COLOR IN DRESS

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Color is a fundamental consideration in the choice of every costume. An appreciation of color gives a standard by which beauty and fitness of clothing may be judged. Since we may be influenced by fashions of the season, it is wise to form the habit of analyzing colors and studying their effect upon each other as well as on ourselves. Colors suitably selected will express the mood and suit the occasion, as well as flatter the personal coloring and portray the personality.

CLASSES OF COLOR

Colors may be classed as primary, secondary, and intermediate.

The primary colors are yellow, red, and blue. They are called primary colors because they are not made by combining other colors.

The secondary colors are orange, green, and violet. They are called secondary colors because they are produced by mixing two primary colors in equal amounts. Yellow and red, produce orange. Yellow and blue, produce green. Red and blue, produce violet.

The primary and secondary colors are known as the six standard colors. From these six all other colors are made.

Intermediate colors are made by mixing a primary and a secondary in equal amounts. There are six of these intermediate colors—yellow-green, blue-green, blue-violet, red-violet, red-orange, and yellow-orange. Between each of the intermediates and its neighbors come an indefinite number of gradations.

The neutrals are black, white and gray. If we should mix the three primary colors in correct proportion according to their strength, we would produce neutral gray. Gray is also the mixture of black and white.

COLOR QUALITIES

Color has three characteristics which are distinct from one another.

Hue is the term which is used to indicate the name of the color, such as red, blue or green. The difference between blue and green,

is a difference in hue. Just as soon as green turns bluish it has changed its hue and is blue-green instead of green.

Hues, or colors, may in general be classed as warm or cool. Orange is the warmest hue and blue the coolest. These colors which are closely related to orange, such as red and yellow, are warm, and those most nearly related to blue, such as green and violet, are cool.

Value is the quality which expresses the lightness or darkness of a color. In a color diagram, this quality might be illustrated as moving up and down on a ladder, with the lightest tint at the top and the darkest shade at the bottom. Half-way between the lightest and darkest value is the middle value. All values above this middle value are spoken of as tints, those below it as shades. There are an unlimited number of tints and shades. The tints of color in clothing may express youth, daintiness, summer, festivity. The shades express dignity, strength, poise. Strong contrasts in value produce as brilliant an effect in dress as do bright colors. (Example, black and white.) They attract attention and should be used only when emphasis is desired.

Intensity is the quality by which a strong or bright color is distinguished from a soft, dull or gray color. The intensity may be changed by mixing the color with its complement or with neutral gray. If blue is mixed with a small amount of its complement, an intense orange, it becomes less bright. As more orange is added it becomes duller and duller until a gray is produced.

Strong, intense colors in costume, seem to express youth and primitive peoples. These intense colors are not always appropriate for entire costumes when worn by adults for everyday occasions. They may be used effectively in small amounts to furnish accent or to brighten a costume or, in larger amounts, by certain young persons for sports wear or evening dresses.
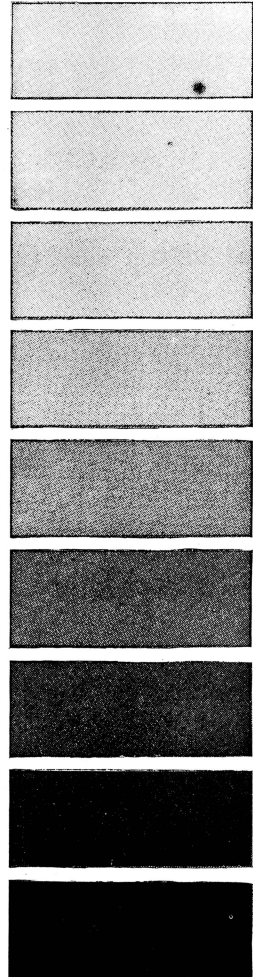
Values from neutral tints to shades.

A great artist said, "When women realize the beauty of soft, neu-tralized or grayed colors, then will they become artists in dress". It is only a person with flawless skin who can wear pure colors to her advantage.

Of the three qualities of color, *hue* is probably of least importance. *Intensity* and *value* are both more important than *hue*.

