

# HOME ECONOMICS GUIDE



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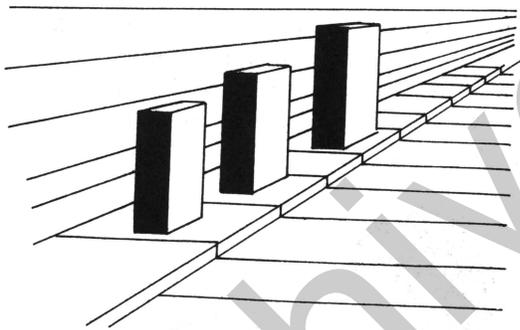
## Designs For You Part II

*Velda Rankin  
State Clothing & Textiles Specialist*

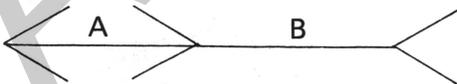
### Lines and Illusions

Line is a fundamental factor in creating an illusion of symmetry in dress. We must combine seeing with judgment if we are to counteract optical illusions.

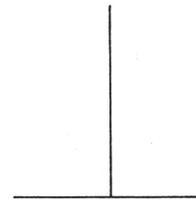
In the figure, post three appears larger but is the same height as one and two. We have made a visual judgment by comparing sizes. Gestalt psychologists call this sensory organization our search for unity.



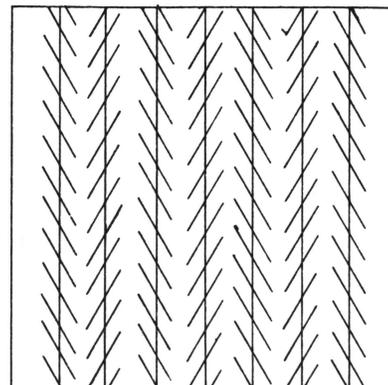
Optical illusions in line are quite common. In this figure, line A, which appears to be shorter, is equal to line B. This illusion occurs because the eye is forced to reverse its direction at both ends of line A.

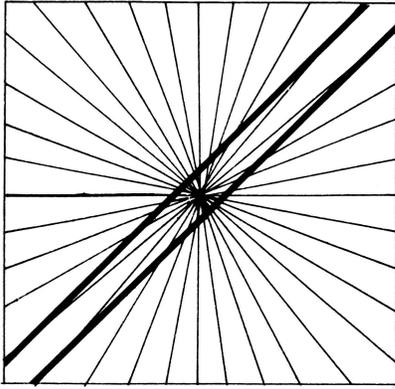


Vertical lines often appear longer than horizontal lines of the same length because the eye moves with more ease on a horizontal line. In this figure, the vertical line seems longer because it takes more effort for the eye to climb it. The horizontal line has also been interrupted, which makes it seem shorter.

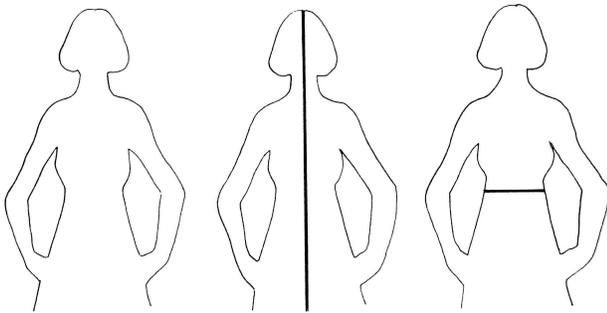


The apparent direction and curvature of lines can be changed by the angle and placement of adjoining lines. The horizontal lines in the square below are all straight and the same distance apart.

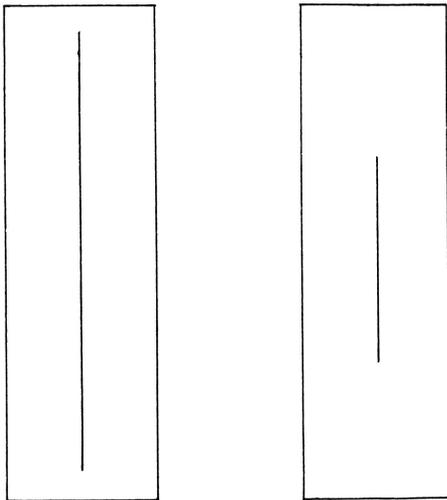




Do the heavy lines in the square above appear straight or curved? Check them with a straight edge.

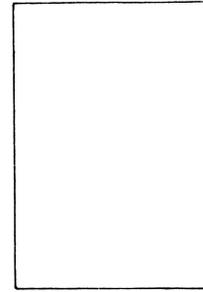


Areas divided into smaller segments appear smaller than equal areas of unbroken space. Vertical line B makes the space appear taller. Horizontal line C makes the space appear wider.

