4-H Clothing Selection

by Nadine Hackler

NAME
CLUB
BIRTHDATE
YEARS IN PROJECT
YEARS IN 4-H

Level I
Dear 4-Her:

Welcome to the 4-H Clothing Selection Project. It has been designed around the theme, “How I Want to Look.” Do you know how you would like to look?

As you read and work through the pages of this booklet, you will discover information on the effects of line, color, and texture. You will see how the use of these three design elements influences your appearance.

Only you can decide how you want to look. Before looking at the next page, describe on paper how you want to look. The 4-H Clothing Selection Project can teach you how to achieve that desired look. From your study you will become more aware of how to use line, color, and texture in clothing to create YOUR look.

The activities of the project have been planned to emphasize the effects of the three design elements and to “train your eye.”

Have fun!

Sincerely,

Nadine Hackler
Professor in Home Economics
Extension Clothing Specialist
Line is the most basic element of design and therefore the most important. It is the boundary of things. For purposes of this project that boundary is YOU. Lines are used to
  • Divide areas into shapes, forms, and spaces.
  • Provide direction.
  • Provide movement.

Types of Lines

The two types of lines are (1) straight and (2) curved. Straight lines are forceful. Curved lines are softer and give a more graceful feeling. Both types of lines give direction, either horizontal, vertical, diagonal, or curved.

Some effects of straight and curved lines are as follows:

**Vertical Lines —**
  • Direct the eye up and down.
  • Add height.
  • Create an impression of poise and strength.
**Horizontal Lines**
- Lead the eye across the garment.
- Add width.
- Suggest calmness, serenity, and gentleness.

**Circular (rococo) Curves**
- Convey excitement.
- Have a greater degree of roundness.

**Diagonal Lines**
- Express action.
- Create a vertical or horizontal effect determined by how great the angle is.

The spacing of lines can change their expected effect. For example, as the space between vertical lines is increased, the illusion of height is decreased.

**Restained Curves**
- Give a feminine feeling.
- Have a slight degree of roundness.

Also, as the space between horizontal lines is increased, the illusion of width is decreased.
Project Requirements: Line

To successfully complete this section of Level 1, do the following:
- Complete activity 1 or 2.
- Complete activity 3.

Activity 1: Lines Give Optical Illusions

Answer each of the following questions. Briefly explain your choice.

1. Do these squares appear to be the same size? Explain.

2. Which line appears to be the shortest? The tallest? Why?

3. Which line would make you look thinner? Heavier? Why?

4. Are the two lines straight? Explain.

Activity 2: Different Lines

Draw examples of horizontal, vertical, diagonal, and curved lines. Use felt tip pens of different widths, pencil, and brush with watercolor or poster paints. Describe the appearance of each line, such as thick, thin, dainty, or bold.

Activity 3: The Four Lines

1. Find eight examples of each of the four lines — horizontal, vertical, diagonal, and curved. Use pictures from magazines, newspaper ads, or catalogs.
2. Mount the examples on plain paper.
3. Describe the lines you see.
4. Explain the following effects of these lines on the figure:
   1. Thinner
   2. Heavier
   3. Taller
   4. Shorter

Remember that lines can be seen as:
- Seamlines
- Darts
- Necklines
- Collars
- Belts
- Pleats
- Tucks
- gathers
- Cuffs
- Bows
- Buttons
- Contrasting Colors
**Color**

Color is fascinating. Can you imagine clothing in just white, black, or gray? Of course not! Everyone likes color and usually has a favorite one.

Color plays an important role in wardrobe planning and selection. It is usually the first design element that people notice. The colors you select to wear contribute to your attractiveness. A becoming color will help you to feel and look your best.

All colors come from the three primary colors — red, yellow, and blue. Mixing two primary colors will give you the three secondary colors — green, orange, or purple. Taking this one step further, mixing a primary with its neighboring secondary color will produce an intermediate color, such as red-orange. If more orange than red is used, the color is known as orange-red.

In learning the language of color you will need to understand color "qualities":
- **Hue** — the name of the color.
- **Value** — the lightness and darkness of the color.

- **Intensity** — the brightness or dullness of the color.

Another characteristic of color is that it may be warm or cool. **Warm colors** are red, orange, and yellow. These remind you of fire and heat. **Cool colors** are blue, green, and purple. They remind you of shadows, water, and trees. Warm colors and cool colors are opposite each other on the color wheel.
Color Schemes

Arrangement of colors is another way to create an effect. Arrangements are known as color schemes and are as follows:

- **Monochromatic color scheme** — This is an arrangement of one color in varying values and intensities, such as blue, dull blue, light blue, and dark blue.

- **Complementary color scheme** — This is an arrangement of colors found opposite each other on the color wheel, such as orange and blue.

- **Triad color scheme** — This is an arrangement of colors that form a triangle on the color wheel, such as red, yellow, and blue.

- **Adjacent Or Analogous color scheme** — This is an arrangement of colors found next to each other on the color wheel, such as red, red-orange, and yellow.

What is meant by the question, “Do these colors match?” You are very concerned with whether the colors look good together. If you are looking at two blues similar in color, ask yourself whether they are the same or whether they give a pleasing appearance. It is virtually impossible to exactly match a color. Remember to look at the colors from a distance of at least six feet. Too often we look only at colors close to us.

The more you know about color, the more effectively you will be able to use color. Have fun learning about color!
Project Requirements: Color

To successfully complete this section of Level 1, do the following:
- Complete activities 1, 2, and 4.
- Complete activity 3 or 5.

