulder line.

" " " " " " " " waist.

" " " " " " " " hip.

12. Draw a line so as to divide figure in exact half lengthwise.

13. Using your head length, fill in the following tables.

Length

No. heads

14. Top of skull to tip of chin

Tip of chin to shoulder line

Shoulder line to bust line

Bust line to waist line

Waist line to hip line

Hip line to soles of feet

Widths

No. heads.

15. Skull at eyebrows

Neck

Shoulders

Bust line

Waist

Hip

16. Mark each of the measurements in 14 and 15 on your life size figure.

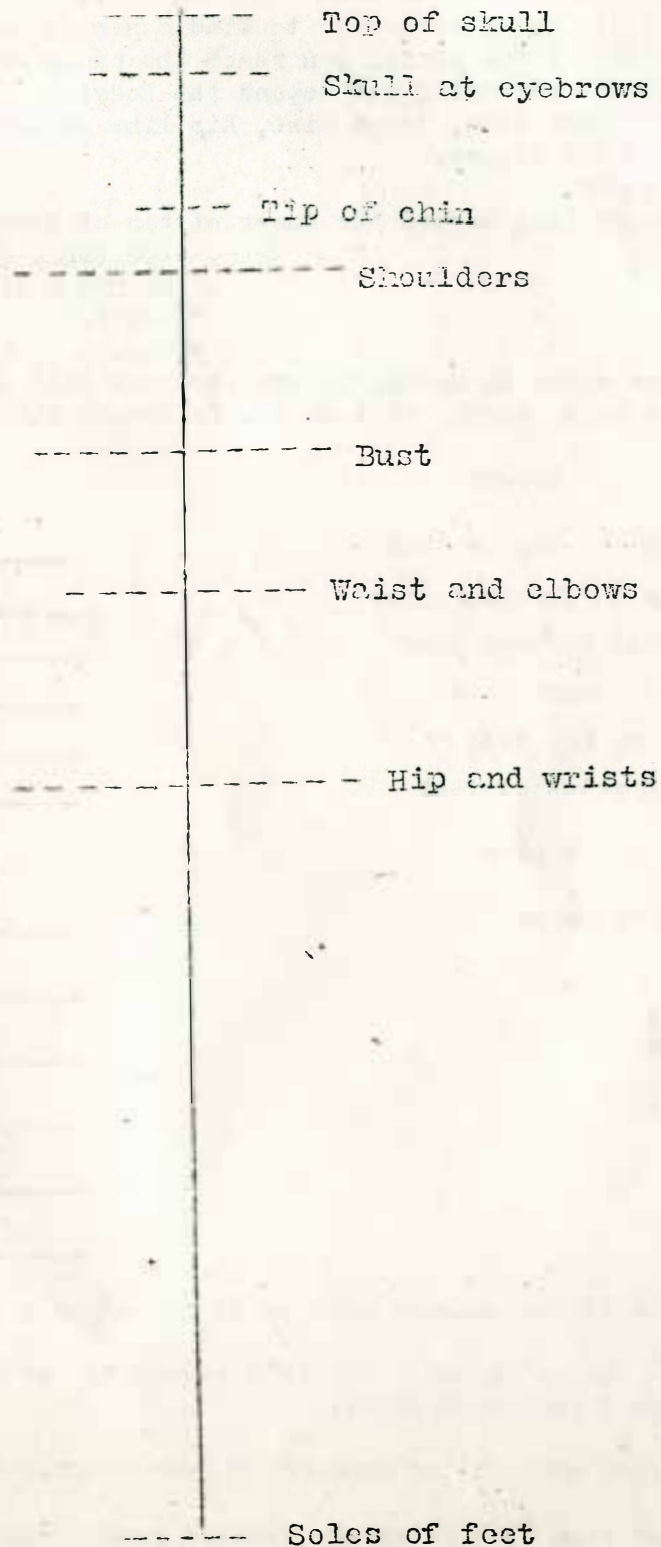
17. Using 1 head as equal to one inch reduce the measurements on the large figure to fit your permanent chart.

18. Draw a line through the numbers on your chart-behold your picture.

19. What does your picture show? Examine your picture carefully and underline the following points which you think apply to you.

CHART FOR ANALYZING ONE'S PROPORTIONS

Length and Widths



The following points, which I have checked from my life chart, indicate the good and bad points of my figure.

