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Azalea Linfield

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DRESS DESIGN-LINE

By

Azalea Linfield
Clothing Specialist

EXTENSION SERVICE
South Dakota State College
W. F. Kuhlen, Director,
Brookings, S. Dak.

Cooperative Extension Work in Agriculture and Home Economics,
South Dakota State College and United States Department of
Agriculture Cooperating.

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 must 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 or 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 shoulders: 1 3/4 heads
- Bust: About 2 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: 2/3 unit
ANALYSIS OF YOUR FIGURE

It will be necessary to have someone 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).
5. Indicate shoulder line, waist line, hip line at largest part with crosses on both sides of the figure.
6. Remove the paper.
7. Draw a straight line across the paper at top of head.
8. """" the floor line.
9. """" shoulder line.
10. """" waist.
11. """" hip.
12. Draw a line across to divide figure in exact half lengthwise.
13. Using your head length, fill in the following tables.

<table>
<thead>
<tr>
<th>Length</th>
<th>No. heads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top of skull to tip of chin</td>
<td></td>
</tr>
<tr>
<td>Tip of chin to shoulder line</td>
<td></td>
</tr>
<tr>
<td>Shoulder line to bust line</td>
<td></td>
</tr>
<tr>
<td>Bust line to waist line</td>
<td></td>
</tr>
<tr>
<td>Waist line to hip line</td>
<td></td>
</tr>
<tr>
<td>Hip line to soles of feet</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Widths</th>
<th>No. heads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skull at eyebrows</td>
<td></td>
</tr>
<tr>
<td>Neck</td>
<td></td>
</tr>
<tr>
<td>Shoulders</td>
<td></td>
</tr>
<tr>
<td>Bust line</td>
<td></td>
</tr>
<tr>
<td>Waist</td>
<td></td>
</tr>
<tr>
<td>Hip</td>
<td></td>
</tr>
</tbody>
</table>

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

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

16. Draw a line through the numbers on your chart—behold your picture.

17. 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

--- --- Top of skull
--- --- Skull at eyebrows
--- --- Tip of chin
--- --- Shoulders
--- --- Bust
--- --- Wrist and elbows
--- --- Hip and wrists
--- --- Soles of feet
The following points, which I have checked from my life chart, indicate the good and bad points of my figure.

<table>
<thead>
<tr>
<th>MY FIGURE IS</th>
<th>MY NECK IS</th>
<th>MY FACE IS</th>
<th>MY SHOULDERS ARE</th>
<th>I AM</th>
<th>MY ARMS ARE</th>
<th>MY HIPS ARE</th>
<th>I AM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average</td>
<td>long</td>
<td>round</td>
<td>narrow</td>
<td>long</td>
<td>long</td>
<td>large</td>
<td>full coated</td>
</tr>
<tr>
<td>Short</td>
<td>thin</td>
<td>oval</td>
<td>sloping</td>
<td>short</td>
<td>thin</td>
<td>too small</td>
<td>large thru bust</td>
</tr>
<tr>
<td>Tall</td>
<td>thick</td>
<td>long</td>
<td>broad</td>
<td>average</td>
<td>short</td>
<td>small thru bust</td>
<td>small thru bust</td>
</tr>
<tr>
<td>Short</td>
<td>thin</td>
<td>angular</td>
<td>square</td>
<td>fat</td>
<td>bellow coated</td>
<td>normal</td>
<td>normal</td>
</tr>
</tbody>
</table>

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 of talking it over with the demonstrator alone.
5.

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 tailored 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.


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. Wooly, 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.

Lines which exaggerate slenderness

Good design for a stout figure

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
   Shiny 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 elinnging clothes
   Long narrow skirts
   Broad neck lines that expose the collar bone.
   Dresses that are perfectly plain across the bust.

