

FACTORS INVOLVED IN PERSONALIZED COSTUME DESIGN

by

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## CHAPTER I

### INTRODUCTION

In beginning clothing selection and construction courses taught in high schools, colleges, and universities across the United States, the study of personal clothing selection is receiving increased consideration. This interest is valuable in an age when an individual has the freedom to dress in garments which harmonize not only with her way of life, but also with her personal characteristics such as figure, personality, and coloring. In this study, basic design principles, wardrobe selection preferences, analysis of figure type, personality, and coloring, and current fashion colors are incorporated into costume design on a personal level to meet the clothing needs of a single career girl.

Analysis of the figure includes the particular type prescribed by the three major pattern companies: McCall's, Simplicity, and Vogue-Butterick. The figure types listed in The Art of Sewing: The Classic Techniques (11) are: Miss, Junior, Half-size, Woman, Petite, and Junior/teen. Analysis also includes figure problems which should be compensated for or camouflaged (7); suitability and becomingness of colors chosen for the individual based on hair, eye and skin coloring, and effect on figure type (14); design lines within the garment and how these affect the figure of the individual (14); and the analysis of the personality of the individual (14).

Designing, whether in clothing, architecture, or the fine arts, involves the knowledge and ability to manipulate the elements of design: color, texture, line, and shape or silhouette (7; 5). These elements, when combined to form a finished work of art, incorporate the rules, or principles of design: harmony or unity, proportion, balance, rhythm, and emphasis (7; 21). The understanding and use of these elements and principles in costume design facilitates the creation of a garment which could be considered a work of art.

In most cases, it is essential for the costume designer to have an understanding of the techniques involved in draping and/or flat-pattern drafting. Fabric, the media for expressing a design, is also a variable of individual design. The hand, weave, weight, texture, and finish of a fabric represent the qualities of fabric and design.

A study and analysis of the factors involved in the process of wardrobe selection and design may rectify individual clothing problems. If consumers knew what to look for when planning a wardrobe, whether in ready-to-wear or custom designed garments, a more personalized and becoming look could be achieved.

#### OBJECTIVES

The objectives of this study are:

1. To study and analyze characteristics of personality, figure type, skin tone, hair and eye coloring, and translate these characteristics into costume design for a specific individual. The scale of pattern, weight and color of fabric, and directional line would be related to individual characteristics.

2. To design four pieces of outerwear which would be suitable for the subject's personality, figure type, and coloring, and, by means of a matrix on design integration, incorporate the elements and principles of design into garments suitable for the subject.

3. To evaluate the garments using information about the subject's figure problems, personality traits, and coloring. A panel of three faculty members at Kansas State University, whose teaching responsibilities include either courses in costume design or clothing construction are judging the garments.

#### LIMITATIONS

This study is limited to the figure type, skin tone, hair and eye coloring, and personality of the researcher. Garments are designed within limits of fashion (i.e., colors, volume, and shapes) for the 1975 fall season. Studies of this nature should be conducted where the work is performed in a university setting so that qualified instructors are available to supervise the garment fittings.

#### DEFINITION OF TERMS

1. Balance. Design principle by which equal amounts of interest are maintained in either direction from the natural center of interest (21).

2. Color. Design elements including the hues, tints, or shades that are used to call attention to and create impact in a design (6). The Munsell Color System was used in this study (17; 18).

3. Draping. Procedure or method of clothing construction in which the fabric is shaped and cut directly on a dress form (23).

4. Emphasis. Design principle which attracts the eye to one feature in an arrangement and subordinates all others (7; 21).

5. Fabric finishes. The application of color, or any other process which will change, improve, or develop the appearance or desired behavior characteristics of a fabric (9: 299).

6. Fabric hand. A quality or characteristic of fabric perceived by sense of touch (25: 274).

7. Fabric weave. Sets of yarns interlaced at right angles in established sequences (9: 260).

8. Harmony. Design principle which produces an impression of unity through the selection and arrangement of consistent objects and ideas (7).

9. Line. Design element which is used to define a shape or represent a contour (15: 759).

10. Outerwear. All clothing which is not lingerie or underwear. Includes coats, jackets, dresses, blouses, skirts, and slacks.

11. Personality. The pattern of collective character, behavioral, temperamental, emotional, and mental traits of an individual (15: 978). For this study, the yin/yang concept was used. A yin personality is gentle, submissive, light, delicate, and feminine. Yang is dominant, strong, athletic, masculine, and heavy (14).

12. Proportion. Design principle in which all parts relate to one another in size, length, and bulk (21).

13. Rhythm. Design principle which provides an easy, connected path along which the eye may travel in any arrangement of lines, forms, or colors (7).

14. Shape or form. Design element which indicates that three-dimensional forms have length, height, and breadth (5).

15. Silhouette. The outline of a form without information about the interior of that form (22).

16. Texture. Term referring to a yarn or textile appearance, number, character, or hand. It may relate to the composition, structure, or finish of the yarn or fabric (25: 586).

17. Weight of fabric. A description or classification of many fabrics by weight per yard (25: 637).

## CHAPTER II

### REVIEW OF LITERATURE

The elements of personality, figure type, complexion and hair coloring are important factors in designing for a specific person's individuality. To insure that the costume does not conflict with the person's individuality, harmony must be maintained. Harmony can be achieved by either complementing the person with a subdued contrast in coloring or fabric, or by directly relating all of the elements of design, including line, color, scale, and fabric to the personality and body characteristics.

### INFLUENCES OF PERSONALITY ON COSTUME

Personality in dress can be based upon yin/yang, the ancient Chinese philosophy defining the elements of the universe. Belle Northrup (19) determined that, for lack of terms with which to describe personality, most especially in clothing, yin/yang could be adapted adequately. Harriet McJimsey (14), relating this philosophy to middle-class, Caucasian females of the 1950's, clarified the types.

Yin is described as being feminine, dainty, and youthful; while yang is strong, forceful, masculine, and mature. The three yin types, Ingenue, Gamin, and Romantic are each progressively more yang. The yang types, Classic, Athletic or Natural, and Dramatic, develop from an almost equal mixture of yin/yang characteristics and progress to pure yang. Few people are extreme yin or yang, but fit into the middle categories,

which are composite areas. It is possible for a person who is a middle yin to become a yang as she grows older, but she tends to remain in the middle areas, as a Classic yang or a Romantic yin.

Yin clothing ranges from soft, frilly dresses to the ruffled blouses which provide a frame for the face; while the yang is more subdued and tailored. The yin is more likely to wear clothing designed for the young Petite and Junior sizings (11). The yang caters to the Miss, Half-size and Woman's trades (11).

The effect of fabric, color, and scale on yin/yang typing relates to sizing. Yin types most frequently wear smaller scale patterns, and stiffer fabrics in the pale to bright hues. Because of the stronger personality of the yang, larger motifs, richer colors, and occasionally variations between tailored woolens, the firmer knits, and the slinky knit jersey evening costumes of the Dramatic type are worn (14).

#### ANALYSIS OF FIGURE TYPE

In analyzing a figure, it is necessary to make use of a full-length mirror, and it is best for the subject to wear either a swimsuit or bra and panties. This dress facilitates an examination of the body without clothing which may conceal or compensate for figure faults. There are many figure irregularities, such as a shoulder or hip which is higher than the other. Some faults could be improved by exercise or better posture, but some are structural problems and cannot be changed.

To analyze the figure, the subject first determines the shape of her face and relates it to the oval, which is considered the modern ideal shape (2). This is accomplished by superimposing an oval on

a drawing or photograph of the individual, as demonstrated in Figure I. In the illustration the dark lines represent the individual's facial shape, while the lighter lines represent the oval. The area outside the oval shows whether the facial shape is round, long, thin, square, diamond, triangular, inverted triangular, or heart-shaped. After the shape has been decided upon, appropriate hats and hairstyles can be chosen which are becoming to the individual. If the face is large or wide, hair feathered on the cheeks could decrease the apparent size of the face. Height added at the crown makes the face appear thinner. For a wide jaw, feathering the hair so that it covers part of the face at that level appears to decrease the angularity or width. For a small face, a reasonable amount of height and width could make the face appear to be in correct proportion with the rest of the body. However, the height of hair for a person with a thin or long face should be minimal. When hats are selected, the shape of both the brim and crown are important. Lines which repeat undesirable facial shapes should be avoided in hats, since similar lines emphasize those shapes by repetition. People with large faces or heads should avoid close fitting hats, such as the cloche hat. Droopy brims, for example, emphasize turned-down mouths.

The facial shape also is a determining factor in the selection of necklines, collars, and necklaces. The shapes which are considered undesirable are those that repeat the facial shapes which one is seeking to improve or camouflage. An example of this is the use of a square neckline worn by someone with either a square or triangular face, or a round neckline worn by one with a round face. The objective in the selection of hats, hairstyles, necklines, collars, and necklaces is to make the face appear as nearly like an oval as possible.

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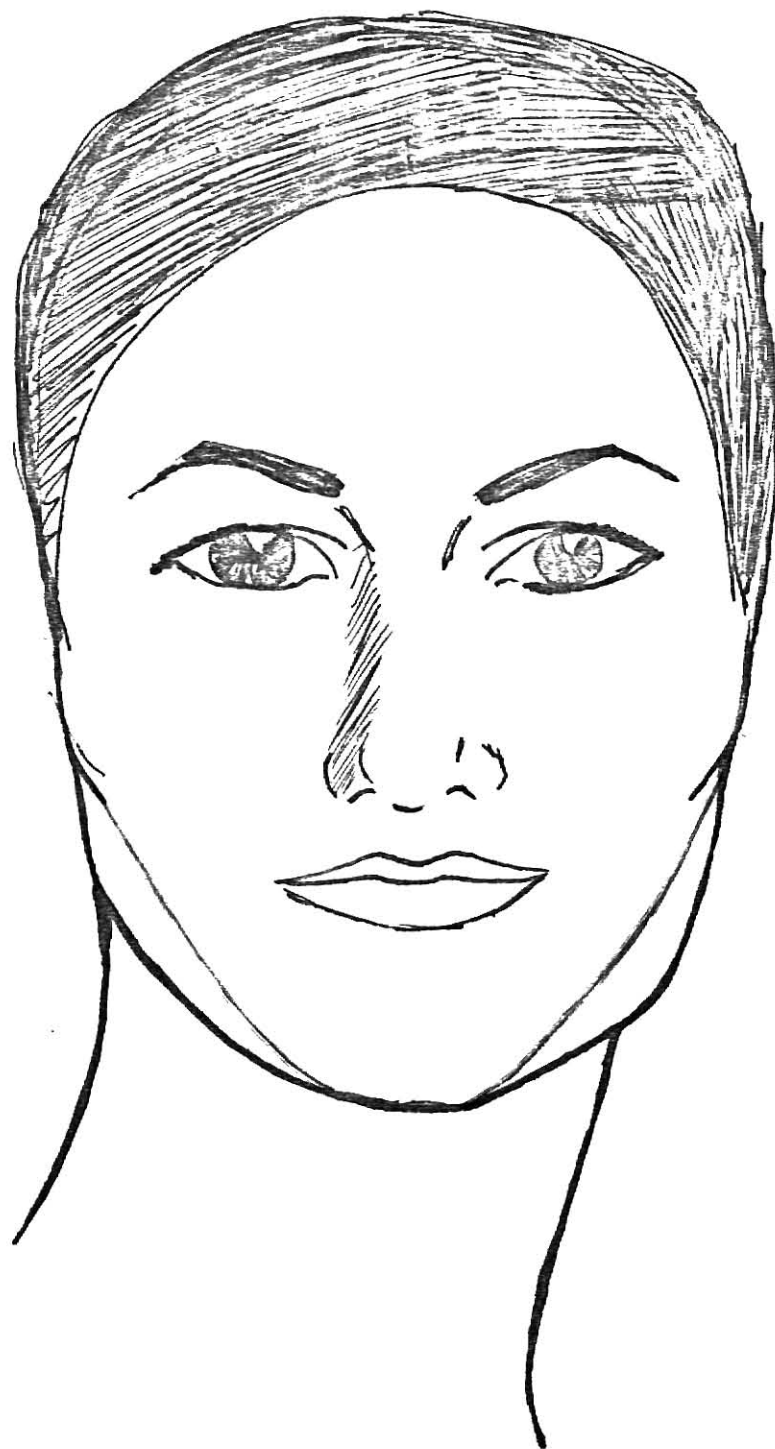


FIGURE I.

DETERMINING FACIAL SHAPE

The neck is examined in relation to length and width. It may be long, short, thick, or thin. This information also has to be considered in the height of the neckline or collar. A person with a short neck should wear a lower neckline than a person with a long neck. Shoulders may be thin or fleshy. If they are extremely thin and bony, they should be concealed. Shoulders may be square or sloping; narrow or wide. The subject may have prominent shoulder blades, which in the side view, may be straight or rounded due to posture.

When analyzing the torso, the bust measurement may be large, however that might not be indicative of a large bust (i.e., large breasts). Chambers and Moulton (2) suggested measuring above and below the bust to determine the difference in the front bust size and the back measurement. The breasts may be small with a wide back measurement, or the breasts may be large in relation to the frame. Measurements from the shoulder also indicate whether the bust placement is low or high, and the waist long, average, or short in proportion to the body height. A prominent rib cage can create problems in fitting and should be considered with care.

Waist girth has ideally been eight to ten inches smaller than the bust or hips, however it may be wide from side to side, thick from front to back, or both. The hips, while not wide in measurement, could in actuality be broad. The fullness may begin immediately below the waist, as a shelf, and not broaden to a large degree. The hip may be gently curved or taper from the waist. This area is generally wider than the shoulders, or the same size. Frequently, pads of flesh develop where the torso meets the thigh, thus increasing hip width. Back hip flesh may be high or low, flat or padded to an almost bustle effect.

The length of the upper leg may be long in relation to the lower leg, or vice versa, despite the tallness or shortness of the subject. The girth of thigh, calf, and ankle varies from individual to individual, as does the straightness of the legs. The knees are a point to be considered carefully, as they are seldom an attractive part of the body.

Body proportions are based upon head size. In determining if a subject is well-proportioned, body parts are measured in relation to the head. For example, the average person's bust is about two head lengths from the crown of the head; the waist, about two and two-thirds; the knee, five and one-half; the heel, seven and one-half to eight heads, which is considered to be average height.

In determining body type for a pattern, the measurements necessary include height, bust, waist, full hip, back-waist length, arm length, and crotch length (11). By comparing these measurements to the figure type information published by the three major pattern companies, McCall's, Simplicity, and Vogue-Butterick, the subject's figure type can be determined with little difficulty. Standardized sizing charts appear in Appendix A.

#### ANALYSIS OF PERSONAL COLORING

Sources offer numerous options for analysis of hair, eyes, and complexion. The one chosen for this study was found in Emmi Cotten's book, Clothes Make Magic (3). Cotten suggested looking at one's skin as though for the first time, in clear daylight, away from colored backgrounds (3: 101). This can be supplemented by use of swatches of fabric in the primary hues held up in front of a mirror to determine

which hues are in the complexion. Not only the face should be examined, but also the undersides of the arms, especially in the bend of the elbow (3).

