

# 4-H Clothing Selection

by Nadine Hackler

NAME \_\_\_\_\_  
CLUB \_\_\_\_\_  
BIRTHDATE \_\_\_\_\_  
YEARS IN PROJECT \_\_\_\_\_  
YEARS IN 4-H \_\_\_\_\_



## Level I



**Dear 4-Her:**

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

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

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

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

Have fun!

Sincerely,



Nadine Hackler  
Professor in Home Economics  
Extension Clothing Specialist



# 4-H Clothing Selection: Level 1

## Line

Line is the most basic element of design and therefore the most important. It is the boundary of things. For purposes of this project that boundary is **YOU**. Lines are used to

- Divide areas into shapes, forms, and spaces.
- Provide direction.
- Provide movement.

### Types of Lines

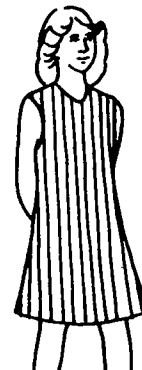
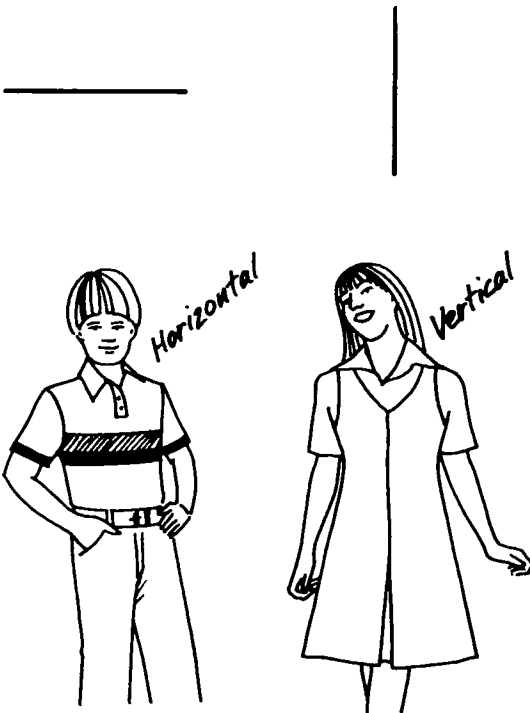
The two types of lines are (1) straight and (2) curved. Straight lines are forceful. Curved lines are softer and give a more graceful feeling. Both types of lines give direction, either horizontal, vertical, diagonal, or curved.



Some effects of straight and curved lines are as follows:

#### Vertical Lines —

- Direct the eye up and down.
- Add height.
- Create an impression of poise and strength.





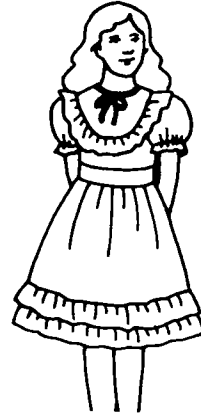
**Horizontal Lines —**

- Lead the eye across the garment.
- Add width.
- Suggest calmness, serenity, and gentleness.



**Circular (rococo) Curves—**

- Convey excitement.
- Have a greater degree of roundness.



**Diagonal Lines—**

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

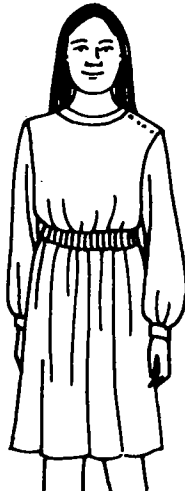


The spacing of lines can change their expected effect. For example, as the space between vertical lines is increased, the illusion of height is decreased.



**Restrained Curves —**

- Give a feminine feeling.
- Have a slight degree of roundness.



Also, as the space between horizontal lines is increased, the illusion of width is decreased.







# Project Requirements: Line

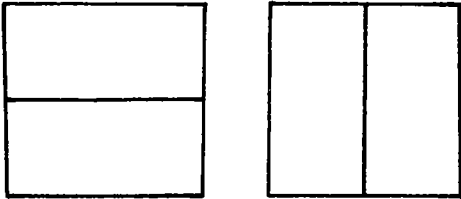
To successfully complete this section of Level 1, do the following:

- Complete activity 1 or 2.
- Complete activity 3.