Activity 1: Color Wheel

Make a color wheel with primary and secondary colors, using watercolors, poster paints, felt tip pens, or fabrics.

Activity 2: Color Schemes

Make each of the following using one of the methods listed in Activity 1:
1. Primary colors
2. Secondary colors
3. Monochromatic color scheme
4. Analogous color scheme
5. Complementary color scheme
6. Triad color scheme
7. Warm colors
8. Cool colors

Activity 3: Warm and Cool Colors

Using paint or fabric swatches of five warm and five cool colors, find colors that are pleasing to you.

Mount your selections on paper and describe why they are pleasing to you.

Activity 4: New Colors (Hues)

Use watercolors or poster paints to combine the following new hues:
- yellow-red
- red-blue
- blue-yellow
- red-orange
- orange-red
- blue-green
- green-blue
- yellow-green
- green-yellow
- red-purple
- blue-purple
- yellow-orange
- orange-yellow

Experiment with five other combinations. Be sure to label the two colors you used to make the “new” color.

Activity 5: Selecting Clothing and Accessories

Look through teen fashion or other magazines for ten colored clothing items or accessories. Mount your selections on white paper. For each item, identify the hue, value, and intensity. Then exchange your collection with another 4-H’er and repeat the identification. Did the two of you agree? Discuss.

Texture

Texture refers to the surface characteristic of the fabric. The texture of clothing or accessories contributes to how you look. Learn to use texture to flatter your figure.

Texture can create optical illusions that can make you look —
• larger,
• smaller,
• taller, or
• shorter.
Types of Fabric Texture

Soft or clingy fabrics reveal the figure. They emphasize minor figure irregularities. They are attractive on the well-proportioned individual. Examples are as follows:

- chiffon
- satin (except slipper satin)
- thin silk or rayon
- most tricot knits
- single knits
- batiste
- thin jersey knit
- velvet
- lightweight crepe
- lawn

Bulky or fuzzy fabrics add size to the figure. Very thin and very small individuals are dwarfed by the weight of these fabrics. The tall, slender person can wear bulky fabrics successfully. These fabrics also balance irregular figure features, such as large hips (matte finish fabric) or a small bust (bulky fabric). Examples are as follows:

- bulky knits
- wide wale corduroy
- bouclé
- tapestry
- terry cloth
- quilted fabrics
- angora
- mohair

Stiff or crisp fabrics stand away from the body. They hide figure irregularities. Very stiff or crisp fabrics add an illusion of more weight. They also dwarf the small or thin person. Moderately stiff or crisp fabrics are becoming to almost all figure types. Examples are as follows:

**Very Stiff or Crisp**
- brocade
- tapestry
- leather-like fabrics
- tulle
- plastic
- heavy denims

**Moderately Stiff or Crisp**
- linen
- twill
- durable press fabric
- medium wale corduroy
- some double knits
- denim
Dull or matté finish fabrics absorb light. They usually make a figure look smaller. They are suitable for all figure types. Examples are as follows:

- wool crepe
- gingham
- raw silk
- wool flannel
- cotton suiting
- denim
- chambray
- linen
- wool jersey
- challis
- piqué
- sailcloth
- broadcloth

Shiny fabrics make the individual appear larger. They call attention to figure irregularities. They emphasize body curves and angles. The average to slim figure can wear them successfully. They create the illusion of a larger person. Examples are as follows:

- plastic
- velvet
- ciré
- patent leather
- satin
- sateen
- polished cotton
- sequins

Coarse or rough fabrics are a good choice for the average to slim figure. Heavy figures look even larger. Petite figures appear lost. Examples are as follows:

- monk’s cloth
- hopsacking
- wide-wale corduroy
- heavy tweeds
- bulky knits
- fleece
- mohair
- woolen coatings

Smooth (but not shiny) fabrics hide figure irregularities. They are becoming to all figure types. If thick, these fabrics add weight. Examples are as follows:

- serge
- gabardine
- wool jersey
- flannel
- gingham
- percale
- broadcloth
- velveteen
- crepe
- linen
- shantung
- chambray
- challis

Remember to consider texture when selecting clothing and accessories to achieve the desired look.
Project Requirements: Texture

To successfully complete this section of Level 1, do the following:

— Complete activity 1 or 2.
— Complete activity 3 or 4.

Activity 1: Fabric Suitability

Mount five fabric swatches on paper. Describe their suitability for being worn to various occasions, such as to a picnic, church, or ball game.

Activity 2: Fabric Texture and Figure

Mount ten fabric swatches on paper. Describe the fabric in relation to texture and effect on your figure.

Activity 3: Fabric Texture and Illusions

Compare ten textures after cutting different fabric swatches of the same size (square, rectangle, figure silhouette). Mount two fabrics on each page. Discuss the different illusions given by the different textures.

Activity 4: Fabric Texture and Clothing Ensembles

Mount ten fabric-swatch combinations that you like. Relate each combination to a blouse/shirt with skirt/pants, dress, suit, or other type of ensemble.

Notes

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The original publication was prepared by Nadine Hackler, Professor and Extension Clothing Specialist, and Glinder Simmons, former Provisional Home Economics Extension Agent. Revision by Nadine Hackler, June 1988.
4-H CLOTHING SELECTION

Level II
Dear 4-H'er:

As you begin Level II of the 4-H Clothing Selection Project you should review what you learned in Level I. Reread the paper you wrote on how you want to look. If you want to make some changes, do so now.

