

COLLEGE BULLETIN

A Syllabus on Design Costume Design and Interior Decoration For Art and Home Economics Teachers

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A Syllabus on Design

Costume Design and Interior Decoration

For Art and Home Economics

Teachers

Teachers of Vocational Home Economics meeting Smith-Hughes requirements must teach Design, Interior Decoration, and Costume Design as related subjects to their other work.

The following syllabi contain suggestive material for these art courses. The time allotted for the subjects each year is two ninety-minute periods for eighteen weeks, and three ninety-minute periods for eighteen weeks.

The division of time for each subject is to be decided upon by the individual teacher.

The material is ample for the work of several years.

Requests for Extension Service should be addressed to
LILLIAN HUMPHRIES, *Secretary*,
Department of Extension,
College of Industrial Arts,
Denton, Texas.

DESIGN SYLLABUS

PREPARED BY MARY MARSHALL,

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PURPOSE OF COURSE:

1. To teach appreciation, through exercises and application of art principles to problems of wearing apparel and home furnishings.
2. To promote a steady growth in good judgment of form, tone, and color.
3. To teach, through progressive exercises, how harmonies may be obtained.
4. To teach economy through right selection.
5. To develop judgment through choice.

STRUCTURAL ELEMENTS OF DESIGN:

1. Spacing (line)—boundary of a space.
2. Dark and Light — quantity of light $\left\{ \begin{array}{l} \text{mass} \\ \text{value} \\ \text{contrast} \end{array} \right.$
3. Color — quality of light.

PRINCIPLES FOR CREATING DESIGN HARMONIES:

1. Repetition.
2. Opposition.
3. Transition.
4. Subordination.
5. Symmetry.

BALANCE

EVEN — BI-SYMMETRIC

UNEVEN — OCCULT:

1. Repetition — The repeating of a line or shape or color in rhythmical order to produce a pattern.
2. Opposition — The meeting of two lines at right angles, producing a severe harmony. (Beam and lintel in architecture.)
3. Transition — The addition of a curved line to lines

of opposition to soften and unite. (Arch in architecture.)

4. Subordination — Arrangement of lines, masses, or color, so that one dominates; so there is a leading thought or dominant mass. Gives unity.
5. Symmetry — Even balance (bi-symmetric) — The repose that results from equal attractions on either side of an axis.
Uneven balance (occult) — A balance of feeling resulting from spacing, and importance of large and small masses.

SPACING.

Lines — Arrangement of lines in good spacing or interval of time to produce rhythm. Interest gained through variety.

PROBLEMS:

Principle — Repetition.

1. Vertical lines, same width to form a border; spacing more or less than width of line. (Variety in spacing.)
2. Vertical lines in border of different widths. (Variety in width of line and in spacing.)

Application: stripes, textiles, tucks, trimmings.

Principles { Repetition Opposition

3. Vertical and horizontal lines of same width in border repeat. (Variety in position.)
4. Vertical and horizontal lines of different width in border repeat. (Variety in position, width, and spacing.)

Note. — Variety may be gained through value (dark and light) and through treatment and color.

Application: plaids, tucks, trimmings.

Book covers, sofa pillows, curtains, belts, bands, trimmings.

5. Arranging lines in shapes — squares, rectangles,

triangles, diamonds, circles, ovals, etc., to form a unit.

(Numerous arrangements may be made based on above shapes. A color may be added.)

6. Select a unit from above and repeat over surface.
 Regular repeat — units repeated in rows.
 Checker board — units repeated like a checker-board.
 Half-drop — second row of units dropping down half the length of unit.
 Brick-overlay — units repeated like bricks in a building. (Other irregular repeats may be used.)

7. Curved lines (Transition)
 Arrangement of curved and straight lines to form a border.
 Arrangement of curved and straight lines to form a unit. Units of varying shape. Symbols, flower forms, animal forms used as pattern.
 Repeat in surface pattern.
 Design of pottery and basket forms. Decoration for same.

Application: Baskets, shades, pillows, curtains, table decorations, menu and place cards, pottery forms, etc.

Note. — The study of Indian, Peruvian, and Coptic designs, old textiles, Italian and Chinese, will be of great value.

DARK AND LIGHT $\left\{ \begin{array}{l} \text{MASS} \\ \text{VALUE} \\ \text{CONTRAST} \end{array} \right.$

Produced by masses, dependent upon good spacing.