Cotten (3), as well as McJimsey (14), Morton (16), and Pankowski and Pankowski (20), referred to the color typing of individuals as either warm or cool. The warm skin colors include those with more yellow and red pigments in them, while the cool are more blue and green. The types range from white, in which the blue pigment predominates; to cream, which is an equal blend of pink and yellow; passing through pink; yellow; gold; tan; and olive.

Hair is analyzed basically in the same way as the complexion, but it is much easier to see the different colors in the hair. These include black, dark brown, light brown, dark gold, ash blonde, platinum, honey-colored, pale titian, titian, auburn, gray, and white. Of the colors, black, ash blonde, platinum, gray, and white are the cool colors (3).

The combinations of coloring may be warm (warm hair, warm skin), cool (cool hair, cool skin), or composite (warm hair, cool skin or cool hair, warm skin). Composite types are the most difficult to find suitable colors for, because they are directly contradictory.

Different types of light affect the complexion in various ways. Artificial light is more subdued than daylight which is brilliant and harsh to skin color. Artificial light may be incandescent which is yellow and adds that color to the one which is worn. Fluorescent lighting forces its complement, yellow, and adds that color to that which is being worn (7).

Age must be considered when choosing colors, since bright intensities used in large amounts wash out the little color that older people have. In small degrees, the same intensities add to the complexion. Color also affects the size of the wearer. Darker and duller hues traditionally reduce the volume of the individual, while bright colors increase size. Therefore, a large person should wear darker, more subdued tones; while the tall, slender person should adopt bright, dramatic hues (7).

Personality designates what type person wears a certain color. For example, a shy, petite woman is more likely to choose pale colors because a more vivid hue, which would be perfect on an outgoing, tall, dramatic woman, would overwhelm her. Even a small woman with a vivacious personality could wear a larger degree of the bright color better than one with a less outgoing personality.

The most important influence upon color is the complexion. If a person wears a color which is very close to the pigment in her skin, it will emphasize that pigment, and an intense complement does the same thing. If this is desirable, there is no problem. However, if it is not, the values should be toned down, and perhaps the hue should be avoided. So, the closer to the color of the complexion that the fabric hue is, the more it is emphasized through repetition. The high intensity complement of a color in the complexion will also emphasize it. If a person has yellow skin, she can make it appear more nearly cream, which is a balance of red and yellow, by wearing bright green. This color forces its complement, red, and adds that color to the skin. As a general rule, cool colors are most becoming to cool complexions and warm colors are best for warm complexions.

## EFFECT OF FABRIC AND MOTIF ON THE FIGURE

Fabric has a way of its own in affecting the figure. The weight or stiffness of the cloth may appear to increase size, because it is a denser fabric and physically adds bulk to the figure beneath it. It may either be molded to or stand away from the body because of its natural state, therefore creating breadth (2). To an already large figure, the addition of bulk or stiffness of fabric are undesirable qualities; to a tall, slender person these could be highly desirable (8). Supple, drapable fabrics cling to body contours. For a perfectly proportioned figure they may be appropriate, but not necessarily for the large and stout or bony figures (13). Lustrous fabrics, such as satins and many jerseys, are harsh on the face, as well as reflecting the light on undesirable body curves. Transparent fabrics should be avoided by those with figure imperfections because the figure can be seen through the fabric, and is not camouflaged. Velvet, because its pile absorbs light, is a good evening texture for the heavier woman (21). Horn recommended medium weight fabrics, devoid of luster because they do the most to minimize the size of the figure by making it as inconspicuous as possible (8: 338).

Prints with curves on the interior of the garment soften the angular figure (13) while geometrics emphasize angularity. In order to de-emphasize roundness geometrics could be introduced. A bold, well-proportioned figure is able to wear designs which are large and full of contrast. However, for those with figure irregularities the patterns chosen should not be as definite (7). McFarland suggested that a soft, shadowy, indefinite outline causes the design to recede or appear far

away. As a result, the figure is smaller and the contours less prominent. This suits the larger figure (13: 61). Medium-sized motifs are best for general use (13).

#### RELATION OF INTERNAL AND EXTERNAL STRUCTURAL LINES ON THE FIGURE

Linear influences are another significant factor in selection of a design for an individual figure. A line may be curved, or straight; and have a direction such as vertical, horizontal, or diagonal (14). Functionally, lines may be external or silhouette, and internal, such as yokes, tucks, pleats, seams, and darts. The manner in which line aids a figure problem depends upon the designer's manipulative ability.

Of the three possible line directions, the vertical is the most thinning or slenderizing. This line does the most to add height to the figure if used properly provided that it is not very wide, or that a number of verticals are not evenly spaced across the garment (2; 14). If evenly spaced, vertical lines lead the eye across the body, adding breadth. A straight, unbroken silhouette gives a vertical effect (21). The vertical is considered to be dignified, stately, and solemn (13; 16). The horizontal line, its opposite, adds width. The horizontal is said to be in repose or reclining, and because it is the most relaxing (13; 16), if equal amounts of horizontals and verticals are used perpendicular to one another, the horizontal dominates (21). Like the vertical, it does not give the desired effect if a number of horizontals of equal value and thickness are placed equal distances apart. The eye moves in a vertical direction, and for this reason, horizontal lines should be avoided in "unflattering locations", such as at a wide hipline, across

broad shoulders, or across a large bust (21). The horizontal is a symbol of serenity and gentleness (16). In Western cultures the eye has been conditioned from early childhood to read from left to right, and top to bottom. Therefore, the diagonal beginning on the right shoulder, moving either to the left hip or hemline is one of the easiest lines to follow and effects slenderness (21). The diagonal can, if used cautiously, be a more slenderizing tool than the vertical. The diagonal is more dramatic and sophisticated than either of the other two.

The eye spends little time evaluating a straight line but a curved line holds the attention longer. Curvilinear shapes may vary from gently curving lines to the more energetic rococo curves. These lines are employed to make the angular figure softer and more rounded. They epitomize vivacity, playfulness, gaiety, and youthfulness (16). The heavy woman should avoid all rounded lines, such as round necklines, round buckles, round earrings, circular designs in fabric, or large round buttons (24). Curvilinear detailing should be restricted, for the most part, to the petite or tall thin woman. Straight lines on the other hand, are utilized in designing for the rounder woman in order to de-emphasize the amount of curve she has (14).

Structural lines are those which actually make up the garment. The first thing one notices about another's clothing usually is the external silhouette, i.e., whether the garment is a tight-fitting sloper, a loose shift, or an hourglass shape. The tight-fitting garment may emphasize a good figure, but it gives the overweight person the appearance of wearing clothing which is too small for her. A loose shift camouflages the waistline, so if that area poses a problem this silhouette is a good one. However, it makes the figure look blocky

while increasing height (1). The hourglass shape is slimming as it emphasizes the midsection and camouflages large hips while also decreasing height.

After evaluating the external silhouette, the internal structural lines are the next to be noticed. These include every line in a garment exclusive of the fabric design. Princess seaming is one of the most flattering of the internal lines. When used carefully on a heavy woman she can be made to appear both taller and more slender than if she were dressed in a garment with seaming only at center front, center back, and at the sides. When the seaming is from the shoulder that area appears wider, thus making the waistline smaller in contrast. Therefore, the slimming effect of the princess seaming from the shoulder is greater than the seaming from the armseye. In addition, when the front panel and the side seams are gently tapered in at the waist the midsection is slimmed (1). Vertical pleats, tucks, and horizontal yokes widen. Pleats and tucks placed around the figure at regular intervals lead the eye across rather than up and down. A horizontal yoke will emphasize the horizontal. If the shoulders are not particularly wide, this makes the waist seem smaller by contrast when the shoulder line is made wider. A long skirt emphasizes height, as does an empire style dress. In this situation, the proportion of skirt to bodice is such that the expanse of skirt adds height. Inversely, the low- or dropped waistline and the short skirt would decrease height.

### CHAPTER III

#### STATEMENT OF THE PROBLEM

In order to execute the design requirements of this study, the researcher analyzed her own figure, personality, and coloring to determine which colors, lines, fabrics, and motifs would be the most effective in expressing a favorable fashion silhouette. Then, from the conclusions of the analysis, designs were created for her specific figure and type, in concurrence with the current fashion dictates of fall 1975.

#### PERSONALITY

With Harriet McJimsey as the authority, personality was described in terms of yin/yang (14). After analysis, the descriptions best fitting the subject were found to be in the yang category. The height was average; build, average for the height. Posture was relaxed and casual. The head contour was found to be rather squarish, therefore, Athletic. Coloring was medium to light in value, a Classic characteristic. The Dramatic part of the face was the eyes, because they were brown, rather slanted, and close together. Eyebrows that were arched; average, straight nose; and average shaped lips were also Classic characteristics. The hairstyle was also Athletic in that it was worn short and straight. The overall personality influence projected by these factors fell between the Athletic and Classic yang types, while other personality traits: friendliness, manners, reaction to people,

places, and things, and clothing were Classic. The Classic composite is the closest to a yin personality of the three yang subdivisions (Dramatic, Athletic, and Classic). Therefore, the subject would be less inclined to wear the dramatic costume of a pure yang, or the frilly, young girl clothing of the pure yin.

#### FIGURE TYPE

Self-examination of the figure in a full-length mirror provided information about figure irregularities. One side of the body, including the right shoulder, breast, and hip, was slightly lower than the other. As mentioned earlier in this chapter, the shape of the face was found to be square, the neck rather thin to the base, and there were noticeable hollows at the base of the neck. The upper arms were heavy, and the lower arms were bent from the elbow. Collarbones were prominent, the bustline was low, and the subject had a protruding diaphragm. The hip fullness began at the three-inch line and then tapered gradually to the nine-inch line, therefore giving the subject square hips. From the side position, it was noticed that the shoulders curved forward at the joint, the upper back was rounded, and the rear hip fullness came at the nine-inch line. Above that the back was not very curved. The upper thigh tended to be thrust forward, tapering backward to the knee.

Using Delavan, Adams, and Richards' method (4) of comparing the figure by taking flat measurements of body parts and translating them into a sketch of the figure on graph paper, the following irregularities of the figure were discovered: the height of the subject was equivalent to seven heads, while the average figure had seven and one-half to eight

heads; the subject's bustline fell at the two and one-third head division, the average being two heads. Because of a short back-waist measurement, the subject would ordinarily have been classified as a Junior or a Half-size figure type; however, the styling of both of these types was inconsistent with the personality typing of the individual. Junior sizing has traditionally been styled for the high school girl, whose choices become outdated in a short time. Half-size garments tend to be more matronly than the Miss. The garment styling found to be best for the subject was the Miss.

#### COLORING

Hair and eye coloring were relatively easy to distinguish, as they did not have the range of value that the complexion had. The color notation in the parentheses is from Munsell (17). The subject's hair was medium brown (7.5 YR 3/2) (18) and her eyes were brown (7.5 YR 4/4) (18). Her complexion was light in value, tan (7.5 YR 7/4) (18) in hue; thus making the overall coloring warm. Colors which best suited this type of complexion were also warm. McJimsey stated that people with predominantly cool coloring find more cool colors flattering, while people with predominantly warm coloring generally wear more warm colors well. Each find a limited choice of colors in the opposite group (14: 222). This type complexion was able to wear tints, shades, and near home value hues. The color listing from Cotten (3) was adapted to medium brown hair, tan skin from the light brown hair, tan skin and the dark brown hair, tan skin lists. Colors best suited to the subject were:

1. Pale red (2.5 R 8/4) (17)  
           (2.5 R 7/6)  
           (5 R 8/4)  
           (5 R 7/6)  
           (7.5 R 8/4)  
           (7.5 R 7/6)
2. Pale red orange (10 R 9/2)  
                   (10 R 8/4)
3. Pale orange (2.5 YR 9/2)  
               (5 YR 9/2)  
               (7.5 YR 9/2)
4. Light orange (2.5 YR 8/4)  
               (5 YR 8/4)
5. Pale yellow orange (10 YR 9/2)
6. Bright yellow-yellow orange (10 YR 7/10)  
                                   (10 YR 6/10)
7. Bright yellow (2.5 Y 8/12)  
                   (5 Y 8.5/12)  
                   (5 Y 8/12)  
                   (7.5 Y 8.5/12)  
                   (10 Y 8/12)
8. Pastel yellow (2.5 Y 8.5/8)  
                   (2.5 Y 8.5/10)  
                   (5 Y 9/8)  
                   (5 Y 8.5/8)  
                   (5 Y 8.5/10)  
                   (5 Y 8/10)  
                   (7.5 Y 9/10)  
                   (10 Y 9/10)  
                   (10 Y 8.5/10)
9. Light yellow (2.5 Y 9/4)  
                   (5 Y 9/6)  
                   (7.5 Y 9/6)  
                   (10 Y 9/6)
10. Deep yellow green (2.5 GY 4/4)  
                       (2.5 GY 3/2)  
                       (5 GY 4/4)  
                       (5 GY 4/2)  
                       (5 GY 3/2)  
                       (7.5 GY 4/4)  
                       (7.5 GY 4/2)  
                       (7.5 GY 3/2)  
                       (10 GY 4/4)

- (10 GY 3/2)  
(10 GY 2.5/2)
11. Bright yellow green (5 GY 7/10)  
(7.5 GY 7/10)  
(7.5 GY 6/10)  
(10 GY 6/10)
12. Bright yellow-yellow green (10 Y 8/12)  
(2.5 GY 8.5/10)  
(2.5 GY 8/10)
13. Pale green (2.5 G 9/2)  
(5 G 9/1)  
(5 G 9/2)  
(7.5 G 9/2)  
(10 G 9/1)
14. Light green (2.5 G 8/6)  
(2.5 G 8/4)  
(5 G 8/4)  
(7.5 G 8/4)  
(10 G 9/2)
15. Bright green (2.5 G 7/8)  
(2.5 G 6/8)  
(2.5 G 5/8)  
(5 G 5/8)  
(5 G 5/6)  
(5 G 4/6)  
(7.5 G 5/6)  
(7.5 G 6/6)  
(10 G 6/6)  
(10 G 5/6)
16. Dark green (2.5 G 4/6)  
(2.5 G 3/4)  
(5 G 4/4)  
(5 G 3/4)  
(5 G 2.5/2)  
(7.5 G 3/4)  
(7.5 G 2.5/2)  
(10 G 3/4)  
(10 G 2.5/2)
17. Light blue-green (2.5 BG 9/2)  
(5 BG 9/2)  
(7.5 BG 9/2)  
(10 BG 9/2)