Popular Names for Colors.—Many familiar names for colors do not appear in the list of primary, secondary, and intermediate hues. Each season brings a new list of names for the fashionable colors, but each of these can be described accurately by using the name of the color which matches on the color chart. To illustrate: Tan and brown are the names commonly used for the less intense tones of yellow, yellow-orange, orange and red-orange; the tans being the lighter tones, or tints, and the browns the darker tones or shades. Pink is a tint of red. Lavender is a tint of purple.

COLOR HARMONIES

Color harmony means any color scheme that is pleasing to the eye and appropriate for the purpose to which it is used. The impression is given that the colors really belong together, and yet at the same time there is sufficient variety to give interest and charm.

In all color harmonies, whatever the kind, these principles are important:

1. The same hue may be found in all of the colors used, and one hue should dominate. For instance on a brown dress trimmed in henna and dull green, yellow is the dominating hue found in all three colors because the henna is a grayed red-orange and so contains yellow, while the green is made by combining blue and yellow.

2. All of the hues should not be equally bright or light, but there should be a variation in value and intensity with, as a rule, only one color that is bright.

3. The larger the area, the more subdued the color should be, while the smaller the area the brighter it may be. When strong contrasts of value, hue or intensity are used in the same costume, one tone must be in a much smaller area.

4. A number of tints may be used together if there is only a small amount of each and they are used with white, black, silver, gold, or yellow green.
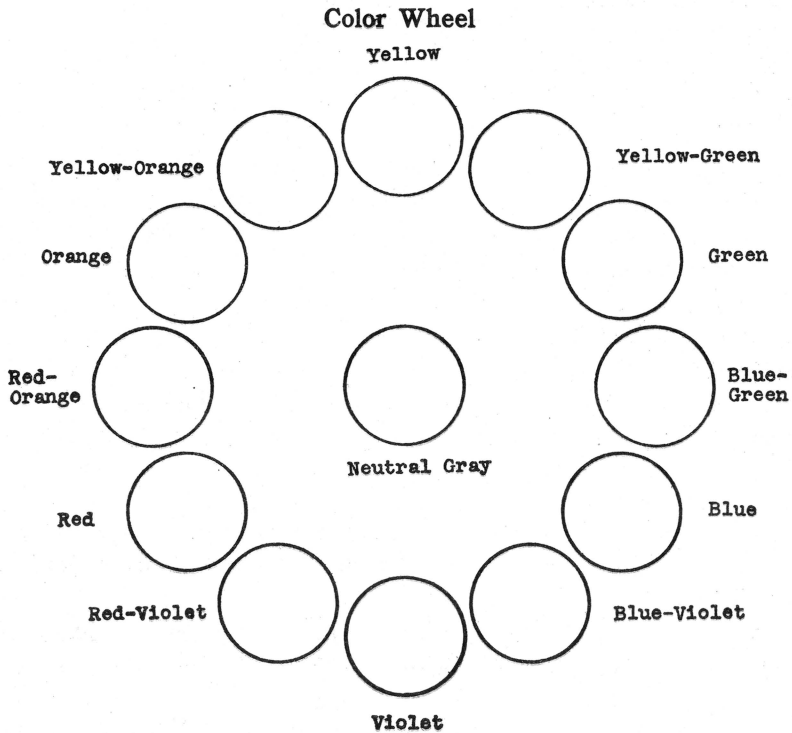
A color wheel helps one to understand why certain colors are

Harmony always implies a degree of likeness, or something in common. A color wheel helps one to understand why certain colors are becoming or unbecoming and what colors harmonize with each other. A color wheel is made by placing the three primary colors, red, blue, and yellow (so called because they are not made by combining other

colors) equi-distant on a circle.   The three secondary colors—green, orange, and violet—are then placed between the two colors that form them.   Thus green goes between blue and yellow, orange between red and yellow, and violet between blue and red.   Then the combined primary and secondary colors are placed: red violet, blue violet, blue green, yellow green, yellow orange, and red orange.   This completes the color wheel as it is ordinarily used.

