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THE COMMUNICATIONAL FUNCTION OF WEARING APPAREL
FOR LADY MISSIONARIES OF THE CHURCH OF
JESUS CHRIST OF LATTER-DAY SAINTS

A Thesis

Presented to the
Department of Communications
Brigham Young University


In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by

Alice W. Buehner

April 1982

This thesis by Alice W. Buehner is accepted in its present form by the Department of Communications of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.


Merwin G. Fairbanks, Committee Chairman


Owen S. Rich, Committee Member

January 13, 1982
Date



Brent D. Peterson, Department Chairman

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Chapter 1

INTRODUCTION

It has long been established that dress standards for women in The Church of Jesus Christ of Latter-day Saints have been uniquely different from those styles set by so-called "experts" in the fashion industry of the world. The second President of the Church, commonly referred to as the LDS Church or Mormons, expressed a no-nonsense approach to the subject:

the daughters of Israel should understand what fashions they should have, without borrowing from the impure and unrighteous. . . . We should lead in fashions and in everything that is right and proper, and not be led by the world.¹

As early as 1917, the First Presidency of the LDS Church approved a three-page instructional pamphlet written by the General Boards of the Relief Society, Deseret Sunday School Union, YMMIA, YWMIA, Primary Associations and Religion Classes called *Communication on Dress* (see Appendix A). It stated that "good women should have fashions of their own. (We) don't believe in appearing dowdy or queer, but (we) do insist that a woman's clothes should express her character--not her lack of character."

¹Brigham Young, Journal of Discourses (London: Published by F. D. Richards, 1855), Vol. 12, p. 220.

The fact that wearing apparel functions as nonverbal communicants is evident in the numerous research conducted by communication theorists, psychologists and wardrobe engineers. This creative thesis will attempt to illustrate the validity of the previous statement.

John T. Molloy, author of Dress for Success, states:

By making adjustments in a woman's wardrobe, we can make her look more successful and better educated. We can increase her chances of success in the business world; we can increase her chances of becoming a top executive; and we can make her more attractive.²

These claims are based on nine years of scientific research in the field of women's clothing. By testing how various groups reacted to standard modes of dress, Mr. Molloy compiled a data bank on the effect of just about every article of clothing imaginable. Results of his study will be referred to later in this essay order to help substantiate its hypothesis.

Because one out of six missionaries for the LDS Church is a woman, which at this writing would indicate approximately five thousand lady missionaries in the field, the importance of the nonverbal image they project is significant. Not only does the outward appearance of each individual Sister communicate her own character and capabilities, but it also reflects upon the LDS Church as a whole. This suggests a metaphore to the umbrella

²John T. Molloy, The Woman's Dress for Success Book (New York: Warner Books, Inc., 1977), p. 16.

concept or gestalt theory of communication which proposes that learning takes place by viewing the whole process, rather than the parts.³ In other words, the general image communicated by lady missionaries, hereafter referred to also as Sisters, will have an effect on the image by which Mormons are viewed throughout the world. Therefore, it becomes essential to the LDS Church to set dress guidelines for Sisters which will result in a unified and professional appearance, similar to that of the Elders, or men who are serving missions. In addition to this preferred appearance, it is desired that Sisters still maintain their feminine identity and their individual expressiveness through their clothing.

Louise A. Liddell found that the way a person dresses is one way in which personality is expressed. The idea of who we are and what we are like is called self concept.⁴

Along with your self-concept, you have a public image. It is the way you look to others. Because clothing is the first thing you see and is the largest area, you notice clothing before you see faces or hear voices. Clothing is a silent language--it speaks for us. It is important in making a first impression.⁵

³Stephen W. Littlejohn, Theories of Human Communication (Columbus, Toronto, London, Sidney: Charles E. Merrill Publishing Co., 1973), p. 58.

⁴Louise A. Liddell, Clothes and Your Appearance (South Holland, Illinois: The Goodheart - Wilcox Co. Inc., 1977), p. 11.

⁵Ibid., p. 12.

The postulation that clothing does indeed communicate and express personality is not new. In the sixteen hundred's, people were aware that character was displayed by outward adornment. The great sage, Shakespeare, penned these well known words of advice given by Polonius to his son, Laertes:

Costly thy habit as thy purse can buy,
But not expressed in fancy; rich, not gaudy;
For the apparel oft proclaims the man.⁶

Approximately one thousand years prior to Shakespeare's perceptive observation, words were expressed in Holy Scripture that although God judges by the heart, ". . . man looketh on the outward appearance." (I Samuel 16:7)

Our appearance is a form of self advertisement, as is our behavior. . . . Clearly, the consequences of the way we dress, the way we present ourselves to the outside world, can be far-reaching indeed, particularly on occasions when we wish to create a good impression such as when meeting people for the first time perhaps, asking some favor or applying for a job.⁷

In reality, missionaries, although not selling a product, can be likened to salespersons in that they are working to sell ideas and principles. They also are associated with a large organization, and as Family Circle associates attest, "A working woman represents the profession of which she is a member."⁸

⁶William Shakespeare, "Hamlet," The Complete Works of William Shakespeare (New York and Cleveland: The World Syndicate Publishing Co.), p. 950.

⁷Brenda Naylor, Fashion Sense (London: Brenda Naylor, 1976), p. 8.

⁸Mary Milo and Jean King Marshall, Family Circle Complete Book of Beauty and Charm (Garden City, New York: Garden City Books, 1951), p. 275.

Background and History

In 1977, it became apparent to leaders of the LDS Church that although Elders presented an image of professionalism by their attire, a stigma had been attached to lady missionaries, which was far from desirable. It was determined that much of the existing problem of this unseemly image was due to a lack of understanding, knowledge and awareness by the Sisters of the effect of nonverbal communication in areas of clothing, makeup, hairstyles and social behavior. It was therefore acknowledged by the First Presidency that an educational program was needed to train lady missionaries in the art of projecting a professional image, the purpose of which was to enhance not only their own appearance--therefore building individual self confidence--but also to improve the image of the Church as a whole.

During January of the same year, a directive was issued by the First Presidency, through the Managing Directors of the Missionary Department of the LDS Church to the Mission President of the Mission Training Center, Provo, Utah, requesting that a training program concerning personal appearance be established and presented to the Sisters in addition to their regular curriculum.

Max Pinegar, then President of the MTC, assigned a committee of former Mission President's wives to structure a course pertaining to the aforesaid areas of wardrobe and

grooming, poise, makeup and hair care. They, in turn, enlisted the expertise of certain authorities in each area to design and implement The Personal Development Program for Lady Missionaries. This author became the Coordinator of Dress and Grooming and was assigned the challenging task of writing, directing, and presenting that aspect of the curriculum. This assignment involved research into the multi-faceted skills of clothing design and the communicational modes of line, texture, proportion and color. The effect of these concepts in design can be far reaching as applied to the visual image projected by wearing apparel, for as Edith Head, famous costume designer for the movie industry, states:

No matter in which direction your strivings for success are pointed, what you wear and how you look can make the difference between moving steadily toward your goal or just rocking back and forth in the same spot. . . . In your search for success, of course, clothes can make you look the part you want to play, but they can't replace the ability to play it.⁹

Upon commencement of the course in Dress and Grooming during October, 1977, it became obvious that there was in reality a serious problem concerning lady missionaries' attire. The general appearance was a motley assortment of house dresses, jumpers, and little girl type clothes. An occasional Mumu even showed up.

⁹Edith Head, How To Dress for Success (New York: Random House, 1967), pp. viii-x.

Prior to this time, Sisters preparing to serve eighteen-month missions had received a brief one-page list of suggested wearing apparel from the Mission President of their designated part of the world (see Appendix A). Due to its lack of clarity and specific recommendations, it was determined by the Managing Directors of the Missionary Department that a more detailed clothing guideline be written to replace the existing one. This was accomplished within a short time by the wives of the Managing Directors and distributed post haste to replace the old one.

However, within a short period of time, it became apparent that this three-page handout (see Appendix A) was not only inadequate and ambiguous, but was also misleading. The image of dress began to change drastically from little-girl frills and dowdy house dresses to dark, somber outfits void of individual expression. In order to achieve the desired image for lady missionaries in the LDS Church, a study was proposed and a group of three women selected to prepare a new, comprehensive, yet concise, clothing guideline. This creative thesis establishes the criteria for a partial solution to the problem through research and compilation of available, information concerning communication of clothing, the end result being the publication of a clothing guideline for lady missionaries of The Church of Jesus Christ of Latter-day Saints.

The impressive task for this unique study became the responsibility of the following committee:

1. Alice W. Buehner--Coordinator of Dress and Grooming, MTC; B.A. Home Economics, Clothing, Textiles and Related Arts; Former "Mrs. America" and fashion model; Instructor, four years, of self-improvement course, EYU Extension Service, Salt Lake City, Utah.
2. Susie E. Olsen--Program Coordinator of Personal Development for Lady Missionaries, MTC; Image Consultant and commercial model; President and Co-Founder, Success Perception, Inc., Provo, Utah.
3. Marilyn T. Harris--Inservice Leader, Personal Development for Lady Missionaries, MTC; Image Consultant and Business Executive; Co-founder and Co-director, Success Perception, Inc., Provo, Utah.

Importance of the Study

Much has been written within the last few decades on dressing for success. Emily Cho, the founder of New Image, a business designed to help women project their unique personal style through the way they dress, elaborates on the importance of clothing to one's identity.

Modern life is fast, contacts are brief, and often we get just one chance to tell another human being who we are. We must make an instant statement. We can't afford to waste an opportunity by not sending the right signals. . . . Clothing language is an important visual code that projects our talents, our needs, our

personalities, our disposition and our destination. Without doubt, when we dress, our psyches are showing.¹⁰

Large numbers of people neglect to take advantage of the messages clothing can communicate either because they lack knowledge of the skills or are unaware that clothing language even exists.¹¹

By emphasizing the positive aspects of yourself through dress, you can inspire confidence in your abilities and your judgment; you can make people happy and excited to be in your presence. In fact, a clear personal style can spark your own inner assurance and can help to enhance your natural beauty, strength and success.¹²

The importance of wearing apparel as communicants is becoming more obvious in the business world and most people who have achieved even moderate success in business have some ability to observe and evaluate nonverbal messages.¹³

When people meet you, they are attracted, repelled, or indifferent to you almost entirely depending upon your eye appeal. . . . First impressions must be based on what the other person sees.¹⁴

Ray Birdwhistle, a well known communication theorist, believes that we communicate by a myriad of nonverbal modes, including manner of dress.¹⁵ It is

¹⁰Emily Cho and Linda Grover, Looking Terrific (New York: G. P. Putnam's Sons, 1978), pp. 11-12.

¹¹Ibid., p. 12.

¹²Ibid.

¹³Ken Cooper, Nonverbal Communication (New York: AMACOM, 1979), p. 2.

¹⁴Joan Bennett, How To Be Attractive (New York: Alfred A. Knopf, 1943), p. 87.

¹⁵James C. McCroskey, Carl E. Larson, and Mark L. Knapp, An Introduction to Interpersonal Communication (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1971), p. 93.

difficult not to communicate. "Certain levels (degrees of shared meanings) of communication take place whether or not they are intended."¹⁶ "These meanings may arise as a result of physical appearance, the clothing one wears (or even the fact that one is wearing clothing)."¹⁷

Because the need exists for a professional image among lady missionaries, this thesis will define what knowledge concerning communication of clothing is necessary in order to create a desirable image of professionalism. The term, "professional," is derived from available research describing the most appropriate attire for women business executives. In lieu of an experimental study by this author, the interpretation of the professional look is supported by Molloy's extensive research on women's wearing apparel. His research shows that beyond a doubt, the skirted suit and blouse give women "a look of authority and a sense of presence in business."¹⁸ In fact, when a woman is dressed in a good suit, "it is easier to give orders and have them carried out."¹⁹

The suited look or dress with a jacket would be appropriate attire for lady missionaries in most cultures.

¹⁶Don F. Faules and Dennis C. Alexander, Communication and Social Behavior: A Symbolic Interaction Perspective (California, London, Amsterdam: Addison-Wesley Publishing Co., 1978), p. 7.

¹⁷Molloy, p. 37. ¹⁸Ibid. ¹⁹Ibid., p. 27.

However, in some parts of the world, a less professional look would be acceptable. Other research which will be cited in this thesis concerning the field of visual communication firmly upholds Molloy's findings. Edith Head claims that every wardrobe should begin with a good-looking suit, "casual enough" to wear with a sweater but not so casual as to be worn in the city.²⁰

Molloy found that a dress with a jacket is also effective for the business woman.²¹ He states that the dress does not represent a single look. It really represents several looks,²² similar to a suit. "The dress is the most versatile garment a woman can have, for the dress can be anything from sportswear to formal wear."²³

For the purpose of this study, the term "professional" will refer to the suit look or the dress with a jacket look.

Because each outfit projects some kind of meaning, it is necessary to develop harmony in the total appearance, for "every costume . . . presents a complete picture."²⁴

The body, as a structural base, plus the coverings and decorations imposed upon it, provides the total effect that receives aesthetic evaluation. The total effect is of significance because dress is a failure, aesthetically speaking, in any particular society if the total impression it presents is not a pleasing one.²⁵

²⁰Head, p. 69. ²¹Molloy, p. 66. ²²Ibid., p. 41.

²³Ibid., pp. 63-64. ²⁴Head, p. 15.

²⁵William H. Marshall, Ed. The Visible Self (New Jersey: Prentice-Hall, Inc., 1973), p. 109.

It will be shown later in this thesis that although the total effect of wearing apparel creates an overall visual image, each separate element--line, proportion, color and texture--creates its own visual illusion which in turn makes nonverbal statements. "Color, fabric, style and fit all create certain impression."²⁶ Therefore, the desired effect is one of harmony among these principles of dress, for, without unity, conflicting messages can and are projected.

The major responsibility in selecting a creative approach to a thesis is to be both author and critic. Not only must the author be responsible for creating a viable research foundation for the study, specifying criteria and defining limitations, but she must also be able to validate her proposals in terms of academic standards.

Despite its subjectivity, creative research can make outstanding contributions to new and different solutions to a problem. In fact, the creative approach is frequently the first step in a sequence of solutions which may eventually become objective and suitable for experimental analysis.²⁷

In order to facilitate that responsibility within the framework of this thesis, the writer will do four things: first, justify the need for a clothing guideline booklet and

²⁶Lynn Clark Dorr, What 'cha Don't Know . . . Yet (Los Angeles: Brook House, 1976), p. 315.

²⁷Wilbert Provonost, "Creating Teaching Materials and Curricula," An Introduction to Graduate Study in Speech and Theatre (East Lansing, Michigan: Michigan State University Press Co., 1981), p. 162.

define the criteria and goals to be achieved; second, determine from researching available material what information ought to be included in the format; third, examine the results of the findings and create a clothing guideline booklet for LDS lady missionaries in its finished form; and fourth, examine the booklet to make sure it meets the criteria previously outlined. This can be accomplished by determining the answers to the following questions:

1. Is clothing an important communicant?
2. What criteria should be set and goals achieved in a guideline?
3. What major areas should be included?

In answering question one, research in the field of nonverbal communication concerning dress will be examined and the results analyzed. The answer to question two will be determined by the limitations set by the Managing Directors of the Missionary Department and the Mission President of the MTC, along with the guideline committee; and the last question will be answered by an evaluation of the other two, which it is hoped, will result in a useful contribution to the field of communications.

Delimitations of This Thesis

This thesis will relate only to the communicational function of clothes for lady missionaries of The Church of Jesus Christ of Latter-day Saints. It will not deal with

communication of clothing for women in the fashion world nor for lady missionaries of other denominations, although the material could be easily adapted to the latter.