PROBLEMS:

1. Selections from above put in dark and light mass—two values.
2. Same problem reversing the values.
3. Selections from above put in dark and light mass — three values, (dark, medium, light).
4. Design of a new problem in three values — occult

balance.

5. Same design — many different arrangements of the three values.
6. Same design using one color based on value arrangement.

Note. — Greater variety gained by increasing number of values.

COLOR.

Color differences:

Hue, name of color, as blue, green, etc.

Value, amount of light, as light blue, dark blue.

Intensity, quality of light, as bright blue, dull blue.

Theory. Knowledge of color spectrum.

Harmonies — dependent upon good spacing, area of color, dark and light, and intensities.

1. One hue (values of same hue).
 2. Neighbors (two or more hues) or analogous.
 3. Opposites or complementary harmonies secured by:
 - Small bright colors among a great deal of gray.
 - Areas of black as a harmonizing agent.
 - Areas of white as a harmonizing agent.
- Crossing — one color over another.
- Interlace — outline one color with another color.

Mixing one color with all the rest $\left\{ \begin{array}{l} \text{toning.} \\ \text{keying.} \end{array} \right.$

PROBLEMS:

1. Color wheel.
2. Selections of above designs as a basis to illustrate:

Hue	}	Based on three value arrangement.
Value		
Intensity		
3. Selections from above to illustrate harmonies.
4. Copy good color schemes and adapt to design.

APPLICATION — decorating fabrics.

Requirements (or limitations) according to:

Function — appropriateness to use.

Tools and materials.
Process of application.

PROBLEMS:

Designs for processes of:
Embroidery.
Cross-stitch.
Stencilling.
Blocking.
Tie-dyeing.

APPLICATION:

Hats, collars and cuffs, buckles, motifs, sashes, fans,
lamp and candle shades, table runners, curtains, couch
covers, costumes, etc.

OTHER APPLIED PROBLEMS:

Painted boxes, wooden and tin; book-ends.

HOME PROJECTS:

Collecting and tracing examples illustrating principles
— examples found in magazines and photographs of:
Egyptian, Greek, Gothic, Renaissance architecture, Venetian
palaces, furniture, windows, doors, buildings, interiors,
printed pages, plaids, gingham, tiles, pottery, costumes,
rugs, jewelry, sculpture, paintings, patterns, etc.

REFERENCE:

Composition A. W. Dow
Theory and Practice of Teaching Art A. W. Dow
Color Notation A. H. Munsell
Design in Theory and Practice E. A. Batchelder
School Arts Book — Magazine
Drawing Books:
 Applied Arts Drawing Book (Good historic
 examples)
 Chicago Public Schools (Good historic examples)
 Industrial Arts Book Prang Company
 Color Charts
Current magazines

Photographs from museums
Government Report — "Two Summers' Work in
Pueblo Ruins" Fewkes (Indian design)

COSTUME DESIGN SYLLABUS

PREPARED BY VIRGINIA M. ALEXANDER
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DENTON, TEXAS

PURPOSE OF COURSE:

1. To develop an appreciation for a well-designed garment.
2. To acquire knowledge of appropriate and becoming clothes for individual types through the proper use of line, dark and light, and color.
3. To increase inventive and creative ability.
4. To increase the power of visualization and reproducing mental images through drawings.
5. To develop good judgment in:
 Selection of clothes.
 Use of clothes.

GOOD SPACING (Design Principle to be Taught):

Correct spacing in garments.

Interest secured by variety.

Spaces should not be too even, producing monotony,
as in:

 Structural parts of waist.

 Belt and collar.

 Tunic with lower part of skirt.

 Groups of tucks with space between tucks.

 Opening at neck with length of waist.

Spaces should not be too unlike (unrelated) as:

 Narrow hem in long plain skirt.

PROBLEMS:

Design on paper or with tissue paper.

Free-hand or traced figures to clothe when necessary.
 Spacing of hems on ruffles, towel ends, aprons.
 Simple undergarment with few seams and little trimming, following structure of garment.
 Avoid cheap lace.
 Garment adapted to suit figure of wearer and use.
 Groups of tucks in undergarment.
 Groups of tucks with lace or handwork.
 Consideration of width of tucks with space between tucks.
 Consideration of width of group with space between group.

DIVISIONS OF SIMPLE WAIST

Position and spacing of groups of tucks :

Used vertically.