There are three simple attractive kinds of color harmony which can be applied in the choice of becoming colors as well as to the combination of different colors in the costume.

First, *Self tone color or monochromatic combinations.*   This combination may include varying intensities and values of the same hue, as beige, amber and dark brown of the same hue.   When different intensities of the same color are used together, an effective combination is also produced.   An example of this is bright purple and dull purple.   An individual may wish to express a difference in values in a costume as powder and navy blues.

Color Wheel

Yellow

Yellow-Orange

Yellow-Green

Orange

Green

Red-
Orange

Blue-
Green

Neutral Gray

Red

Blue

Red-Violet

Blue-Violet

Violet

NOTE:—There are several theories for combining color. The one given in this circular is mainly the Prang System.

Second, Neighboring or analogous color harmony. When colors are used which lie next to or near each other on the color chart, they form analogous harmonies. They are usually most successful when they are limited to colors which come between the primaries, and they may include any or all of these adjacent hues. For example, between the primaries yellow and blue, such combinations as green and blue green; yellow, yellow green and green, or yellow green, blue green and blue, might be used.

Third, Contrasting or complementary color harmony. This is the harmony that is produced by using colors that lie opposite each other on the color wheel, as yellow and violet, blue and orange, blue green and red orange, yellow green and red violet.

In most contrasting harmonies, all three of the primary colors appear. For instance, the complement of red is green which is made up of the other two primary colors, blue and yellow; of yellow, the complement is violet which is blue and red; of blue, it is orange (yellow and red).

Complementary colors when used side by side tend to intensify each other. Because of this tendency it is wise to use complementary colors only when they are varied in intensity as well as area.

A *double complementary harmony* is made by combining any two colors side by side on the color wheel with their direct opposites or complements, as violet and blue-violet with yellow and yellow orange.

A *split complementary harmony* is made by combining a color with the two colors on each side of its true complements, as blue combined with yellow-orange and red-orange, yellow with red-violet and blue-violet.

A *three color or triad harmony* is formed by combining any three colors that make a triangle with sides of equal length or in other words, every fourth color on the color wheel. Yellow-orange, blue-green, and red-violet is one example of a three-color harmony.

SELECTION OF COLOR FOR INDIVIDUALS

Color must not only be suited to the purpose of the costume—as street, home, or social gathering, and to the material and cut of the costume, but also must be becoming to the wearer and used so that the costume gives a harmonious and interesting effect. The size, age, grooming, health, personality and complexion of the individual are the influencing factors in the choice of colors.

Size of Person.—Bright colors are conspicuous and appear to increase size;—therefore, large women should avoid them except in small

amounts. In general, dark values reduce apparent size; light values have a tendency to accentuate the size of the figure. Dull surfaces absorb light, appear darker, and are as a rule more becoming than shiny surfaces, which reflect light, make a person look larger and reveal defects. Black, although it is dark in value, is revealing when seen against a light background. Because of this, women who select black to make their figures appear smaller, often find that their silhouettes have been emphasized.

Age of Person.—Every woman should consider her age when planning her wardrobe. Brilliant, hard, cold colors should be avoided once a woman is past her first youth. Grayed and pastel colors in the lighter values and dark colors are safest. The texture of the skin may apparently be changed by the color and texture of fabrics worn near the face.

Personality.—Hues or colors in the costume may express one's personality, by which is meant those attributes of an individual which distinguish him from other individuals. Warm or cool hues correspond to some temperaments. Since warm colors as red, orange, or yellow are advancing, they often help to express the personality of the vivacious person. Cool colors as soft green or blue are receding and may seem to correspond to the temperament of the quiet, retiring girl.

Personal Coloring.—Individuals may be classified into cool types, warm types, and intermediate types; falling into groups according to the coloring of the skin or pigment, the hair and the eyes.

The cool type may have light or dark hair but usually it does not have golden or reddish tints. The skin is pale cream or a tint of red orange tinged with blue, with the flush of the cheeks suggesting red purple. In the cool type, the pink color of the cheeks is tinged with blue. The eyes are blue, gray, green or hazel. The typical blond and the Irish brunette with blue black hair are examples of the cool type. Light and medium colors are best for the cool type.