Many facets of a complete wardrobe could be discussed. It could include, for example, the communicational aspects of accessories, i.e. jewelry, glasses, scarves, bags, umbrellas, etc., and other important items of clothing, i.e. coats, rain wear, shoes, boots, etc., but this essay will not treat these items in detail--only with occasional reference where appropriate. Nor will this thesis elaborate on grooming to any great extent. It is assumed that grooming is an obvious essential for a successful appearance. This subject is covered in detail in the workshop training sessions at the MTC.

Summary

Dress standards for women in The Church of Jesus Christ of Latter-day Saints are unique in that they must adhere to certain criteria of modesty. Clothes designers cannot always be relied upon to design acceptable attire for lady missionaries. The fashion industry is more concerned with selling and making a profit than with communicational aspects of clothing.²⁸

²⁸ John T. Molloy, The Woman's Dress for Success Book (75 Rockefeller Plaza, New York: Warner Books, Inc., 1977).

It has long been accepted knowledge that clothing does indeed communicate but not until recently has extensive research been conducted in this area. The fact that LDS lady missionaries represent their church as a whole necessitates a more unified and professional image to be projected by their outward appearance. Because the visual statement made in the past by Sisters was considered by many to be undesirable, the Managing Directors of the Missionary Department initiated an educational Personal Development Program for Lady Missionaries at the Mission Training Center. From this nucleus developed the need for a select committee to create an acceptable clothing guideline.

Research into the area of nonverbal communication and clothing design determined that the most professional image is considered to be the "executive" or "business" look which projects authority and efficiency. The suit and the jacketed dress were both found to be the most effective communicators of a professional image.²⁹

Upon further study, it became apparent that not only the total image is important, but also the component elements of line, proportion, texture and color. Each of these principles create an illusion of their own.³⁰

²⁹Ibid.

³⁰Lynn Clark Dorr, What 'cha Don't Know . . . Yet (Los Angeles: Brookhouse, 1976).

In addition it was observed that clothing affects behavior patterns to some extent.³¹ In the field of selling, one must package themselves as attractively as possible. "How you display the product is almost as important as the ingredients."³² Lady missionaries are, in a sense, "selling" Christian ideas and principles.

The problem that exists in the LDS Church concerning the image of lady missionaries is of world-wide import. In order to alter the overall communicated image of lady missionaries, the need for a concise clothing guideline became apparent.

This thesis will present the findings of supportive research on clothing as communicants, and will suggest what instructional material should be included in a new guideline.

Chapter 1 presented a background and history of the thesis and determined the importance of creating a guideline booklet. It also described the delimitations of this creative thesis.

Chapter 2 will deal with the statement of the problem, the criteria to be followed and the goals to be achieved.

³¹Emily Cho and Linda Grover, Looking Terrific, Express Yourself through the Language of Clothing (New York: G. P. Putnam's Sons, 1978).

³²Patricia Drake Hemingway, The Well-Dressed Woman (New York: David McKay Co., Inc., 1977), p. xi.

Chapter 3 will review some theories of communication dealing with nonverbal communication and how they relate to clothing imagery.

Chapter 4 will determine the behavioral effects of clothing as communicants.

Chapter 5 will touch briefly on the religious significance of the thesis.

Chapter 6 will describe the elements of clothing design and how they concern communication of dress.

Chapter 7 will summarize the results of the research, draw conclusions and make recommendations for further studies.

Chapter 2

STATEMENT OF THE PROBLEM

The entire membership of The Church of Jesus Christ of Latter-day Saints, at this writing, approaches the five million mark. Approximately five thousand women, who serve in the capacity of missionaries, represent the Church in a composite way. They are designated ambassadors for this large organization and, as such, contribute to its perceived reputation. Lady missionaries' primary responsibility is to teach the message of the Gospel of Jesus Christ. However, along with this assignment they are automatically imbued with a secondary responsibility of great import--that of enunciating an exemplary image in whatsoever location they are called to serve.

In the past, the image of lady missionaries was considered to be unprofessional. The General Authorities of the LDS Church, recognizing that this stigma was an unfortunate reality, set in motion a plan to change the visual image of the Sisters to a professional appearance, as defined by Molloy's research on women's clothing.

There is a need for an improved visual image which is vital to the total impact of the LDS Church. A partial solution of this problem would be the designing and

publication of a concise clothing guideline. The compilation of this booklet would be important in that it would be mailed to Sisters almost as soon as they receive their calls, giving them ample time to choose an appropriate, acceptable, and attractive missionary wardrobe.

In order to facilitate the writing of an acceptable clothing guideline it becomes necessary to collect and correlate extensive research material in the fields of non-verbal communication and clothing design. This thesis will attempt to show a relationship between nonverbal messages and wearing apparel without formal tabulation by drawing upon existing studies.

The importance of this work is indicated by the supposition that lady missionaries must receive pertinent information concerning clothing selection long before they enter the Mission Training Center and that a clothing guideline would satisfy this need. Therefore, it is hoped that the proposed clothing guideline will not only provide the necessary information and help to build the self confidence of the Sisters, but will also minimize the expenditure of time, effort and money in their preparation of a missionary wardrobe.

The first phase of this thesis determined the need for a clothing guideline booklet to be written for the LDS Church by a select committee. It is assumed that research into the area of wearing apparel as nonverbal communicants

supports the idea that there is a correlation between behavior and dress as well as between the first impression formed in people's minds and other's personal appearance.

Aristotle is quoted as saying, "Beauty is a greater recommendation than any letter of introduction." In the course of daily lives people are repeatedly judged by their over-all appearance. These assessments are called "first impressions," and the impact of these images can change the destiny of lives.

"They can mean the difference between success and failure, not only in one's interpersonal relationships but also in her educational pursuits and professional careers."¹

Visual appearance includes the clothing and decorative accessories worn, the grooming practiced and even fragrances. A first impression is always final if there is no chance for a second impression. If the first impression causes disapproval, rejection is a result. On the other hand, if it is favorable, then acceptance is the norm. When approval has been gained by one's appearance, opportunities generally open up to reinforce that first impression or even to further enhance it.

Your clothes do more than protect you from the weather. They give other people cues to your social status, your occupation and your destination. In a

¹Mary Kefgen and Phyllis Touchie Specht, Individuality in Clothing Selection and Personal Appearance (London: MacMillan Publishing Co., Inc., 1971), p. 3.

brief encounter, the first thing most notice is the sex, age, race and physical appearance, including clothes, of the other person. These may seem to be superficial qualities, but they are important determinants of one person's reaction to another.²

Initial human contact is established or reaffirmed in a very short period of time. Zunin reported that the average length of time during which strangers in a social situation interact before they decide to part or continue their encounter was four minutes. This length of time was established by careful observation of hundreds of people.³

Because society decrees that people wear clothing, women have used their artistic imagination to create a mode of fashion which stimulates nonverbal messages. Zunin calls it surface language, or a pattern of immediate impressions conveyed by appearance.

Most people dress not only to please themselves, but also to be attractive to others. No matter if clothing is worn to conceal, reveal or camouflage it is wise to be aware of the impressions made.

We need also consider how the surface language of others is computed in our own minds. For as others are judging us, we are judging them. We arrive at our own first impressions from the messages we receive, both verbal and nonverbal, from the facts that we know and from the assumptions we make. Frequently the judgments

²Leonard Bickman, "Clothes Make the Person," Psychology Today (April 1974), p. 49.

³Leonard Zunin, M.D., with Natalie Zunin, Contact: The First Four Minutes (Los Angeles: Nash Publishing, 1972), p. 8.

we make of others are greatly influenced by our own patterns of dress and grooming.⁴

On first contact with strangers, assumptions are developed. Some are valid, but others are not and may be eventually discarded. Zunin called this the assumptive world and noted that it infiltrates behavior at different levels of awareness and influences a wide range of activities. Assumptions always involve emotional reactions along with intellectual computations. Zunin observed that people deal in stereotypes, or "a simplified and standard conception or image invested with special meaning and held in common by members of a group."⁵

The Elders of the LDS Church are definitely stereotyped by their unified look. Should the Sisters adopt a more unified appearance also, creating a similar pattern but employing individual preference in style, then an overall assumption would possibly be formed in connection with their image as well. Uniformity of style might produce a similar positive effect as that of a regular uniform.

Brenda Naylor indicates that a uniform look has certain advantages:

whilst some uniforms serve to demonstrate superior power or authority others can be an outward sign of the possession of particular skills and an ability to help. They show that the wearer accepts a discipline and is likely to behave in accordance with certain standards rather than according to personal whim.⁶

⁴Kefgen and Specht, p. 7. ⁵Ibid. ⁶Naylor, p. 12.

Bersheid and Walster, social psychologists, have compiled a fascinating work on the effect and influence of physical appearance on interpersonal relationship and social phenomena. They concluded that outward appearance has a profound impact upon lives and that it begins very early in life. They found that teachers from nursery school through high school and college admitted that they ranked pupils by appearance. The most attractive children were assumed to be the smartest. In another study, the authors found that young adults thought that good-looking persons were generally more sensitive, kind, interesting, strong, poised, modest, sociable, outgoing and exciting than less attractive persons.⁷

Common sense helps one to realize that the man or woman who relies completely on physical attractiveness, to the exclusion of the development of the other aspects of their being, will have serious difficulty adjusting to life. However, it would be unrealistic not to realize that an attractive appearance is a significant standard by which impressions are formed, and that clothing is a large factor in creating a visual image.

⁷Ellen Berscheid and Elaine Walster, Advance in Experimental Social Psychology (New York: Academic Press, Inc., 1971), Vol. VII, p. 27.

Criteria to be Followed

While writing a clothing guideline for LDS lady missionaries it is necessary to consider the following:

1. Cultural customs of the world: Women serving missions do so in just about every culture imaginable. Their clothes must not appear too unusual, although they are not required to dress exactly like the foreigners do when it would be impractical to do so--for example, wearing veils over the face.

2. Climate and seasonal changes of areas: This is one of the most vital things to consider, for Sisters may be in Alaska wearing seal-skin boots, on a Navajo Indian Reservation in levi's or in Samoa, wearing cotton dresses and canvas shoes. The Mission President sends a detailed letter to each Sister soon after she receives her call, which explains any unusual information. He also has the final say on what to bring.

3. Minimal cost to missionary: The booklet should stress building a missionary wardrobe around existing apparel and not going out to purchase an entirely new one. Often, they can find many items in their own closet that would be suitable. Furthermore, the guideline should describe what colors work well together for a mix-and-match ensemble.

4. Limited amount of clothing: Because Sisters must carry their own luggage most of the time and because

the airlines have weight limit for baggage, a missionary wardrobe should consist of as few items of wearing apparel as possible to last eighteen months. Some articles can be purchased in the area to which the Sister is going.

5. Durability of clothing: Sisters should keep in mind that many areas of the world do not have modern conveniences such as laundromats or cleaning establishments. In some parts of the world women still wash clothes in a stream, pounding them on the rocks. Therefore, fabric must be durable and easy to maintain.

6. Practicality of clothing: This requirement is a must. In the interest of time, of which missionaries have very little, clothes should be made of wrinkle-resistant, drip-dry, easy-care-type fabric whenever possible.

7. Overall attractiveness and comfort: Although wearing apparel should be comfortable, especially shoes, it need not be unattractive. Here is where the Sisters need to consider their individual body structure and coloring and adapt clothing to their unique requirements.

8. Church standards of modesty: Certain mention should be made in the guideline reminding the Sisters of this criterion. Many women are naively unaware how they appear in some types of clothing.

9. Unity in style: The objective is to have a unified appearance among lady missionaries--one of professionalism.

10. Spiritual motivation: Because this is a unique booklet, dealing with a unique church, spiritual motivation should be a factor.

In addition to these ten areas to be considered in the guideline book, it is also important to keep in mind the following:

1. The book must be reasonable in cost.
2. It must be concise, yet easy to understand.
3. It must meet the needs of Sisters ages twenty-one to seventy.
4. It must take into account that women vary in shapes and sizes.

Goals of Clothing Guideline Booklet

The authors of the proposed guideline would hope that the booklet will achieve the following goals:

1. Assist lady missionaries of the LDS Church in selecting an appropriate, professional, and attractive wardrobe.
2. Help Sisters gain confidence through an increased knowledge of the principles of beauty in dress.
3. Improve the overall image of the Church through the examples in style set by lady missionaries.
4. Help the Sisters to apply the information in such a way as to be able to forget about themselves and concentrate on teaching the message of Jesus Christ.

5. Help them to realize that beauty is part of spirituality.

Chapter 3

THEORETICAL ORIENTATION OF THE STUDY

"An important aspect of interpersonal communication is the establishment of relationships. A relationship is a pattern of interaction between two people based on their perception of one another."¹

Faules and Alexander define communication as "symbolic behavior which results in various degrees of shared meanings and values between participants."² A symbol "stands for" something else--another stimulus, another response, etc."³ They further reiterate that meanings are in people.⁴

Another definition of communication is attributed to Samovar, Porter and Jain which is, "the process whereby one person deliberately attempts to convey meaning to another."⁵ However, in light of this study, it might be countered that people communicate undeliberately as well.

In Pragmatics of Communications, Watzlawick and Jackson presented five basic axioms. The first one, "one

¹Littlejohn, p. 205.

²Faules and Alexander, p. 5.

³Ibid., p. 7.

⁴Ibid.

⁵Larry A. Samovar, Richard E. Porter and Nemi C. Jain, Understanding Intercultural Communication (Belmont, California: Wadsworth Publishing Co., 1981), p. 11.

cannot not communicate"⁶ applies to nonverbal communication effectively, for whether a person is speaking or not, her visual actions and her appearance makes a statement. Littlejohn maintains that this viewpoint is important "for it emphasizes that the very attempt to avoid interaction is itself a kind of interaction."⁷

Although John Dewey's theories clearly related to language, he saw the human being as a whole person, who is constantly interacting with the world outside."⁸

The complexity of unity as it applies to a human being is astonishing, but for the sake of simplicity it will only be referred to here as it applies to the visual perception of the whole person, including her outer adornment.

Latzke and Quinlan describe unity as "a fundamental law of esthetics because it is a law of the mind."⁹

Many efforts have been made to show that there are laws that hold in any successful expression of the experience of beauty. . . . Those principles of composition, then, by which unity is secured must also be fundamental to the experience of beauty, even as they are to the adequate expression of that experience in visual art.¹⁰

⁶Paul Watzlawick and Don Jackson, Pragmatics of Communication: A Study of Interactional Patterns, Pathologies, and Paradoxes (New York: Norton, 1967), p. 51.

⁷Littlejohn, p. 206. ⁸Ibid., p. 114.

⁹Alpha Latzke, M.S., and Beth Quinlan, M.A., Clothing, An Introductory College Course (Chicago, Philadelphia: J. P. Lippincott Co., 1935), p. 35.

¹⁰Ibid.

This reference to the human being as a unified person interacting with the world outside is analogous to missionaries who are not only seen as unique individuals but are also viewed as "the Church" itself. The fact that lady missionaries interact with people of all cultures, worldwide, implies that a uniform look would be desirable to distinguish them as members and missionaries of the LDS Church.

It is notable that during the late 1960s and early 1970s, in a figurative sense, "the world began to shrink; the global village prophecy was upon us. We could no longer avoid each other."¹¹ People of other cultures became very aware of one another through the media, especially television. Lady missionaries representing the Church, were responsible for communicating not only the Gospel ideals, but also projecting nonverbal messages through their behavioral and visual examples throughout the entire world.

The following statement is an example of just how complicated the communicational process is:

Verbal processes are primary means for the exchange of thought and ideas, but there are also closely related nonverbal processes that often can overshadow them. Although there is not complete agreement as to what constitutes the province and domain of nonverbal processes, most authorities agree that the following topics must be included: gestures, facial expressions, eye contact and gaze, posture and movement, touching, dress, objects and artifacts, silence, space, time and paralanguage.¹²

¹¹Samovar et al., p. 5.