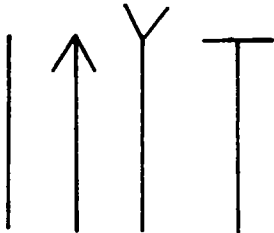
## Activity 1: Lines Give Optical Illusions

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

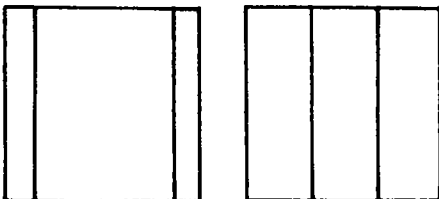
1. Do these squares appear to be the same size? Explain.



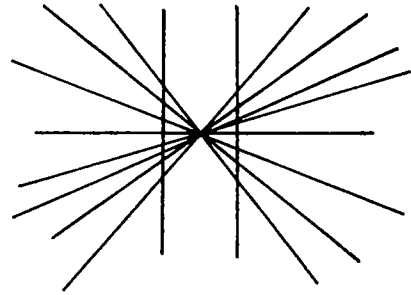
2. Which line appears to be the shortest? The tallest? Why?



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



4. Are the two lines straight? Explain.



## Activity 2: Different Lines

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

## Activity 3: The Four Lines

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

Remember that lines can be seen as:

- Seamlines
- Darts
- Necklines
- Collars
- Belts
- Pleats
- Tucks
- Gathers
- Cuffs
- Bows
- Buttons
- Contrasting Colors



# Color

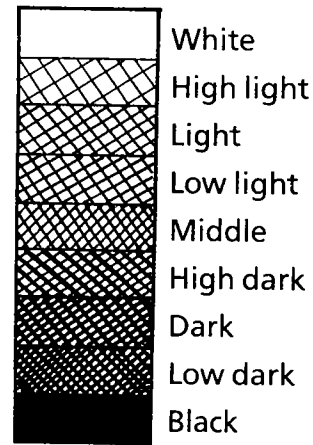
Color is fascinating. Can you imagine clothing in just white, black, or gray? Of course not! Everyone likes color and usually has a favorite one.

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

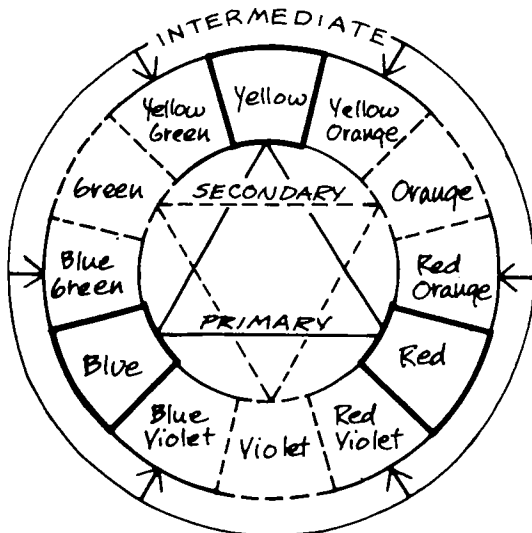


In learning the language of color you will need to understand color "qualities":

- **Hue** — the name of the color.
- **Value** — the lightness and darkness of the color.

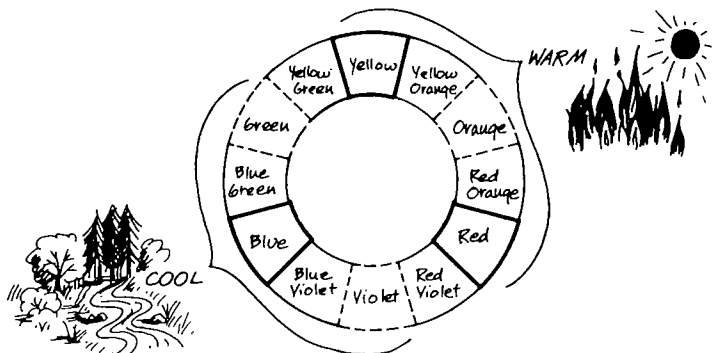


All colors come from the three primary colors — red, yellow, and blue. Mixing two primary colors will give you the three secondary colors — green, orange, or purple. Taking this one step further, mixing a primary with its neighboring secondary color will produce an intermediate color, such as red-orange.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