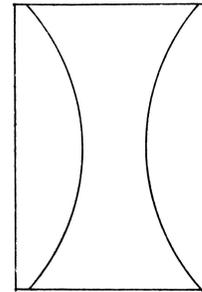


An area broken by a long line seems longer than an area broken by a short line.

## Illusions In Silhouette Lines



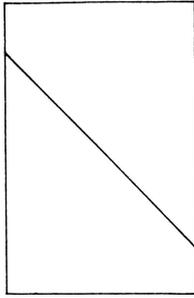
A plain silhouette accents outline.



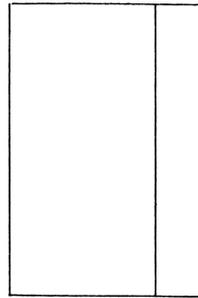
A princess line nips in the waist, expands hip and bust, adds height.

Apparent size is affected by style and fabric. Wide hat brims, puffed sleeves and stiff rigid or bulky fabric add a look of *width* to the figure. High hats, narrow sleeves, close fitting garments and fabrics that conform to the figure appear to add *height*.

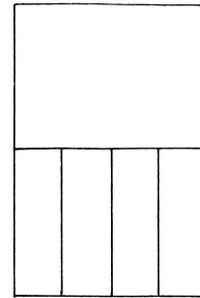




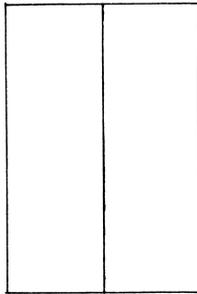
*Diagonal line  
adds interest*



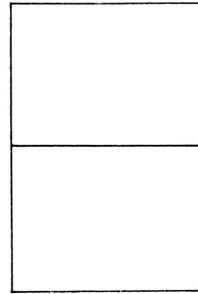
*Asymmetrical line  
disguises figure  
faults*



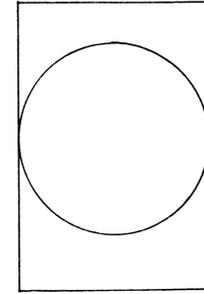
*Multi-stripe  
adds height,  
width and  
bulk to the  
figure*



*Vertical line  
adds height*



*Horizontal line  
adds width*



*Curved line  
adds fullness*

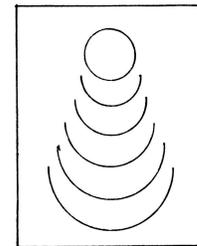
## Lines Within The Silhouette

Lines within the silhouette influence eye movement when the observation is made at close range. Construction lines, trims, jewelry and accessories should be evaluated. Influences on eye movement include:

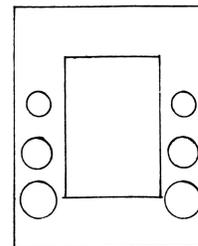
- Construction lines
- Top stitching
- The crease in trousers, edge of pleat or fold.
- Trimming via braid, lace, ruffles, contrasting bands or rows of buttons.
- Stripes
- A tie or necklace.

Basic assumptions made by Julia Patrick regarding line are:

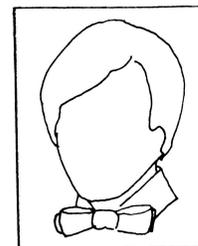
1. Garments which are broad, and materials which are bulky or stiff, increase the apparent size of the body.
2. An area broken by a lengthwise line appears longer. Several evenly spaced crosswise lines cause the eye to climb and add height as well as width.



- Repeating the line of a feature calls attention to it. (Ex. round face and round neckline.)



- Continuing the length of a feature calls attention to it. (Ex. long face and long earrings.)



- A short line worn at right angles to a short feature increases the visual length. (Ex. short neck and bowtie.)

3. An area broken by a crosswise line appears wider. Several evenly spaced crosswise lines cause the eye to climb and add height as well as width.
4. Drawing the eye toward the side of the figure increases the apparent width of the part to which attention is directed.
5. Drawing the glance toward the center of the figure decreases the apparent width of the part to which attention is directed.
6. An area broken by a long line appears longer than an area broken by a short line.
  - a. The longer the vertical line the taller the body appears to be.
  - b. The longer the horizontal line the wider the body appears to be.
7. Repeating the line of any feature calls attention to it.
8. A long line worn at right angles to an overlong feature decreases its apparent length.
9. A short line worn at right angles to an overshoot feature increases its apparent length.
10. The direction of a straight line seems to change when an accent is placed below one end and above the other.
  - c. Continuing the line of a feature gives added length.
  - d. Reversing the direction of a line reduces its apparent length.