This level is designed for you to learn more about the following:

- How to use lines to create the desired illusion.
- How to create pleasing color harmony.
- How texture affects color.
- The influence of patterned fabric on you.

As you work through the project, continually refer to “How I Want to Look.” Look for the line, color, and texture illusions around you in order to “Train the Eye.” This will help you in deciding how to create the look you want.

Have fun!

Sincerely,

Nadine Hackler
Associate Professor
Extension Clothing Specialist
The lines you wear can help you create your desired look. Lines sometimes are less noticeable than color and texture.

The most basic line is the silhouette of a garment. This is the outline of an object. The types of silhouettes are as follow:

**Girls**

- Straight Line
- Curved
- Back-Dropped

**Boys**

- European
- Western

**Categories of Lines**

There are two categories of lines — structural and decorative. Structural lines are seams or construction details that hold the garment together. Decorative lines are used to emphasize a feature, such as topstitching or piping in a contrasting color.

**Lines and Optical Illusions**

Optical illusion is "fooling the eye." Lines can be used to create images about your figure.

These images are known as optical illusions. Look at the following four vertical lines:
They are the same length. However, they do not appear to be the same length because of the short horizontal and diagonal lines.

Lines within the silhouette contribute to how you look. Generally speaking, each of the following lines creates an optical illusion:

- Long, narrow lines add height.
- Short wide lines add weight.
- Vertical lines make you look taller and thinner.
- Horizontal lines make you look shorter and heavier.

Using Lines

*Vertical lines* give a feeling of dignity and formality. They usually carry the eye upward. They usually give a feeling of height and slenderness, also. Look at some of the following examples:

- A vertical seam in the center reduces width.

*Horizontal lines* give a feeling of restfulness. They usually carry the eye across the garment. They also usually add width and cut height. Look at the following examples:

- Usually, repeating horizontal lines strengthen the illusion of greater width.
- A wide center panel adds width.
- The lower the horizontal line, the more it shortens the figure.
Horizontal lines cut height.

Diagonal lines vary in effect, depending on the degree of slant. Look at the following examples:
- When diagonal lines are more vertical, they produce a lengthening effect.
- When diagonal lines are more horizontal, they produce a widening effect.

Which lines are best for you to use in creating the look you want? Look for lines and line direction in clothing and accessories. Decide upon those that are most flattering to you. Use them to create your desired look!

Project Requirements: Line

To successfully complete this section of Level II, 4-H Clothing Selection Project, do the following:
- Complete activity 1 or 2.
- Complete activity 3.

Activity 1: Lines Give Optical Illusions

Draw the following:
1. Two squares — Divide one in half horizontally and the other vertically. Discuss the effect.
2. Two vertical lines — Add a horizontal line to one and a diagonal line to the other. Explain the effect.
3. Two vertical lines — Add upward diagonal lines to one and downward diagonal lines to the other. Discuss the illusion.
4. Radiating lines — Draw also two parallel lines. Explain the effect.
5. An optical illusion of your choice. Explain the illusion.

Activity 2: Silhouette of a Garment

Draw ten silhouettes of garments to create ten different optical illusions. Explain each optical illusion.

Activity 3: Popular Fashion Silhouettes Using Lines

Create 20 of these and select six that create "your desired look." Explain how they have achieved that look.
The colors that you select to wear should be harmonious. Factors that affect color harmony are as follow:

- Lighting
- Background
- Distance involved
- Amount of the color
- Intensity
- Value
- Weight
- Size

**Color Qualities**

In Level I you were introduced to the color qualities — hue, value, and intensity. Now, there is more to be learned about them.

- **Hue** is the name of the color, such as red or red-orange. The **primary hues** are red, yellow, and blue. These cannot be produced by combining other colors. **Secondary hues** are made by combining two primary hues. Mixing red and yellow will give you orange. The secondary hues are green, orange, and purple.

- **Intermediate colors** are a combination of a primary and a secondary color. For example, mixing green and blue will give you blue-green and green-blue. The first color named is the dominant hue.

- **Value** is the lightness or darkness of a color. Values become darker as black is added. These are called shades. Values become lighter when white is added. These are called tints.

- **Intensity** is the brightness or dullness of a color. Full intensity (bright) colors are very bold. Lower intensity (dull) colors are more subtle. The intensity of a color can be dulled by adding its complementary color (color opposite on color wheel). A general rule in combining colors is to use bright with bright and dull with dull.

Color may be emphasized by using it in the following ways:

- Placing it beside its complement. (Example: A blue skirt/pants with an orange shirt/blouse.)
- Combining it with a neutral. (Example: A white suit with a blue blouse/shirt.)
- Repeating near it a large amount of the same hue in a lower intensity. (Example: An orange shirt with dull orange pants.)
- Repeating a small amount of the hue in a brighter intensity. (Example: A blue jacket with a brighter blue pocket handkerchief or flower.)

Color may be de-emphasized by using it in the following ways:

- Black, white, and gray are not classified as hues but are called neutrals. They look good with any color.
• Combining a large amount of a bright color with a dull or delicate one of a similar hue. (Example: A red blazer with a pale pink shirt/blouse.)
• Combining it with a dull color that is slightly different in hue. (Example: A blue jacket with greyed blue pants/shirt.)