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

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

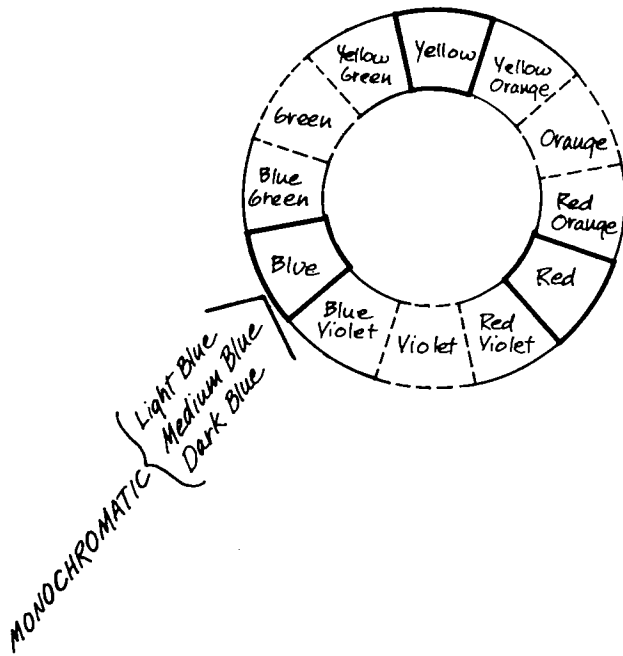




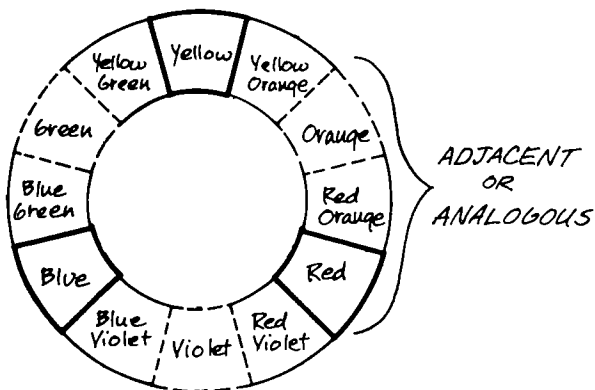
## Color Schemes

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

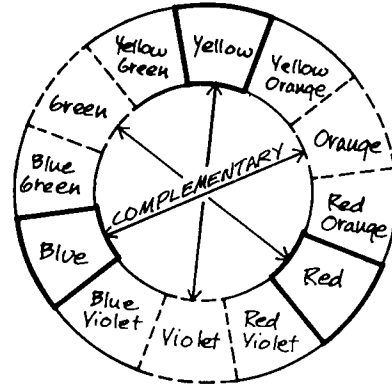
- **Monochromatic color scheme** — This is an arrangement of one color in varying values and intensities, such as blue, dull blue, light blue, and dark blue.



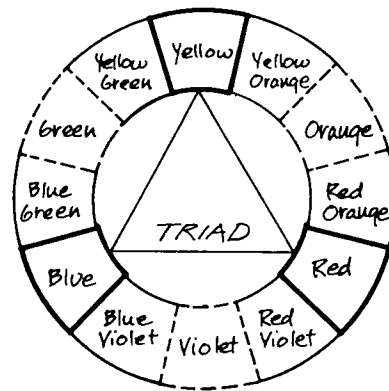
- **Adjacent Or Analogous color scheme** — This is an arrangement of colors found next to each other on the color wheel, such as red, red-orange, and yellow.



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



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



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

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



# Project Requirements: Color

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

- Complete activities 1, 2, and 4.
- Complete activity 3 or 5.