Used horizontally.

Spacing of yokes :

Point related to length of waist

Square related to width of shoulders.

Vests.

Collars and cuffs.

SKIRTS (SPACING) :

Divisions of tunics.

Panels.

Width of hems.

Spacing of trimming { bands
tucks
ruffles
lace insertion

Collect samples of striped and plaid materials showing good spacing.

Spacing and arrangements of samples in Domestic Art sample book, keeping good margins, largest at bottom.

Good balance of pages in { color
values
kinds of materials

Look in magazines for examples of good spacing in costume.

Note those with poor spacing.

LINE:

RHYTHM (Principle to be Taught):

Hair line as related to face and shape of head.

Opening at neck line as related to different types of faces.

Long thin face made more pointed by sharp lines at opening of neck.

Round face accentuated by round neck-line.

Modified curve best for abnormal faces.

OPPOSITIONAL LINE (Design Principle to be Taught):

Straight lines meeting others at angles.

Denotes strength, durability, dignity, and reserve.

Appropriate for tailor-made and street costumes.

Consistent line for resisting materials as serge, taffeta, linen.

May be used to produce either height or width in figure.

Vertical lines dominating produce height.

Horizontal lines dominating produce width.

Slender figures may wear:

Tunic skirts, decorated sleeves, wide belts, sashes, broad collar and shoulder effects, short jackets and coats, horizontal trimming in costume, capes, wide hats, and draped effects.

Short figures may wear:

Gliding lines in costume.

One-piece effect to dress.

Panel and vertical plaits.

Close-fitting sleeves.

Moderately loosely-fitted garments.

Little decoration on costume.

Medium-sized hats.

PROBLEMS:

Find examples in magazines or catalogues of good line

for tall figures; for stout, short figures.

Make original designs for same.

TRANSITIONAL LINE (Principle to be Taught):

Gliding or curved line found in draped costume.

Consistent with soft-finished materials and more fanciful clothes.

Exaggerated drapery gives width and weight to figure.

Slight draping becoming to stout figures.

PROBLEMS:

Design collar and cuff set for stout figure.

Design collar and cuff set for slender figure.

Select waist from magazine built on transitional line, and design an original skirt for it, using same kind of line.

Select skirt with oppositional line and design an original waist for it.

UNITY (Design Principle to be Taught):

Secured through repetition.

Garment should be a unit, and not a waist and skirt.

Line movement of waist continued or repeated in skirt as panel or plaits. Decorative bands of tucks, ruffles, lace appearing in both waist and skirt.

White waist and dark skirt lacks unity, as costume is two pieces.

Whole costume made a unit by careful consideration of hat, shoes and accessories to be worn with the dress.

The costume should be consistent with personality and type of wearer, and with the occasion.

DARK AND LIGHT (Contrast):

Silhouette—shape of entire figure seen against the background.

Garment following structural lines of figure most artistic.

A silhouette broken by tunics, sashes, and frills cuts up the figure and produces width.

An unbroken silhouette produces height, as long, close-fitting coat, long-waisted dress.

PROBLEMS:

Study silhouette of different periods.

Activities and mental attitudes of people of period shown by the silhouette of the time.

BALANCE (Principle to be Taught):

Distribution of light and dark, or contrast through costume.

Dark hat and coat with light shoes and skirt not well balanced.

White waist and dark skirt not well balanced.

Interest may be centered in any part of the costume through contrast, or dark and light.

White shoes with dark dress — interest directed to feet.

White collar with dark dress — interest directed to face of wearer, the correct place.

Strongly contrasted belt on dress centers interest at waist, cutting figure in two parts, waist and skirt.

COLOR:

Theory — Hue, value, and intensity.

Knowledge of spectrum.

Most used color combinations and harmonies:.

Complementary.

Analogous.

Our mode.

Color may be used in costume to bring out good features of wearer.

Used incorrectly will kill the wearer's personality.

Large areas in costume should be neutral colors.

Small areas, as trimmings and accents, may be intense colors.

Street costumes — dark values or neutral colors.

Home and sports costumes — brighter colors.

Delicate types avoid strong color.

PROBLEMS:

Study physical make-up and dispositions of members of

class and find proper colors for them.

Develop correct color for blondes.

Develop correct color for brunettes.

Show how often color of complexion is not consistent with hair or eyes — abnormal combinations.

The dominant color the cue.