Color and Light

Colors look different under different kinds of lights. In bright sunshine colors always look brighter. Incandescent and fluorescent lights make colors look different. Retail lighting is different from home lighting, too.

Remember to always be careful when you are attempting to “match” or to combine colors. It is a good idea to check the combination in bright sunlight. Also, do not forget to walk away (about six feet) and take another look. What looks good close up may not be so pleasing from a distance.

Color Affects Color

The reflection of one color can change the apparent color of another. For example, a bright red shirt/blouse may cast a rosy glow onto the face; or you may see an after image of the color's complement. In this example you would see green. Is this hard to believe? Try it. Find a bright color. Stare at it for several seconds. Close your eyes. Now look at a white area. What did you see?

Colors are not seen alone. The background colors are seen too. For example, a bright red shirt appears to change when seen against white or black.

The amount of color that is used is important. It is usually more pleasing to use bright colors in small amounts. Subdued or less intense colors are more pleasing in larger amounts. Bright colors are exciting. Dull colors are more restful.

There is no ugly color. The way in which we use color affects whether it is pleasing or not to us. Look at nature to see how color is used. Think about the following characteristics of natural color:

• No color is uniformly even.
• There is no color matching.
• The majority of colors are quiet and undemanding.
• Bright colors are used in small amounts.
• Pattern and texture are everywhere.
• There is a ratio of shininess and dullness.

In nature there is unity with variety, and that is what we want to achieve in our selection of clothing.

Enhance Your Personal Color

Each of us needs to analyze our personal coloring — skin, hair, eyes — before we can select becoming colors for our clothing. A clear, healthy, skin can wear many colors.
Skin

What is your skin tone — warm or cool? Cool skins are fair and light. They have tones of pink to violet-pink. Warm skins may be pale ivory (yellowish) or a rich brown. Tones range from creamy, to sallow, olive, or suntanned. Use color to complement your skin tones.

Hair

What is your hair color? Is it black, auburn, blonde, brunette or some other color? Clean hair is always more attractive. Use color in your clothing to highlight your hair.

Eyes

The color of your eyes is less important in selecting colors. You can, however, achieve emphasis with the colors that you wear.

Project Requirements: Color

To successfully complete this section of Level II, 4-H Clothing Selection Project, do the following:

— Complete activity 1 or 2
— Complete activity 3 or 4

Activity 1: Fashion Hue, Value, and Intensity

Collect ten fashion pictures showing different color combinations. Mount your selections and label them as to hue or neutral, value, and intensity.

Activity 2: Learn About Color

Make shades and tints by combining black and one color, and by combining complementary colors.

Activity 3: Learn About Solid Color in Fabric

Analyze 20 different solid-color fabric swatches: (1) List the color as to hue, value, and intensity; (2) Describe the effect on your skin, hair, and eyes; (3) Decide upon your best colors and explain your choices; and (4) Create a color plan for your wardrobe.

Activity 4: Experiment with Optical Illusion and Color

Use colored paper, paints, or felt tip pens and do the following:

— Make two red-colored squares. Mount one on white paper and the other on black. Describe the effect.
— Make three green balls. Mount them on dull blue paper, red paper, and light green paper. Describe the effect.
— Make two sets of stripes, of which one is equal vertical and horizontal of red and white and the other is unequal vertical and horizontal of red and white.
— Cut out fashion silhouettes. Arrange them into ten color combinations. Describe the effects.

Texture

The way a fabric is constructed determines its texture. Texture is created primarily by the method of weaving or knitting used and by the type of yarn or finish. You will need to learn how to use texture to create your desired look. Remember that accessories have texture too.

Textures may be related or contrasted. Related textures have something in common — the yarn, weave or knit, or finish. Contrasted textures have nothing in common.
How Does Texture Relate to Your Look?

Consider a few examples of what texture can do:

- Rough textures make you look larger.

- Smooth textures make you look smaller.

- A single texture gives a monotonous effect.

In relating texture to your look, use it in one of the following ways:

- Combine textures that have the same durability, personality, or are suitable for the occasion. (Medium textures combine well.)
- Select extreme contrast of textures, which sometimes can be very effective. (Example: A satin and velveteen or wool tweed and velveteen.)
- Use harmony of texture to confirm the idea expressed. (Example: Durable, rough, bulky textures suggest casualness; and delicate, glittering textures suggest formality.)

Texture and Color


Patterned Fabrics

Patterned fabrics and accessories affect how you look. Patterned fabrics usually make you look larger — some more than others, depending upon their color, line, and size. Think about the following effects of patterned fabrics:

- Indistinct small patterns or subdued colors usually decrease apparent size.

- Large, overall designs increase size.
- Scattered designs make you look larger.
- Prints that give a feeling of roundness make you look larger.
- Large designs are best worn by the tall, average person.

- Plaids and stripes make you look larger, especially when in contrasting colors.

Project Requirements: Texture

To successfully complete this section of Level II, 4-H Clothing Selection Project, do the following:
- Complete activity 1 or 2.
- Complete activity 3.

Activity 1: Solid Textured Fabrics
Mount ten different solid textured fabrics. Describe each one in relation to texture and color.

Activity 2: Texture Changes Color
Using two colors of your choice, collect ten fabrics in which textures are different. Describe how the texture changes the color.