The warm type has strong warm coloring with golden brown or red in the hair, brown eyes and a skin of more or less deep yellow orange tint, with red orange showing in the flush of the cheeks. The strong coloring of the warm type calls for strong and deep colors in costume. The oranges, reds, rich browns, bright yellows and strongly contrasted colors as brilliant blue, are flattering to her warmth of color.

The intermediate type, although possessing both warm and cool characteristics, does not have a striking amount of either. She may choose the colors that she prefers which bring out the color of her hair, eyes or skin.

In choosing colors one should try to select colors that emphasize one's most attractive coloring, whether this be in eyes, hair, or skin, unless the use of this color at the same time emphasizes a coloring, perhaps in the skin that is not attractive. In general the most becoming color will be the one which emphasizes the skin color as this is seen more clearly at greater distances than colors emphasizing the eyes or hair. For instance, a woman may have lovely blue eyes and may wish to emphasize them by wearing blue. But if she has an olive or tanned skin, blue may make her skin look very yellow or orange.

Colors reflect not only their own color, but also the complementary color on the face. Colors containing some of the same colors as are in the skin, or complementary colors, emphasize the coloring. A person of the warm type with yellow-pink skin will emphasize her coloring by wearing peach and soft greens while the cooler type who has more blue in the skin will wear shades of rose and blue-greens. An individual with a sallow skin may wish to avoid greens, yellow-greens and red-violet or fuchsia shades and tints. Cream, egg shell and oyster white are becoming to more skins than pure white. In choosing blues or greens to emphasize the color of the eyes, select blues or greens with about the same intensity as the eyes as hues with too bright intensity make them look faded. Women with pale skins usually look well with some warm colors in the costume. Pale or sallow women should avoid black or clear white. Black is generally becoming to youth or women with considerable color.

A person with red hair, brown eyes, and pink and white skin may wear certain browns that tone in with her hair. A woman of this coloring may bring interest into her wardrobe by using a complementary scheme, thus emphasizing the charm of her coloring.

There are three general types of gray-haired women; the white-haired, the warm gray and the cool gray types. With pure white hair, any color may be worn as far as the hair is concerned, and it becomes only a problem of choosing colors becoming to eyes and skin. With the other two types, it is well to remember that dark colors tend to make the hair look lighter and lighter colors tend to make it look darker. In general, dark rich colors are becoming to people with gray hair, though women with iron-gray hair and good skins usually wear effectively nearly any tone of gray, black or white. Brown should be avoided by anyone with noticeably gray hair.

EFFECT OF LIGHT ON COLOR

We naturally think of color as it appears in broad daylight. Every change in weather such as fog, or rain, alters the color reflection and we

see it with new eyes. Artificial light also changes color tones. The change of color in costumes through the influence of artificial lighting should always be considered when selecting clothes, especially as the charm of their effect on the skin may be influenced by the change of hue. All tones for evening should be selected by artificial light, and it is equally important to select daytime colors in daylight. For example, lights which are yellow change purples and violets to muddy brown; dark blue becomes black, and black becomes rusty. Orange and yellow become paler and more golden, red grows lighter and more orange, blue inclines toward green, green inclines to yellow. Even more startling changes take place under lights that are blue.

SUGGESTIONS FOR THE PERSONAL COLOR SCHEME

Every woman should decide how much she can spend for clothes. For example, a woman with a small dress allowance would be foolish to choose a conspicuous color in a garment which must be worn more than one season. For her, the color range is more limited than for her more wealthy sister, who can afford to discard a garment that is but slightly worn. However, if a gayer color is especially becoming, it may give pleasure to her as well as to her family and friends as long as she owns it. When the color plan is decided upon one should cling to it, no matter what temptation there may be to purchase fabrics or trimmings of other colors. Then there will be no conflict in color with coats, dresses, and hats already on hand.

A one-color plan for a season's clothing may acquire interest by the employment of different textiles or by variations in shades and tones.