MY FIGURE IS	MY NECK IS	MY FACE IS	MY SHOULDERS ARE	I AM	MY ARMS ARE	MY HIPS ARE	I AM
Average	long	round	narrow	Long waisted	long	large	full chested
stout	thin	oval	sloping	short waisted	thin	too small	large thru bust
slender	short	long	broad	average	short	average	small thru bust
short	thick	thin	square		fat		hollow chested
tall	normal	angular	round		normal		normal

20. Final summary - write in answer

A. The good points of my figure are:

B. The bad points of my figure are:

21. In planning your clothes, if you wish to be a well dressed woman, you must think of your physical characteristics. In other words you must find the design in costume that will hide your bad points and bring out your good points.
22. You have the choice of discussing your picture before the class and receiving their criticism and help or of talking it over with the demonstrator alone.

THE EFFECT OF LINE IN DRESS

GENERAL RULES

The purpose of line in dress is to draw one's eye to a point of interest. Lines may express strength, beauty, or weakness. The straight line, the line of strength, is the line of the tail-dress suit. Beautiful, curved lines are possible in soft draped materials. Weak lines, those that are broken and ragged, are lines which occur usually when novelty rather than art is the aim.

1. -----

Line of strength

2. -----

Line of beauty

3. -----

Line of weakness



4. The position of lines either horizontal or vertical have much to do with the apparent proportions of the human figure. Most of us are not satisfied with the proportions that nature has given us. Those of us who are tall want to appear short and those of us who are short want to appear tall, the stout want to appear slender and the slender stout. Horizontal lines increase the appearance of width; vertical lines increase the effect of height. These facts are well known yet the short stout figure sees a tall, willowy woman in a wide hat, broad collar and ruffled skirt, and makes a mental note that she is going to have a costume just like that, and the result? Awful.
5. The effect of oblique lines may be either vertical or horizontal depending upon their slant. EX: If the lines of a collar are more nearly vertical than horizontal they seem to make the face and neck more slender.
6. Broad spaces appear shorter than narrow spaces of the same length. EX: Full skirts seem shorter than narrow skirts of the same length.
7. Long spaces appear narrower than short spaces of the same width. EX: Long skirts will make a woman appear taller.
8. Repeating space divisions tends to produce monotony, but some repetition is necessary to secure unity. EX: Groups of tucks in which the tucks are wider or narrower than the spaces between them are more interesting than those in which the width of tucks and space is the same.

9. A broken line or space appears shorter than an unbroken line or space.
Ex: A cuff makes the arm seem shorter. A collar makes the shoulder line appear shorter.
10. Repeating a line emphasizes it. Ex: A neck line which repeats the roundness of the face makes the face appear more round.
11. There should be unity in the lines and decoration of dress. Ex: A dress with a square collar, pointed pockets and scallops at the bottom of the skirt lacks unity.
12. Decoration should fit the space decorated. Bright trimmings on a hat will center the attention on the face.
13. Bright colors or contrasts between light and dark draw attention to the part of the costume where the contrast occurs. EX: Light shoes and stockings with a dark dress draw attention.

EFFECT OF MATERIALS IN DESIGN.

1. Shiny materials reflect the light and give the appearance of roundness.
Example: A satin or velvet dress will make a woman seem larger than a crepe of the same design and color.
2. Materials which are soft in texture fall in graceful vertical folds and make one look more slender than stiff materials.
Example: Crepe and voile make one seem more slender while taffeta and organdie produce a broader silhouette.
3. Coarse weave in fabrics increase apparent size.
4. Woolly, rough surfaces increase size.
5. Large patterns in dress goods attract attention to the size of the wearer, therefore, stout people should use plain and small figured materials.

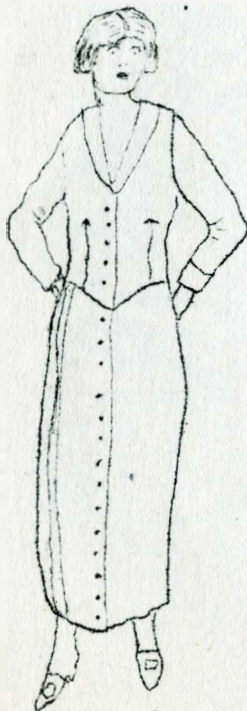
Breadth giving lines for a large woman.



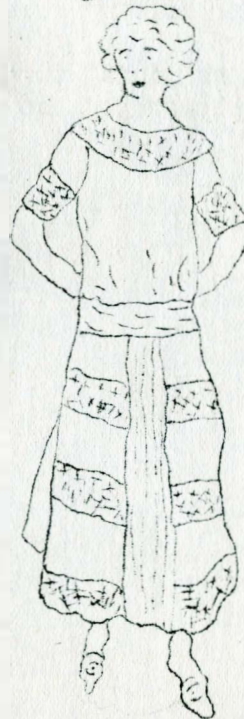
Good design for a stout figure



Lines which exaggerate slenderness



Good design for a slender figure.



FOR THE SLENDER WOMAN

The physical characteristics of a slender woman are a long oval face, a thin boney neck, thin arms, a flat chest, a small and very slender hips.