18. Light grayed blue-green (2.5 BG 8/2)  
                                   (5 BG 8/2)  
                                   (7.5 BG 8/2)  
                                   (10 BG 8/2)
19. Bright blue-green (2.5 BG 6/8)  
                           (2.5 BG 5/8)  
                           (5 BG 6/8)  
                           (5 BG 5/8)  
                           (7.5 BG 6/6)  
                           (7.5 BG 5/6)  
                           (10 BG 7/6)  
                           (10 BG 6/6)  
                           (10 BG 5/6)
20. Dark blue-green (2.5 BG 4/6)  
                           (5 BG 4/6)  
                           (7.5 BG 4/6)  
                           (10 BG 4/6)
21. Deep grayed blue-green (2.5 BG 2.5/2)  
                                   (5 BG 2.5/2)  
                                   (7.5 BG 2.5/2)  
                                   (10 BG 2.5/2)
22. Deep blue-green in medium amounts (2.5 BG 4/4)  
                                                   (5 BG 3/4)  
                                                   (7.5 BG 3/4)  
                                                   (10 BG 3/4)
23. Pale blue-green in medium amounts (5 BG 9/1)  
                                                   (10 BG 9/1)
24. Light grayed blue (2.5 B 8/2)  
                           (5 B 8/2)  
                           (7.5 B 8/2)  
                           (10 B 8/2)
25. Pale blue (5 B 9/1)  
                           (10 B 9/1)
26. Pale grayed blue (5 B 8/1)  
                           (10 B 8/1)
27. Light blue (2.5 B 9/2)  
                           (5 B 9/2)  
                           (7.5 B 9/2)  
                           (10 B 9/2)

28. Pastel blue (2.5 B 8/4)  
                   (5 B 8/4)  
                   (7.5 B 8/4)  
                   (10 B 8/4)
29. Dark blue (2.5 B 4/6)  
                   (5 B 4/6)  
                   (5 B 3/6)  
                   (7.5 B 4/6)  
                   (10 B 4/8)  
                   (10 B 3/6)
30. Bright blue (2.5 B 7/6)  
                   (2.5 B 6/6)  
                   (2.5 B 5/6)  
                   (5 B 7/6)  
                   (5 B 6/6)  
                   (5 B 5/6)  
                   (7.5 B 7/6)  
                   (7.5 B 6/6)  
                   (7.5 B 5/6)  
                   (10 B 6/8)  
                   (10 B 5/8)
31. Light grayed blue-blue violet (2.5 PB 8/2)  
                                           (5 PB 8/2)
32. Pale blue-blue violet (5 PB 9/1)
33. Pale grayed blue-blue violet (5 PB 8/1)
34. Light blue-blue violet (2.5 PB 9/2)  
                                   (5 PB 9/2)
35. Pastel blue-blue violet (2.5 PB 8/4)  
                                   (5 PB 8/4)
36. Dark blue-blue violet (2.5 PB 4/8)  
                                   (2.5 PB 4/6)  
                                   (2.5 PB 3/6)  
                                   (5 PB 3/8)  
                                   (5 PB 2.5/6)
37. Bright blue-blue violet (2.5 PB 6/8)  
                                   (2.5 PB 5/8)  
                                   (2.5 PB 4/8)  
                                   (5 PB 5/9)  
                                   (5 PB 4/10)
38. Black with color accents
39. White with color accents

40. Blue gray (5 B 8/1)  
 (5 B 8/2)  
 (5 B 6/1)  
 (5 B 6/2)  
 (5 B 5/1)  
 (5 B 5/2)  
 (7.5 B 8/2)  
 (7.5 B 6/2)  
 (7.5 B 5/2)  
 (7.5 B 4/2)  
 (10 B 8/1)  
 (10 B 8/2)  
 (10 B 6/1)  
 (10 B 6/2)  
 (10 B 5/1)  
 (10 B 5/2)  
 (10 B 4/1)  
 (10 B 4/2)  
 (2.5 PB 8/2)  
 (2.5 PB 6/2)  
 (2.5 PB 5/2)  
 (2.5 PB 4/2)  
 (5 PB 8/1)  
 (5 PB 8/2)  
 (5 PB 6/1)  
 (5 PB 6/2)  
 (5 PB 5/1)  
 (5 PB 5/2)  
 (5 PB 4/1)  
 (5 PB 4/2)
41. Yellow beiges (10 YR 8/4)  
 (10 YR 8/2)  
 (10 YR 7/4)  
 (10 YR 7/2)  
 (2.5 Y 8.5/2)  
 (2.5 Y 8/2)  
 (2.5 Y 8.5/4)  
 (2.5 Y 8/4)  
 (5 Y 8.5/2)  
 (5 Y 8.5/4)  
 (5 Y 8/2)  
 (5 Y 8/4)
42. Dark brown
43. Rust
44. Coral
45. Cream
46. Gold

The colors predicted by Women's Wear Daily (12), October 1974, to be popular for fall 1975, which were also found to be suitable for the subject were: loden green, olive green; dark brown, camel and vicuña; light to dark stone neutrals in ombred effects; light to charcoal gray; uniform blues; brown; blue combined with wheat; terra cotta, and deep forest green.

#### GARMENT DESIGN LINES

The lines chosen for use in the designs were based upon those found to be the most becoming for the subject's figure and in accordance with her personality type following the analysis. The subject, a composite yang (Classic/Athletic), appeared at best advantage in fabrics of a dull surface, but with textural or surface interest to avoid drawing attention to any roundness of the figure which the light would reflect. Fabrics becoming to this type included tweeds, wool flannel, knit jersey, fine cotton, double knits, linen, silk or wool crepes, cashmere or wool broadcloth (14). Motifs included medium-scale geometrics, some floral patterns, abstract patterns, or straight lines and restrained curves. However, the most frequently used by the Classic yang has been plain, solid fabric. Garments having few details, such as buttons, pockets, collars, or cuffs; and large areas of divisions were most suitable for the yang type (14). Outfits were either classic or sporty in styling, having tailored lines: simple, smart, refined, not showing any extremes of fashion.

Lines were chosen for their ability to create the illusion of a nearly perfect figure; to make the subject appear taller and less broad,

and to draw attention to the face. The square and sweetheart-shaped necklines were eliminated due to their similarity to the angular jaw of the subject. In order to camouflage the hollows at the base of the throat and the thinness of the neck decorative elements, such as jewelry and scarves could have been utilized. Hair styling and necklines or collars also disguised problems either by camouflaging them with optical illusions or by covering them. Styles of necklines and collars becoming to this figure were the jewel, U-shaped, high V, low V, or décolleté necklines; the flat Peter Pan, the rolled with long narrow points, the convertible, sailor, curved shawl, soft tailored, or mandarin collars; large bows or turtlenecks. Collarbones were made to appear less prominent by avoiding the use of low, wide scooped necklines.

Linear and structural details compensated for obvious figure faults which the garment could not camouflage by covering with cloth. One of the subject's noticeable figure problems was that one shoulder, breast, and hip were slightly lower. One way to rectify the problem was to alter the garment during construction. In the figure analysis, the following problems were noted for which some compensation had to be planned: low bust, protruding diaphragm, rounded back, thick waist, square hips, forward-thrust thighs, heavy upper arms, and arms bent forward below the elbow. The low bust was made to appear higher by releasing fullness well above the bosom, yet below the shoulder seams by use of vertical tucks, gathers, or high shoulder yokes (3). Slight blousing at the waist, in addition to lowering the center back maintained the illusion of good posture while de-emphasizing fullness through the upper torso. The noticeability of a protruding diaphragm was decreased,

and the appearance of the posture was aided. Heavy gathers above and below the waist were to be avoided because they would give a thickened appearance to the subject's already thick waist (3). An angular shoulder line was one of the more flattering compensations for the square hipline. By adding the illusion of broadness to the shoulder attention was drawn from the hip, therefore creating less interest in the shape of the hip. Neither horizontal nor evenly spaced vertical lines were to be used across the widest part of the upper hip (3); pockets were also to be avoided at that level, as they increased the apparent size of the hips. Emphasis was placed down center front to disguise figure width and to increase apparent height. An average amount of fullness was used in the skirt, because very full skirts added width to the figure, and tight or straight skirts drew attention to the upper thighs. Slenderizing lines to be used through the hip and waist area were either the vertical, or the diagonal from the shoulder to the hip. No lines should have ended at a large part of the figure, such as large bust, waist, or hips since that also emphasized width in those areas. Gored skirts and contour slacks were best for the forward-thrust thighs, so that the extra fabric above that area could be eliminated thereby avoiding excess cloth. Long sleeves successfully camouflaged the heavy upper arms, while two-piece and bishop sleeves provided compensation for the bent arms. By applying the suggestions for improving costume details and lines, the subject's figure problems should be less noticeable to others than to herself since she had performed the self-analysis.

## CRITERIA FOR THE DESIGNS

The following criteria was utilized in this study:

A.) The designs had to de-emphasize or camouflage figure irregularities. The irregularities were discussed earlier in this chapter under the heading, ANALYSIS OF THE FIGURE. B.) The garments had to be appropriate for sale in the ready-to-wear market within the limits (color, volume, and shape) of fashion for the 1975 fall season. C.) The garments also had to be wearable for everyday or dress occasions.

Lines, as well as fabrics and motifs needed to camouflage figure irregularities. They also had to be harmonious with the Classic yang personality type of the subject. Colors used were to be among those listed by color authorities or respected fashion periodicals (i.e., Women's Wear Daily, Vogue, Harper's Bazaar, American Fabrics, or The International Color Authority), and were among prescribed colors becoming to the subject's coloring.

## DEVELOPMENT OF DESIGNS

Sketches for designs focused attention on all the factors of the individual subject. For each garment, fabric swatches were gathered that were harmonious with the design and the subject. The designs were then analyzed by use of a design integration matrix (Appendix B), to insure that the ideas were unified within themselves. Then, the garments were either made by flat-pattern drafting or by draping. Copies of the pattern pieces are included in Appendix B.

## CHAPTER IV

### PROCEDURE

The discussion of the procedure used includes the analysis of the subject, garment design, use of a design integration matrix, development of an evaluation scale, and selection of judges.

### ANALYSIS OF THE SUBJECT

Personality analysis, in this study, was based upon Belle Northrup's definition of the Chinese philosophy of yin/yang (19), and applied to the relationship of personality traits upon clothing selection. This application prescribed that a person with a submissive, feminine, delicate and dainty personality should be a yin, and therefore would select clothing which was feminine, frilly, and youthful. The yang personality was masculine, dramatic, dominant; usually larger, and more mature than the yin type. The yang personality should wear tailored garments, and because of her maturity and height, should seldom appear in frilly garments, as they would make her look childish. However, it was stressed that few people are completely one type, though most are predominantly one or the other.

Information concerning the figure type of the subject was gathered from references about clothing selection. The figure was analyzed in front of a full-length mirror by the subject. She wore her typical undergarments, which included a bra and underpants.

Coloring of the subject's skin was determined by holding colored swatches of fabric to her face to examine which tones predominated in the complexion. In addition, the skin tones, hair, and eyes were compared to the color chips in Munsell's Color Charts: Skin Hair And Eyes (18). Sources containing lists of becoming hues for given complexion and hair color combinations were consulted to determine which were the most becoming for the subject (3; 14). From these suggested colors, a personal coloring list was made. This list in turn was compared with the prescribed hues for the current fashion season. Colors which appeared on both lists determined those which were to be used in the designs.

#### DESIGN OF THE GARMENTS

In this study four pieces of outerwear were designed and constructed. These garments included a day dress, a pantsuit, a rain-coat, and an evening costume. Sketches which were appropriate both for the subject's personality and figure were completed, and sample swatches of fabrics were collected. Design lines, such as yokes, tucks, gathers, darts, and seams were compatible with the figure of the subject. Harmony of design was determined by analysis with a design integration matrix prior to the construction of the garments. The pattern pieces were developed either by flat-pattern drafting or by draping on a dress form.

#### USE OF A DESIGN INTEGRATION MATRIX

In order to maintain harmony throughout each garment a design matrix was completed from the final sketch. The matrix incorporated into this study was developed by Virginia Beauchamp and used in the

class "Analysis of Contemporary Fashion" in the Department of Human Environment and Design at Michigan State University between 1970-1973. The matrix was used in this study with the permission of Ms. Beauchamp (Appendix B).

A preliminary sketch which met all figure, color, textural, and linear requirements for the subject was completed. The matrix was then filled in by the researcher with information such as structural lines, texture names, and style names which were pertinent to the design. If, after the matrix had been completed, the design was not found to be harmonious throughout, alterations were made in the sketch. By changing the design, unity with the subject's requirements (color, figure type, and personality) also had to be maintained. The matrix was filled out following any changes in the design to insure harmony. Once that was attained, the idea was executed in fabric.

#### DEVELOPMENT OF AN EVALUATION SCALE

An evaluation of the garments was necessary to determine if the researcher succeeded, with the information available, in designing garments becoming for herself. Areas judged in the evaluation were a.) design, which was considered the most important; b.) fit, which affected the general appearance; and c.) construction, insofar as it attracted or detracted from the design. The evaluation form for this study was used by permission of Dr. Anne Kernalleguen (10). Sections on general showing, design, fit, and construction were included. The method of rating was on a one to five scale, with one being very poor and five being excellent. Descriptions were included to determine which

points were to be considered. An intermediate description was included to help gauge ratings.

#### SELECTION OF THE JUDGES

Selection of the three judges to evaluate the garments was made from the faculty at Kansas State University in the Department of Clothing, Textiles and Interior Design, during the school year, 1975-76. The faculty were specialists either in the area of costume design or clothing construction.

A list of the figure problems of the subject, suggested fabrics, lines, and a chart of colors based upon the 1975 fall season's predictions and those compatible with the subject's complexion were given to each of the judges. Evaluation forms for each garment, with a numerical rating for fit, originality, becomingness, and construction were also included. During the evaluation, the judges were requested not to confer among themselves.

## CHAPTER V

### RESULTS

The evaluation of the four garments required a total of one and one-half hours for completion. The length of time in addition to the small number of judges on the panel and the nature of the evaluation instrument provided relatively low ratings. The instrument was not pre-tested at the time of the study since it was used for garment evaluation in the spring of 1975 for "Design by Draping" class at Kansas State University. The evaluation contained categories for the areas of design, fit, and construction details which were desired by the researcher. Scoring of the garments was greatly diversified in some instances for a particular category. This diversification was due, for the most part, to the area of specialization of each judge. One judge was a clothing construction instructor, one a tailoring and clothing construction instructor, and one a costume design and clothing construction instructor. It was expected that each instructor would feel most competent about judging the part in which she specialized. Therefore, lower scores in the construction area may have reflected that particular competency of the judge. All of the judges seemed to place an equal amount of importance on fit, although the scores were greatly varied in this category also.

In terms of mean scores, Judge number 1 consistently rated the garments highest, while Judge number 2 rated them lowest. Judge number 1 also rated every category of seventeen highest for each of the four garments, except for five categories which Judge number 3 rated higher.

The raw scores of each judge appear in Tables I-III. The mean results of the evaluations are shown in Table IV. The evaluation instrument is presented in Appendix C. Mean scores were determined for each category of the different garments by adding the three scores and averaging them.