Interest may be centered in any part of the costume by a spot of color, as it may be by contrast.

BIBLIOGRAPHY

For students to read:

“Woman as Decoration” by Emily Burbank.

“Costume Design and Illustration,” Ethel Traphagen;
John Wiley & Sons, publishers, New York City.

“Costume Design and Home Planning,” Estelle P. Izor;
Atkinson and Mentzer, Boston and New York,
publishers.

For reference in library — (more expensive) :

Racinet—Historical Costume from Egyptian to Present.
Dressmaking — Jane Fales — Chapters on Historic
Costume.

Calthrop Books — (four volumes).

Modes and Manners of the 19th Century.

Dame Fashion — Historical Costume.

Magazines to be subscribed for:

Vogue.

Vanity Fair.

Harper's Bazar.

Fashionable Dress.

Elite.

Scrap book kept by students for examples of good color, bits of historic costume, good examples of technique and design collected from current magazines, papers, and advertisements.

INTERIOR DECORATION SYLLABUS

PREPARED BY MARIAN LONG,
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PURPOSE OF THE COURSE IS TO DEVELOP:

1. An appreciation of a restful and beautiful home, whether the outlay in furnishing is \$50 or \$5000.
2. Principles of design in structure, decoration, and arrangement of all articles which constitute the interior of a home.
3. The possibilities of color to produce sensations of light, coolness, and rest in the home.
4. The proper selection and distribution of color to obtain interest and personality.
5. An appreciation of flowers as a means of decoration.
6. The realization that beauty is a necessity in the home.
7. An interest in amateur unholstery and "doing over" old furniture.
8. Good judgment and self-control in making purchases.

GOOD SPACING (Design Principle to be Taught):

Spaces should not be too even, producing monotony, nor so unlike as to appear unrelated to each other as in:

1. Placing door and window openings in a wall.
2. Division of windows, spacing of panels, moldings, and base-boards.
3. Spaces in the construction and decoration of furniture.
4. Proper spacing and arrangement of hangings and pictures.

PROBLEMS:

Prepare traced or mimeographed outlines of:

1. The trims of single and double doors. Have class space them for all wood and half-glass doors.
2. Different varieties of windows: as, French, case-

ment and double-hung. Explain mechanism and difference between them. Have the drawings completed.

3. Elevations of side and front view of small and arm chairs, tables, dressers, and side-boards. Have the drawings completed, using horizontal, vertical, oblique, or curved lines for designs of chair backs. Aim for structural strength and interesting proportions, as well as good lines.
4. Look for pictures showing well-spaced furniture, and good design in hangings and rugs.
5. The wall elevation of a room, about 16 feet long by 9 feet, 6 inches high, using a scale of $\frac{1}{2}$ inch to one foot.

APPLICATION :

1. Place in above wall elevation some door or window openings.
2. Add some furniture: as, chairs and tables.
3. On a similar side wall hang two pictures of suitable shape and size.
4. Design on paper or with tissue paper the length and width of curtains and the spacing of their hems. Scale, $\frac{1}{2}" = 1'$.
5. Design simple and effective stencil or block-print patterns for curtains for pupil's own bedroom.
6. Find good designs for wall paper, rugs, and cushions.

Lines as applied in structure, and in decoration must conform to the Law of Good Taste, which demands:

1. That there must be no superfluous lines or ornamentation in structure or decoration.
2. That true decoration exists, first to emphasize and strengthen structure; and second to give beauty to the object decorated without useless addition to its structure.
3. That restraint must be exercised in the amount of

decoration used.

RHYTHM (Design Principle to be Applied):

1. Repetition and grace of line as related to structure of furniture.
2. Repetition in the room of similar shapes and forms to express unity.
3. Repetition of color to produce harmony throughout the whole room composition.
4. Rooms are made to appear higher by repeating vertical lines: as in striped wall paper.
5. Rooms are made to appear longer and lower by repeating horizontal lines, as in overhang across the top of windows, and plate or chair rails on the walls.
6. A moderate use of horizontal and vertical lines in the average room to add variety without emphasizing height or length.

OPPOSITIONAL LINES:

Denote strength, durability, dignity and rest.

Straight lines meeting others at angles: as large articles of furniture arranged so as to follow the bounding lines of the room.

Are more consistent with coarse-grained woods, large-scaled furniture and coarsely-woven textiles.

Cat-a-corner arrangement of large pieces of furniture destroys structural unity and rest.