## Activity 1: Color Wheel

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

## Activity 2: Color Schemes

Make each of the following using one of the methods listed in Activity 1:

1. Primary colors
2. Secondary colors
3. Monochromatic color scheme
4. Analogous color scheme
5. Complementary color scheme
6. Triad color scheme
7. Warm colors
8. Cool colors

## Activity 3: Warm and Cool Colors

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

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

## Activity 4: New Colors (Hues)

Use watercolors or poster paints to combine the following new hues:

yellow-red  
red-blue  
blue-yellow  
red-orange  
orange-red  
blue-green  
green-blue  
yellow-green  
green-yellow  
red-purple  
blue-purple  
yellow-orange  
orange-yellow

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

## Activity 5: Selecting Clothing and Accessories

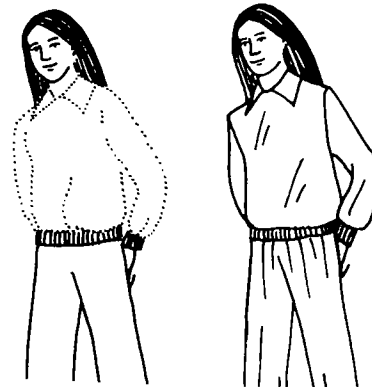
Look through teen fashion or other magazines for ten colored clothing items or accessories. Mount your selections on white paper. For each item, identify the hue, value, and intensity. Then exchange your collection with another 4-H'er and repeat the identification. Did the two of you agree? Discuss.

# Texture

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

Texture can create optical illusions that can make you look —

- larger,
- smaller,
- taller, or
- shorter.







## Types of Fabric Texture

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

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



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

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

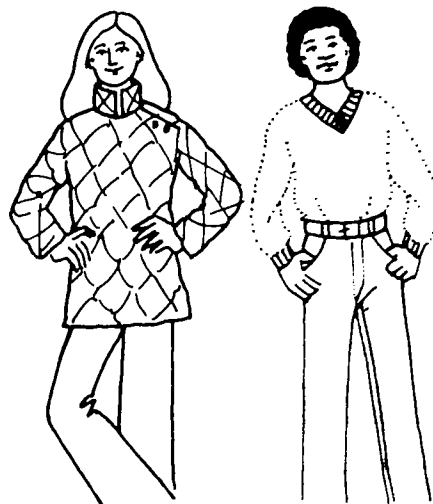
**Stiff or crisp fabrics** stand away from the body. They hide figure irregularities. Very stiff or crisp fabrics add an illusion of more weight. They also dwarf the small or thin person. Moderately stiff or crisp fabrics are becoming to almost all figure types. Examples are as follows:

### Very Stiff or Crisp

- brocade
- tapestry
- leather-like fabrics
- tullé
- plastic
- heavy denims

### Moderately Stiff or Crisp

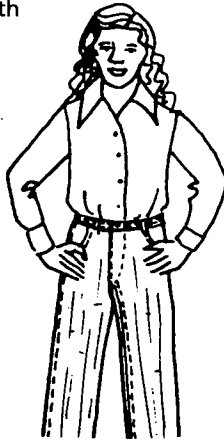
- linen
- twill
- durable press fabric
- medium wale corduroy
- some double knits
- denim





**Dull or matté finish fabrics** absorb light. They usually make a figure look smaller. They are suitable for all figure types. Examples are as follows:

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



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

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



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

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



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

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



Remember to consider texture when selecting clothing and accessories to achieve the desired look.







This publication was produced at a cost of \$598.03, or 60.0 cents per copy, to provide information about line, color, texture, and design when selecting clothing. 11-1M-88

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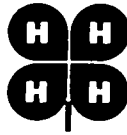
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YEARS IN 4-H \_\_\_\_\_

4-H 392



# 4-H CLOTHING SELECTION



**Level II**

**Dear 4-H'er:**

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

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

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

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

Have fun!

Sincerely,

A handwritten signature in cursive script, appearing to read "Nadine Hackler".

