

INFLUENCE OF INDIVIDUAL CHARACTERISTICS ON DRESS DESIGN

By MARGARET BOOHER, '27

It's Not What You Wear But How You Wear It—Some Scientific Slants on Dress—Material for Thought in Designing the Wearing Apparel

WHY is it that one woman can wear a dress of a certain color and design and it will be very becoming and attractive for her, while another woman can put on the same dress and it will look entirely out of place? To answer this question, we will have to find out the different characteristics which make on individual different from another.

There are two different types; first as to size and second, as to complexion. According to size they are classed as the average woman, the tall stout woman, the short stout woman, the tall thin woman, and the short thin woman.

The average woman may be tall or short, but in either case she must have width enough to give her good proportion for her height. She can wear any design which follows the principles of good construction. She does not need to make up in lines what she lacks in figure.

The tall stout figure has some difficulties. One usually thinks of a woman of this type as having a great deal of dignity, and she should dress to emphasize this characteristic. She must consider both horizontal and vertical lines. Dainty materials and an abundance of trimming should be avoided. The choice of materials is very important. Dull woollens and silks are considered best, as they give a feeling of softness and do not emphasize the lines and curves of the figure.

The short stout woman has the hardest problem of all, but fortunately there are many ways of accenting vertical lines and drawing the attention away from the horizontal lines. Some of the methods are the use of panels or pleats that start above or below where the figure is large, emphasis on the dress up and down the center front with the principal accent at the throat, pointed collars, V-shaped neck lines, and set in sleeves. Fabrics should be soft with dull surfaces, yet not clinging.

The tall thin person should wear lustrous materials which stand out somewhat from the figure. Broken and curved lines which give a hor-

izontal movement should be used whenever possible. Wide girdles, sashes, and kimona sleeves are always becoming. Fluffy ruffles and laces are very appropriate.

The short thin woman should emphasize daintiness as this is her key note for successful dress. Fluffy, flowered materials, ruffles and laces are always good. She can wear both horizontal and vertical lines as long as she keeps good proportions.

As to complexion there are three main types; the cool type, the warm type and the intermediate type. The terms "cool" and "warm" as applied to the hair and complexion are only relative. Red and red-orange, the colors of flame, are the warmest of all. Yellow orange and yellow give a less positive feeling of heat, but are still warm colors. Likewise red-purple is a variation of red or flame color. On the other hand, blue gives the feeling of coolness, and is the coolest color of all. Green and blue-purple also suggest a feeling of coolness.

The cool type is divided into two classes those with golden hair, and those with blue-black hair. The former is a typical blonde, while the other type is frequently seen among the Irish. Both have blue eyes and very little coloring in the cheeks. Since cool colors harmonize with cool colors, the best colors for this type are the blues, blue-greens and greens in the proper values and intensities.

The warm type with red-orange hair is the warmest type of all. The hair is commonly called "red hair;" the eyes are brown; the skin is yellow-orange, or creamy, and the flush of the cheeks is red-orange. This type can wear the warm colors; deep reds and browns, tans, and purple in shade of lavender, but never red-purple or pinks. Some of the cooler colors such as the greens and blues are very becoming if of the right value.

The warm type with brown hair is the typical brunette. The eyes are brown, and the skin is more or less deep yellow-orange with the red-orange showing in the flush of the cheeks. The coloring suggests pop-

pies and autumn leaves, and the warm colors are most becoming.

The intermediates are just between and have some the qualities of both. If the people in this group have a good complexion, eyes not too light and value contrast between the hair and eyes, they can wear any color or value, provided the art principles are carried out in the amounts of color chosen and in the occasions for which they are used.

There are many complexion difficulties to overcome. The greatest problems are apt to be too much yellow in the skin, pale eyes, pallid cheeks, flushed face, lack of value contrasts in the hair, skin and eyes, and faded hair.

The person who is trying to subdue yellow in the skin should avoid all bright colors in large areas, unrelieved black near the face and tans and grays which are near the value of the skin. To force the color in the cheeks wear white or cream near the face, and use the complementary color in a small touch. To subdue the color wear dark values.

The color of the eyes may be forced by the use of a large amount of a darker color, a small amount of a brighter than the eyes or the complementary color of the eyes. To force the color of the hair, use a duller color, value contrasts or the complementary color of the hair.

To relieve monotony in the hue and value of the hair and skin value, contrasts are needed especially near the face.

The dress must also be suitable to the individual. There should be a relation of personality to clothes in order to appear well dressed. There is no one style that is consistent for all types, but there are many possible adaptations of a style that every woman should attempt to make the right selection for her personality.

—A—

Feeder lambs that get as much as one-sixth of their grain ration as cottonseed meal should not get legume roughage too.