This study placed more emphasis on design aspects (categories 1-5), than on fit or construction. However, as a result of comments by the judges, the researcher found that the weaknesses occurred particularly in the area of construction details. Because the garments were made for the researcher fitting details presented major problems. The garments were constructed away from the University and the unavailability of an instructor to help with fittings proved to be a hinderance. The researcher inadvertantly added a degree of distortion while fitting herself.

#### DISCUSSION OF RESULTS

Instructions accompanying the evaluations requested that judges "Underline those words or phrases that most accurately describe that particular aspect of the garment." The responses to a number of the categories seemed rather subjective in nature, especially in the case of a few extremely low ratings which included neither written nor underlined comments. These included for the day dress: location of lines, and darts, tucks, gathers, and stitching details. The day dress and raincoat lacked annotations for the category harmony of lines, colors and textures, and proportions. The amount of ease in the pantsuit produced low ratings, but few comments. Fit of the sleeves and necklines or collars of all four garments received very poor ratings

by Judge number 2, but no criticisms. The position of seams in the day dress, raincoat, and evening costume did not elicit comments. Furthermore, specific criticisms or suggestions for the pressing of the evening costume were not presented. The facings, collars, hems, and sleeves of all four garments received few comments, while for the raincoat, the category including closures and seam finishes did not receive any comments. No comments were listed concerning the choice or application of underlinings, interfacings, and linings for the raincoat and the pantsuit. Not all of the categories received low ratings by all three judges. In some cases only one judge gave an exceptionally low score, or another judge may have given reasons, either written or underlined, for choosing a low score.

In addition to the lack of comments, responses by two judges to a particular category occasionally were very high or very low, while the third judge scored the same category in an opposite manner. This occurred most noticeably in the case of the sleeve and neckline details of the pantsuit, which received ratings of one from Judges numbers 2 and 3, while Judge number 1 gave it a rating of five. The same category for the evening costume was given a two rating by Judge number 2, while Judges numbers 1 and 3 rated it five. The location of lines of the day dress received ratings of two from Judges numbers 1 and 2, and a rating of five from Judge number 3. Underlinings, interfacings, and linings received ratings of four from Judges numbers 1 and 3, and a rating of one from Judge number 2. A number of other categories obtained ratings which varied in the same manner, but without the range of those listed.

A number of comments which accompanied the evaluations suggested problems and changes previously unnoticed by the researcher. In the day dress, the waistline was lower on one side in the front, the collar seemed to be lower on the right side, and the front lap was uneven.

With the raincoat, the curves of the cape and collar were not perfectly rounded curves; the belt did not meet precisely at center front; and the pockets were judged not to be deep enough. The design was considered interesting and unusual, but not practical due to the layers of capes.

The pantsuit coat had an excessive amount of ease, was long on the shoulders, loose in the back, the sleeves were too long to be practical, and the back pleat allowed the lining to show. The garment needed more careful pressing.

The evening costume had too much flare at the seams and this had a widening effect on the figure. The zipper was slightly puckered, the hem was uneven, slightly conspicuous, and the lining showed beneath it. The side seams and darts were not sufficiently graded and clipped to decrease bulk. Alteration of problems where change was possible was to be completed before the garments were worn again.

## RESULTS OF EVALUATION: JUDGE NUMBER 1

	DAY DRESS	RAINCOAT	PANTSUIT AND BLOUSE	EVENING COSTUME
1. SUITABILITY	4	4	5	2
2. COORDINATION OF FABRIC	5	5	5	5
3. ART PRINCIPLES	3	5	5	4
4. CREATIVITY	4	5	4	5
5. PROFESSIONAL APPEARANCE	3	5	5	4
6. EASE	5	5	5	4
7. SLEEVE AND NECKLINE DETAILS	3	4	5	5
8. LOCATION OF LINES	2	5	5	5
9. SEAMS	5	3	5	5
10. GRAIN AND DARTING	4	5	4	4
11. PRESSING	5	4	5	3
12. DARTS, TUCKS, GATHERS, STITCHING	4	4	4	5
13. FACINGS, COLLARS, HEM, SLEEVES	3	4	5	4
14. CLOSURES, SEAM FINISHES	4	3	4	4
15. UNDERLININGS, INTERFACINGS, LININGS	5	4	4	4
APPEARANCE AND ORIGINALITY	4	4	4	4
FIT	4	4	4	4
SCORES      1=low                      5=high				

## RESULTS OF EVALUATION: JUDGE NUMBER 2

	DAY DRESS	RAINCOAT	PANTSUIT AND BLOUSE	EVENING COSTUME
1. SUITABILITY	4	3	4	4
2. COORDINATION OF FABRIC	3	3	2	4
3. ART PRINCIPLES	2	2	4	3
4. CREATIVITY	3	3	3	4
5. PROFESSIONAL APPEARANCE	3	3	3	4
6. EASE	5	4	2	3
7. SLEEVE AND NECKLINE DETAILS	2	2	1	2
8. LOCATION OF LINES	2	4	5	4
9. SEAMS	3	2	4	2
10. GRAIN AND DARTING	3	3	2	2
11. PRESSING	4	3	3	2
12. DARTS, TUCKS, GATHERS, STITCHING	2	3	4	3
13. FACINGS, COLLARS, HEM, SLEEVES	2	2	1	1
14. CLOSURES, SEAM FINISHES	3	1	2	3
15. UNDERLININGS, INTERFACINGS, LININGS	3	1	1	1
APPEARANCE AND ORIGINALITY	3	4	4	4
FIT	2	3	2	3
SCORES      1=low                      5=high				

## RESULTS OF EVALUATION: JUDGE NUMBER 3

	DAY DRESS	RAINCOAT	PANTSUIT AND BLOUSE	EVENING COSTUME
1. SUITABILITY	4	4	4	4
2. COORDINATION OF FABRIC	5	3	4	3
3. ART PRINCIPLES	3	4	4	5
4. CREATIVITY	4	4	4	5
5. PROFESSIONAL APPEARANCE	4	5	4	4
6. EASE	3	3	3	5
7. SLEEVE AND NECKLINE DETAILS	3	4	1	5
8. LOCATION OF LINES	5	5	4	4
9. SEAMS	2	2	4	3
10. GRAIN AND DARTING	3	4	3	2
11. PRESSING	4	4	4	4
12. DARTS, TUCKS, GATHERS, STITCHING	4	3	4	5
13. FACINGS, COLLARS, HEM, SLEEVES	2	3	3	2
14. CLOSURES, SEAM FINISHES	4	2	4	4
15. UNDERLININGS, INTERFACINGS, LININGS	5	3	3	4
APPEARANCE AND ORIGINALITY	4	4	4	4
FIT	3	4	3	4
SCORES      1=low                      5=high				

## RESULTS OF EVALUATION: MEAN SCORES

	DAY DRESS	RAINCOAT	PANTSUIT AND BLOUSE	EVENING COSTUME
1. SUITABILITY	4	3.66	4.33	3.33
2. COORDINATION OF FABRIC	4.33	3.66	3.66	4
3. ART PRINCIPLES	2.66	3.66	4.33	4
4. CREATIVITY	3.66	4	3.66	4.66
5. PROFESSIONAL APPEARANCE	3.33	4.33	4	4
6. EASE	4.33	4	3.33	4
7. SLEEVE AND NECKLINE DETAILS	2.66	3.33	2.33	4
8. LOCATION OF LINES	3	4.66	4.66	4.33
9. SEAMS	3.33	2.33	4.33	3.33
10. GRAIN AND DARTING	3.33	4.33	3	2.66
11. PRESSING	4.33	3.66	4	3
12. DARTS, TUCKS, GATHERS, STITCHING	3.33	3.33	4	4.33
13. FACINGS, COLLARS, HEMS, SLEEVES	2.33	3	3	2.33
14. CLOSURES, SEAM FINISHES	3.66	2	3.33	3.66
15. UNDERLININGS, INTERFACINGS, LININGS	4.33	2.66	2.66	3
APPEARANCE AND ORIGINALITY	3.66	4	4	4
FIT	3	4.66	3	3.66
	SCORES	1=low	5=high	

## CHAPTER VI

### SUMMARY AND CONCLUSIONS

The objective of this study was to analyze the personal factors of a selected individual figure type, personality, and coloring. Becoming lines, colors, textures, motifs, and proportions were then determined and translated into sketches and finally into garments. The purpose of the investigation was to obtain finished costumes that were becoming to the specific figure involved. The main objective was completed, although not completely successfully, as evidenced from the evaluation. Certain alterations which were suggested by the judges will be made in the garments before they are worn again.

### RECOMMENDATIONS FOR FURTHER STUDY

The researcher recommends the following for future studies of this nature:

- 1) A subject other than the researcher be chosen.
- 2) An intensive training session with the judges be held prior to the evaluations to explain specific evaluation criteria.
- 3) The inclusion of a larger number of judges on the panel to provide a more balanced set of ratings.
- 4) The utilization of a new and more encompassing instrument for evaluation. The instrument should contain greater objective detailing pertaining to design information. For example, options in the design section should specify which elements and principles are used in all of the rating descriptions. The rating best fitting the total garment should be selected on an overall basis.

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## APPENDIXES

# APPENDIX A.

## STANDARDIZED SIZING CHARTS (11)

### MISSES

Designed for the female American figure of average proportions, 5'5" to 5'6" tall, without shoes.

SIZE	6	8	10	12	14	16	18	20
BUST	30 1/2"	31 1/2"	32 1/2"	34"	36"	38"	40"	42"
WAIST	23"	24"	25"	26 1/2"	28"	30"	32"	34"
HIP	32 1/2"	33 1/2"	34 1/2"	36"	38"	40"	42"	44"
BACK-WAIST LENGTH	15 1/2"	15 3/4"	16"	16 1/4"	16 1/2"	16 3/4"	17"	17 1/4"

### JUNIOR/TEEN

Designed for girls, 5'1" to 5'3" without shoes; the waist is large in proportion to the bust.

SIZE	5/6	7/8	9/10	11/12	13/14	15/16
BUST	28"	29"	30 1/2"	32"	33 1/2"	35"
WAIST	22"	23"	24"	25"	26"	27"
HIP	31"	32"	33 1/2"	35"	36 1/2"	38"
BACK-WAIST LENGTH	13 1/2"	14"	14 1/2"	15"	15 3/8"	15 3/4"

## STANDARDIZED SIZING CHARTS (11)

## WOMEN

Designed for figures 5'5" to 5'6" tall without shoes, with larger busts and hips than the Misses figure.

SIZE	38	40	42	44	46	48	50
BUST	42"	44"	46"	48"	50"	52"	54"
WAIST	35"	37"	39"	41 1/2"	44"	46 1/2"	49"
HIP	44"	46"	48"	50"	52"	54"	56"
BACK-WAIST LENGTH	17 1/4"	17 3/8"	17 1/2"	17 5/8"	17 3/4"	17 7/8"	18"

## HALF-SIZE

Designed for figures 5'2" to 5'3" tall without shoes, with short back-waist and large waist and hips.

SIZE	10 1/2	12 1/2	14 1/2	16 1/2	18 1/2	20 1/2	22 1/2	24 1/2
BUST	33"	35"	37"	39"	41"	43"	45"	47"
WAIST	27"	29"	31"	33"	35"	37 1/2"	40"	42 1/2"
HIP	35"	37"	39"	41"	43"	45 1/2"	48"	50 1/2"
BACK-WAIST LENGTH	15"	15 1/4"	15 1/2"	15 3/4"	15 7/8"	16"	16 1/8"	16 1/4"

## MISS PETITE

Designed for figures 5'2" to 5'4" tall without shoes, with back-waist lengths shorter than Misses.

SIZE	6MP	8MP	10MP	12MP	14MP	16MP
BUST	30 1/2"	31 1/2"	32 1/2"	34"	36"	38"
WAIST	23 1/2"	24 1/2"	25 1/2"	27"	28 1/2"	30 1/2"
HIP	32 1/2"	33 1/2"	34 1/2"	36"	38"	40"
BACK-WAIST LENGTH	14 1/2"	14 3/4"	15"	15 1/4"	15 1/2"	15 3/4"

## STANDARDIZED SIZING CHART (11)

## JUNIOR

Designed for figures 5'4" to 5'5" tall without shoes, with high bust and short back-waist lengths.

SIZE	5	7	9	11	13	15
BUST	30"	31"	32"	33 1/2"	35"	37"
WAIST	22 1/2"	23 1/2"	24 1/2"	25 1/2"	27"	29"
HIP	32"	33"	34"	35 1/2"	37"	39"
BACK-WAIST LENGTH	15"	15 1/4"	15 1/2"	15 3/4"	16"	16 1/4"

## JUNIOR PETITE

Designed for figures 5' to 5'1" tall without shoes, with high busts and very short back-waist lengths.

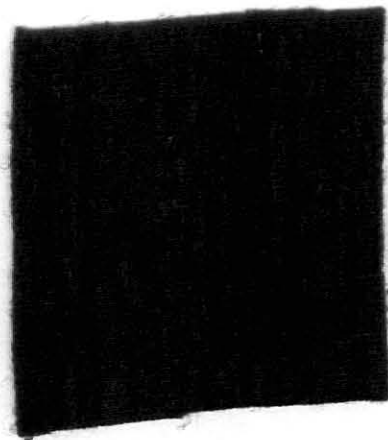
SIZE	3JP	5JP	7JP	9JP	11JP	13JP
BUST	30 1/2"	31"	32"	33"	34"	35"
WAIST	22 1/2"	23"	24"	25"	26"	27"
HIP	31 1/2"	32"	33"	34"	35"	36"
BACK-WAIST LENGTH	14"	14 1/4"	14 1/2"	14 3/4"	15"	15 1/4"

**THIS BOOK  
CONTAINS  
NUMEROUS PAGES  
THAT CONTAIN  
SWATCHES OF  
FABRIC THAT ARE  
ILLEGIBLE DUE TO  
INABILITY TO SCAN  
THE TEXTURE OF  
THE FABRIC.**

**THIS IS AS RECEIVED  
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CUSTOMER.**

APPENDIX B.