Nadine Hackler  
Associate Professor  
Extension Clothing  
Specialist

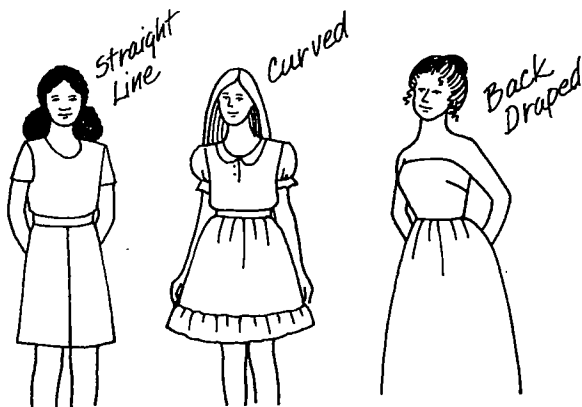
# 4-H Clothing Selection: Level II

## Line

The lines you wear can help you create your desired look. Lines sometimes are less noticeable than color and texture.

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

### Girls



### Boys



### Categories of Lines

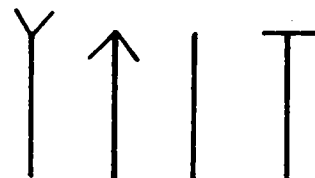
There are two categories of lines — structural and decorative. Structural lines are seams or construction details that hold the garment together. Decorative lines are used to emphasize a feature, such as topstitching or piping in a contrasting color.

### Lines and Optical Illusions

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



These images are known as optical illusions. Look at the following four vertical lines:



They are the same length. However, they do not appear to be the same length because of the short horizontal and diagonal lines.

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

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

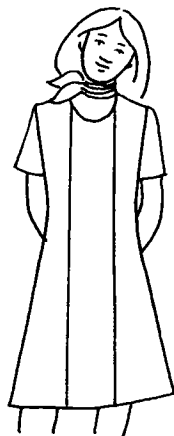
## Using Lines

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

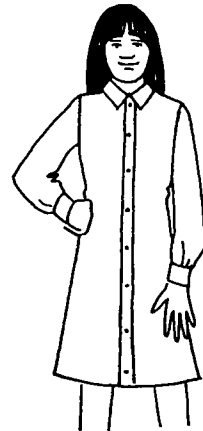
- A vertical seam in the center reduces width.



- A wide center panel adds width.

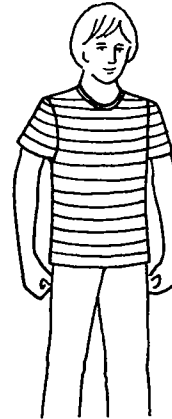


- A narrow center panel adds height and slenderness.



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

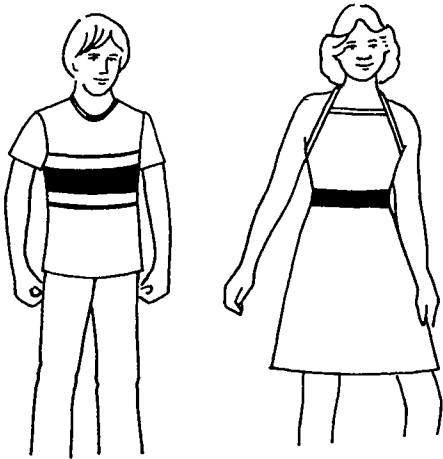
- Usually, repeating horizontal lines strengthen the illusion of greater width.



- The lower the horizontal line, the more it shortens the figure.

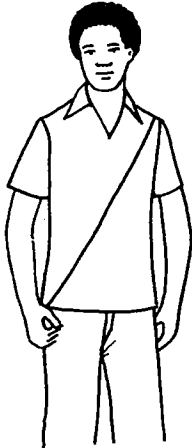


- Horizontal lines cut height.

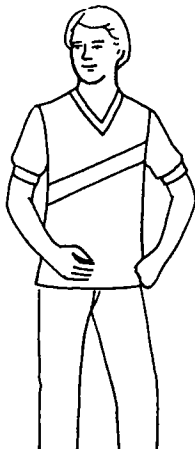


**Diagonal lines** vary in effect, depending on the degree of slant. Look at the following examples:

- When diagonal lines are more vertical, they produce a lengthening effect.



- When diagonal lines are more horizontal, they produce a widening effect.



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

## Project Requirements: Line

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

- Complete activity 1 or 2.
- Complete activity 3.