A two-color plan would give many opportunities for color schemes, such as a complementary or neighboring harmony, and others.

A multi-colored plan may be used for evening clothes, especially when chiffons are used, or for small amounts of color used in trimming, as in embroidery.

One of the darker hues, such as navy blue, brown, gray, green, or black, should be the foundation color, the choice being the particular one best suited to coloring, size and needs. To supplement this hue, one or two others may be chosen, which harmonize with the foundation color in order to relieve monotony. One of these may be an accent note of a rather strong intensity.

The navy blue costume with a dash of contrasting color, the gray or black with some color relief, or the one-color costume with neutral trimmings and accessories, are most often seen for general wear.

A tan costume with dress, shoes, hose, hat, purse, gloves and accessories matching exactly, may avoid discord but it will certainly create no interest. A more interesting costume may be developed in one color by matching the hose to the dress so there will be no color break in the length of the figure, selecting the shoes in a darker shade of the same tone, repeating the darker tone in the hat, gloves, and purse, and adding a bit of the dress tone in the hat trimming, and the stitching on the gloves.

The person who wants to appear taller than she is should select hat and shoes of a deeper value than the dress or coat. By the time the observer's eye has traveled all the way from dark brown shoes to dark brown hat, an impression is given that it is a long way from the head to the feet, and an illusion of height is created.

If the eye travels across the costume, with no break made by beads, scarf or trimming and no attention is called to the hat or shoes, the effect is one of width. The attention of the beholder can be focused on a certain part of the figure by color repetition. This principle furnishes an excellent method of bringing out the best points of the individual.

A color scheme is seldom entirely satisfying unless there is some dominant tone that runs through it, repeating itself again and again and thus binding the whole color scheme together. The eye unconsciously seeks a repetition of a dominant color.

Many costumes are made still more interesting if in addition to the dominant color, there is an accent color that occurs at least twice. This accent note may be the contrasting color to the dominant color of the costume or the same or neighboring color in the brightest intensity. The accent color may occur as decorative stitches, handkerchief, beads, pin, or other jewelry, belt or belt buckle, buttons, flower, scarf, hat trimming, hand bag, etc. Every accessory worn such as jewelry, colored handkerchiefs, scarfs, pocketbook, etc., adds a definite note of color to the costume. If one has a nice bit of jewelry or accessory, plan costumes with which it will look well and do not try to wear it with all costumes.

When the dominant color is neutral as black, white or gray, the accent color may be any bright color that is becoming to the individual.

A discussion of color and color harmonies has been given in the preceding pages. In order to apply this information in a personal way and select becoming colors for oneself, it may be interesting to check the following chart noting the varying tones of skin, lips, hair and eyes. In this way one's own personal coloring may be analyzed.

ANALYSIS OF PERSONAL COLORING

Skin: Cool_____ Warm_____ Intermediate_____ Pale cream_____
Red orange_____ Florid_____ Olive_____ Clear_____
Sallow_____ Tanned_____ Freckled_____

Lips: Pale_____ Dark_____ Red orange_____ Red violet_____

Hair: Light blond_____ Dark blond_____ Neutral and colorless_____
Red_____ Auburn_____ Light brown_____ Medium brown
_____ Dark brown_____ Almost black_____ Turning gray
_____ Gray_____ White_____

Eyes: Light_____ Dark_____ Black_____ Brown_____ Hazel_____
Blue_____ Blue green_____ Gray_____

Good features to be emphasized _____
_____
Poor features to be subdued _____
_____

In order to have a well planned wardrobe, it may be well to consider the garments on hand and plan new garments to be purchased with a personal color scheme in mind.

PLAN FOR WARDROBE

Basic color _____ _____

Colors for accent or accessories _____ _____

	On Hand	To be Bought	Color
Coats and Sweaters	_____	_____	_____
Suits	_____	_____	_____
Dresses	_____	_____	_____
Hats and Berets	_____	_____	_____
Shoes	_____	_____	_____
Hose	_____	_____	_____
Gloves	_____	_____	_____
Handbag	_____	_____	_____
Other Accessories	_____	_____	_____

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