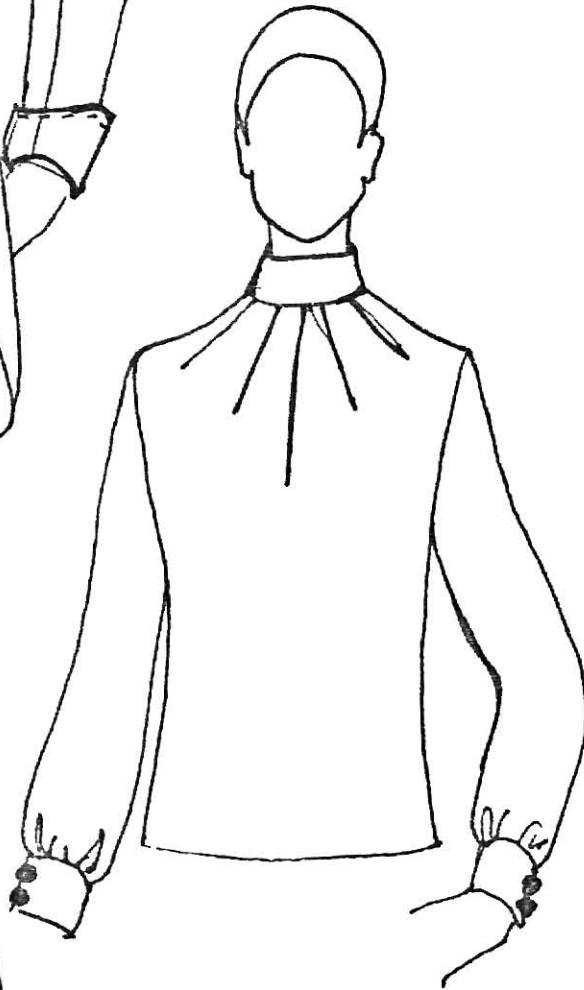
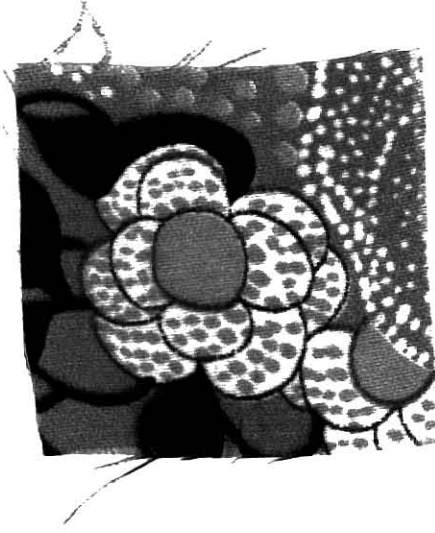
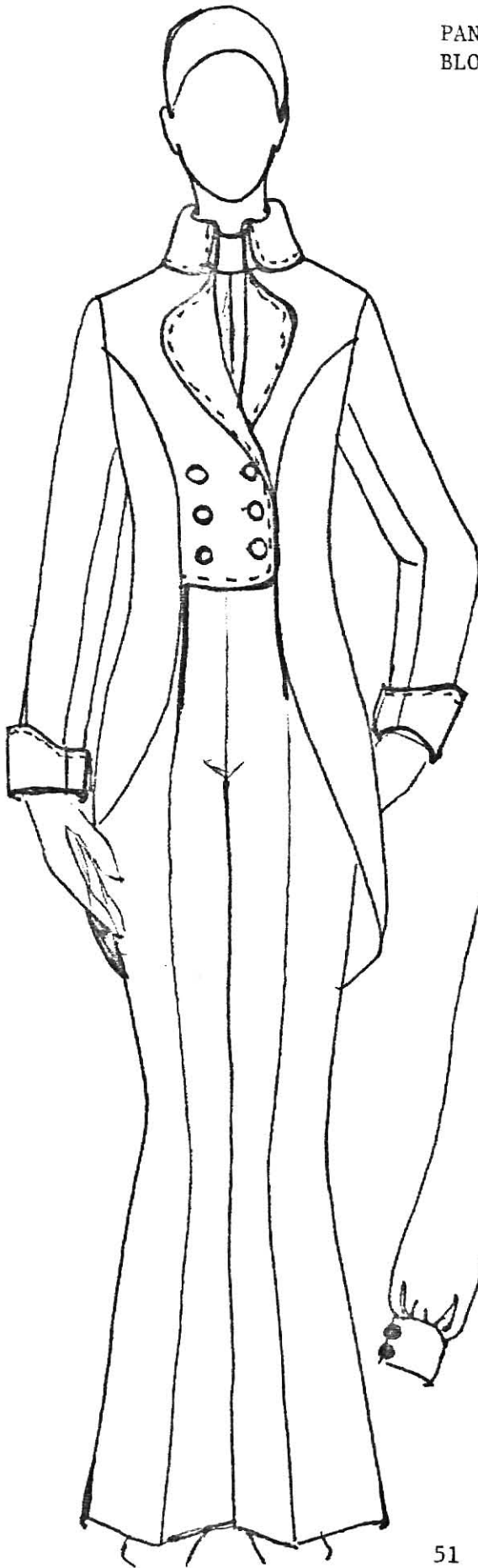
DAY DRESS



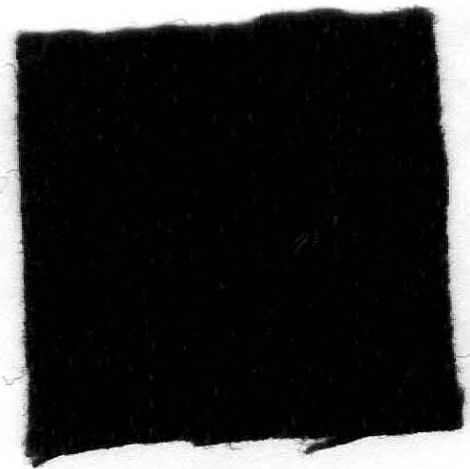
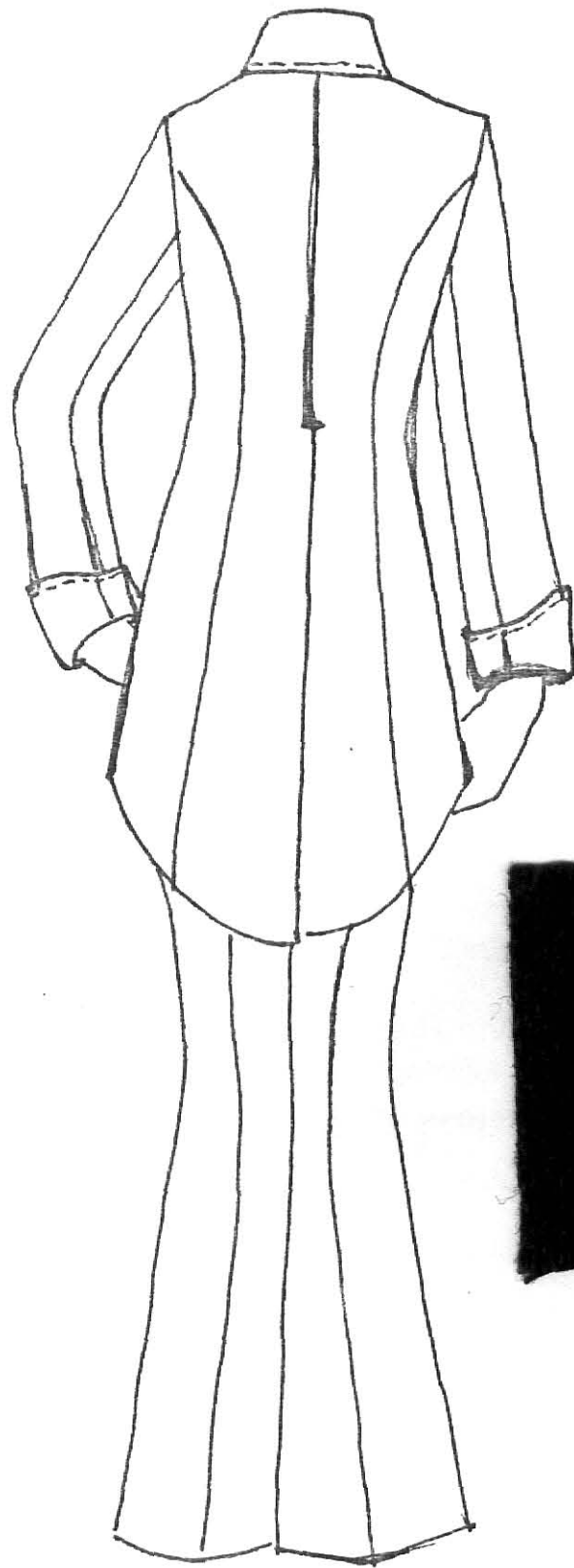
RAINCOAT



PANTSUIT AND  
BLOUSE



BACK VIEW OF PANTSUIT



EVENING COSTUME  
UNDERDRESS



EVENING COSTUME  
OVERDRESS



# DESIGN INTEGRATION

DESCRIPTION	GENERAL SILHOUETTE	SPECIFIC SILHOUETTE	INTERIOR AREAS OR DETAILS	TEXTURE (media involved)
STYLE NAME AND/OR TYPE shirtwaist dress	bell shaped	NECKLINE/COLLAR convertible SLEEVE kimono (raglan)	flared skirt	TEXTURE NAME (S): wool jersey
VOLUME, SHAPING, LENGTH body defining shirtwaist. knee-length.	SHOULDERS two-piece kimono sleeve with fullness from tucks. BODICE cut in one with sleeves, fullness at bust from tucks. WAISTLINE fitted, waistband. HIPS natural, skimmed. HEM flared, knee-length	NECKLINE/COLLAR large rounded convertible collar. SLEEVE fullness released from tucks at shoulder. OTHER gathered back in at cuff with more tucks.	tucks at shoulder line on bodice releases above bust. Tucks on sleeves release fullness in sleeve; topstitching on cuffs, waistband, and hem, collar and center front.	STRUCTURAL INFLUENCES: interfacing in collar and at center front for buttonholes.
CHARACTERIZATION OF LINES, SHAPES emphasis on shoulders to broaden; at waist, above bust to raise. Fluid skirt COLOR contrast.	tucks across shoulder broaden that area and narrow waist in contrast. Softness released above bust by tucks. curvilinear hem.	open neck and rounded collar soften angular face. Soft line in sleeve, curvilinear, yet tailored to go with tucks and topstitching.	front opening-- vertical-- creates attention and increases height. rounded buttons-- curvilinear.	Gold topstitching thread.
IDEA AND/OR TOTAL EFFECT		curvilinear	curvilinear	

SUMMARY..TOTAL DESIGN EFFECT FROM USE OF LINES, SHAPES, TEXTURES, COLOR: tailored  
ACCESSORIES:... covered buttons (gold metallic and green jersey)

# DESIGN INTEGRATION

DESCRIPTION	GENERAL SILHOUETTE	SPECIFIC SILHOUETTE	INTERIOR AREAS OR DETAILS	TEXTURE (media involved)
STYLE NAME AND/OR TYPE RAINCOAT Inverness/Trench coat	boxy	NECKLINE/COLLAR convertible. SLEEVE sleeveless cape.	Sleeveless caped raincoat, belted at waist.	TEXTURE NAME(S): Poplin broadcloth
VOLUME, SHAPING, LENGTH loose	SHOULDERS large loose cape for sleeves. WAISTLINE defined by belting. HIPS slight blousing below waist. HEM slightly longer than knee length.	NECKLINE/COLLAR wide convertible collar (rounded). SLEEVE sleeveless--cape is curvilinear. OTHER slightly more fullness than a regular sleeve.	Sleeveless coat. pocketed, double cape.	STRUCTURAL INFLUENCES: body of the fabric is stiff and will stand away from the body.
CHARACTERIZATION OF LINES, SHAPES to slim. COLOR all same tones.	vertical seams from shoulders to bottom of cape. Bell shape (capes and A-line skirt).	rounded collar. curvilinear line of cape and skirt carried through in collar, buttons.	front opening--vertical emphasized by row of topstitching. princess lines to slim. capes, round buttons.	matching topstitching thread.
IDEAS AND/OR TOTAL EFFECT		curvilinear	curvilinear	

# DESIGN INTEGRATION

DESCRIPTION	GENERAL SILHOUETTE	SPECIFIC SILHOUETTE	INTERIOR AREAS OR DETAILS	TEXTURE (media involved)
STYLE NAME AND/OR TYPE Edwardian tailored jacket	tubular	NECKLINE/COLLAR Edwardian collar	double breasted--wide lapel (no pockets).	TEXTURE NAME(S): wool tweed, dull plastic buttons
VOLUME, SHAPING, LENGTH waist length, double-breasted coat with tails.	SHOULDERS natural shoulder--padded slightly.BODICE fitted, princess seaming.WAISTLINE waist-length. HIPS concealed by flared tails	NECKLINE/COLLAR jacket collar wide with wide lapels. SLEEVE tubular, straight, set-in. OTHER shaped cuff.	princess seaming, flared tails.	STRUCTURAL INFLUENCES: Interfacing and pad stitching in collar and lapels. pad in shoulders.
CHARACTERIZATION CF LINES, SHAPES gentle curvilinear	Tailored, yet soft and feminine. Princess seaming in the bodice. Bold, cool color. Waist-line defined and emphasized by ending there, yet concealed by tails.	classic--curvilinear lines. curvilinear shaping in cuff.	princess lines, front opening.	slight stiffness of fabric allows the maintainence of shaping in back jacket skirt.
IDEA AND/OR TOTAL EFFECT	not sportswear. more casual than dressy.	tailored lines. mature, confident.	curvilinear--feminine.	soft, yet tailored.
IDEA/EFFECT	fancy pantsuit.			

# DESIGN INTEGRATION

DESCRIPTION	GENERAL SILHOUETTE	SPECIFIC SILHOUETTE	INTERIOR AREAS OR DETAILS	TEXTURE (media involved)
STYLE NAME AND/OR TYPE contour bell-bottom slacks	tubular		no pockets	TEXTURE NAME(S): wool tweed
VOLUME, SHAPING, LENGTH narrow, body conforming at top--bell bottom at hem. shaping by use of contour seams.	HIPS body conforming HEM wide bell shapes.	OTHER tubular through upper leg, widening to bell at hem.	contour seaming on front and back leg portions. 2 zippers in front, contour seams at waistline.	STRUCTURAL INFLUENCES: interfacing in hem for stiffening
CHARACTERIZATION OF LINES, SHAPES straight. COLOR	tailored, yet body conforming due to contouring. Bold cool color.	classic lines. overall silhouette is rather curvilinear.	princess lines of companion jacket continue through contour seaming of slacks.	slight stiffness of fabric allows shaping of bell-bottoms.
IDEA AND/OR TOTAL EFFECT	could be dressy or casual	tailored mature lines	straight seaming	soft, yet tailored
SUMMARY...TOTAL DESIGN EFFECT FROM USE OF LINES, SHAPES, TEXTURES, COLOR: curvilinear effect, despite straight lines, overall shape curvilinear (body shape), fabric texture lends itself to molding. Color is cool, rather masculine, though overall effect is feminine. Classic lines, shapes and textures. ACCESSORIES: sunburst blouse IDEA/EFFECT: fancy pantsuit.				