¹²Ibid., p. 51.

Ray Birdwhistle estimates that in a normal two-person conversation the nonverbal components of a message carry 65 percent of the social meaning.¹³

In fact when we receive conflicting information from verbal and nonverbal channels, we may make decisions by placing more credibility on the nonverbal message. Perhaps we feel it is harder to fake conflicting responses. In situations where we receive conflicting messages through two different nonverbal channels, it is likely we will choose to believe the message which emanates from the channel we perceive harder to fake.¹⁴

Another theorist, Albert Mehrabian, conducted a series of tests to determine how much nonverbal messages contribute to the communication of attitudes. The results of Mehrabian's research were body, 55 percent; voice, 38 percent; and words, 7 percent. "Our attitudes are communicated silently" as well as vocally.¹⁵

Physical appearance is without question of prime concern in almost every society. "Not only does it provide basic demographic data on age, sex, height, weight, race, and physical beauty; it also provides a wealth of data on personality."¹⁶ Our initial analysis of physical appearance is called first impression. It has been stated that we never get a second chance to make a first impression.

Other theories of communication might well apply to physical appearance, or more specifically, wearing apparel.

¹³McCroskey et al., p. 93.

¹⁴Ibid., p. 95.

¹⁵Cooper, p. 9.

¹⁶Ibid., p. 52.

For example, Leonare Doob's approach to public opinion included societal attitudes on groups involved in an issue as well as the issue itself. "Thus public opinion analysis must attempt to understand group tradition."¹⁷ For example, a group dressed like hippies would be viewed differently than a group dressed in suits.

Most theorists define attitude as a mental state, creating in the person a readiness to behave positively or negatively toward certain people, situations, and things.¹⁸ Bateson and Reush believed that communication must be viewed from within the social context in which it occurs. Their interest in communications was spawned by their work as psychiatrists with patients who's troubles seemed to stem from communication problems. They found that the individual sees himself through two modes, one of them being the reflection of other people's attitudes toward himself.¹⁹ It will be discussed briefly later in the study how visual perception of clothing creates attitudes in other people.

Perhaps the Symbolic Interactionist theory espoused by Herbert Blumer could be applied to visual appearance, for his "root images" cover the topics of group life, social interaction, the nature of objects, persons as actors, the nature of human action, and interlinkings of individual actions in society.²⁰

¹⁷Littlejohn, p. 361.

¹⁸Ibid., p. 167.

¹⁹Ibid., p. 45.

²⁰Ibid., p. 62.

One theory dealing with social judgment is attributed to Muzafer Sherif. He noted that individual judgment of things and people depended a great deal on one's initial orientation toward the world. Messages that fall within the latitude of acceptance, facilitate attitude change.²¹

To illustrate how theory relates to clothing, we could assume that wherever lady missionaries are seen in the suit or jacketed dress favorable attitudes would be stimulated in the observer. However, in areas where the professional appearance is not preferred, i.e. Guatamala, Samoa, an Indian Reservation, adaptation must be made in the wardrobe. This factor should be considered in the clothing guideline, because it would be undesirable for wearing attire to create noise which would interfere with the message.

In a sense, some communication theories can be interpreted to deal with visual communication, but in reality, even nonverbal theories touch only lightly on dress as a factor. But because clothing is a stimulus of nonverbal communication, it may be used to elicit and formulate behavior, just as verbal signs do, which leads us into a discussion of behavior as it relates to clothing.

²¹Ibid., pp. 190-191.

Chapter 4

BEHAVIORAL EFFECTS OF CLOTHING

Personal apparel is a major source of information about the identity and character of others. It seems plausible that clothing may affect self-attitudes as much or more than observer attitudes. Although the term, personal apparel, covers a wide variety of things from cosmetics to glasses, the small amount of research available seems to have focused more on clothing than on accessories.¹

Hoult's research (1954) suggests that "the influence of clothing on ratings of attractiveness, personality, success, etc., is greater when the person is unknown or socially distant to the rater."² This would indicate that professional-type clothing worn by lady missionaries, who are seldom in one area longer than six months, would have a significant influence on ratings.

"The psychological effect of mood in clothes is far stronger than most people realize,³ and living abroad makes one think seriously about relations between different parts

¹McCroskey et al., p. 102. ²Ibid.

³Emmi Cotton, Clothes Make Magic (New York: E. P. Dutton Co., Inc., 1951), p. 12.

of society . . . and the way the different parts speak to each other."⁴

In her studies of the psychology of dress, Elizabeth Hurlock makes this claim:

The fashion impulse is a most astonishing and potent force, because of its universality, its rapidity, its influence upon the behavior of individuals, and its close relationship to the social and economic life of nations.⁵

"Up to the early part of the seventeenth century in western nations, it was possible to tell the position of every one by the clothing he wore."⁶ Even though a leveling process has taken place and people are more apt to stand out as individuals, there still exists a strong motivation to look successful. Dress, then, usually "proclaims the man," his position in society, and the affluence of his profession.

Baker and Petty expound their theory emphatically:

NO MATTER HOW BEAUTIFUL ANY PART OF THE WHOLE IS, IT IS THE WHOLE THAT MUST LOOK BEAUTIFUL.⁷

Without qualification, they believe that first impressions are the most important. Appearance speaks before the person does. "It gives other people clues to your personality, social status, a hint as to your occupation, and even what you expect out of life."⁸

⁴Richard Hoggart, On Culture and Communication (New York: Oxford University Press, 1972), p. 45.

⁵Hurlock, p. v. ⁶Ibid., p. 34.

⁷Oleda Baker and Francey Petty, How To Create the Illusion of A More Perfect Figure (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1978), p. 17.

⁸Ibid.

Because the opinion of others is important, people spend much of their energy--and money--trying, through exterior signs, to express their inner selves. Through words, actions, and physical appearance, they validate the person within.⁹ Of all the nonverbal messages we send out, the strongest is received from clothing.

It's unrealistic to suppose that society is so enlightened that everyone has the patience to wait for you to open your mouth before making a judgment. . . . Whether it's fair or not, a person's first judgment of other people is an emotional and an aesthetic one. . . . In most cases, people make the vital decision about a stranger in less time than it takes to blink an eyelash.¹⁰

Fashion is more universal today. It is influenced by war, by economic conditions, and by technological advances.¹¹

The kind of clothing we wear influences our habitual posture and movement. . . . Thus, clothing has been used since time immemorial to help enforce society's rules. The dress codes we observe in restaurants, schools and private clubs are intended to control our behavior at least as much as they control our appearance.¹²

Cho and Grover feel that one "should aim to be not clothes-conscious or self-conscious, but rather, conscious of self and how that self is projected through clothing."¹³ When this sense is developed, it becomes a powerful tool in specifying not only who we are but also the direction in which we are heading.¹⁴

⁹Cho and Grover, p. 19.

¹⁰Ibid., p. 20.

¹¹Ibid., p. 46.

¹²Ibid., p. 24.

¹³Ibid., p. 33.

¹⁴Ibid.

It is important to consider one's personality when selecting wearing apparel. A wise dictum is never to buy clothes just because they look nice on someone else, or because they are the latest fashion. For some women, tailored clothes are most becoming, with straight lines and crisp or stiff fabrics. Other women may enjoy a more feminine appearance communicated by dainty, curved lines, lace, ribbons, ruffles or gathers incorporated into soft wools or silky fabrics.¹⁵ Individual elements of clothing design will be discussed in more detail later in the study, but regardless of clothes, one can retain her gender by wearing a few simple and often inexpensive adornments--a scarf or a beautiful piece of jewelry.¹⁶

True personality always reveals itself in dress, some how. Studies have shown that feelings about self are usually shown in appearance. Clothes often reflect the mental attitude of the wearer,¹⁷ as well as affect the attitude of the wearer.

They can give us confidence and pleasure, at times boosting our morale and, because after all we are part of everybody else's environment, giving some pleasure to those who have to look at us.¹⁸

Dr. Maxwell Maltz has conducted extensive research on self image. He has discovered that a change in personal

¹⁵Byrta Carson, How You Look and Dress (New York: McGraw-Hill Book Co., Inc., 1949), p. 116.

¹⁶Hemingway, p. 32. ¹⁷Liddell, p. 12.

¹⁸Naylor, p. 8.

appearance can alter a person's self image.¹⁹ Although he is a plastic surgeon, the implications of Dr. Maltz' studies clearly can be applied to outer adornment as well.

What really matters is what a woman does with what she has. Doubt about one's personal image show, while self confidence built on knowledge of important principles of clothing design radiates.²⁰

¹⁹Maxwell Maltz, M.D., F.I.C.S., The Magic Power of Self Image Psychology (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964), p. 123.

²⁰Shirley Lord, The Easy Way to Good Looks (New York: Thomas Y. Crowell Co., 1976), p. 2.

Chapter 5

SIGNIFICANCE OF RELIGIOUS BACKGROUND TO THE STUDY

The LDS Church, from its inception, has stressed the importance of maintaining high standards of dress. Although Joseph Smith, Jr., the first president of the LDS Church, dealt with much weightier matters than clothing, the second president, Brigham Young was quite vocal on the subject of women's styles.

The daughters of Israel should understand what fashions they should have, without borrowing from the impure and unrighteous . . . We should lead in fashions and in everything that is right and proper; and not be led by the world.

The Latter-day Saints should wake up and begin to think of these things. We must mark out a patch for ourselves and walk in it. Just as sure as we are the Church and kingdom of God, just so sure have we to give laws and fashions to the world, sooner or later. When we walk humbly before the Lord and observe His precepts, we can say to the world, follow us and our fashions.¹

The current president, Spencer W. Kimball, has offered words of advice to the ladies of the Church. He has reminded them that they need to evaluate themselves carefully and to take careful inventory of their appearance whether their dress is too old-fashioned, or too revealing, or too extreme. He asked them in one article,

¹Brigham Young, Journal of Discourses (London: F. D. Richards, 1855), Vol. 12, p. 220.

Have you made yourself attractive physically--well groomed, well dressed--and attractive mentally. . . . If not, then change yourself. . . . Continue to make yourself attractive, physically, mentally, spiritually and emotionally.²

President Kimball, in another article, stated:

Much of the major growth that is coming to the Church in the last days will come because many of the good women of the world (in whom there is often such an inner sense of spirituality) will be drawn to the Church in large numbers. This will happen to the degree that the women of the Church reflect righteousness and articulateness in their lives and to the degree that the women of the Church are seen as distinct and different--in happy ways--from the women of the world.³

The overall desirable appearance of lady missionaries should communicate order, cleanliness, neatness, tasteful femininity, freshness, reasonable stylishness, dignity and modesty. This description, although sounding formidable, is fairly easy to obtain when correct principles of clothing design are learned and applied.

In addition, lady missionaries, after attending the LDS temple, must adhere to unique standards of modesty. Appropriate styles which project an image of dignity and professionalism can ordinarily be found within most clothing establishments. These fashions also are more modest in design. It is also important for Sisters to present a uniform appearance as ambassadors of the Church

²Spencer W. Kimball, "There Is Purpose in Life," The New Era (Salt Lake City, Utah: September, 1974), p. 7.

³Kimball, Ensign (Salt Lake City, Utah: November, 1979), pp. 102-103.

without losing their feeling of individuality and femininity.

When the Sisters enter the MTC, they are required to memorize several discussions, train to teach them effectively, learn the culture of the area to which they are going, and sometimes in addition learn an entirely new language. This they do within a period of three to eight weeks.

Some Sisters, at the beginning of the Personal Development Program, felt that learning to be more attractive was superficial and valueless. But the First Presidency of the Church stressed the importance of each Sister attending the classes concerning personal appearance which were held once each week, in addition to their other requirements. They recognized the fact that the Sisters could be more effective missionaries if they felt better about themselves and if they had a more professional appearance.

President David O. McKay stressed that shallowness concerning clothing exists only when a girl's prime interest is in how she looks.

When outward adornment is all a girl possesses, the admiration she calls forth is even more shallow than her beauty. . . .

It is not my purpose to discourage efforts to enhance physical beauty. When given at birth, it should be nurtured in childhood, cherished in girlhood, and protected in womanhood. When not inherited, it

should be developed and sought after in every legitimate and healthful manner.⁴

Spirituality becomes the prime motivator during the time spent on a mission. However, Sisters come to realize through the Personal Development Program that because a person consists of both body and spirit that one cannot be neglected for the other. Furthermore, Christian doctrine teaches that bodily perfection is a free gift to all people.

The LDS Church, specifically, believes that disease and physical impairment will no longer be found for "the spirit and the body shall be reunited again in its perfect form."⁵

Because of this belief, the resurrection is seen as a restoration of body and spirit, indicating the extreme importance of caring for both entities, in this life.⁶

In a modern day scripture of the Mormon Church, Doctrine and Covenants, Section 89, it emphatically stresses the importance of caring for the physical body as well as the spirit.⁷

⁴David O. McKay, Gospel Ideals (Salt Lake City, Utah: The Improvement Era, 1953), p. 450.

⁵The Book of Mormon, Translated by Joseph Smith, Jr. (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, 1949), Alma, 11:43-44.

⁶Bruce R. McConkie, Mormon Doctrine (Salt Lake City, Utah: Bookcraft, 1966), p. 641.

⁷Joseph Smith, Doctrine and Covenants (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, 1976), Section 89.

Brigham Young, in his outspoken way, put it this way:

Let the sisters take care of themselves and make themselves beautiful, and if any of you are so superstitious and ignorant as to say that this is pride, I can say that you are not informed as to the pride which is sinful before the Lord; you are also ignorant as to the excellency of the heavens, and of the beauty in the society of the Gods. Were you to see an angel, you would see a beautiful and lovely creature. Make yourselves like angels in goodness and beauty.⁸

⁸Brigham Young, Journal of Discourses, Vol. 12, pp. 201-202.

Chapter 6

ELEMENTS OF DESIGN AS COMMUNICANTS

It is reasonable to assume that people first began covering their bodies not only for modesty, protection and warmth, but also for the sake of art. Women being essentially the artistic adapter, where self and physical attractiveness are concerned, immediately became alive to the allure of garments in the development of her natural profession.¹

The art of dressing, then, became "fashion," or in other words, the current acceptable mode in wearing apparel,² and is an ever changing and evolving one. "A wise woman takes note of these changes, adopting fashions which are flattering or useful and rejecting those which are not."³

The art of dressing in a pleasing and attractive manner necessarily involves unity, or harmony in design. Harmony is achieved when the fundamental elements, color, line, proportion (scale), and texture, have been used to express a single theme or concept.⁴

¹H. Dennis Bradley, The Eternal Masquerade (New York: Boni and Leveright, 1923), p. 6.

²Milo and Marshall, p. 179. ³Naylor, p. 9.

⁴Keifgen and Specht, p. 287.

Although fashions come and go, the principles of these four elements of design are constant. There is never any change in the basic laws. Some styles reflect this fact and are termed "classics" because they are attractive for a long time with little alteration in appearance. Some classic styles have been identified as the Channel suit, A-line and shirtwaist dress,⁵ English tweed suit, trench coat, sweaters and skirts.⁶

Women who fully understand the four basic elements of design need not adhere to the "whims of fashion."⁷ They don't let fads (a fashion of the moment lasting only for a short duration), or trends of fashion, influence totally how they dress, but, rather, they consider their own age, coloring, shape, height and body proportion when selecting apparel. "Many factors, social and commercial, help make style in dress--but, the wearer is the final arbitrator."⁸

This thesis defines briefly the most important qualities of color, line, proportion and texture and describes how they communicate separately as well as collectively.

⁵Head, p. 82.

⁶Joan O'Sullivan, The Amy Vanderbilt Success Program for Women (Garden City, New York: Nelson Doubleday, Inc., 1971), p. 9.

⁷Gaetan J. Lapsick, Scientific Designing of Women's Clothes (New York, New York: Fairchild Publishing Inc., 1949), p. 4.