Activity 3: Combinations of Textures
Compile five combinations of textures. For each combination, use two or more textures. Compile only those you would like to include in your own wardrobe. Describe the type of garment appropriate for each texture. Describe the effect of the texture and color on your appearance. Which is your favorite combination? Why?
This publication has been prepared by Nadine Hackler, Associate Professor - Extension Clothing Specialist, Department of Home Economics; and Glinder Simmons, former Provisional Home Economics Extension Agent.
4-H CLOTHING SELECTION

Level III
Dear 4-Her:

Welcome to the third and last level of the 4-H Clothing Selection Project. Briefly review Levels I and II. Revise your paper on “How I Want To Look,” if needed.

This final level is designed for you to put the “pieces” together from Levels I and II and to learn more about the following:

- The importance of evaluating your appearance.
- The design principles and how they relate to how you look.
- How to use the design elements and design principles to create “your look.”
- The role of accessories in your “total look.”
- How your hair is the “frame” for your face.
- How the parts of what you wear make up your look.

Before you begin this level be sure that you have decided on how you want to look. You may want more than one look, depending on the occasion.

Hopefully your eye has now been trained to see line, color, and texture and you are aware of the illusions they are creating.

How you want to look is your choice, but we hope that as you conclude this series of projects you are “aware” of how you look.

Have fun in working with the more specifics of line, color, and texture.

Sincerely,

Nadine Hackler
Professor
Extension Clothing Specialist
4-H Clothing Selection: Level III

Introduction

Take a good look at yourself, not just from the waist up, but full length — use a full-length mirror. How do you look from head to toe? How do you look from the front, each side, and back?

Design Principles

The four design principles are proportion, balance, emphasis, and rhythm. They are used to create a harmonious look. Let’s find out what they are and how they can be used to help you create “your look.”

Proportion

There are two aspects of proportion: space and scale. Space is the dividing of the figure. It is usually more pleasing to have an unequal division. Scale relates to the size of a garment, fabric design, or accessory being a size similar to the wearer. Here are some illustrations to clarify what we are talking about:

- If the space (you) is divided exactly in half by your clothing selection, it is uninteresting.

Now answer (in writing) these questions:

- What do I like about the way I look?
- What would I like to change?
- What is my best feature?
- What is my worst feature?

As you work through this level, make a list of ways to emphasize your best feature and a list of ways to camouflage your worst feature. Think creatively as you work through the project.
• Unequal spacing is more pleasing.

Spacing can be created through line, color, or texture.
• In scale, think about large for large.

• In scale, also think about small for small.

• A large person looks out of proportion with a very small handbag, belt, or eyeglasses.
A small person is overpowered with large bold designs or large handbags.

Is scale appropriate?

Keep accessories in scale with your size.

Do you see how good proportion is more harmonious?

**Balance**

Balance refers to a sense of equilibrium or stability. It may be formal or informal. *Formal* balance is exactly alike on both sides of an imaginary center. *Informal* balance is different on each side of the imaginary center.

Formal Balance

Informal Balance

Take a close look at the following examples. Which are good proportion? Which are poor proportion?
Sometimes when we think about balance, we look only at line and accessories. We need to think about color and texture, too; for example:

- A better balance is achieved when darker colors are lower and lighter colors are higher on the figure.

- Light shoes with a dark garment is seldom desirable.

- The figure looks balanced when heavy textures are lower and light textures are higher.

Most individuals think that in clothing, informal balance is more interesting. Their rationale is that there is more variety. Which do you prefer?

**Emphasis**

Emphasis is one major idea, form or silhouette, color or fabric, in an ensemble. It is used to call attention to a certain area. If you try to emphasize everything, you emphasize nothing! Think about the following:

- The most common point of emphasis is the neckline.
• Bold contrasts are best for evening or sports-wear.

Rhythm
Rhythm is a pleasing sense of motion which gives unity to a design. It is how the eye looks at your ensemble — smoothly from one part to the other, not jumping around. Rhythm is produced through the following:
• Continuous flowing lines.
• Repetition.
• Gradual change of size.
• Gradual change of color.
• Radiation.

• Too many centers of interest are confusing.

Too Many Centers of Interest
Remember to call attention to your most flattering area. What do you want to emphasize? Which of these ensembles is more pleasingly emphasized?

Are Both pleasing?

Figure Sizes and Shapes

Now that you have studied line, color, and texture in Levels I and II and have been exposed to the design principles, we need to put it all together. Think about the different shapes and sizes and look at how they create different looks. To do this, start looking closely at people and how they use line, color, and texture — then answer the following:
• How do they look?
• What are they emphasizing?
• Are they making themselves look taller? heavier? thinner? shorter?
• How would you classify them?
  Tall and slender.
  Tall and heavy.
  Short and slender.
  Short and heavy.
  Tall and thin.
The way in which line, color, and texture are used can emphasize different looks. Think about the following:

**Tall and Slender.** If you are tall and slender, you can wear almost anything, however, to emphasize height and slenderness, use:
- Soft, curved, diagonal lines that are vertical.
- Vertical lines and Y lines.
- Unpressed vertical pleats or gathers.
- One color.
- Designs in scale with you.
- Plain textures.

**Short and Heavy.** If you are short and heavy and want to look slimmer, use:
- More closely spaced vertical lines to lead the eye upward.
- More vertical diagonal lines.
- Slender silhouettes.
- Long narrow lapels.
- Narrow, V necklines.
- Narrow, matching color belts.
- Medium and darker colors.
- Less intense colors.
- One-color outfits with a bright emphasis at neckline.
- Plain textures.
- Soft fabrics with simple weaves or knit.
- One-texture outfits.