# DESIGN INTEGRATION

DESCRIPTION	GENERAL SILHOUETTE	SPECIFIC SILHOUETTE	INTERIOR AREAS OR DETAILS	TEXTURE (media involved)
STYLE NAME AND/OR TYPE sunburst blouse	tubular	NECKLINE/COLLAR band collar. SLEEVE set-in.	straight body pattern	TEXTURE NAME(S): polyester fabric clear plastic buttons
VOLUME, SHAPING, LENGTH rather loose, blousy at waist, tuck-in style.	SHOULDERS natural shoulder, no padding or other placement. BODICE separate from sleeve. WAISTLINE blousy, tuck-in style.	NECKLINE/COLLAR mock turtleneck. SLEEVE shirtwaist sleeve with two-button cuff.	no darting--no shaping in bodice, as it was designed to be worn tucked in, slightly blousy. Tucking at neckline for detailing and for release above bust.	STRUCTURAL INFLUENCES: slight interfacing in collar and cuff.
CHARACTERIZATION OF LINES, SHAPES tucks at bodice neckline. COLOR to coordinate and emphasize plain color of wool pants and jacket	tucks slightly broaden shoulder area, narrowing waist slightly. extra fabric released above bust raises the overall appearance.	band collar disguises thin neck. roundness softens angular jaw line. soft line in sleeve is curvilinear.	back zip to top of collar. tucking done to draw attention as a neckline interest under jacket.	fabric had a curvilinear floral pattern of varying colors and shades. The dark blue coordinated with blue wool of pantsuit.
IDEA AND/OR TOTAL EFFECT	broaden shoulders raise apparent bust placement. softness by unpressed tucks.	curvilinear, soft lines	curvilinear lines	curvilinear use of texture. soft.

SUMMARY...TOTAL DESIGN EFFECT FROM USE OF LINES, SHAPES, TEXTURES, COLOR: curvilinear, soft lines, shapes and textures.

ACCESSORIES: wool tweed slacks and jacket; clear plastic buttons.

# DESIGN INTEGRATION

DESCRIPTION	GENERAL SILHOUETTE	SPECIFIC SILHOUETTE	INTERIOR AREAS OR DETAILS	TEXTURE (media involved)
STYLE NAME AND/OR TYPE halter dress with flared skirt.	bell shaped	NECKLINE/ COLLAR halter neckline. SLEEVE sleeveless.	center front and center back seams	TEXTURE NAME(S): 100% polyester Winter White "Lutesong"
VOLUME, SHAPING, LENGTH rather fitted bodice section. flared 1/2 circular skirt. full-length to floor.	SHOULDERS bare (raglan effect). BODICE cut in one with skirt. body fitting. WAISTLINE shaped seaming. HIPS skimmed--volume begins. HEM flared half-circle.	NECKLINE/COLLAR low V-neck	bust darting (french darts) slight shaping in seams through bodice and waist to hip area.	STRUCTURAL INFLUENCES: horsehair in hem to make hem have more volume.
CHARACTERIZATION OF LINES, SHAPES soft, flowing feminine shapes. COLOR light color to offset the dark wintry colors of the overdress.	curvilinear lines in the neckline area with the halter straps. curved V neck, gentle shaping of figure and flow of skirt.	V-neck pulls eye downward from angular jaw and lengthens the face.	Back zip. soft lines of skirt. center front seam catches attention and increases height.	soft, supple hand of the fabric
IDEA AND/OR TOTAL EFFECT	softly feminine, curvilinear lines	curved accents	curvilinear shaping	soft, supple accents

SUMMARY..TOTAL DESIGN EFFECT FROM USE OF LINES, SHAPES, TEXTURES, COLOR: feminine, curvilinear accents, lines, methods of shaping and textures.  
 ACCESSORIES: overdress of chiffon  
 IDEA/EFFECT understated elegance.

# DESIGN INTEGRATION

DESCRIPTION	GENERAL SILHOUETTE	SPECIFIC SILHOUETTE	INTERIOR AREAS OR DETAILS	TEXTURE (media involved)
STYLE NAME AND/OR TYPE kimono type overdress	tubular	NECKLINE/COLLAR shawl type collar. SLEEVE kimono.	flimsy bias skirt tie belt extension of collar	TEXTURE NAME(S): gray print (pink, blue, gold, white and green) 100% nylon chiffon
VOLUME, SHAPING, LENGTH rather loose. above the knee	SHOULDERS natural. BODICE loose and blousy above waist. WAISTLINE pulled in with a tie belt.HIPS loose, flowing. HEM uneven, based on square.	NECKLINE/COLLAR large shawl collar pulled up into a tie belt.SLEEVE loose kimono--longer on underarm than on upperarm. elbow length.	slight gathers from waistline gentle flow of the bias cut skirt. gentle folds from collar and tie belt.	
CHARACTERIZATION OF LINES, SHAPES soft curvilinear lines and shapes. COLOR color and design of fabric should carry the garment.	shoulders are skimmed, though wide collar broadens slightly, Bodice is concealed. waistline is emphasized by tie belt, soft gathers, hips skimmed, hem is curvilinear due to softness.	neckline is softly V or U shaped. collar increases curve and decreases angularity of jaw line. sleeves due to shape (uneven hem) create an up and down motion.	assymetrical opening pulls eye across figure to tie at waistline, yet is softly curved.	fabric was a geometric plaid of grays with a medium sized floral print spaced throughout.
IDEA AND/OR TOTAL EFFECT	soft feminine appearance. casual, yet very elegant.	curvilinear neckline and collar. sleeve will drape slightly in chiffon.	curvilinear	mix of geometrics and floral (curves). soft drapable fabric.

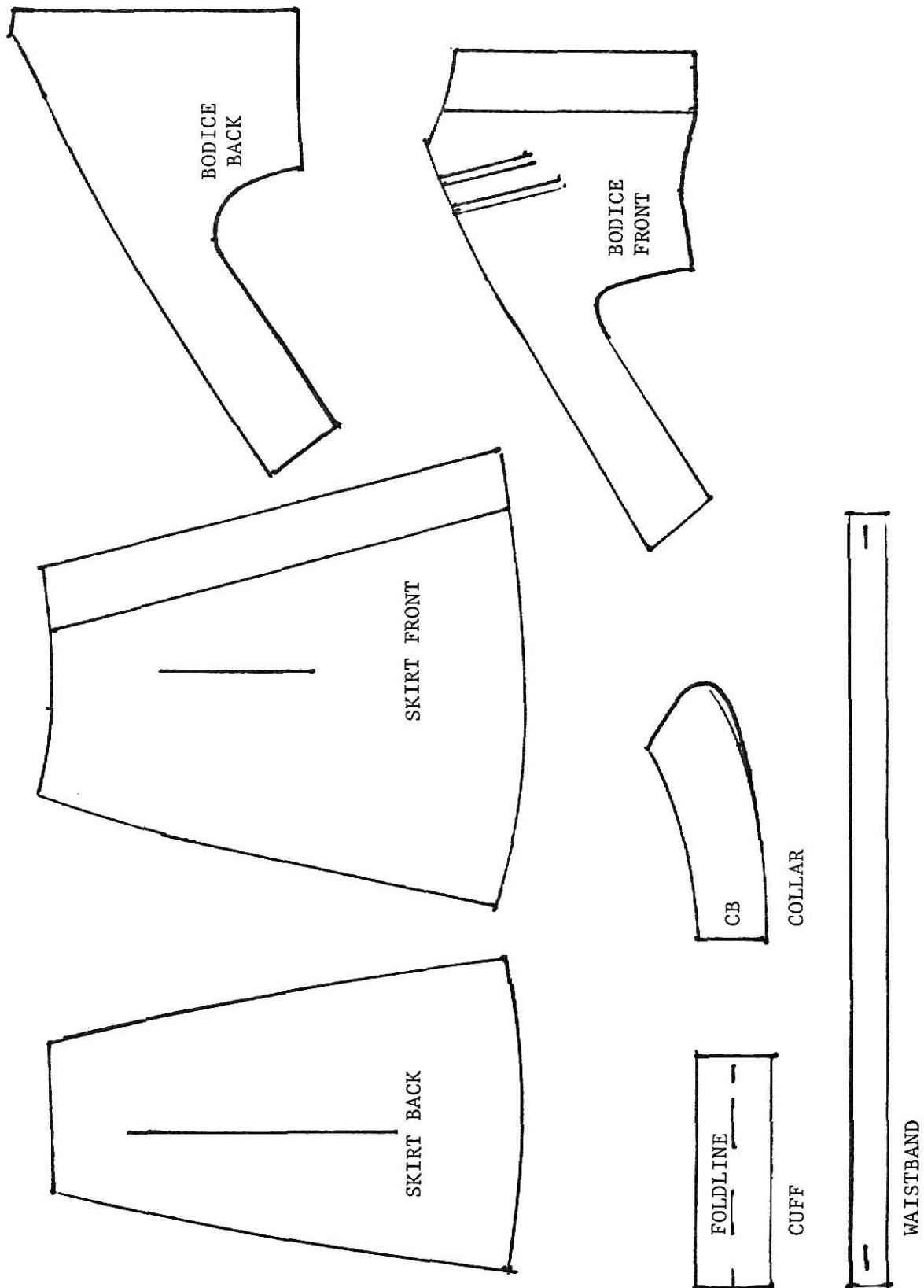
SUMMARY...TOTAL DESIGN EFFECT FROM USE OF LINES, SHAPES, TEXTURES, COLOR: Despite the straight lines of the skirt hem, because it is bias cut, will drape and appear rather curvilinear. Other lines and shapes are curvilinear. Texture lends itself to soft lines of evening wear. ACCESSORIES: lutesong underdress.

IDEA/EFFECT elegant evening costume.

# DAY DRESS

62

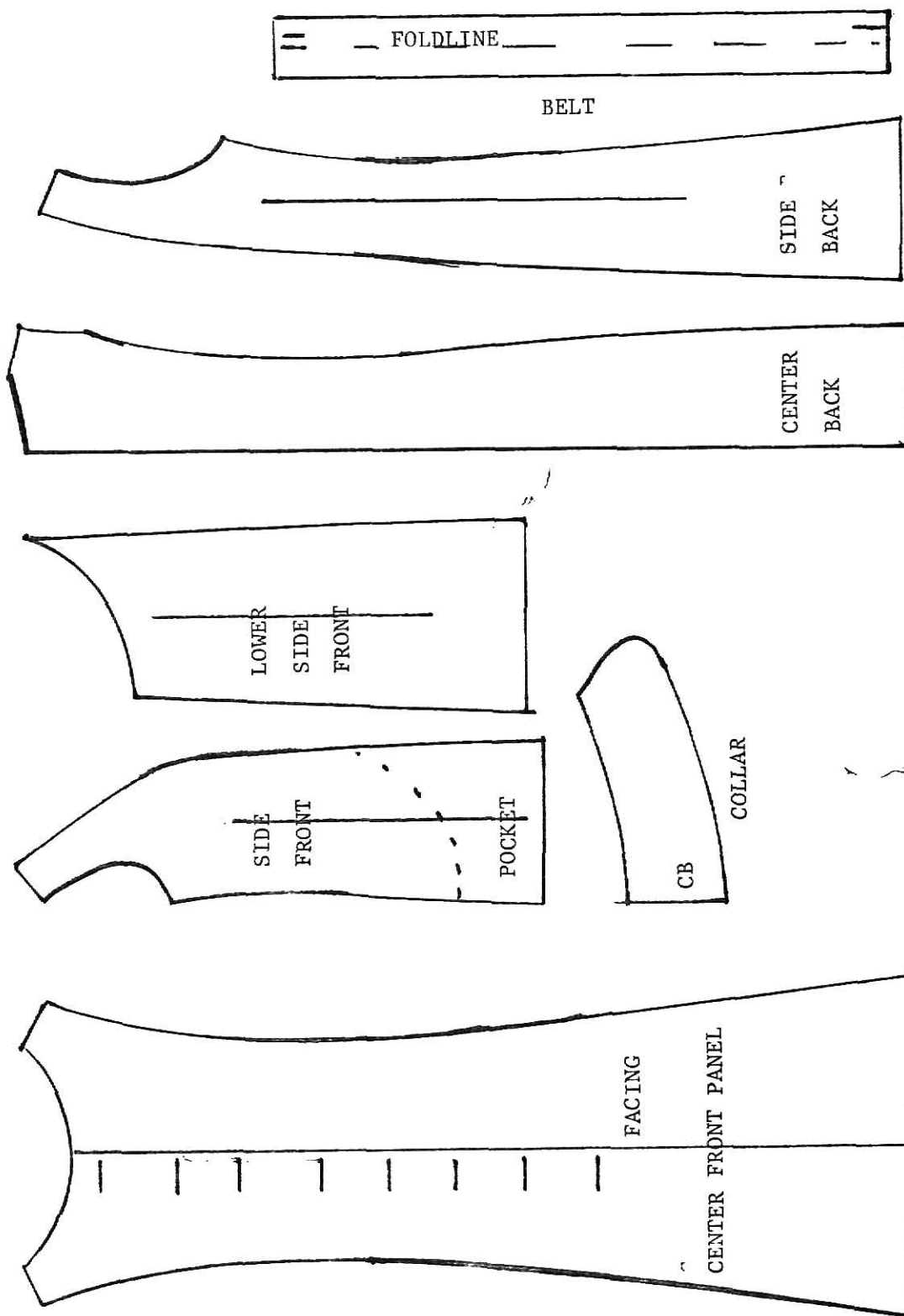
1 square = 2 inches



# RAINCOAT

63

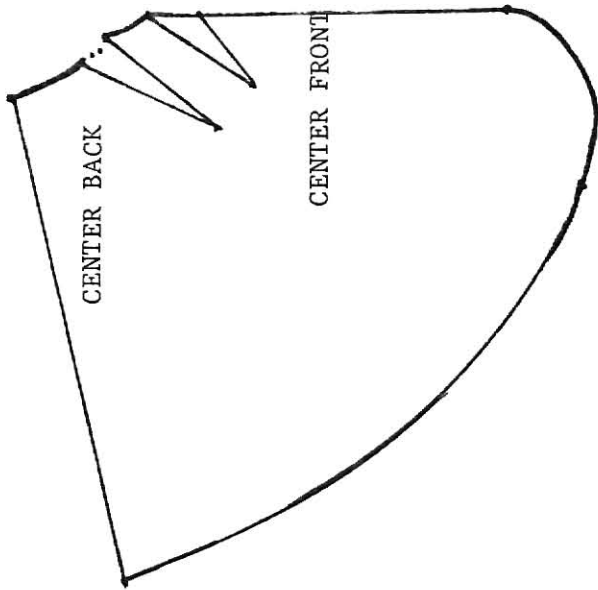
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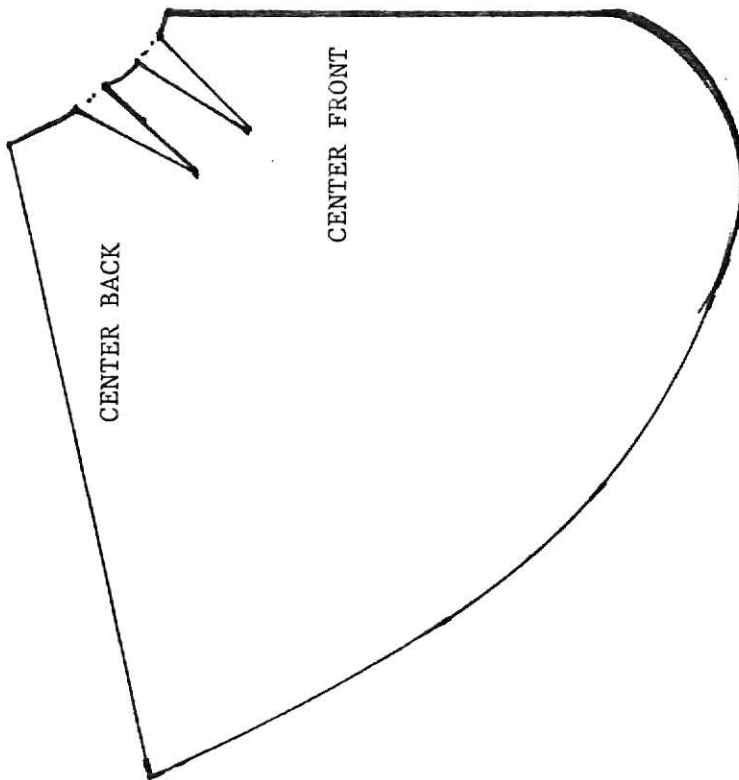
RAINCOAT CAPES