### Activity 1: Lines Give Optical Illusions

Draw the following:

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

### Activity 2: Silhouette of a Garment

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

### Activity 3: Popular Fashion Silhouettes Using Lines

Create 20 of these and select six that create “your desired look.” Explain how they have achieved that look.

# Color

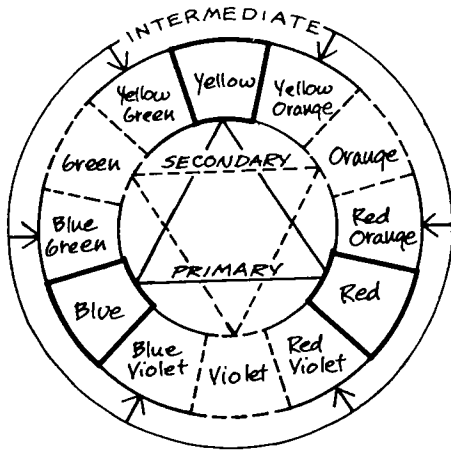
The colors that you select to wear should be harmonious. Factors that affect color harmony are as follow:

- lighting
- background
- distance involved
- amount of the color
- intensity
- value
- weight
- size

## Color Qualities

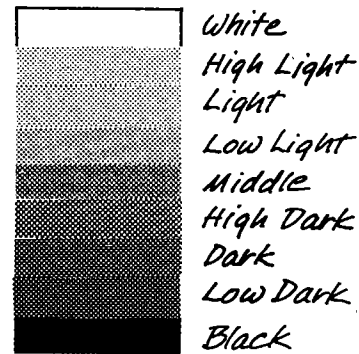
In Level I you were introduced to the color qualities — hue, value, and intensity. Now, there is more to be learned about them.

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



- Black, white, and gray are not classified as hues but are called neutrals. They look good with any color.

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



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

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

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

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

- Combining a large amount of a bright color with a dull or delicate one of a similar hue. (Example: A red blazer with a pale pink shirt/blouse.)
- Combining it with a dull color that is slightly different in hue. (Example: A blue jacket with greyed blue pants/shirt.)

## Color and Light

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

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



## Color Affects Color

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

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

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

There is no ugly color. The way in which we use color affects whether it is pleasing or not to us.

Look at nature to see how color is used. Think about the following characteristics of natural color:



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

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

## Enhance Your Personal Color

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

## Skin

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

## Hair

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

## Eyes

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

## Project Requirements: Color

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

- Complete activity 1 or 2
- Complete activity 3 or 4

### Activity 1: Fashion Hue, Value, and Intensity

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

### Activity 2: Learn About Color

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

### Activity 3: Learn About Solid Color in Fabric

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

### Activity 4: Experiment with Optical Illusion and Color

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

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

## Texture

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

sories have texture too.

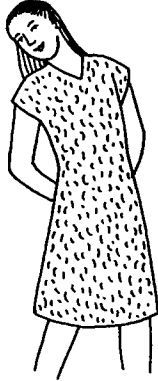
Textures may be related or contrasted. *Related* textures have something in common — the yarn, weave or knit, or finish. *Contrasted* textures have nothing in common.



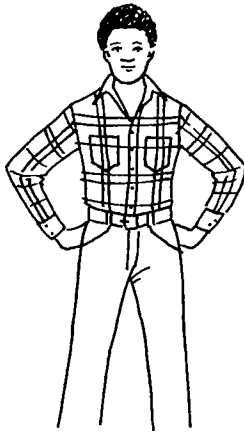
## How Does Texture Relate to Your Look?

Consider a few examples of what texture can do:

- Rough textures make you look larger.



- Smooth textures make you look smaller.



- A single texture gives a monotonous effect.

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

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

## Texture and Color

Colors appear darker in rough textures than in smooth ones. Rough textures absorb light. Smooth textures reflect light. Pile or napped fabrics both reflect and absorb light, depending upon how you look at the fabric.

## Patterned Fabrics

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

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



- Large, overall designs increase size.



- Scattered designs make you look larger.
- Prints that give a feeling of roundness make you look larger.