2. Sleeves
   Sleeves that extend over the hand slightly
   Sleeves that fit easily

3. Materials
   Materials with stripes

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

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
   Plaids 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
   Sleeves
   Sleeves that extend over the hand slightly
   Sleeves that fit easily

2. Sleeves
   Sleeves that carry the eye beyond the waistline
   Very tight or very loose blouse
   Tight waistline

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
   Shiny materials
   Conspicuous stripes
   Pronounced plaids
   Large figures in materials

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
<table>
<thead>
<tr>
<th>Physical Defects</th>
<th>Avoid</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Broad face</td>
<td>1. Hair puffed extreme at side</td>
<td>1. Light Hair dressing</td>
</tr>
<tr>
<td></td>
<td>2. Broad drooping hat</td>
<td>2. Hats with upward slant</td>
</tr>
<tr>
<td></td>
<td>3. Neck line that repeats the curve of the</td>
<td>3. Long U or V shaped necks</td>
</tr>
<tr>
<td></td>
<td>chin</td>
<td></td>
</tr>
<tr>
<td>2. Long thin face</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Short, thick neck</td>
<td>1. Combining hair high</td>
<td>2. 1. Hair puffed out at sides</td>
</tr>
<tr>
<td></td>
<td>2. Long narrow neck lines</td>
<td>2. Broad collars</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Drooping hat</td>
</tr>
<tr>
<td>4. Long thin neck</td>
<td>1. Hats which drop over head</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Low hair dressing</td>
<td>2. Hair up from neck</td>
</tr>
<tr>
<td></td>
<td>3. Large furs</td>
<td>3. Small furs</td>
</tr>
<tr>
<td></td>
<td>4. Broad collars that roll around neck</td>
<td>4. V-neck with no collar or rolling</td>
</tr>
<tr>
<td>5. Round shoulders</td>
<td>1. Collars that are broad and round in back</td>
<td>3. 1. Shoulders seem placed ½ inch back of normal line</td>
</tr>
<tr>
<td></td>
<td>2. Yokes that end at protruding shoulder</td>
<td></td>
</tr>
<tr>
<td></td>
<td>or blades</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Narrow vests</td>
<td>2. Ficus and berthes that extend over shoulder</td>
</tr>
<tr>
<td>7. Large bust</td>
<td>1. Very tight blouse</td>
<td>7. 1. Narrow vest and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Rolling collar or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Surplise closing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Low busted corset</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. Brassieres</td>
</tr>
<tr>
<td>Defects</td>
<td>Avoid</td>
<td>Use</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>8. Short waist</td>
<td>1. Waist and skirt of contrasting color (white waist and black skirt)</td>
<td>2. Narrow belting in skirts</td>
</tr>
<tr>
<td></td>
<td>2. Broad collars</td>
<td>3. Surplice closing</td>
</tr>
<tr>
<td></td>
<td>3. Broad plait for waist closing</td>
<td>4. V-shaped necks</td>
</tr>
<tr>
<td></td>
<td>4. Horizontal trimming</td>
<td>5. Long collars</td>
</tr>
<tr>
<td></td>
<td>9. Long Waist</td>
<td>6. Tucks running vertically</td>
</tr>
<tr>
<td></td>
<td>1. Long vests</td>
<td>7. Long narrow vests</td>
</tr>
<tr>
<td></td>
<td>2. Long narrow collars</td>
<td>8. One piece dresses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Broad collars</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Full blouse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Horizontal trimming</td>
</tr>
<tr>
<td>11. Short fat arms</td>
<td>1. Sleeves that are full</td>
<td>11. 1. Sleeves that are long</td>
</tr>
<tr>
<td></td>
<td>2. &quot; &quot; &quot; flaring</td>
<td>2. &quot; &quot; &quot; easily fitting</td>
</tr>
<tr>
<td></td>
<td>3. &quot; &quot; &quot; elaborate</td>
<td>3. &quot; &quot; &quot; curved over hand slightly</td>
</tr>
<tr>
<td>12. Large hips</td>
<td>1. Coats or pelplun ending at hip line</td>
<td>12. 1. Changing drapes which fall easily over hips</td>
</tr>
<tr>
<td></td>
<td>2. Large pockets</td>
<td>2. One piece dresses belted loosely at waist line</td>
</tr>
<tr>
<td></td>
<td>3. Drapes which bulge over hips</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Tight waist lines</td>
<td></td>
</tr>
</tbody>
</table>