⁸Ibid., p. 28.

Color

Sir Isaac Newton (1666) conducted the first recorded experiments on light. By passing lights through a prism that reflects or bends the light rays into a spectrum of colors, he demonstrated that color is contained in light.⁹ Each of the seven colors of the spectrum--red, orange, yellow, green, blue, indigo, and violet--has its own constant wave length. If all light is absorbed by the surface, the surface appears black. If all light is reflected, it appears white. Colors not reflected are absorbed by the object and are not visible. For example, blue fabric appears blue because its dye absorbs all colored rays of light except that of blue, which it reflects.¹⁰

Colors have both negative and positive effects. Psychologists agree that colors do communicate, even though they may mean different things to different people.¹¹ Colors can excite, depress, annoy, soothe and generally affect the state of mind. Albert Mehrabian has found that most people respond to a range of colors which he calls pleasure colors and arousal colors. Pleasure colors are shades of blue, green, purple, red, and yellow while arousal colors, those stimulating either positive or negative emotional reaction, are shades of red, orange, yellow,

⁹Kefgen and Specht, p. 314. ¹⁰Ibid., p. 315.

¹¹Coffey and editors of Glamour, p. 68.

violet, blue and green.¹² In other words, most colors arouse some kind of emotion.

The study of the psychology of color is extremely complicated. It is one of the most influential and exciting things in our life. Studies have shown that colors affect our moods and feelings as well as our looks. Colors can make us appear shorter, taller, slimmer or fatter.¹³

Colors can be termed both "cool" and "warm." Cool colors are those with predominantly blue undertones and warm colors are those with predominantly orange-yellow undertones. Colors can impart either a warm, "wintry" look or a cool, "summery" feeling.¹⁴

Colors were used from earliest times as a means of distinguishing the members of one social rank from those of another. Generally the lower classes were limited to the use of dull hues, such as browns, grays, and blacks. The more wealthy classes could afford expensive dyes and so wore more brilliant colors.¹⁵

The colors of nature have had their psychological and physiological influence on us. Pure red has a decidedly stimulating effect on the nervous system--blood pressure increases, respiration rate and heartbeat both speed up.

¹²Ibid., p. 69.

¹³Liddell, p. 19.

¹⁴Dorr, p. 315.

¹⁵Hurlock, p. 34.

Pure blue, on the other hand, has the reverse effect. It is therefore "calming."¹⁶

Red has often been associated with courage and passion; orange with Halloween, caution and energy; yellow expresses cheerfulness and warmth, but has also been given the connotation of cowardice; green is the color of spring, representing new life--it is refreshing and supposedly lucky; blue is calming and formal--it expresses tranquility and dignity; purple is the color of royalty, mystery and position, of opulence and wisdom; black is the absence of light and symbolizes death, evil, or mystery; white is pure light and represents purity, faith, and peace.¹⁷

One's choice of color will depend upon her personal coloring, figure, personality and present wardrobe, the season of the year, and her emotional reaction to that color. It would seem that there is a lot to consider when choosing a certain color.

Color's "tricks" are the result of various effects one color has on another. Any straight color will "drain" self pigment from another color which consists of a mixture of that hue (exact color term) with something else. For example, a pure red will make a grayed-red seem grayer and vice versa. This pigment draining process is important in

¹⁶Ian A. Scott, ed., The Luscher Color Test (New York: Pocket Books, 1971), p. 12.

¹⁷Liddell, p. 20.

connection with skin, for if a skin were predominantly yellow, for instance, colors with yellow undertones would tend to "drain" the yellow from the skin and bring out the colors which balance the skin tone.

Colors also intensify their compliments. Complimentary colors are those that are opposite one another on the color wheel, i.e. red--green, blue--orange, yellow--purple. They enhance one another.

Whether it is good or bad to accentuate the pigment in your skin depends on its own color content and on the relationship between the colors of your skin and hair.¹⁸

Each color can possess several variables. Value, for instance, is the lightness or darkness of a hue. Chroma refers to brightness or dullness of a color and is most often referred to as intensity.¹⁹ These three variables, hue, value and chroma, can create illusions or impressions. For example, the extremes of value, very light or very dark, will usually emphasize the body appearance. Wherever the value contrast is placed on the body, the area will be emphasized.²⁰

Chroma, or purity of color, is expressed as the strength or weakness of a color. High-chroma colors draw attention to the area to be emphasized. Bright strong

¹⁸Cotton, pp. 97-98.

¹⁹Bernice G. Chambers, Color and Design (New York: Prentice-Hall, Inc., 1951), p. 336.

²⁰Kefgen and Specht, p. 319.

colors can make the body appear larger. Dull, weak or low-intensity colors can minimize the size of a body and can also be used as a tool for camouflage.²¹

As has been previously stated, color is one of the most important elements in the clothing language. In fact, some would call it a complex language all its own.²²

Line

All shapes are created by lines. Lines create moods, direct the eye and add emphasis. Since dress must be worn not only for comfort and protection, but also to enhance the appearance, the wearer should be aware that lines also create messages all their own.

Vertical lines can communicate droopiness, sadness, height, spirituality (spires on a church). Horizontal lines can create width and connote restfulness or passiveness.²³

Forms create impressions in nature, i.e. squares, rectangles, triangles, circles or cylinders. There are only two kinds of lines in all of these forms: straight and curved. Straight lines can give a feeling of sportiness or efficiency, whereas curved lines appear more feminine and rhythmic.

²¹Ibid., pp. 320-321.

²²Cho, p. 39.

²³Chambers, p. 39.

Lines create visual impressions. Lines can be used in a garment to make you look taller, shorter, heavier, or thinner. . . . The illusions they create can make hips look small or large, shoulders look broad or narrow, and waists look thick or thin.²⁴

Women with certain types of figures should keep this fact in mind when choosing certain fashions. As Emmi Cotton notes, "Seeing is believing, but when you look at lines, seeing is deceiving."²⁵

Door states that if the figure isn't perfect (and most girls fall into this category) correctly-styled clothes can fool the eye into believing it is, or nearly is.²⁶

Proportion (or Scale)

The most important line is the outline of the body. "Knowing the silhouette helps one to decide how to use line in clothing to draw attention to the best features."²⁷

There are secrets to looking one's best. First, a woman must know her body type or bone structure and be truthful about her form. This knowledge can be discovered by measuring the wrist around the bone. A person is considered to be small frame if her wrist measures under six inches, medium frame if the measurement is between six and six and one half inches, and large frame if it is over six and one half inches. This scale may vary slightly from author to author.

²⁴Kefgen and Specht, p. 293.

²⁵Cotton, p. 19.

²⁶Dorr, p. 324.

²⁷Liddell, p. 34.

According to psychologist William Sheldon's theory outlined in his book, The Variety of the Human Physique, our bodies fit into three polar varieties of basic body types: the endomorphic (rounded with prominent abdomen), mesomorphic (large boned and muscular), and ectomorphic (linear and fragile).²⁸ Sheldon explains that all individuals are considered to have some of each of the three types of characteristics even though they may be more closely identified with one type or another.

No matter what classification a person may be typed, she must consider her individual body structure and how each portion relates to the other.

The Egyptians formulated basic laws of proportion on which the Greeks elaborated. Plato devised his own ratio of dividing a line or area so that the lesser part is to the greater part as the greater part is to the whole.²⁹

The Fibonacci, or summation, series of figures is seen in structure of many living things such as in the spiral distribution of seeds in sunflowers, and in the shapes of certain shells. Leonardo Fibonacci was an Italian mathematician, who, in 1202, formulated the series of numbers--0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, and so on--in which the sum of any two successive numbers gives the next number. This ratio is called the golden section.³⁰

²⁸Marshall, p. 46.

²⁹Chambers, p. 40.

³⁰Ibid., p. 41.

The proportions of the Greek statues and historic structures such as the Parthenon and the pyramids were based on the proportions 3:5, 5:8, 8:13. That is to say, the smaller space, 3, has the same relationship to the larger space, 5, as the larger space has to the whole, 8. This relationship was also known as the Golden Mean.³¹

Proportion may be defined as the pleasing relationships of areas, sometimes referred to as scale.³² A well-proportioned human body may be divided into four equal parts although few people possess this ideal structure. However, much can be done to create the illusion of a perfect figure by correctly applying the laws governing proportion to clothing.³³

Differences and changes in physical appearance affect the design and choice of items of dress, always in relation to aesthetic tastes and social customs. Forms of dress . . . have meaning. The aesthetic characteristics of dress are always seen in relation to the body. . . . The total visual effect of dress can be analyzed by describing its aesthetic components.³⁴

Texture

Fabrics have different qualities and abilities. "Fabrics, like music and perfumes, can convey different emotions . . ."³⁵ For example, some words used to describe

³¹Kefgen and Specht, p. 269.

³²Ibid.

³³Ibid., p. 191.

³⁴Marshall, p. 120.

³⁵Hemingway, p. 131.

texture are smooth, dull, rough, shiney, nubby, soft, fuzzy, delicate, crisp, pebbly, scratchy, swishy, and shaggy. The distinctive individual qualities of some textures typify particular moods and feelings, such as formality, casualness, sportiness, wealth, sophistication, or efficiency. For this reason, mixing textures can be quite as tricky as mixing colors. One must keep in mind what mood the different textures are communicating if conflicting messages are to be avoided.

Texture is defined as how a fabric looks and feels. The yarn, weave and finish determine the texture. In addition to communicating moods and feelings, fabrics and their textures produce illusions that change apparent body size. For instance, shiney, hairy and bulky textures add weight to the body.³⁶ Shiney textures reflect light and make the person wearing them appear larger. The fabric color is also intensified by shine. Fabrics that absorb light and are dull do not enlarge the figure.³⁷ People who don't wish to call attention to their body irregularities should select textures that are not extreme--very thin or thick, very soft or stiff, or very shiney.³⁸ For example, bold textured stockings are completely wrong for the heavy leg.³⁹

In addition to the textured characteristics which the fabric possesses, one must also consider the print of

³⁶Kefgen and Specht, p. 343.

³⁷Ibid., p. 345.

³⁸Ibid.

³⁹Head, p. 101.

the fabric, whether large and bold or small and insignificant, for the pattern design also has a dimension of size and weight.

In this modern age there is a wide variety of fabrics available and also "a freer, less rigid point of view about what's worn when."⁴⁰ A wonderful versatility exists which makes fabrics seasonless. Because of this fact, a woman can virtually have many outfits out of a very few items of clothing. "Layering vests over skirts, sweaters over shirts, and jackets over the works gives great versatility."⁴¹ This factor makes it much easier for women going on missions to pack fewer clothes and still have a variety of outfits.

One would not overlook the possibility of using different and exciting textures to mirror personal qualities, enhance appearance, and give personal satisfaction. Texture is an element of design that can be effectively used to express individuality.⁴²

⁴⁰Coffey, p. 61.

⁴¹Ibid.

⁴²Kefgen and Specht, p. 346.

Chapter 7

SUMMARY

This thesis addresses the problem that an improved image of lady missionaries is essential for the overall image of the LDS Church, not only because their appearance is vital to the reputation of the whole organization, but also because it makes them more confident and effective in their primary role as a teacher of the Gospel. It has been seen that society reacts with more acceptance to a professional appearance (Molloy and Coffey).

Studies of personnel and business executives prove that the suit is the most successful thing a woman can wear for most kinds of job interviews. A dress with a jacket is also very effective (Molloy).

If you're going to be doing the talking, you want people to concentrate on what you're saying, not on how you look. Aim for a classic, feminine and flattering look.¹

A classic garment is one that is basic in design, versatile in use, unspectacular in appearance with no memorable detail and which will therefore remain useful through several seasons.²

Although this thesis does not elaborate on grooming, it is assumed that good grooming is an essential attribute

¹Coffey, p. 154.

²Naylor, p. 87.

of dressing attractively. According to an article in the New York Times about "Dressing to Get a Job," neatness was the number one recommendation to young women by the personnel directors of such prestigious companies as General Motors, Union Carbide, and Citibank.³

Simplicity is also a basis to good taste (Lapsick), and although women should be aware of fashions and fads, they should adapt them to their own figure and coloring and incorporate them into their own style with simplicity (Hemingway).

Because clothing is a nonverbal communicant (Birdwhistle), the overall effect of a woman's outfit should be one of unity, for without it, conflicting messages may be received. Even accessories "should make a woman look all-of-a-piece."⁴

This particular study was conducted in order to meet the current needs of The Church of Jesus Christ of Latter-day Saints dress standards for lady missionaries and was not intended for other church organizations or for other female members of church auxiliaries, although it might be applicable.

Research revealed that few theories of communication deal with wearing apparel to any extent, and although

³Hemingway, p. 22.

⁴Polly Bergen, The Polly Bergen Book of Beauty, Fashion, and Charm (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962), p. 182.

some theories can be construed to imply a connection with clothing, it requires a little stretching of the imagination. The bulk of nonverbal studies deals with Kinesics or paralanguage, the science based on the behavioral patterns of nonverbal communication.⁵

It became increasingly clear as the study progressed that behavior is definitely linked to outer adornment. The clothes which people wear display their inner personality (Naylor) and express how they feel about themselves. Clothes are without doubt as important a key to self-confidence as are abilities and experiences (Hemingway). When one's outward appearance is acceptable to society it increases one's confidence (Maltz).

Also to be considered when compiling information for LDS lady missionaries is the unique modesty code, as well as the spiritual motivational aspect of looking attractive. Many LDS Church leaders have been concerned with women members dressing modestly and yet setting an example of stylishness.

It was shown that not only an entire outfit makes a statement, but also the component parts (color, line, scale and texture) all contribute individual moods and feelings--a unity of statement (Cotton). When women understand the laws which govern these elements of design

⁵Kefgen and Specht, p. 188.

they are better able to create a pleasing appearance. For example, through the use of the laws of proportion in clothing, figures that do not fall within the Greek "ideal" may be improved.⁶

The study indicated that a need for receiving pertinent information concerning an acceptable selection of a missionary wardrobe before the Sisters entered the MTC was indeed a reality. The clothing guideline booklet, it is hoped, will help her to obtain a professional appearance, gain a better self-concept, and minimize her expenditures of time, money and effort in selecting her missionary attire.

Today it is possible for any young woman to be well groomed and better dressed for less money than at any other time in our history. In the contemporary world you have more chance to express yourself and your personality through your attire than in any other era. The potential for your goals and achievements is almost limitless.⁷

Conclusions

After careful research and analysis on available aspects of communication, a Clothing Guidelines for Lady Missionaries booklet was compiled under the direction of the current Mission President of the MTC, Joe J. Christensen, and his wife, Barbara, who offered unceasing encouragement, support and advice. The eighteen-page

⁶Chambers, p. 42.

⁷Hemingway, p. xi.

booklet was co-authored by Alice W. Buehner, Marilyn T. Harris and Susie E. Olsen. It was presented to the Managing Directors of the Missionary Department of the LDS Church consisting of Elders Carlos E. Assay, Jack H. Goaslind, Jr., Vaughn J. Featherstone, and Jacob de Jager, after which it received unanimous approval. It was then reviewed by the Church Correlation Department and was found to have met the criteria set by the committees involved. It was approved, corrected and sent to Brigham Young University Publications in June, 1981, for its first printing of 15,000 copies. Mailing began promptly to all lady missionaries of The Church of Jesus Christ of Latter-day Saints to be received concurrently with their mission calls.

Recommendations

As a result of this study a determined need was met for the LDS Church concerning the projected image of lady missionaries.

It is assumed that a recognizable improvement will take place in their appearance indirectly as a result of the study and directly because of the publication of the Clothing Guidelines for Lady Missionaries booklet. A follow-up questionnaire would be informative as to the feedback from those Sisters who have already received the booklet.