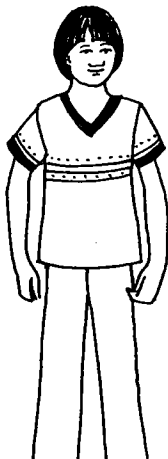
- Large designs are best worn by the tall, average person.



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



- Small designs look best on the small to average person.



## Project Requirements: Texture

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

- Complete activity 1 or 2.
- Complete activity 3.

### Activity 1: Solid Textured Fabrics

Mount ten different solid textured fabrics. Describe each one in relation to texture and color.

### Activity 2: Texture Changes Color

Using two colors of your choice, collect ten fabrics in which textures are different. Describe how the texture changes the color.

### Activity 3: Combinations of Textures

Compile five combinations of textures. For each combination, use two or more textures. Compile only those you would like to include in your own wardrobe. Describe the type of garment appropriate for each texture. Describe the effect of the texture and color on your appearance. Which is your favorite combination? Why?



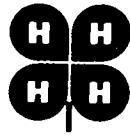
This public document was promulgated at a cost of \$1,213.83, or 24 cents per copy, to provide information to 4-H youth on selecting clothing. 12-5M-81

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NAME \_\_\_\_\_  
CLUB \_\_\_\_\_  
BIRTHDATE \_\_\_\_\_  
YEARS IN PROJECT \_\_\_\_\_  
YEARS IN 4-H \_\_\_\_\_

4-H 393



# 4-H CLOTHING SELECTION



**Level III**

**Dear 4-Her:**

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

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

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

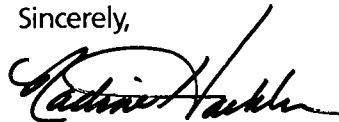
Before you begin this level be sure that you have decided on how you want to look. You may want more than one look, depending on the occasion.

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

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

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

Sincerely,



Nadine Hackler  
Professor  
Extension Clothing Specialist

# 4-H Clothing Selection: Level III

## Introduction

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



Now answer (in writing) these questions:

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

As you work through this level, make a list of ways to emphasize your best feature *and* a list of ways to camouflage your worst feature. Think creatively as you work through the project.

## Design Principles

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

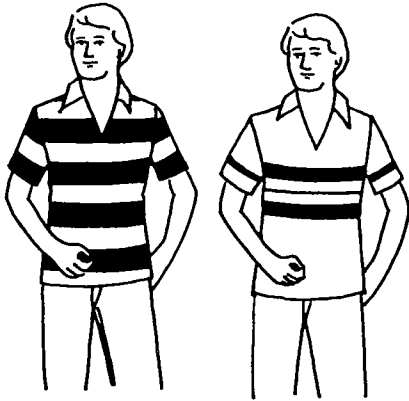
### Proportion

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

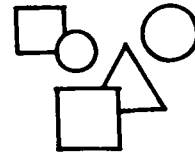
- If the space (you) is divided exactly in half by your clothing selection, it is uninteresting.



- Unequal spacing is more pleasing.

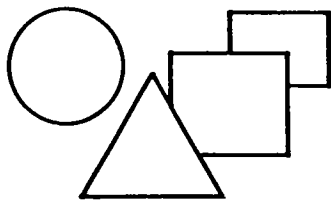
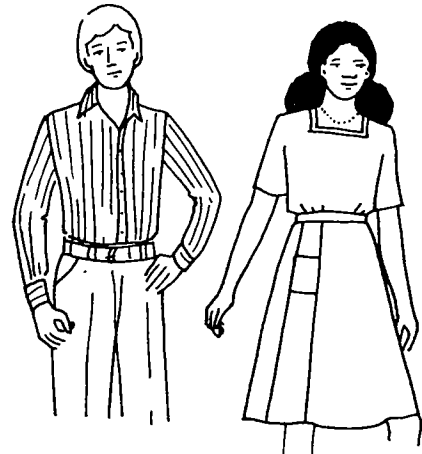


- In scale, also think about small for small.



Spacing can be created through line, color, or texture.

- In scale, think about large for large.



- A large person looks out of proportion with a very small handbag, belt, or eyeglasses.