**Tall and Heavy.** If you are tall and heavy and want to look slimmer, select:
- More vertical diagonal lines.
- Vertical lines and Y lines.
- Single-breasted closings.
- Princess lines.
- Slender silhouettes.
- Medium and darker colors.
- Less intense colors.
- One color.
- Matching belts.
- Plain textures with close weaves, and knits.
- Medium-weight fabrics that are soft.
- Medium-sized designs.
Short and Slender. If you are short and slender and want to accentuate your petiteness, use:
- Y lines.
- Vertical lines.
- More vertical diagonal lines.
- Closely spaced double-breasted closings.
- Narrow and simple belts.
- Unbroken seams.
- Jackets that do not cut you in half.
- One color.
- Small designs.
- Light colors.
- Softened bright colors.
- One texture.
- Soft or crisp texture.
- Plain textures.

Larger Below the Waist. If you want to balance the look, use:
- Interest above the waist — neck and shoulder line.
- Looser fitting blouses or shirts.
- Blouson tops.
- Flared skirts or pants with an easy fit.
- Double-breasted closings.
- Gathers, tucks, yokes, or pockets above the waistline.
- Horizontal or T lines above the waist.
- Brighter colors above the waist, duller colors below.
- Simple, plain textures below the waist.
- Plain or muted designs below the waist.

Tall and Thin. If you are tall and thin and want to create an illusion of more width, use:
- Horizontal and T lines.
- More horizontal diagonal lines.
- Well proportioned spaces.
- Fuller silhouettes, but not too full.
- Longer jackets.
- Contrasting or wider belts.
- More than one color.
- Bold prints and plaids.
- Clear colors.
- Fabrics with body.
- Dull, napped, and nubby textures.
Larger Above the Waist. If you want to balance the look, use:

- Interest below the waist.
- Vertical or Y lines above the waist.
- Easy fit above waist.
- Fuller skirts or pants.
- Pants, or skirts with some emphasis such as tabs, unusual pockets, contrasting stitching, yokes, tucks, or gathers.
- Semi-fitted jackets.
- Horizontal lines below the waist.
- Single-breasted closures.
- Solid color tops in subdued colors.
- Light and bright colors below the waist.
- Designed fabrics and heavier textures below the waist.
- Simple and plain textures above the waist.

Long Waisted. If you are long-waisted and want to create an illusion of a shorter waist, use:

- Wide contrasting belts.
- Wider bands on skirts and pants.
- Fuller skirts and blouses.
- Broad collars.
- Horizontal lines above the waist, such as yokes, pockets, or trim.
- Short jackets.
- Contrasting separates, either in color or design.
- Contrasting texture at the waistline.
- Vertical lines below the waist.

Short Waisted. If you are short waisted and want to create an illusion of a longer waist, use:

- Overblouses or shirts and sweaters worn outside skirts and pants.
- Pants, skirts, and dresses without belts and snug waistlines.
- Same color in top and bottom.
- Narrow self belts, worn slightly loose.
- Narrow waistbands.
- Vertical or Y lines above the waist.
- Longer points on collars.
- Vertical tucks above the waist.
- Vests.
- Hip-length jackets that are loose or semi-fitted.
- Smooth textures.
**Slim Physique.** If you are slim and want to appear larger, use:
- Horizontal, broken, or curved lines.
- Loosely fitted garments.
- Brighter and lighter colors.
- Two or more color garments.
- Wider belts.
- Double-breasted closures.
- Decorative details such as gathers, tucks, piping, embroidery.
- Lightweight fabrics and textures.

**Short Physique.** If you are short and want to look taller, use:
- Closely spaced vertical lines in center front.
- Narrow lapels.
- Simple styles.
- Narrow, matching colored belts.
- Subdued colors.
- Matching color separates.
- Lightweight fabrics.

**Tall Physique.** If you are tall and want to maintain your height, use:
- Vertical lines more widely spaced.
- Matching separates.
- Soft colors.
- Lightweight fabrics.
- Smooth textures.
- Slimmer silhouettes.

**Heavy Physique.** If you are heavy and want to look slimmer, use:
- Vertical lines.
- Emphasis at the neckline.
- Softer and more subdued colors.
- Single-breasted closures.
- Slim, not tight, silhouette.
- Narrower lapels.
- Matching separates.
- Smooth lightweight textures.
Shape Your Face

Your hair, neckline, and collar style influence the shape of your face. The facial shapes are oval, round, square, triangle, pear, diamond, and heart. The oval shape is considered the ideal. Use optical illusion to achieve this look.

- For a slender face, have longer hair that is worn in a fuller style. Straight and short hair accentuates the slenderness.

- For the oval face (considered the ideal and the look other face shapes are trying to achieve through illusion), wear hair full at the top and closer to the sides for a vertical effect.

Hair

Your hairstyle provides three sides that frame your face. It is frequently referred to as “your crown of glory.” What you do or do not do influences your appearance. Think about the following in relation to your face shape:

- On a round face, create an angular illusion with longer and fuller hair.

- For the square face, to lengthen and round off, part your hair high and about halfway to the crown. Add a soft wave or curl and wear hair longer on the sides.
• For the pear-shaped face, wear short hair that is flat at the ears and has fullness at the forehead.

• For the diamond-shaped face, use curls to cover cheeks with fullness at the temples and slightly longer hair to cover ears.

• For the heart-shaped face, wear side bangs with fullness at the jawline and back of neck that is medium to long.