The guideline information should prove valuable to the Sisters, and in addition perhaps spawn further studies along the line of the functional communication of clothing. Much more could be said and researched in the areas of grooming and accessories--how they affect people's image. However, there is a need for more in-depth studies on the subject.

It is hoped that this study, while limited in scope, will provide a springboard for further and deeper inquiry into the area of the communicational effect of clothing.

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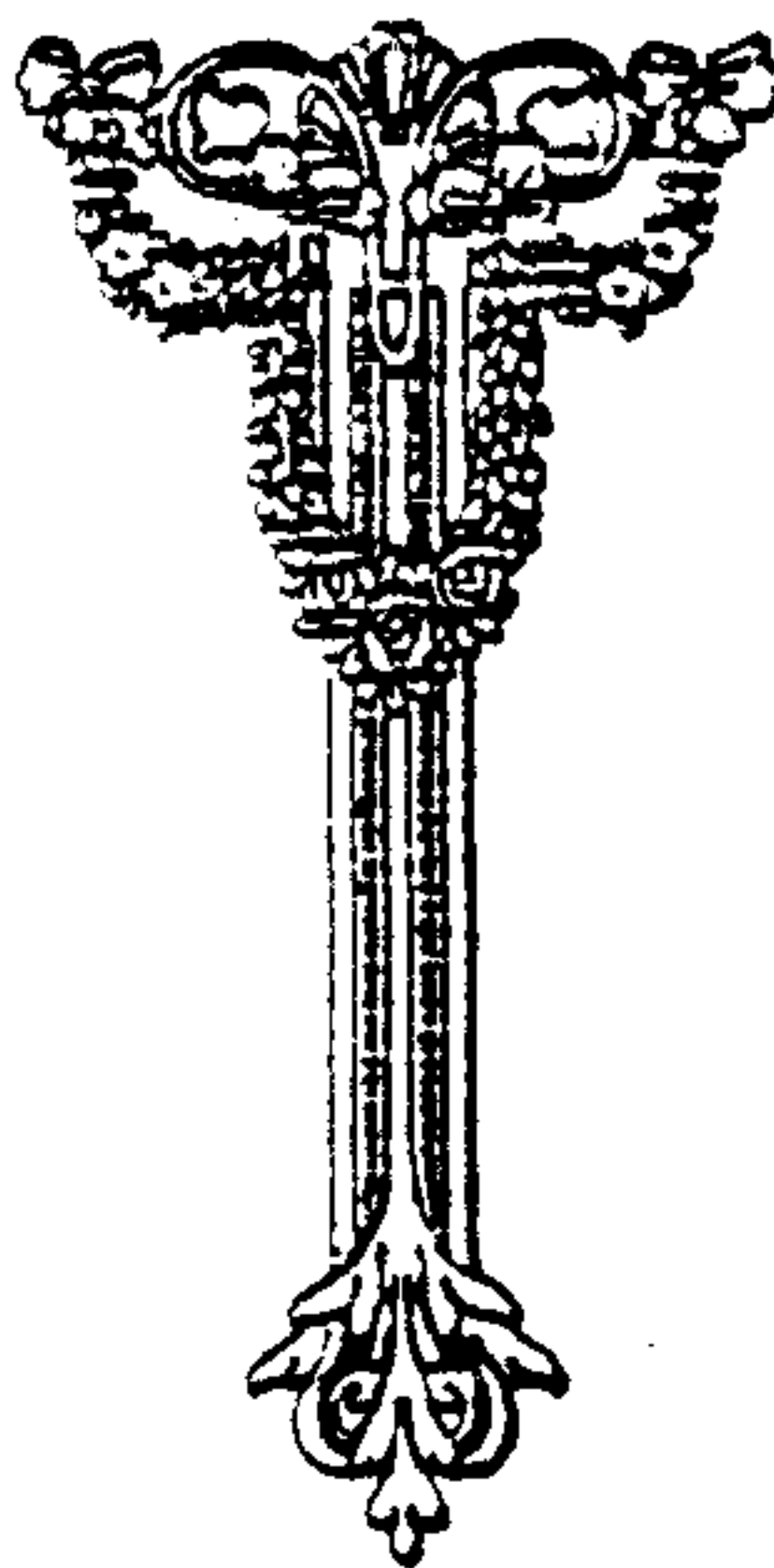
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APPENDIX A

EARLY CLOTHING GUIDELINES

COMMUNICATION ON
DRESS



Prepared by the General Boards of

RELIEF SOCIETY,
DESERT SUNDAY SCHOOL UNION,
Y. M. M. L. A.,
Y. L. M. L. A.,
PRIMARY ASSOCIATIONS and
RELIGION CLASSES.

Approved by the First Presidency of the Church.

Communication on Dress

To All Women Officers and Teachers in the Church.

Dear Sisters:

Some months ago the Presidency of the Church addressed a letter to the General Boards of the Relief Society, Young Ladies' Mutual Improvement Association, and Primary Association, calling attention to present conditions of immodesty in dress, and asking that these organizations, in connection with the General Boards of Sunday Schools, Y. M. M. I. A., and Religion Classes, take up the matter with the women of the Church. The communication of the Presidency on these subjects was published in the editorials of the January (1917) issues of the *Relief Society Magazine*, the *Young Woman's Journal*, and *The Children's Friend*. We trust that if you have not already done so, you will give these editorials careful consideration. We call your attention, also, to the editorial on this subject, by President Joseph F. Smith, in the *Improvement Era* for December, 1916.

Acting in accordance with the instructions given the General Boards of the three women's organizations prepared and adopted the following resolution:

"Realizing that example is one of the most potent forces for good or evil, and being in perfect accord with the desire expressed by the Presidency of the Church to have all Latter-day Saint women modestly dressed,

"We, the women members of all General Boards, therefore, resolve that we will teach by example and precept a proper modesty of dress; that we who have received endowments shall dress on all occasions in complete conformity with instructions received in the Temple, and that those of us who have not received endowments shall keep the body modestly clothed, always avoiding extremes."

This resolution was sent to the Priesthood authorities in each stake, and to all women stake officers. The latter have signified their willingness to adopt the

same. We now submit the resolution to you, trusting that you will accept it in the proper spirit and will join with us in this important movement.

The first part of the resolution applies to our sisters who have been through the Temple. These sisters have received special instructions from those in authority; therefore, they know their duty in regard to the proper wearing of their clothing.

The last clause of the resolution applies to those of our girls and women who have not been through the Temple, many of whom feel that they are under no restrictions in the matter of dress. They thoughtlessly follow the "fads" of fashion. Many of them wear sleeveless gowns and such extremely low-cut bodices and short skirts at evening parties as to bring the blush of embarrassment to the cheek of the truly modest man or woman. While the custom of wearing such gowns may be thought proper in some circles it is unfitting that the daughters of the Latter-day Saints should be thus attired.

An evening dress may be beautiful and becoming to the wearer and yet be free from objectionable features. The dress should be made to cover the shoulder and upper arm; the round or V neck should not be extreme; and the skirt not immodestly short. Very sheer material, while beautiful in itself, is not in good taste unless worn with underclothing which properly covers the body.

Inappropriate street and afternoon costumes are frequently worn. Extremely short skirts and blouses with low-cut V's are manifestations of poor taste, and indicate a lack of modesty on the part of the wearer. Blouses made of georgette crepe or other transparent materials are not considered in good form by the best authorities on dress unless worn with a suitable underslip. It is pleasing to note that many of the latest under bodices are made with a prettily designed short sleeve.

The desired result in these matters will be difficult to accomplish without the co-operation of the dress-maker and home seamstress, who have much influence in determining the styles to be worn in any

community. Their assistance should therefore be sought in bringing about the necessary improvements.

It is surprising that many young women adopt extreme methods of dressing, under the mistaken impression that such will add to their attractiveness. Good men the world over admire the decently dressed girl or woman. At the officers' meeting of the Y. L. M. I. A., June Conference, 1916, President Joseph F. Smith made the following statement: "I do not think there is a decent man in this city nor in the world who would not give his decision unqualifiedly in favor of the lady who was modestly dressed in apparel designed to shield rather than to expose herself to public gaze, as against those who go about the streets half clad. I give that as my belief. I judge men by myself, to some extent, at least."

Thinking men and women everywhere are giving the matter of dress serious consideration. Ideals of true modesty are being revived. At a recent gathering of women in New York City, dress was one of the principal topics treated. Among others, these sentiments were expressed: "Are you—a woman—willing to go before your Maker and be judged in the clothes you have on? Do the fathomless V of your blouse, and that little girl skirt, most important symbol in the shorthand fashions of the hour, express you character? Do the gown and the hat you wear at this moment indicate your thoughtful intelligence? * * * Good women should have fashions of their own. (We) don't believe in appearing dowdy or queer, but (we) do insist that a woman's clothes should express her character—not her lack of character."

Latter-day Saint women should be leaders in this movement. Officers, especially, should set the example. Upon each officer and teacher rests an individual responsibility to manifest her willingness to dress according to proper ideals. Each one should ask herself: Am I measuring up, in this respect, to the highest standards of modesty and to my professions as a member of the Church of Christ?

CHILE SANTIAGO NORTH MISSION

Clothing and Information List

SISTERS

- 6-7 coordinated outfits--conservative, but pretty and stylish (to be worn with white blouses) (may include jumpers, skirts, vests, jackets)
 - 10 white blouses (wash and wear) (turtle neck sweaters may be included)
 - 10 pairs of garments
 - 1 pair of thermal underwear--to wear under blouses and to bed
 - white underclothing for 18 months
 - nylons/pantyhose for 18 months
 - 3 pairs of pajamas or nightgowns--2 for winter, 1 for summer
 - 1 robe--long, heavy weight
 - 1 pair of slippers
 - 4 pairs of walking shoes--simple style (good rubber soles, closed or open toe)
 - 1 pair of dress shoes--simple style
 - 1 pair leather boots--low heels
 - 1 heavy winter coat and muffler--no fur trim, no floor length
 - *1 plastic or nylon raincoat and hat with hood
 - 1 pair of winter gloves
 - * personal toiletries
 - 1 set of clothing for preparation day (jeans or slacks with top)
 - 1 handbag--large enough to hold some literature
 - *10-12 white handkerchiefs
 - conservative jewelry and accessories
 - 2 towels and 2 washcloths
 - * sweaters--button type to wear under coats in winter
- * These items are available for purchase in the mission field, but are much more expensive.

ALASKA ANCHORAGE MISSION

Clothing and Information List

SISTERS

- * 4-6 coordinated outfits (conservative)
- * 2 outfits for church
- 10 pairs of garments
- * 2 pairs of walking shoes--simple style
- * 1 pair of dress shoes--simple style
 - 1 set of clothing for preparation day (include tennis shoes)
- * 1-2 pairs of pajamas or nightgowns
- * 1 robe or housecoat--long
 - underclothing for 18 months
 - white handkerchiefs
- *12 pairs of nylons/pantyhose (extra may be needed if unavailable in area sent to)
- * personal toiletries
 - 1 apron
 - conservative jewelry and accessories
- * 1 handbag--large enough to hold moderate amount of literature
- 2 pairs of thermal underwear
- 1 raincoat with goose down removable liner
- 1 sweater

Be prepared to purchase a parka, hat, gloves, and warm overshoes after you arrive which will be suitable to climate.

* These items are available for purchase in the mission field.

Baggage

Information concerning baggage requirements and limitations will be sent to you with your travel information.

IDAHO BOISE MISSION

Clothing and Information List

SISTERS

- 4-5 coordinated outfits (conservative)
- 10 pairs of garments
- * 2 pairs of walking shoes—simple style
- 1 pair of dress shoes—simple style
- 1 set of clothing for preparation day
- * 1-2 pairs of pajamas or nightgowns
- * 12 pairs of nylons/pantyhose
- * personal toiletries
- * 1 winter coat and boots
- * 1 robe
- slippers
- underclothing for 18 months (including thermal underwear)
- 1 cooking apron
- * 10-12 white handkerchiefs
- 1 handbag—large enough for some literature
- conservative jewelry and accessories

* These items are available for purchase in the mission field.

Baggage

Information concerning baggage requirements and limitations will be sent to you with your travel information.

Books

Missionaries should have the Standard Works of the Church and may bring the following: Jesus the Christ, Articles of Faith, A Marvelous Work and a Wonder, Truth Restored, and Gospel Principles. Do not bring any other books with you into the field.

PHILIPPINES MANILA MISSION

Clothing and Information List

SISTERS

- * 4-5 coordinated outfits (conservative)
- 10 pairs of garments (cotton or blend)
- 3 pair of sandals, comfortable
- 1 pair of dress shoes—simple style
- 1 set of clothing for preparation day
- 2 nightgowns (lightweight)
- * personal toiletries
- * 1 light cotton robe—long
- 15 pairs of peds for shoes (pantyhose for MTC)
- underclothing for 18 months (Cotton)
- slippers
- * 10-12 white handkerchiefs
- conservative jewelry and accessories
- 1 handbag—large enough to hold some literature

* These items are available for purchase in the mission field.

Baggage

Information concerning baggage requirements and limitations will be sent to you with your travel information.

Books

Missionaries should have the Standard Works of the Church and may bring the following: Jesus the Christ, Articles of Faith, A Marvelous Work and a Wonder, Truth Restored, and Gospel Principles. Do not bring any other books with you into the field.

Clothing Guidelines for Lady Missionaries

You have been called to serve the Lord and to represent his church. The clothing you wear as a missionary should reflect the dignity of your assignment and should also be comfortable, easy to care for, and attractive. The following guidelines should help you to dress appropriately and economically during your mission.

1. Choose simple, basic, conservative styles of clothing such as suits or coordinating skirts, vests, jackets, tailored jumpers, or dresses. Carefully selected items that can be interchanged will provide you with a variety of good, appropriate outfits (see Illustration A).
2. Adapt these same basic styles to hot or cold climates by choosing your fabrics and accessories carefully. For example, a skirt or jumper made of polyester gabardine or a polyester-cotton blend may be worn with a wool sweater or jacket in cold weather or with a tailored cotton blouse in hot weather (see Illustration B).
3. Choose a basic color scheme for your mission wardrobe so that items can be interchanged. Dark or neutral colors—such as blue, navy, brown, tan, beige, bone, gray, etc.—are more practical because they can be worn oftener over a longer period of time without tiring of them and because they are more adaptable as coordinates. Consider colors that do not show dirt easily. Avoid bright or pastel colors, multicolored stripes, and bold checks, prints, or plaids.
4. Choose shoes, handbag, and other accessories to coordinate with all items in your wardrobe. Choose comfortable, sensible shoes.
5. Avoid skirts or dresses that are too long or too short. A recommended length is long enough to cover the knee when seated.
6. Avoid mod or other fad styles, ruffles, T-shirts, wraparound skirts, denims, etc.
7. If you are buying or making articles of clothing, choose quality fabrics that will last the duration of your mission and that will require little upkeep. Spending a little extra money for fewer, better quality clothing may actually be a savings to you in the long run.
8. Realize that in many countries, washing facilities may vary from what you might be used to and that clothing may need to be washed by hand and may be subjected to harsh detergents. Dry cleaning facilities may not be readily available.
9. Shop in your own closet first. Choose from that which you already have that may be in keeping with these guidelines.

If you have any questions about any of the above items, feel free to contact the Missionary Department, 50 East North Temple, Salt Lake City, UT 84150.