64

1 square = 2 inches



UPPER CAPE

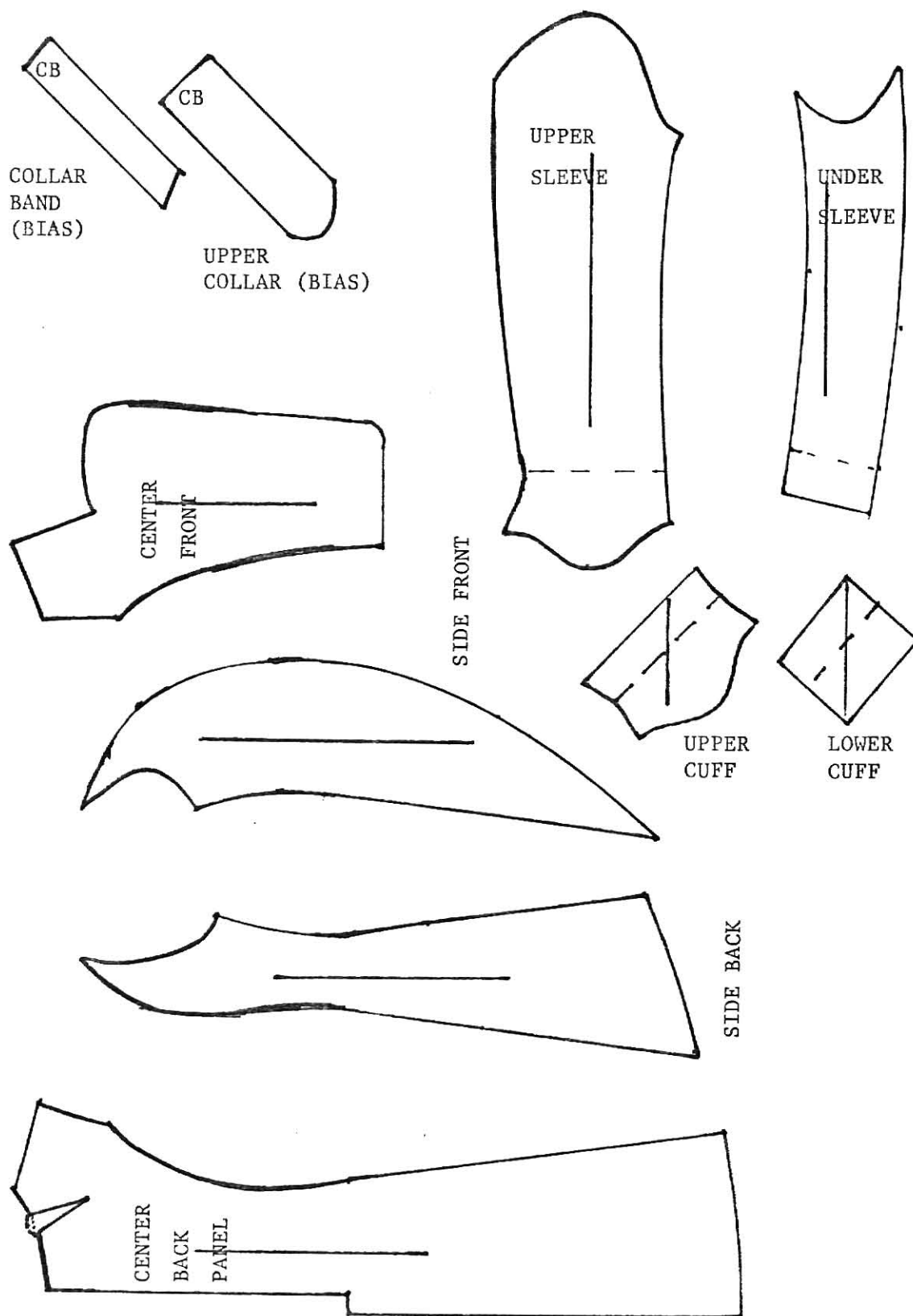


LOWER CAPE

# PANTSUIT JACKET

65

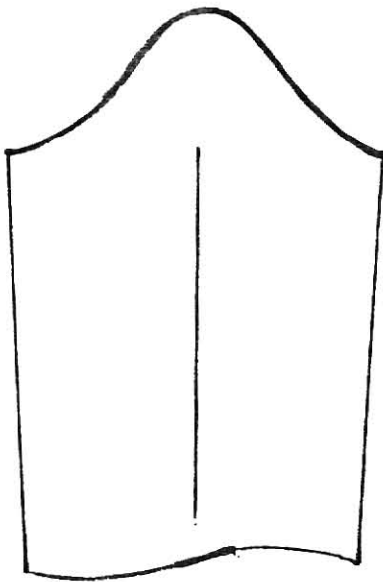
1 square = 2 inches



SUNBURST BLOUSE

66

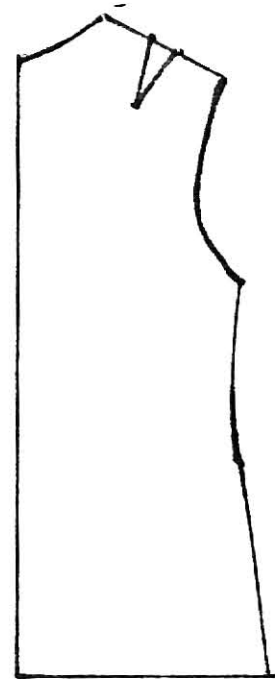
1 square = 2 inches



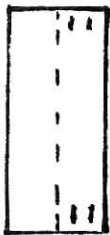
SLEEVE



CENTER FRONT



CENTER BACK



CUFF

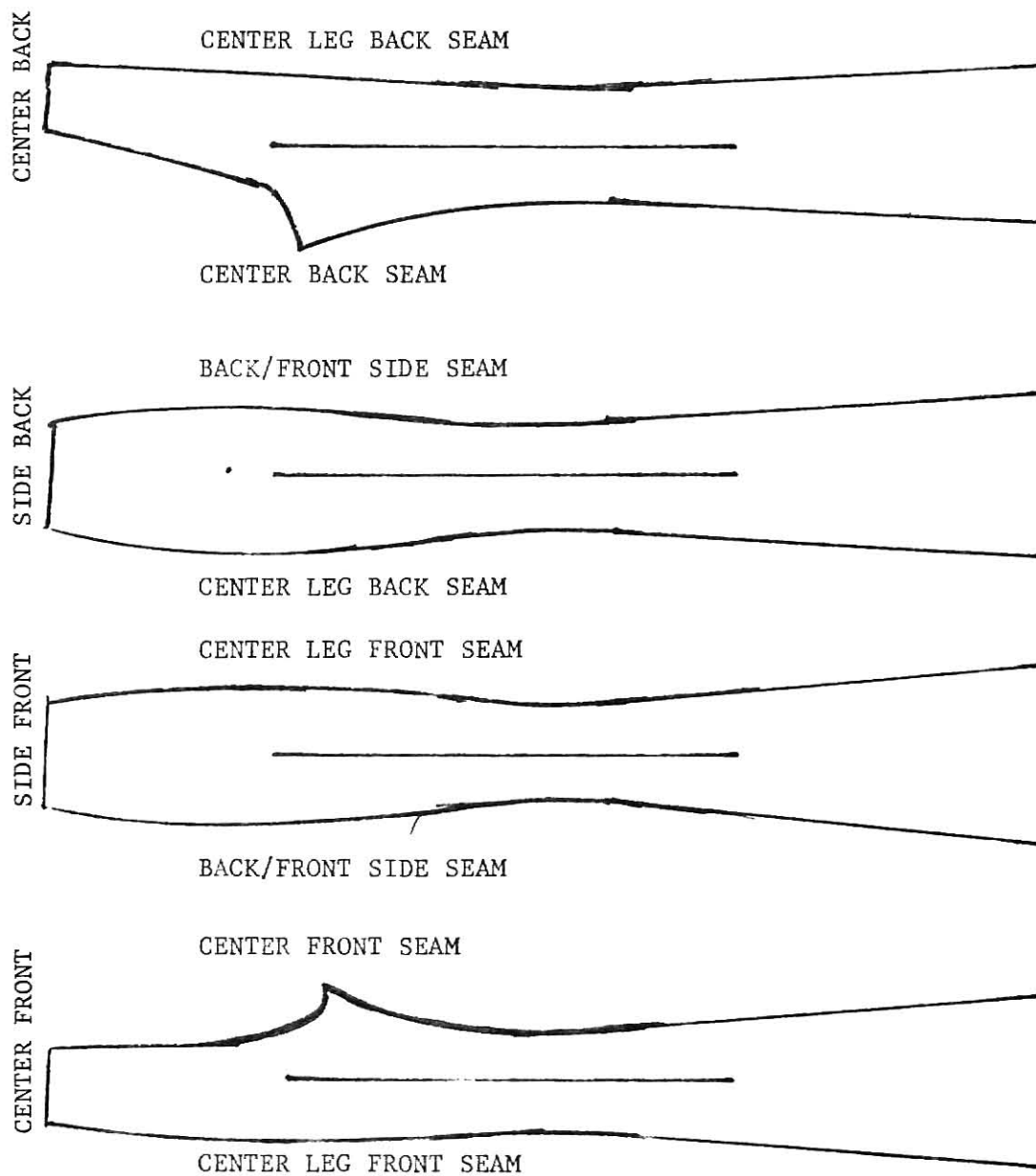
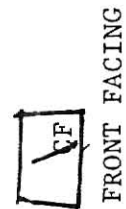


