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Costuming and Its Relation to the Individual

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color speaks favorably, it is artistic. The amount, or area of color used expresses their expression of individuality. All commercial articles today are machine-mad, losing all personality. Manual training is taught in the public schools with the purpose of recreating this lost art, but there is a need for head work, as well as for hands.

Things, today, are made for the standard tastes of the masses. When they have the two where-with-alls, brains and dollars, to improve the situation, then will design be beautiful and fit. The objects must be in the public minds before the designers can create them. Institutions are training their people to better their tastes in relation to public and private life, since environment is the greatest teacher. As President Parson expresses it, "Man is practically what he lives in," or, "We will do the state of mind we're in."

The laws of decoration applied in art as we think of them today really date to the time of Leonardo de Vinci, who formulated the following:

1. Balance is the chief requisite of any form of art.
2. Any object is decorative only as long as it does not interfere with use.
3. Decoration should follow structure and add strength and beauty.
4. Decoration should be consistent throughout.

The intensity, or the lightness and darkness of color is very important, since color tells the story.

In closing, President Parson said, "There will be no art this century, except that expressed in life. It will come from the public, and be established by the precedent in homes."

Costuming and It's Relation to the Individual

By MARION B. GARDNER. Instructor of Home Economics

HAVE you ever noticed the "costuming" of cartoon comic supplement characters? Indeed! who would wear such clothes? The lanky Andy Gump who wears a "No-man's-collar" is ridiculously garbed for his campaign. His Prince Albert, vividly striped trousers and inevitable "stove pipe" elongate his gaunt figure. To complete the picture, there is a three-inch collar which almost interferes with his hearing. The names of Mutt and Jeff recall similar exaggeration of physical peculiarities by costuming.

When people use these same devices, unknowingly, in their selection of wearing apparel, the result is not ridiculous but lamentable. The basic rules for appropriateness in dress are simple. To select proper apparel one must first realize the proportions of one's figure.

In the class in costume design, the young women of the classes have photographs made of themselves. To secure the exact outline of the figure and in order to achieve the greatest contrast against the grey background of the negative, the girls wear white, close-fitting undergarments when photographed. Just as an architect must visualize and consider all elevations of a house, so must the costume designer imagine and construct a garment that is harmonious from various angles. Front view and side-back view pictures are therefore taken.

When the photograph is developed, the figure is next traced with a hard pencil from the negative which is held at the light to insure exactness in outline. From the tracing paper the figure is transferred to white drawing paper of a size suitable for a sketch. Now, the fundamental decision must be made which will control all future selections of outer apparel. Into which of these three types small, tall, or stout, does the figure come? The type determines the most suitable lines to be striven for in designing.

A small figure naturally requires lines that give both width and height. Almost everyone realizes that a small bungalow with a wide arch between the living and dining rooms requires the same color treatment of walls and rugs in order to give the effect of an unbroken expanse. Yet many small women constantly wear blouses and skirts of contrasting color. Since anything which breaks the vertical line is to be avoided, tiered or ruffled skirts should not be considered.

Two-tone dresses, where the contrasting material is used for deep-set sleeves and for side paneling, tend to give width. By being careful that her foot gear and head gear harmonize with her costume a small woman can add much to her height.

The tall woman's problem is the reverse of that of her smaller sister, for she desires to clip her height and consequently must strive for horizontal lines in her costume. She may consider herself fortunate today if her shoulders are narrow, for then the fashionable bertha will become her. Flat Peter Pan collars obligingly shorten the neck if she will wear her hair low. How envious the smaller woman is of the queenly height which permits the wearing of large hats.

And the stout woman, that harassed person whom "no-body-loves"... what may she wear? Vertical lines must be her creed. The embryo orator's formula for emphasis—"the same thing over and over again, only louder each time..." can apply here. If the stout woman will repeat the vertical line in her hat, her coiffure, her neck line and in the basic construction of the garment, she will sustain the illusion of height.

The majority of the present-day materials adapt themselves better to certain types than to others. The many varied crepes and other soft materials are most suitable for the stout figure, while the taller and shorter slender figures may wear taffeta, organdy and stiffer materials as well as the soft.

AT SET OF SUN

If we sit down at set of sun
And count the things that we have done,
And counting, find
One self-deserving act, one word
That eased the heart of one who heard,
One glance most kind
That fell like sunshine where it went,
Then we may count the day well spent.

A pin, a drape or a streamer can add just the individual touch to make a costume "different."