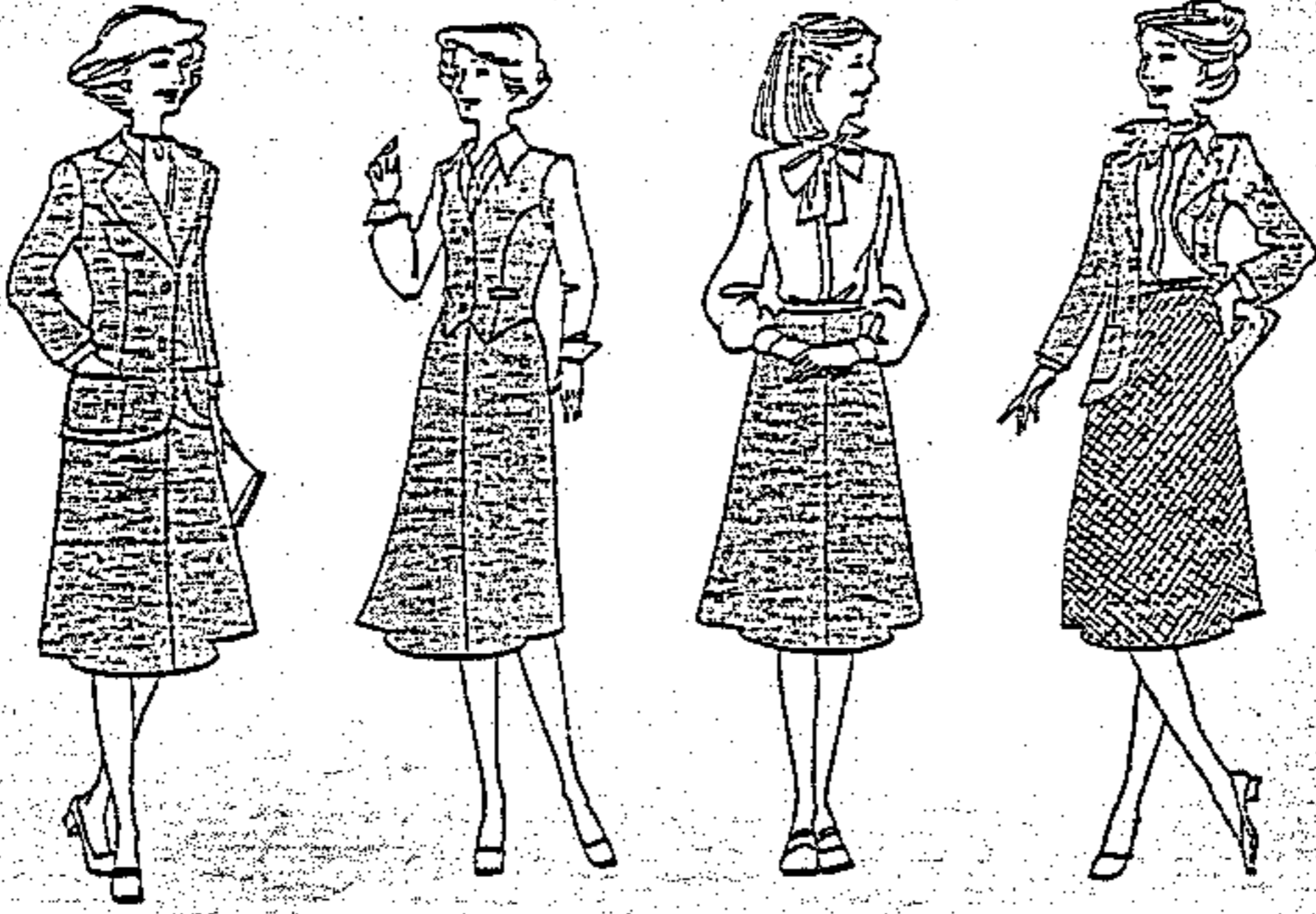


Illustration A

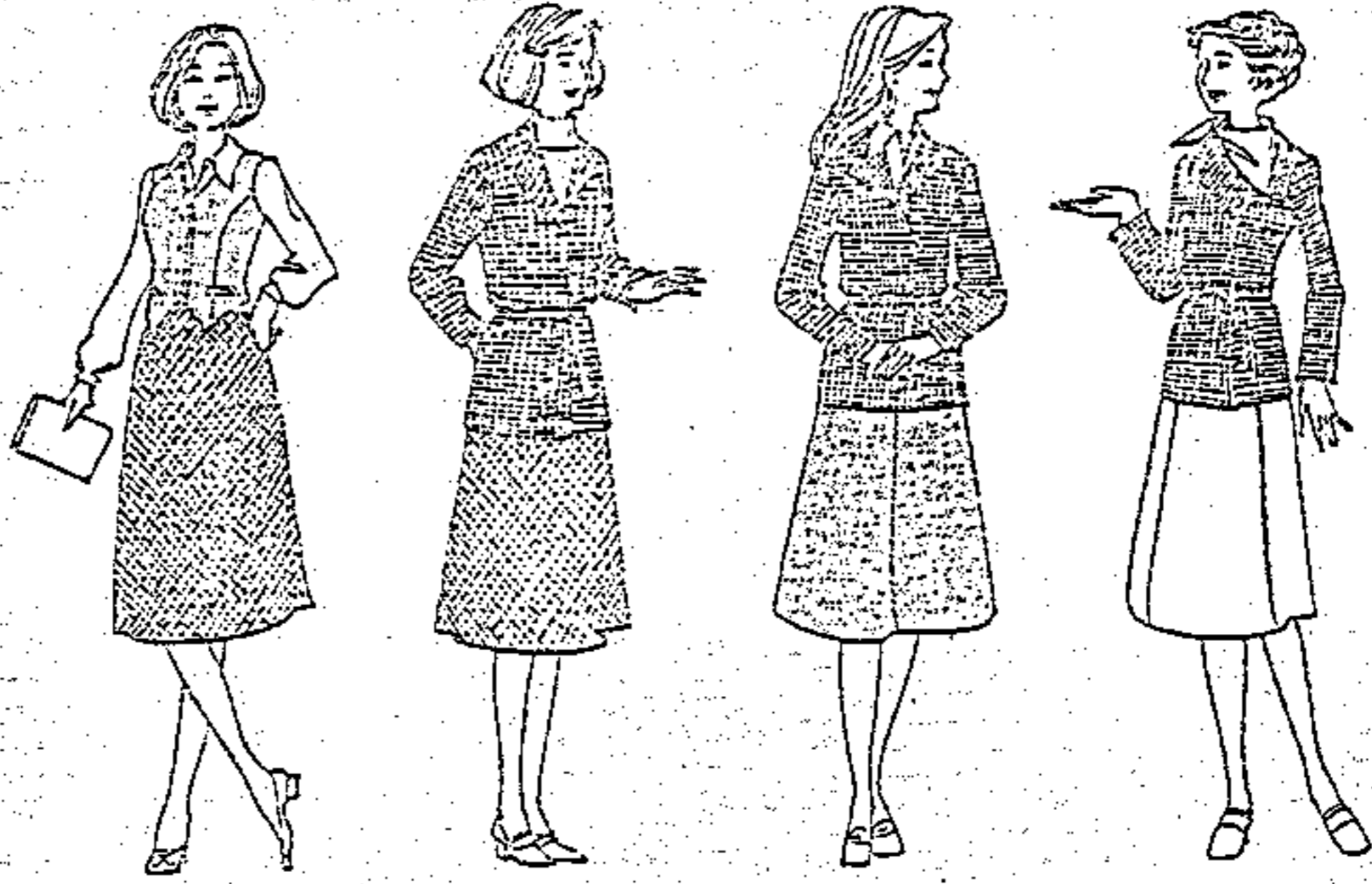
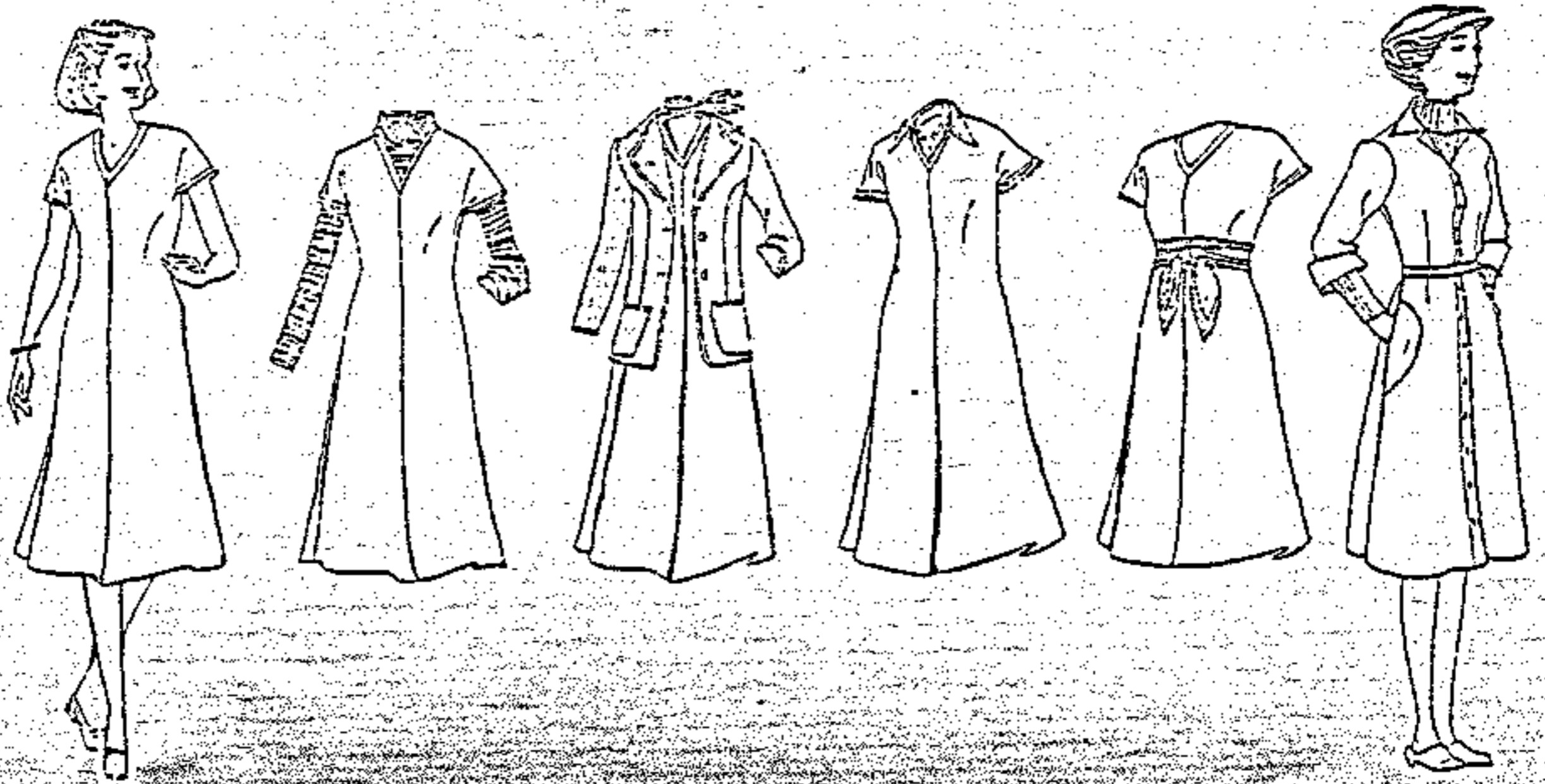


Illustration B



APPENDIX B

CLOTHING GUIDELINES FOR LADY MISSIONARIES BOOKLET

THE COMMUNICATIONAL FUNCTION OF WEARING APPAREL
FOR LADY MISSIONARIES OF THE CHURCH OF
JESUS CHRIST OF LATTER-DAY SAINTS

Alice W. Buehner

Department of Communications

M.A. Degree, April 1982

ABSTRACT

The purpose of this study was to create, develop, and design a booklet entitled Clothing Guidelines for Lady Missionaries for the LDS Church.

Research revealed that clothing is an important communicant, but few in-depth studies have been done in this area of nonverbal communication.

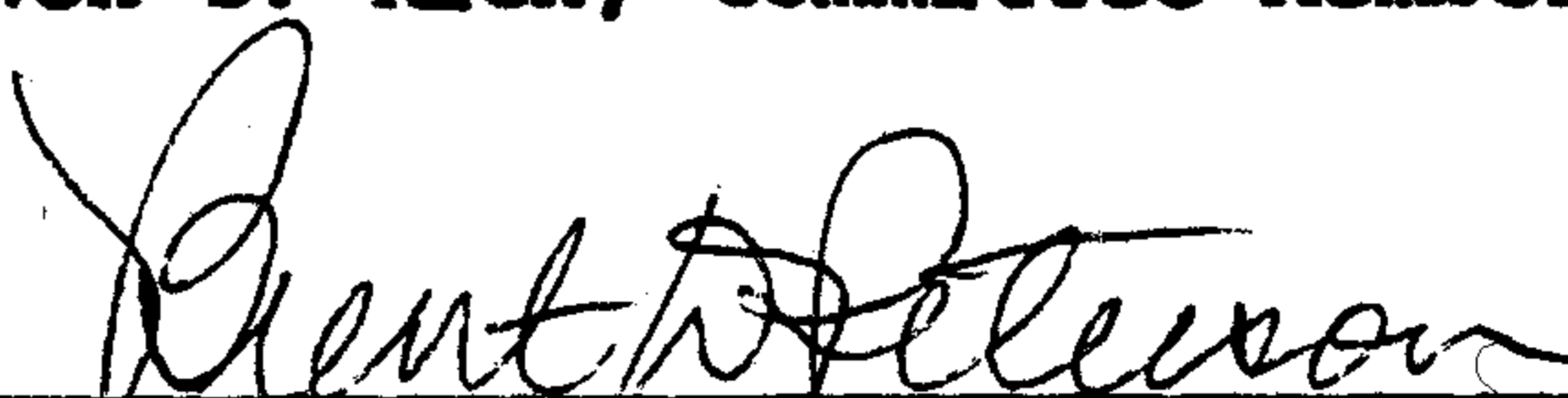
To establish a criterion for this guideline booklet, a pilot study was conducted, existing literature was surveyed and essential concepts were extracted.

After the original research for the pilot study, the booklet was prepared and published and distributed to lady missionaries throughout the world.