• A surplice is attractive for everyone.
• V necklines increase height — how much is dependent on their depth and angle at the shoulder line. The more skin exposed, the more width added.

• Lines which repeat facial contours emphasize them, such as square to squarer and round to rounder.

• Lines which are in sharp contrast to facial contours also emphasize them, such as round to square and square to round.

Determine the best hairstyles for you.

**Necklines**

Selecting a flattering neckline should be easy. Just remember what you have learned about how to use lines to create optical illusions. Again, look carefully at your facial contours and select necklines to enhance your appearance. Your neckline is the fourth side of the frame.

Necklines that shorten and widen will be round. Those that lengthen and narrow will be V- or U-shaped; for example:
• Necklines worn close to the neck shorten facial length.
• Necklines with a dominant horizontal line add width.
• Necklines with a dominant vertical line add length.

• Cowl necklines can add length or width depending upon their drape.

Your face is almost always the center of interest. Your hair and garment neckline should form an attractive frame. Determine the best neckline styles for you.

Collars

Collars are added to a neckline. Because of their outside edge, however, they create line illusions different from just a plain neckline. Think about the following:
• The difference between a convertible collar being buttoned or unbuttoned.

• The difference between wearing a tie or ribbon.

• The difference between a Peter Pan and convertible collar for a round face.
• The difference between a collar high at the neck and one (same style) lower.

Look at the following collar styles. Which ones would be becoming for the round face? The square face? The pear face? The oval face? The diamond face? The heart face? The oblong face?

Determine the best collar styles for you.

Accessories

Accessories, too, play an important part in how you look. They should complement your garments and add to the harmonious look.

Shoes

Shoes are worn to protect your feet. They can spoil the appearance of your outfit. They should not only fit the physical structure of your feet, but also should contribute to your total look.

The design elements — color, line, texture — relate to shoes, too. Learn how to use design to create the desired look.

Plump Feet. If you have plump feet and would like for them to appear slimmer, select:

• Simple styles.
• Low vamp.
• Closed-in shoes.
• Darker colors.
• Plain, thin straps.

Thin Feet. If you have thin feet and would like an illusion of added width, select:

• Criss-cross straps.
• Contrasting colors.
• Contrasting leathers.
• Decorative trim.
• Sandals.

15
Wide Feet. If you have wide feet and would like your feet to look slimmer, select:
- Shoes with diagonal lines.
- Shoes with side trim.
- Closed-toed shoes.
- Shoes that do not look bulky.
- Thin soles.

In addition, when you are selecting shoes to complement and enhance your desired look remember that:
- Light, bright, and shiny shoes call attention to your feet and make them appear larger.
- A tall person wearing flats may look awkward and the feet will look larger.
- A heavy person looks top heavy if wearing a dainty shoe.
- Heel heights should be in proportion to you. For girls, they should also be in proportion to the skirt length.
- Dainty shoes should be worn with lighter weight garments.
- Heavy shoes should be worn with more bulky textures.
- Boots add bulk.

Long Feet. If you have long feet and would like an illusion of shorter length, select:
- Open-toed shoes.
- Open-heeled shoes.
- Trim on the vamp.
- Darker colors.

Socks

The socks you select to wear contribute to your overall look. Here are a few guidelines:
- White socks are for sportswear.
- Coordinate the color of your socks to your trousers and shoes.
- Select the length of sock suited to the occasion:
  - Shorter socks are for sportswear.
  - When seated and you cross your legs — "leg" should not be visible.
Handbags

The handbag you select to carry should harmonize with your clothing. For school and casual activities, select one that is durable, has simple lines, and is in proportion to you.

In addition, remember to maintain the lines of the handbag — prevent bulging at the seams.

For parties and other social events select one that is smaller and daintier.

Also, consider the type of line created by the way you carry the handbag and by its style.

Which person has selected the most appropriate handbag for school?

Gloves

Gloves come and go as an important fashion accessory. When you select them, remember that the color and style of gloves worn depends on your outfit. Keep them simple in design and pleasing in color. When selecting, think about

- Straight-lined tailored gloves call less attention to the size of the hand.
- Contrasting color and very decorative gloves make the hands look larger and may add width at the hipline.
• Short gloves are usually more complimentary to the short person.
• The occasion, fashion, and sleeve length influence glove length and style.
• Short gloves are usually worn for day wear.
• Long and above-the-elbow length gloves are for formal wear.
• When selecting gloves for winter, wear those that are coordinated to your outer garment.

Hats

Fashion and the shape of your face should be considered when selecting a hat. Remember to select a hat that does not overpower you with its color, size, or trim. Select one that provides a pleasing frame for your face and is in scale to your size; for example:

• Avoid wearing a round hat if you have a round face.

• Avoid selecting triangular crowns or angular decoration if you have a sharp chin, nose, or jawline.

The dominant line and direction of the hat will add height or width to your face.

The right hat can complete your costume, flatter you, and help you create a desired impression. When selecting, consider the following:

• A hat with extra width frames a larger than average face.
• Different brim widths and crown heights look nice on the oval face.
• Round contours and less sharply creased crowns are more appealing on the slender face.

• Turned-up brims are attractive on the short person.
• Dark colors may appear heavy and make you look older.
• Medium and light shades give a feeling of being young.