She should use:

1. Horizontal lines
Ruffles, flounces, and tucks.
Broad collars and fichus
Broad belts
Peplum
Triple skirts
Full blouse and skirt
Shorter skirts than stout women.
2. Sleeves
Sleeves ending at elbow
Ruffled or flaring sleeves
3. Materials
Plaids and figured materials
Shiney materials such as taffeta
4. Colors
May use bright colors,
5. Hats
Rather broad hats

She should avoid:

1. Vertical lines
An unbroken silhouette
Vertical lines that carry the eye up and down
Narrow clinging clothes
Long narrow skirts
Broad neck lines that expose the collar bone.
Dresses that are perfectly plain across the bust.
2. Sleeves
Tight sleeves
3. Materials
Materials with stripes
5. Hats
High crowned hats trimmed vertically

FOR THE STOUT WOMAN

The physical characteristics of a stout woman are a round or oval face, thick neck, broad shoulders, short waist, thick arms and large hips.

She should use:

1. Vertical lines
Long draperies
Narrow panels
Plaits of buttons running vertically
Long narrow rolling collars
Surplice closing in waist
V - Shaped necks
Narrow vests
Long tunics
Long string of beads
Waistline broken by a vest
Narrow belts
2. Sleeves
Sleeves that extend over the hand slightly
Sleeves that fit easily
3. Materials
Soft materials such as voile, crepe, Tricollette
4. Colors
Dull colors as violet, dull blue, taupe, brown and black.
5. Hats
Hats that turn slightly upward to one side.
The brim of medium width

She should avoid:

1. Horizontal lines
Broad collar effects
Ruffles and flounces
Broad belts
Full gathered or kilted skirts
Very short skirts
Coats ending at the hip line
Large pockets at hips
Very tight or very loose blouse
Tight waistline
2. Sleeves
Short sleeves that carry the eye beyond the waistline
Very tight sleeves
Wide flaring sleeves
3. Materials
Shiney materials
Conspicuous stripes
Pronounced plaids
Large figures in materials
4. Colors
Large amount of bright conspicuous colors
5. Hats
Broad flat hats
Very small turbans
Drooping hats.

Women with the following specific physical

Defects	Avoid	Use
1. Broad face	1. Hair puffed extreme at side 2. Broad drooping hat 3. Neck line that repeats the curve of the chin	1. Light Hair dressing 2. Hats with upward slant 3. Long U or V shaped necks
2. Long thin face		2. 1. Hair puffed out at sides 2. Broad collars 3. Drooping hat
3. Short, thick neck	1. Combing hair high 2. Long narrow neck lines	3. 1. Hats that roll away from face 2. Hair up from neck 3. Small furs 4. V-neck with no collar or rolling
4. Long thin neck	1. Hats which droop over head 2. Low hair dressing 3. Large furs 4. Broad collars that roll around neck	4. 1. Eton and broad rolling collars. 2. Hair combed low 3. Soft furs
5. Round shoulders	1. Collars that are broad and round in back 2. Yokes that end at protruding shoulders or blades	5. 1. Shoulder seam placed $\frac{1}{2}$ inch back of normal line
6. Narrow chest and shoulders	1. Narrow collars 2. Narrow vests	6. 1. Broad collars 2. Fichus and berthas that extend over shoulder.
7. Large bust	1. Very tight blouse	7. 1. Narrow vest and 2. Rolling collar or 3. Surplice closing 4. Low-busted corset 5. Brassiere

Women with the following specific physical

<u>Defects</u>	<u>: Avoid</u>	<u>: Use</u>
8. Short waist	1. Waist and skirt of contrasting color (white waist and black skirt) 2. Broad collars 3. Broad plait for waist closing 4. Horizontal trimming	8. 1. Long waisted effects 2. Narrow belting in skirts 3. Surplice closing 4. V - shaped necks 5. Long collars 6. Tucks running vertically 7. Long narrow vests 8. one piece dresses
9. Long Waist	1. Long vests 2. Long narrow collars	9. 1. Wide belting in skirt 3. Broad collars 2. Full blouse 4. Horizontal trimming
10. Long thin arms	1. Long, tight fitting sleeves	10. 1. Sleeves which are flaring 2. Sleeves puffed or 3. Sleeves trimmed with conspicuous cuffs.
11. Short fat arms	1. Sleeves that are full 2. " " " flaring 3. " " " elaborate	11. 1. Sleeves that are long 2. " " " easily fitting 3. " " " curved over hand slightly.
12. Large hips	1. Coats or neplum ending at hip line 2. Large pockets 3. Drapes which bulge over hips 4. Tight waist lines	12. 1. Changing drapes which fall easily over hips. 2. One piece dresses belted loosely at waist line