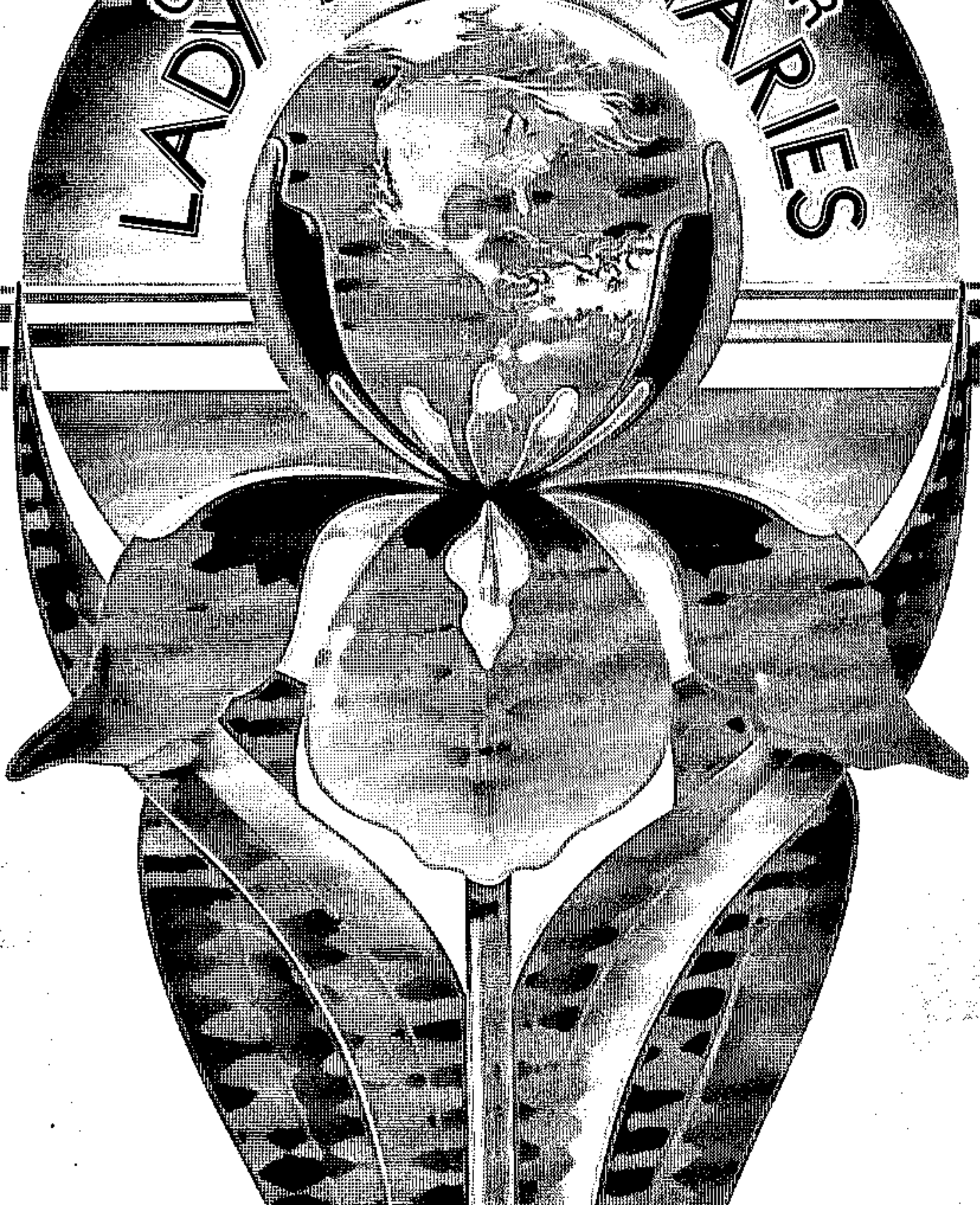
COMMITTEE APPROVAL:


Merwin G. Fairbanks, Committee Chairman


Owen S. Rich, Committee Member


Brent D. Peterson, Department Chairman

LADY CLOTHING GUIDELINES
MISSIONS FOR LADIES



CLOTHING GUIDELINES FOR
LADY MISSIONARIES

AS LATTER-DAY SAINT WOMEN, we must understand our eternal nature and role. This understanding brings with it a responsibility of being a light to all we meet. Our light should encompass a total beauty of womanhood—a blossoming of our spirituality and beauty—which we then desire to share with all the world.

The daughters of Zion should understand what fashions they should have, without borrowing from the impure and unrighteous . . . We should lead in fashions and in everything that is right and proper; and not be led by the world.
—Brigham Young

. . . for the Lord seeth not as man seeth; for man looketh on the outward appearance. . . .
—1 Samuel 16:7

The world, without spiritual understanding, is left to make judgments by the outward appearance alone. In the Lord's kingdom men and women are admonished not to judge others in any way and especially not on appearance alone. However, it would be foolish and naive not to realize that we, as members of His kingdom, are judged by others and that we can influence others by our outward appearance. We want an appearance of beauty, cleanliness, joy and confidence. As disciples of the Savior, we should also reflect outwardly the happiness and testimony we feel within. As a light to the world, we will attract people to us by the qualities we display, and we will teach and retain them by the qualities we possess. We can then teach them about the Restoration and about our Father in Heaven's desire that all people learn to see as the Lord seeth for "*the Lord looketh on the heart.*" (1 Samuel 16:7)

If we can learn the laws of physical cleanliness, line and proportion, color, balance and poise, we can apply them easily, almost by natural instinct, after the initial period of learning and sacrifice of time. As we go out to all nations, we can then, by example, begin to influence the fashions of the world.

It is our purpose, as expressed by President David O. McKay, to encourage:

. . . efforts to enhance physical beauty. When given by birth, it should be nurtured in childhood, cherished in girlhood, and protected in womanhood. When not inherited, it should be developed and sought after in every legitimate and healthful manner.

The following guidelines have been prayerfully prepared for your consideration. It is our desire to provide a "legitimate and healthful" program to aid you in representing yourself, the Church and the teachings of Jesus Christ in a pleasing and effective manner. This is a personal preparation guideline to help you plan a wardrobe that is individually and personally attractive on you, as well as efficient, functional and adaptable to varying budgets.

The Personal Development Program for Lady Missionaries at the Missionary Training Center will offer additional training to supplement this beginning guideline. The program at the MTC will deal with poise and courtesy, nutrition and weight control, personal hygiene, modesty, dress and grooming, makeup and hair care.

CLOTHING GUIDELINES FOR LADY MISSIONARIES

You have been called to serve the Lord and to be a representative of His Church. The clothing you wear as a missionary should reflect the dignity of your assignment but should also be comfortable, easy to care for and attractive. It is necessary to be sensitive to your own mission area. Learn if there are colors or styles which might bring unfavorable attention. In general, the preferred look for a Sister Missionary—as it is with Elders—is a professional appearance. This can be achieved by wearing suits, or dresses with a jacket. It is desirable for Sister Missionaries to maintain their individuality and femininity and yet to present a professional look. This booklet is a general guideline. Adjust these suggestions to meet the needs of your particular mission field. The following guidelines should help you dress appropriately and economically during your mission.

1. Before purchasing anything new, analyze the clothing in your closet. You may have many coordinates which will be in keeping with the needs of your mission. You may need only to purchase a few items to supplement what you already have.
2. Choose fabrics carefully. Read the labels on garments or fabric before you buy them. In the long run, it is less expensive to purchase fewer items in quality fabrics that will last and retain their appearance rather than to buy inexpensive items that will quickly wear out or look shoddy in a short time. Be alert to fabrics which do not hold up or which wrinkle easily, such as rayon, acetate or woven acrylics. The most practical fabrics would be wool blends, cotton blend and polyesters. For hot, humid climates, cotton is by far the coolest, but it will wrinkle unless blended with polyester fiber. (The more polyester in a fabric, the warmer it will be.) These polyester-cotton blends are the most practical fabrics for year-round wear. They can be layered for colder weather, yet worn alone for hot climates. For extremely cold areas, wool is the warmest material. However, keep in mind that it tends to wrinkle and may have to be dry cleaned, unless it is blended with nylon or polyester. Check the content and care instructions. To add a professional touch to home-sewn articles, consider having them pressed at a cleaning establishment.

Some fabrics may appear too informal or casual, such as denims or gauze. Avoid see-through or clingy material. Be sure that sleeves, necklines and skirt lengths conform to temple garment styles.

3. Realize that in many countries washing facilities may vary and clothing may need to be washed by hand or be subjected to harsh detergents. Dry cleaning facilities may not be readily available. Use your best judgment in selecting durable clothing which can be adapted to self care.
4. Build your wardrobe around basic colors which are attractive on you. Dark or basic colors for cold climates—such as navy blue, brown, tan, and gray—are more practical for suits, coats and skirts. They can be worn for a longer period of time because they do not show soil easily and you will not tire of them as quickly. They can be brightened with colorful scarves, blouses, etc., to give more variety. It is much better for a lady missionary to have a conservative look. Simplicity is the mark of good fashion.

However, for hot, humid climates, lighter neutrals—such as beige, bone, pastels, cream, etc.—would be more suitable, because light colors reflect the heat and dark colors absorb heat. Colorful (not-too-vivid) fabrics, as well as subdued prints, small checks and plaids are best used in blouses, vests and scarves, or dresses where it is the custom of the area to wear colorful dresses. (See color guide on pages 8 & 9).

5. Avoid mod or fad styles. Some trendy styles are not suitable to the total missionary look which should be dignified yet tastefully feminine, fresh and fashionably understated.
6. Although styles and lengths are ever changing and customs may vary in different countries, a recommended length for skirts or dresses is long enough to cover the knees when seated. You will receive more detailed information from your mission president concerning customs and climate in your mission area.
7. Avoid wearing T-shirts or close-fitting sweaters and sheer blouses. If you choose wrap-around skirts, they should wrap one and one-half times around to insure modesty. Ruffles and lace on blouses are acceptable if used tastefully in moderation. In areas where bicycles are ridden, full skirts are appropriate. If your mission president allows culottes, they should resemble a skirt with a center pleat both in the front and back.
8. Accessorize your wardrobe smartly but simply. Jewelry should be worn sparingly, avoiding dangling earrings or clanky bracelets. Scarves can be an inexpensive, effective way to enhance outfits. Choose comfortable, but attractive shoes. Gum or cork soles are ideal for long wear and comfort.

Sturdy attractive canvas shoes may be necessary in hot, humid, wet climates. A moderate heel or wedge can be comfortable for walking long distances, whereas very high heels on boots and shoes would be impractical. Either flat heels or very high heels can cause fatigue more quickly. If you do need to purchase a pair of high water-proof boots, keep in mind that your skirts and coat length should slightly cover the top of the boot. Also, your full-length coat should be as long or longer than your skirts. You may wish to purchase some of your wearing apparel, such as boots or coats, in the area to which you are going, so that they will be adequate for the local weather, i.e. cold, rain, humidity, etc. A fold-up plastic raincoat is an inexpensive practical coverup.

A totally "together" appearance consists of special skills and understanding in all areas of personal grooming. The areas of hair care, makeup and poise will be covered at the MTC. This booklet concerns only your choice of clothing and will provide you with:

1. **ASSISTANCE IN STYLE SELECTION:** How to take measurements of individual body types as it relates to styles which enhance rather than detract
2. **ASSISTANCE IN COLOR SELECTION:** (1) Selecting colors which will balance your own natural coloring, (2) Knowing how to mix colors in a wardrobe so they work in harmony together
3. **ASSISTANCE IN FABRIC SELECTION:** Know the care required and the comfort achieved with different fabrics

LET'S BEGIN

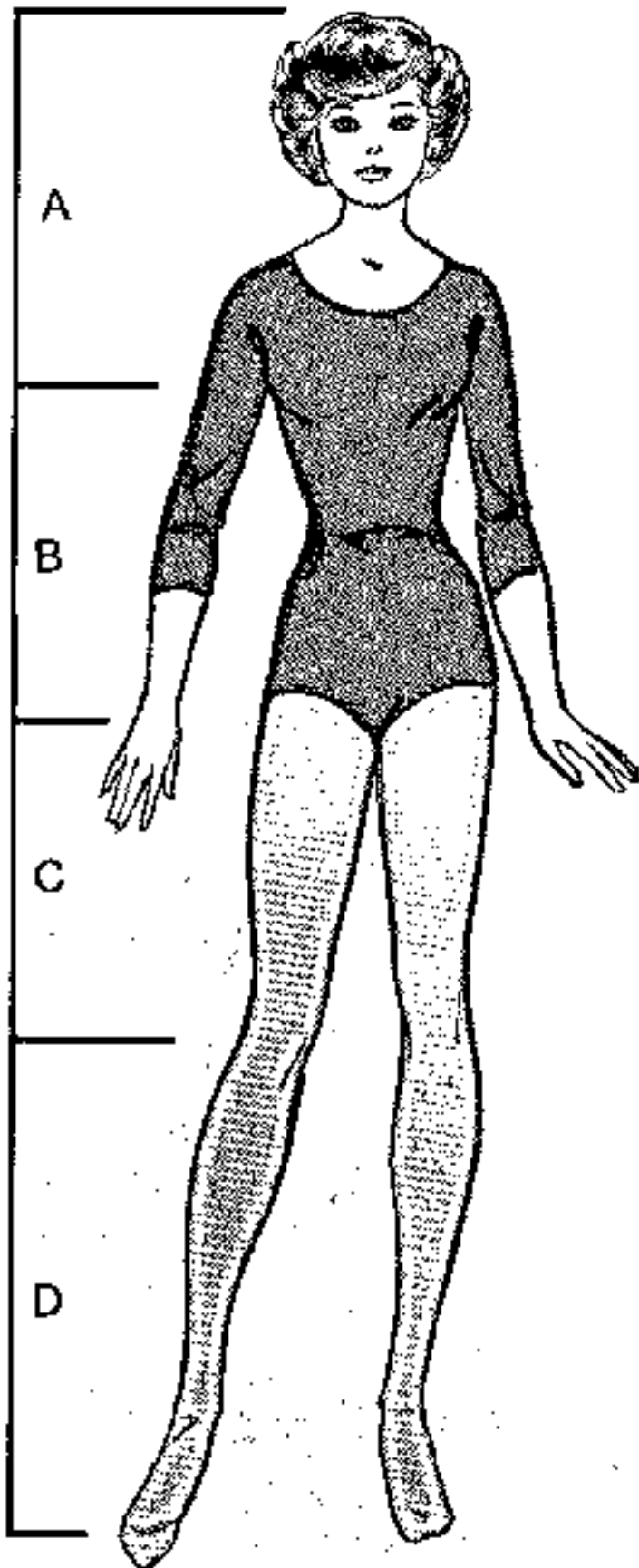
This knowledge will start you on an exciting adventure of expressing your own individuality. The end result will be a more confident you!

PLEASE REMEMBER TO BRING THIS GUIDELINE BOOKLET WITH YOU TO THE MISSIONARY TRAINING CENTER TO USE IN YOUR PERSONAL DEVELOPMENT CLASSES.

PATTERN AND STYLE SELECTION

In order to select clothing styles which are attractive on you and that will balance your particular figure type, you will need to know your body proportions. Most measurements are taken around the body; but for your wardrobe needs it is necessary to measure only your major body divisions. These major divisions are:

- (A) Your measurement in inches from the top of the head to bust point
- (B) Your measurement in inches from bust point to the hip joint (see drawing below)
- (C) Your measurement in inches from the hip joint to mid-knee
- (D) Your measurement in inches from mid-knee to floor (in your stocking feet!)



Now, look at your measurements as they relate to each other in sections. The measurements A, B, C and D would ideally be equal, but in reality rarely are. The following will help you achieve balance. Which sections are the longest and which sections are the shortest? Where you are the shortest, you will want to lengthen your figure by using the suggestions listed below "Where Short, Short and/or Fuller Figure." Where you are longest, you can cut your length by using the suggestions listed under "Where Long, Tall and/or Thin."

Where Short: Use vertical style lines and plain fabrics in dark, medium or muted colors. Use simple self-fabric details such as plain buttons or belts in same color and fabric as outfit.

Short and/or Fuller Figure: Use simple one-color outfits from shoulder to hem including: 1. Skirt with vest and/or jacket, worn open. 2. One-piece dresses with self-fabric belt or beltless worn with an open jacket. 3. Semi-fitted or fitted styling.

Where Long: Use print fabrics, bright colors and details like buttons and jewelry, scarves, pockets and color contrasts.

Tall and/or Thin: Use separates (skirts, blouses, vests) in contrasting colors in one, two, or three-piece outfits. Fabrics can be heavier and interesting, loose full styling. The belted suit look is attractive on this figure.

Full-Figured—Short

Clothing lines and color values slim and lengthen the short, full figure.



Full-Figured—Tall

Clothing lines in this group slim and balance the tall, full figure.



Slender—Short

The clothing lines in this group lengthen the short, slender figure.



Slender—Tall

The clothing lines in this group fill in and balance the tall, slender figure.



COLOR SELECTION

Selecting colors that are personally attractive and which coordinate well with one another is the most important factor in putting together a good, workable wardrobe that you will enjoy. This is especially true if it must be a limited wardrobe. We all know there are some colors which are more attractive on us than others. Below are some simple, logical steps outlined to help you determine which colors are most attractive on you and which you will most enjoy using in a wardrobe.

Look at the color charts on pages 8 and 9. Page 8 shows cool colors; page 9 shows warm colors. The first step in planning your wardrobe is to decide whether you prefer to use cool or warm colors. To help you make this decision, think of the colors toward which you have strong emotional reactions. For example: which colors have you always loved? Which colors do you dislike intensely? In home furnishings, which colors in a couch or carpet would you love to live around? Do these color preferences fall on the warm or the cool side of the color charts?