COLLAR

# CONTOUR SLACKS

67

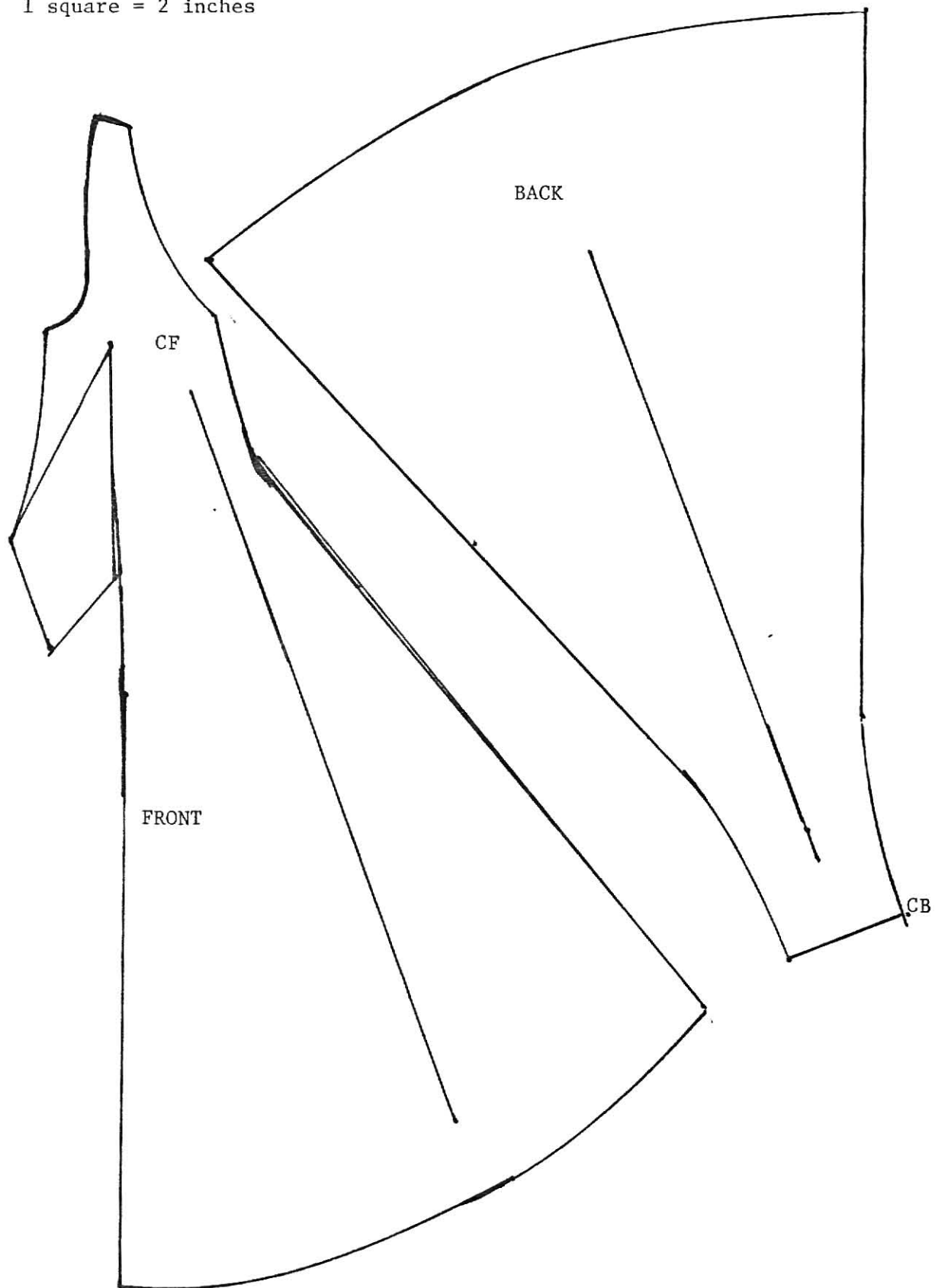
1 square = 2 inches



# HALTER UNDERDRESS

68

1 square = 2 inches

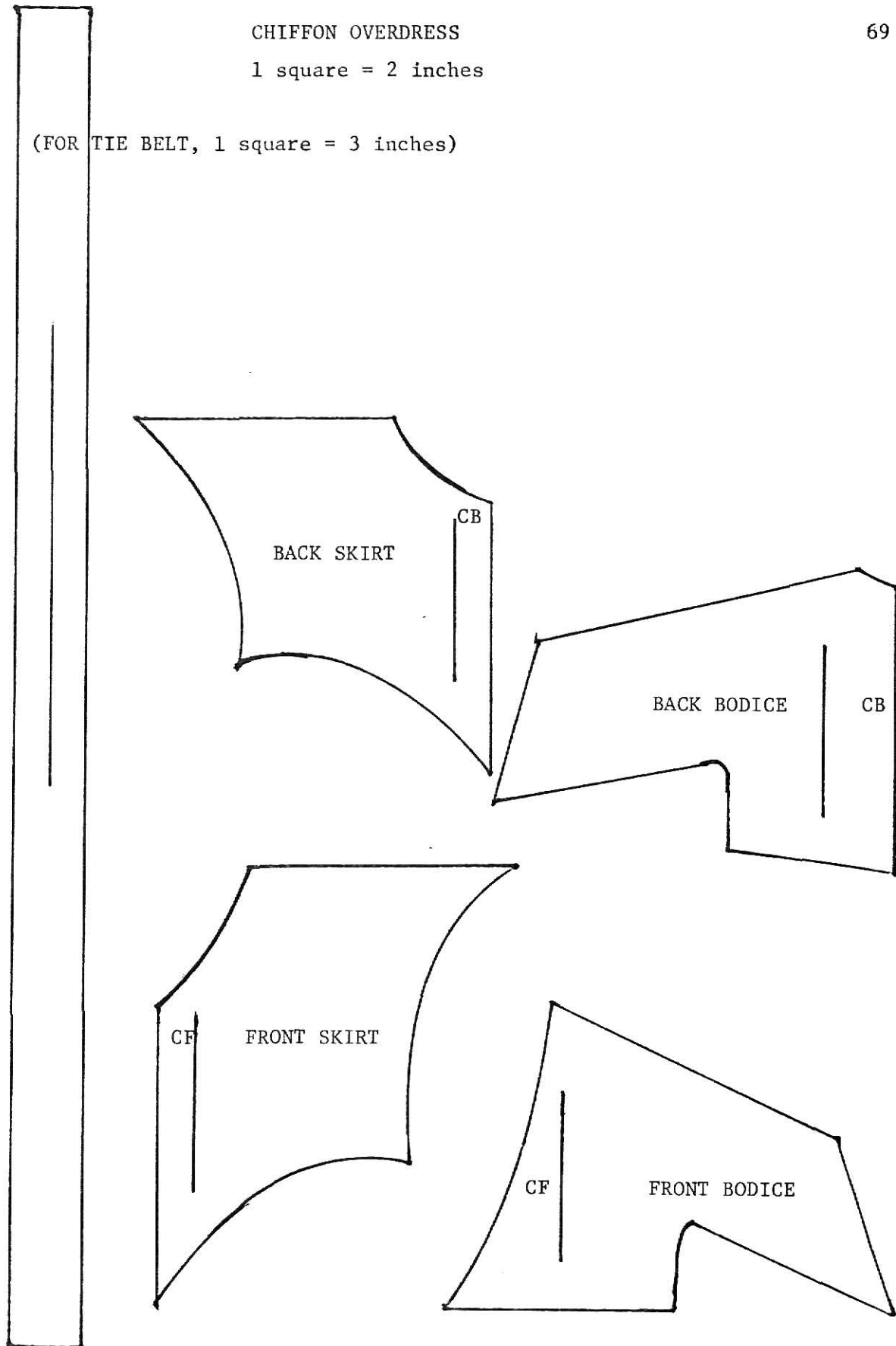


CHIFFON OVERDRESS

69

1 square = 2 inches

(FOR TIE BELT, 1 square = 3 inches)



**THIS BOOK  
CONTAINS SEVERAL  
DOCUMENTS THAT  
ARE OF POOR  
QUALITY DUE TO  
BEING A  
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PHOTO.**

**THIS IS AS RECEIVED  
FROM CUSTOMER.**







## APPENDIX C.

### GARMENT EVALUATIONS

#### SUBJECT'S INFORMATION SHEET

##### Figure problems:

Right shoulder, hip, and breast lower than left side.  
Square face; long neck with hollows at the base.  
Prominent collarbones.  
Low bust.  
Protruding diaphragm.  
Rounded back.  
Thick waist.  
Square hips.

##### Personality:

Classic Yang (typical dress for this type includes: tailored lines, simple, smart, refined, no extremes of fashion, small-scale yang, tailored simplified yin.)

##### Colors:

Pale red	Bright blue green
Pale red orange	Dark blue green
Pale orange	Deep grayed blue green
Light orange	Deep blue green in medium amounts
Pale yellow orange	Pale blue green in medium amounts
Bright yellow yellow orange	Light grayed blue
Bright yellow	Pale blue
Pastel yellow	Light blue
Light yellow	Pale grayed blue
Gold	Pastel blue
*Deep yellow green	*Dark blue
Bright yellow green	*Bright blue
Bright yellow yellow green	*Light grayed blue blue violet
Pale green	Pale blue blue violet
Light green	Pale grayed blue blue violet
Bright green	Light blue blue violet
*Dark green	Pastel blue blue violet
Light blue green	*Dark blue blue violet
Light grayed blue green	Bright blue blue violet
Black	Coral
White	Cream
*All blue grays	*Dark browns
Rust	*Yellow beiges

\*Subject's becoming colors, which also appear on the 1975 list of fashion colors.

Becoming lines:

Straight lines or restrained curves.

For Diaphragm--slight blousing at waist, lower center back.

Low Bust--release fullness well above bosom (vertical tucks or high shoulder yoke).

Square Hips--Angular shoulder line, loose armholes and widened shoulder line.

No heavy gathers above and below the waist.

No horizontal or evenly spaced vertical lines across the widest part of the upper hip.

Emphasis down the center front, average fullness in the skirt.

No pockets at the hip line.

Diagonal or vertical line from the shoulder to the hip.

Becoming necklines and collars:

Flat Peter Pan collar, rolled collar with long narrow points, convertible, sailor, curved shawl, soft tailored, and mandarin collars. Large bows and turtlenecks.

Jewel, U-shaped, high V, low V, and décolleté necklines.

Motifs:

Medium-scaled geometrics (some floral patterns), abstracts; Classic yongs most often wear plain solid fabrics.

Fabrics:

Tweeds, wool flannel, knit jersey, fine cotton, double knit, linen, silk or wool crepes, cashmere or wool broadcloth.

Current Fashion Colors:\*

Loden green

Olive green

Dark brown

Vicuña

Camel

Light to dark stone neutrals  
in ombred effects

Light to charcoal gray

Uniform blues

Deep red to rose wine tones

(wine, royal, burgundies  
and chablis)

Brown

Grays

Wine and blue heather mixture

Wine, blue combined with wheat

Terra cotta

Deep forest green

# EVALUATION SHEET FOR DRESS SHOWING

<u>General Appearance and Originality</u>	1	2	3	4	5
	Design and fabric inappropriate for individual; no evidence of originality		Fair choice of color, style and fabric; evidence of creative ability		Good coordination of style, fabric and color; original design and professional appearance

Comments:

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<u>Fit of Garment</u>	1	2	3	4	5
	Poor fit: wrinkles; improper amount of ease		Fair fit; improper darting; fair treatment of neckline and sleeve details		Attractive fit; correct drape of garment; absence of wrinkles; smooth fitting details

Comments:

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## GARMENT EVALUATION

Each item in the scale is described at three levels. Underline those words or phrases that most accurately describe that particular aspect of the garment. Decide upon a score, 1 to 5, for the first item and place it in the blank at the right. Repeat this process for each item and total these numbers to obtain a final score.

### DESIGN

- |                                                                                                                                         | 1 | 2 | 3                                                                                     | 4 | 5                                                                                                                            |
|-----------------------------------------------------------------------------------------------------------------------------------------|---|---|---------------------------------------------------------------------------------------|---|------------------------------------------------------------------------------------------------------------------------------|
| 1. <u>Suitability to individual:</u><br>Design not becoming to individual's figure                                                      |   |   | Some consideration given to personality and figure of individual                      |   | Discriminating choice of design for individual's personality and figure<br>1. _____                                          |
| 2. <u>Coordination of fabric:</u><br>Fabric, color, and texture not flattering to individual; fabric choice poor for design             |   |   | Acceptable fabric and texture for design; acceptable color and texture for individual |   | Discriminating choice of fabric for design; color and texture highly desirable for individual<br>2. _____                    |
| 3. <u>Art principles:</u> Design emphasizes individual's figure faults; lack of harmony of lines, colors and textures; poor proportions |   |   | Acceptable harmony of fabric, color and textures; acceptable proportions              |   | Design emphasizes figure assets and deters from figure faults; harmonious lines and design; pleasing proportions<br>3. _____ |
| 4. <u>Creativeness and originality:</u><br>Lack of creativeness and originality; no awareness of fashion                                |   |   | Some originality evident; little fashion sense                                        |   | Discriminating choice of lines; unusual details; evidence of fashion consciousness<br>4. _____                               |
| 5. <u>Professional appearance:</u><br>Design lacks interest or individuality                                                            |   |   | Mediocre appearance; design lacks distinctiveness                                     |   | Professional appearance; distinctive design<br>5. _____                                                                      |

COMMENTS ON DESIGN: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

TOTAL SCORE FOR DESIGN \_\_\_\_\_

MEAN \_\_\_\_\_

FITTING

- |                                                                                                                                                                                                | 1 | 2 | 3                                                                  | 4 | 5                                                                                                                                  |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|--------------------------------------------------------------------|---|------------------------------------------------------------------------------------------------------------------------------------|
| 6. <u>Ease:</u> Excessive or inadequate amount of ease for appearance and comfort                                                                                                              |   |   | Acceptable amount and distribution of ease in parts of the garment |   | Becoming amount and proper distribution of ease for a smooth fit<br>6. _____                                                       |
| 7. <u>Sleeve and neckline details:</u> Sleeve cap too long or too short; neckline draws or gaps; collar not smooth                                                                             |   |   | Acceptable fit of sleeves, neckline and/or collar                  |   | Smooth fitting sleeve and neckline details<br>7. _____                                                                             |
| 8. <u>Location of lines:</u> Waistline, hipline, neckline, bustline at improper location on figure                                                                                             |   |   | Acceptable location of waist, hip, bust and neckline               |   | Waistline, hipline, bustline and neckline conform to figure lines<br>8. _____                                                      |
| 9. <u>Side seams, center front and back, shoulder seams:</u> Center front, center back and side seams not perpendicular to floor, side seams swing forward or back, conspicuous shoulder seams |   |   | Most seams in correct position                                     |   | Side seams, center front, center back hanging perpendicular to floor; shoulder seams inconspicuous from front and back<br>9. _____ |

	1	2	3	4	5
10.	<u>Grain position and darting:</u> Poor placement of grain; wrinkles resulting from under or over darting		Acceptable darting; acceptable position of grain		Smooth fitting garment; absence of wrinkles; suitable grain position; adequate darting in correct location on figure 10. _____

COMMENTS ON FITTING: \_\_\_\_\_

TOTAL SCORE FOR FITTING \_\_\_\_\_

MEAN \_\_\_\_\_

#### CONSTRUCTION TECHNIQUES

	1	2	3	4	5
11.	<u>Pressing:</u> Soiled; insufficient pressing; darts and seams pressed in wrong direction, imprints on the right side		Needs more careful pressing; over-handled; some dart imprints		Clean; neat, professional appearance 11. _____
12.	<u>Darts, tucks, gathers, stitching:</u> Darts not tapered; gathers not evenly distributed; seams and topstitching uneven		Darts require more tapering; more even distribution of gathers; topstitching acceptable		Seams straight, darts neatly tapered, gathers and tucks even; topstitching straight 12. _____
13.	<u>Facings, collar, hems, sleeves:</u> Facings bulky, seams not graded or sufficiently clipped; hem conspicuous; sleeve and collar details poorly executed		Uneven and slightly conspicuous hem, seam allowances not sufficiently graded or clipped in facings and collars; acceptable treatment of sleeves and collar details		Facings and hems inconspicuous; smooth collar and sleeve details; sufficient grading and clipping of curved seam allowances 13. _____

- |                                        | 1 | 2 | 3                   | 4 | 5                  |
|----------------------------------------|---|---|---------------------|---|--------------------|
| 14. <u>Closures, seam finishes:</u>    |   |   |                     |   |                    |
| Slide fastener conspicuous;            |   |   | Stitching for slide |   | Inconspicuous      |
| buttonholes poorly cons-               |   |   | fastener crooked;   |   | slide fastener,    |
| tructed; hooks and eyes                |   |   | improper size of    |   | snaps and hooks    |
| omitted or conspicuous;                |   |   | hooks and eyes;     |   | and eyes; correct  |
| no seam finishes                       |   |   | acceptable cons-    |   | size of buttons    |
|                                        |   |   | truction of belt;   |   | for buttonholes;   |
|                                        |   |   | buttons sewed       |   | appropriate seam   |
|                                        |   |   | without shanks;     |   | finishes           |
|                                        |   |   | acceptable seam     |   |                    |
|                                        |   |   | finishes            |   | 14. _____          |
|                                        |   |   |                     |   |                    |
|                                        | 1 | 2 | 3                   | 4 | 5                  |
| 15. <u>Underlinings, interfacings,</u> |   |   |                     |   |                    |
| <u>linings:</u> Underlinings,          |   |   | Acceptable choice   |   | Discriminating     |
| interfacings and linings               |   |   | of linings, under-  |   | choice of linings, |
| of improper weight; not                |   |   | linings, inter-     |   | underlinings,      |
| suitable for garment                   |   |   | facings             |   | interfacings       |
| fabric; not smoothly                   |   |   |                     |   |                    |
| applied                                |   |   |                     |   | 15. _____          |

COMMENTS ON CONSTRUCTION TECHNIQUES: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

TOTAL SCORE FOR CONSTRUCTION  
TECHNIQUES \_\_\_\_\_

MEAN \_\_\_\_\_

TOTAL SCORE: Design \_\_\_\_\_

Fitting \_\_\_\_\_

Construction \_\_\_\_\_

MEAN: \_\_\_\_\_

FACTORS INVOLVED IN PERSONALIZED COSTUME DESIGN

by

SHELLEY LYNN SELFRIDGE

B.S., Kansas State University, 1974

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AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Clothing, Textiles and Interior Design

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1976

The study was initiated to explore the factors involved in designing costumes for a specific individual. The factors of figure type, personality, and coloring influence the selection of colors, textures, motifs, lines, and garment proportions becoming for the subject. The investigation was arbitrarily limited to one individual due to the infinite variable combinations of the factors.

The purpose of the study was to design and construct garments in fashion for fall 1975 which compensated for or camouflaged the individual's figure faults. After a design was sketched it was evaluated by the researcher using a design integration matrix. The instrument was used to insure harmony of design. When unity was achieved, the garment was developed by flat-pattern or draping methods.

Following the design and construction of the garments a panel of three judges evaluated the design, fit, and construction of each garment. The judges were instructors in the Department of Clothing, Textiles and Interior Design at Kansas State University during the 1975-76 school year.

The results of the evaluation indicated that the garments were not completely successful in achieving the desired effects. For example, additional assistance was needed in fitting the garments.

There were many difficulties with the evaluation. The instrument was subjective, and the small number of judges on the panel led to great variety in ratings. A new form of evaluation should be developed for future use.