Ties

Ties are the unifying point of your outfit. Select a color that blends with your suit/sportcoat, pants, and shirt. Be sure to select a color that enhances your appearance. Here are some suggestions to consider:
• Select ties that are not narrow if you do not want to call attention to your height. Ties that are wider or have horizontal designs will be more flattering.

• Select small and neat designs if you are short. Remember that bright and shiny ties may overpower you.

• Select straight-line designs if you are heavy. Patterned ties will help in balancing your size. Remember to avoid ties with circular designs.

How can you know what length and width of tie to select? The width of the tie is related to the width of the jacket lapel and shirt collar. Wear narrow ties with narrow lapel and collars and wear wider ties with wider lapel and collars.

Ties should be long enough to almost reach the beltline. How long a tie is may be related to the knot you use. You should select the type of knot based on your collar style and current fashion. A large knot with a narrow collar and a small knot with a wide collar is not pleasing.

Knotting is a matter of taste and fashion. Windsor and Half-Windsor make a fuller knot. Four-in-hand makes a smaller knot.

Some individuals prefer a bow tie, especially for more formal occasions. They come in different widths, too.
Remember that a dash of color and pattern in your tie can brighten an otherwise drab ensemble.

**Pocket Handkerchiefs**

Tuck a pocket handkerchief in your breast pocket for a polished look. There are four main ways of use:

- Puff is informal.
- Petal is less formal than triangle and looks best with a plain suit.

- Multiple-point is flattering to dressier suitings.
- Triangle is more formal.

**Scarves**

In almost every season one or more scarves are "in fashion." They can be used in dozens of ways. Each shape of scarf — square, long bias, rectangle, or shaped provides a variety of possibilities for making an exciting change in your look.

Scarves come in a variety of fibers and fabrics. You have, also, a variety of designs from which to select. They can be worn on your head, at your neck, under a collar, at the waist, at the hipline, or draped over a shoulder. Think about:

- Using a small square scarf.
- Using a large square scarf.
- Using a long scarf.

**Mufflers**

Mufflers can add a pleasing effect to your ensemble, besides adding warmth. Select a becoming color and one that is in harmony with your clothing.
These can achieve interesting effects and provide a dazzling eye-catcher. Have fun experimenting with different ways to use scarves to highlight your outfit.

Jewelry

Girls and jewelry have always gone together. In recent years boys, too, have found jewelry to be an exciting accessory. It can make a statement about your personality and can charm your ensemble.

When selecting jewelry consider its size, color, and your facial shape; for example:

- Chokers make a neck seem shorter and wider.
- Long necklaces add length and slimness.
- The larger the jewelry, the more bulk it adds.

- Select rings scaled to the size of your hand.
- Rings may add width or length to your hand.

- Pins create a center of interest and give line direction.

- Large button earrings add width.
- Dangle earrings add length.

- Cuff links should be in keeping with the style and size of the cuff.
• Tie bars add width.
• Tie tacks provide interest.

• Bracelets call attention to your wrist and hand.

Select jewelry that will complement your appearance.

How I Want to Look

To successfully complete this project, do the following:
• Complete activities 1, 2 and 3.
• Complete at least four of the activities from 4 to 10.
• Complete activity 11.

Project Requirements

Activity 1. Line Placement

Dress in a solid-colored outfit. Select two friends whose shapes are different from yours. Identify the three shapes as A, B, and C. Draw rectangles to reflect each shape. On each, place yarn or ribbon in the ways illustrated below.

Activity 2. Color and Texture

Draw your silhouette. Cut it out. Place ten color combinations and five texture combinations behind the silhouette. (If possible, use fabric.)
• Describe the effect of each.
• Explain which would be most flattering.

Activity 3. Hue

Try on at least 30 solid-colored fabric swatches. Determine the hues most flattering for you. Make a swatch color palette to carry when shopping.

Activity 4. Design

Find five pictures of garments with large designs that you like and five with small designs that you like. Cut them out and mount them on paper.
• What is the line direction and its affect on size?
• What is the effect of the color?
• What is the effect of the design?
• Explain why this design is or is not good for you.

Activity 5. Color

Find five pictures of garments with bright colors that you like, five with dull colors, five with light colors, and five with dark colors. Cut out and mount them on paper.
• Identify the color in each.
• Explain why the color is or is not flattering to you.

Activity 6. Enhancing Your Best Features

Identify your best features. List specific ways to enhance each of these.

Activity 7. Camouflaging Your Features

Identify the features you would like to camouflage.
List specific ways to accomplish this.
Activity 8. Proportion, Balance, Rhythm, Emphasis

Find ten pictures of outfits you like. Cut them out and mount them on paper. Answer the following:

- Why do you like them?
- Identify —
  - How pleasing the proportion is.
  - The type of balance.
  - How rhythm is achieved.
  - The center of emphasis.

Activity 9. Neckline and Collar Styles

Try on at least ten different neckline and collar styles.

- Identify each by name.
- Explain why each is flattering or unflattering.

Activity 10. Hairstyles

Style your hair in five different styles.

- Take a picture or do a sketch of each.
- Explain why each is flattering or unflattering.
- Which is your favorite? Why?

Activity 11. Achieving the "Look" You Want

Reread your paper on "How I Want to Look." Now write specific ways in which you can achieve this look.

- Line.
- Color.
- Texture.
- Design.
- Hairstyle.
- Necklines and Collars.
- Accessories.
This publication was promulgated at a cost of $836.00, or 83.6 cents per copy, to provide information to 4-H youth on selecting clothing. 8-1M-83