PROBLEMS:

1. Find examples in magazines or catalogues of good structural arrangement of furniture and pictures.
2. Make a sketch of an original wall-elevation, illustrating the same.

TRANSITIONAL LINES (Principle to be Taught):

Gliding or moderately curved lines found in the construction and decoration of good curved-line furniture are more consistent with fine grained wood and finely scaled furniture upholstered in closely-woven textiles. (Up-

holstery and curtain materials to be taught in Textile Class.)

Exaggerated curves are undesirable as a matter of good taste.

PROBLEMS:

1. Find magazine examples of a good curved-line side chair, which may appropriately be made of mahogany or walnut.
2. Select pictures of a couch or davenport, which may consistently be made of oak and upholstered with tapestry.
Select pictures of straight and curved-line furniture, which may be used in the same room.

UNITY (Design Principle to be Taught):

Unity secured by repetition.

1. A room should be a unit from which nothing may be taken away, nor to which anything may be added without detracting from its beauty.
2. The same line movement, shapes, and color, should be continued and consistently repeated throughout the room.
3. The same structural motifs should be repeated in furniture.
4. The same color should be repeated in ceiling, walls, and floor. The floor is to the room what shoes are to the costume.
5. Background color repeated somewhere in the furnishings, upholstery, and ornaments.
6. The room to be a unit must express the personality of the person who is to occupy it.

DARK AND LIGHT (Contrast or Value.)

Strong contrasts of dark and light in the background or in furnishings cause unrest; they produce "jumping out" sensations.

For example:

1. Dark woodwork on a light wall.
2. Very dark hangings against a light wall.

3. Dark pattern on a light rug-background or a light pattern on a dark rug-background.

PROBLEMS:

Study the contrast harmonies of the Italian, French and English historical periods.

The activities and mental attitude of the people of each period is shown in the contrasts of light and dark used by them in their furnishings.

BALANCE (Principle to be Taught):

1. Distribution of light and dark, or contrast, through the whole room.
2. Light ceiling, dark wall, and light floor not well balanced.

Much furniture or color on one side of the room and little on the other destroys the feeling of balance.

Much dark material on one side of the wall and light on the other, produces a "tipping" sensation.

Attention or interest may be called to any part of a room through contrast of dark and light.

A light placed above a group of furniture will direct attention to the group; a spot of ink on a light rug will direct interest to the ink spot.

COLOR:

Theory. — Hue, value, intensity.

Knowledge of the spectrum.

Most used color combinations are:

One mode.

Analogous.

Complementary.

THE LAW OF ROOM BACKGROUNDS:

The ceiling, walls, and floor form a background, and are to the people and furnishings what the background is to a portrait.

The background should increase the beauty of any cos-

tume, and bring out the good features of the people who occupy the room.

The ceiling should be the lightest, the walls a little darker than the ceiling, and the floor darker than the walls.

Color may bring sensations of light, coolness, heat, rest, hospitality, and cheerfulness into a room.

The Law of Areas, in color.

Interest may be centered in any part of the room by a spot of strong color, as it may be by contrast.

PROBLEMS:

Every room has a different function or use which will decide its furnishings.

1. Name the articles which are needed to fit a bedroom to perform its function. The differences which should characterize a bedroom for a girl, and a bedroom for a boy.
2. Collect pictures of a living-room. Modify and eliminate as necessary to secure good design and selection.
3. Indicate in what way the furnishings of a dining-room should differ from that of a living-room.
4. Develop the furnishings of a schoolroom so that it will induce pupils to be diligent.
5. The location of a room gives the key to its color scheme. Develop background colors for a living-room in a warm climate; and for one in a cold climate. Also, for a room with one small window; and for a sun parlor. Use plain wall papers for this problem.

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MAGAZINES:

The New Country Life, Doubleday, Page & Company.
House and Garden.

Vogue, for up-to-date information as to styles in fur-

nishings.

BOOKS:

Interior Decoration, Its Principles and Practice, by
Frank Alvah Parsons.

The Practical Book of Period Furniture, by Eberlein
and McClure.

Styles in Furniture, by Davis Benn.

Little Books on Old Furniture (four volumes.)

Frederick A. Stokes Company, publishers.

The House of Good Taste, Elsie de Wolfe.

Color Charts (seven in set), Prang Company.

The Italian Renaissance (Fine Arts Volume), Symonds.