The second step is to determine your personal color intensity. To do this, look at your natural hair color. Is it light, medium or dark? (If you are gray, what was the shade of your hair color when you were younger?) Again, turning to the color charts, you'll see small faces on each side of each grouping. These show how color intensity relates to personal coloring in people: people with light to medium hair tend to look better in the top or middle color groupings whereas people with medium to dark hair look better in the middle or bottom color groupings.

You should now be able to choose that color group you would most like to use for your own personal wardrobe. If you feel somewhat indecisive, it may help to take the color preference test below. Staying with one color grouping will give you a harmonious wardrobe with extended uses because each separate item of clothing will color coordinate with all other items. This allows for many combinations which will give variety to your wardrobe. These groupings are not meant to encompass all the colors you might enjoy. They have been purposely limited to meet the requirements of a limited wardrobe.

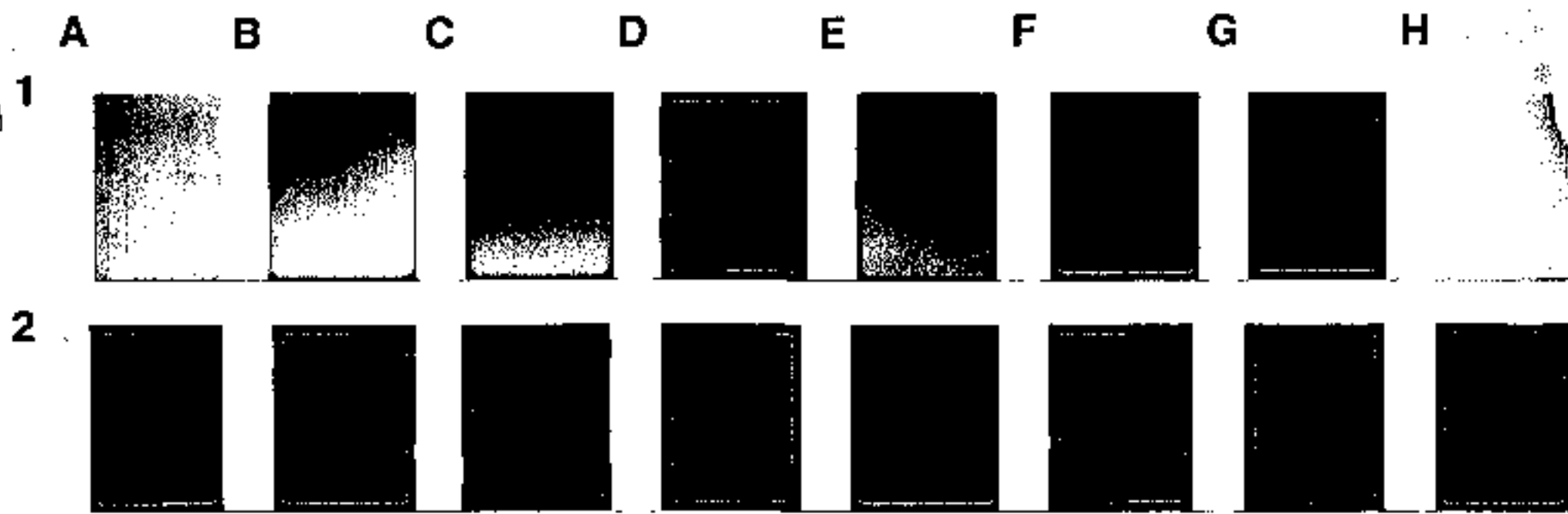
COLOR PREFERENCE TEST

Please mark only one preference in each of the following 11 choices:

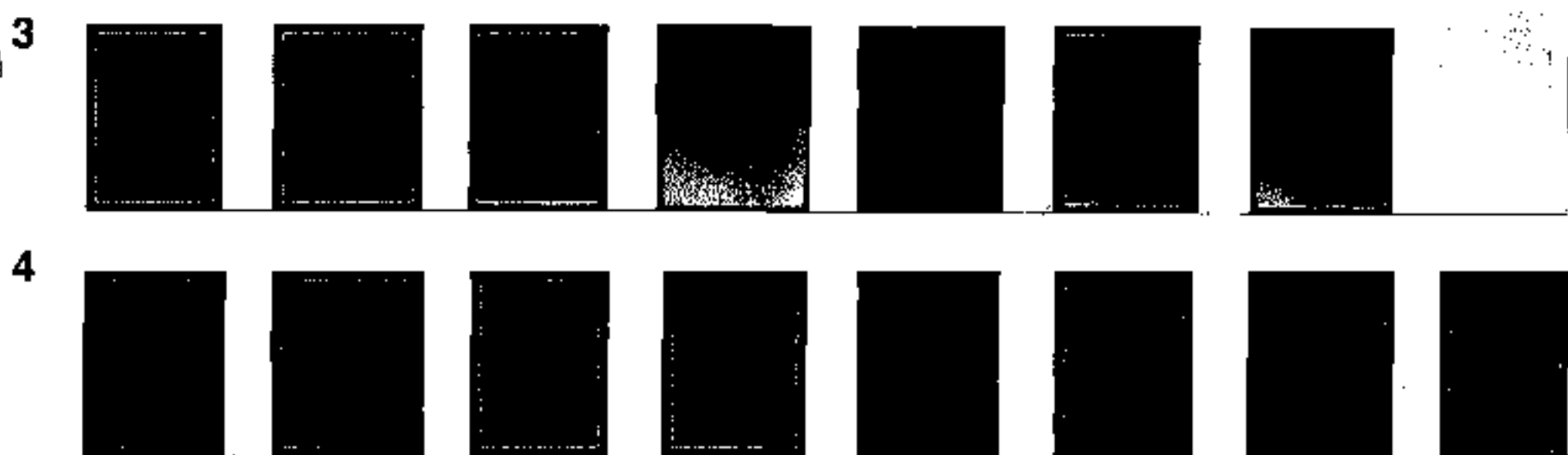
- | | |
|--|---|
| 1. a. <input type="checkbox"/> red | b. <input type="checkbox"/> rust |
| 2. a. <input type="checkbox"/> blue | b. <input type="checkbox"/> gold |
| 3. a. <input type="checkbox"/> lavender | b. <input type="checkbox"/> yellow |
| 4. a. <input type="checkbox"/> pink | b. <input type="checkbox"/> orange |
| 5. a. <input type="checkbox"/> blue | b. <input type="checkbox"/> green |
| 6. a. <input type="checkbox"/> navy | b. <input type="checkbox"/> brown |
| 7. a. <input type="checkbox"/> burgundy | b. <input type="checkbox"/> orange |
| 8. a. <input type="checkbox"/> black & white | b. <input type="checkbox"/> brown & beige |
| 9. a. <input type="checkbox"/> burgundy & pink | b. <input type="checkbox"/> brown & rust |
| 10. a. <input type="checkbox"/> navy, pink & white | b. <input type="checkbox"/> brown, orange & beige |
| 11. a. <input type="checkbox"/> lavender | b. <input type="checkbox"/> orange |

COOL COLORS

LIGHT



MEDIUM



DARK



FOUNDATION AND ACCESSORY COLORS



WARM COLORS

LIGHT

I J K L M N O P



1



2

MEDIUM



3



4

DARK



5



6

FOUNDATION AND ACCESSORY COLORS



I J K L M N O P

The colors in each grouping on the color charts have been deliberately limited to those most practical and workable yet offering variety for use in a limited wardrobe. There can be warm or cool tones of each color. The reds on the warm charts will be reds warmed by yellow-golden-orange undertones. Whereas the reds on the cool side will be cooled by blue-purple undertones. That will be true of all colors used on the charts.

Having chosen your color grouping, you are now ready for the second step in planning your wardrobe. First select a basic color from Row 7 on your chosen color page; i.e. navy, brown, black, tan or gray. Use this for your shoes and handbag. These same basic colors can be used for a dress, suit or coat if you desire.

Next, choose second and third foundation colors to be used for suits, dresses, coats, skirts and jumpers. These choices should be dark colors or practical shades of light colors which blend with the first basic color. See the color examples listed on pages 12 and 13. For example: brown works well with orange, rust, tan, gold, or olive green. Navy works well with burgundy, red, lighter blues, pink, soft yellow. Black works well with cool brown, lighter blue, plum, burgundy, purples, taupe. Tan works well with coral, green, blue green, orange, etc.

Colors which will give your wardrobe life and personality are listed under the columns for blouses and dresses on pages 14 and 15.

Makeup colors can be chosen from the same colors in your chosen color grouping to achieve a total coordination in your appearance. For example, use eye shadow colors from the browns, grays, blues, greens, brown-reds, or brown-oranges. Lip, cheek and nail colors should blend with the reds, pinks, oranges, browns, and light colors of your color group. A lady missionary needs to be careful not to overuse makeup.

NOTES.

FABRIC SELECTION

FABRIC	CHARACTERISTICS	CARE TIPS	COMMON BLENDS
<p><i>Natural Fibers</i></p> <p>Cotton</p>	<p>Absorbent and cool Strong, wet or dry. Wrinkles easily unless treated. Shrinks unless treated. Easily laundered. Subject to mildew. Ignites readily unless treated.</p>	<p>Pre-shrink cotton fabric before sewing. May be machine washed or dry cleaned. Press while still damp. Press dark garments on wrong side to avoid shine. Use moderately hot iron to press. May be tumbled dry. May use chlorine bleach unless otherwise stated.</p>	<p>Cotton-polyester most common blends. The higher percentage of polyester added, the less the fabric will wrinkle, but it will also lose more of its cool quality.</p>
<p>Wool</p>	<p>Absorbent and warm, resilient. Has insulating capacity for cold climates. Wool sweaters tend to pill, or produce little balls of wool on surface. Wool does not ignite readily. Mildew resistant, but susceptible to moth damage.</p>	<p>Usually dry clean unless otherwise stated on label. If hand washable use cold or tepid water, mild soap or Woolite. Never rub or wring, just squeeze gently. Avoid chlorine bleach and strong detergents. Protect against moths when storing. Press with steam or use damp pressing cloth on wrong side of fabric. Wool absorbs odors—garments should be aired frequently. When hand-laundering place on towel to dry, not in dryer. To steam press, hang wool garment by hot tub or shower.</p>	<p>Wool is most often blended with NYLON to add strength and keep from wrinkling. Also used with polyester and silk. Wool and Angora (Mohair or rabbit hair) are a common blend in sweaters. Angora is soft and furry, but it sheds.</p>

FABRIC	CHARACTERISTICS	CARE TIPS	COMMON BLENDS
Polyester	Wash and Wear quality. Colorfastness Strong, and resilient. Resistance to moth, mildew, sunlight, perspiration and wrinkling. Fast drying. Retains static electricity.	Pre-spot before washing. Wash delicate items by hand in warm water. Let drip dry on non-rust hanger. Use fabric softener in rinse water. Machine wash on gentle cycle. Tumble dry at low temperature and remove immediately. Iron with moderately warm iron or steam press on wrong side. High heat may melt fabric.	Blends well with cotton rayon, wool, or linen for improved crease retention and resistance to wrinkling. TRADE NAMES Avlin, Dacron, Banlon, Encon, Fortrel, Kodel Trevira, Vycron, Helanca.
Nylon	Strong, elastic, abrasion resistant. Low in moisture absorbancy. Easy care, wrinkle resistant. Will melt instead of burn. Yellows or grays with age. Builds up static electricity. Readily absorbs body oils and grease.	Wash often by hand or machine on gentle cycle. Use fabric softener in rinse water to resist static electricity. Use commercial color remover (Rit Whitener) to brighten grayed or yellowed nylon. Chlorine bleach not recommended. Use COOL iron to press.	Blends well with wool. TRADE NAMES Caprolan, Enka, Antron, Enkalene, Enkalure, Cantrece, Du Pont Nylon, Chemstand, Ultrong, Qiana.
Rayon	Highly absorbent. Durable yet soft. Economical. Good drapability. Ignites readily unless treated. Wrinkles easily and may shrink or stretch in laundering—tends to cling. Can be made to imitate other fabrics. Dyes well.	Wash by hand in lukewarm water; squeeze gently, do not wring or twist. If specified on label, it can be machine washed and tumbled dry on delicate cycle. Iron with moderate (300–350°F.) Dry cleanable. Chlorine bleach not recommended	Rayon combines well with practically all other fibers: cotton, nylon, polyester, and wool. TRADE NAMES Avicolor, Avicron, Avisco, Avril, Avron, Bemberg, Coloray, Cupioni, Enka, Enkar, Fortisan, Lirelle, Nupron, Zantrel.

FABRIC	CHARACTERISTICS	CARE TIPS	COMMON BLENDS
Silk	Soft, lustrous, resilient. Strong fibers, yet light in weight. Accepts dye well. Costly. May water spot. Weakened by sunlight and perspiration.	Dry clean unless stated otherwise. Use cool-to-warm iron to press. If hand washed, use mild soap and watch for bleeding dyes. Do NOT dry in dryer!	Silk is often used with wool or most recently with polyester and linen.
Linen	Lint free, durable. Absorbent, Wrinkles unless treated. Subject to mildew. Costly. Ignites readily unless treated.	May be machine washed or dry cleaned. Use a fairly hot iron (400°) to press. Folding and creasing may cause linen fibers to break.	
<i>Synthetic Fibers</i> Acrylic	Lightweight, warm and soft. Quick drying. Wrinkle & flame resistant. Dyes well; colorfast. Resists mildew, moths, chemicals, and sunlight. May pill or cling. Especially good for people who are allergic to wool. Can be heat set into permanent pleats.	Usually washable (machine or hand) unless stated on the label. Oil and grease stains should be removed before laundering. Use low heat for dryer or iron. Fabric softener added to rinse water will eliminate static electricity. Press on wrong side.	TRADE NAMES Acrilan, Creslan, Orlon Kanealon, Zefran, Zefkrome
Modacrylic	Flame resistant. Accumulates static electricity. Used in deep pile fabrics—artificial furs.	Same as acrylic.	TRADE NAMES Dynel, Teklan
Acetate	Silk-like, soft, lustrous.	Usually dry cleaned. Heat may melt the fabric. Fabric may dissolve or water spot.	TRADE NAMES Acele, Avicolor, Avisco, Celanese, Celaperm, Celara, Chromspun, Eston.

**EXAMPLES OF WARDROBE COLOR COORDINATION
COOL**

(Letters and numbers refer to colors on pages 8 and 9.)

Suits Dress w/ Jacket*	Dress	Skirts	Blouses	Coats Jackets Vests Sweaters	Shoes Handbag Gloves
LIGHT Deep Aqua B-2 Blue D-2 Dk Peach F-2 Navy D-7	Peach F,G-1 Yellow H-2 Aqua B,C D-1,2,E-7 Pale Green A-1 Lilac E-2 Red F-7 Bone G-1	Navy D-7 Dk Blue B. C,D-2 Dk Green A-2 Grey C-7 Dk Coral, F, G-2 All Row 7	Yellow H-2 Apricot F-1 Pine E-1 Lilac E-2 Blue B,C,D-1 Pale Green A-1 White Prints	Deep Blues B,C,D,-2 Dk Peach F-2 Navy D-7	Navy D-7 Bone G-7 Plus Fashion Accessory Colors in Row 7
MEDIUM Blue D,C, D-4 Cranberry E-4 Navy D-7 Dk Green-4 All Row 7	Pale Yellow H-3 Pink E,F, G-3,4 Lt Blue, G,D-3 Red F-7 Lavender A, B-3,4	Navy D-7 Blue C,D-4 Green H-4 Dk Pink F, All Row 7	Pink E,F, G-3 Pale Yellow H-3 White Lt Blue C,D-3	Blue C,D-4 Cranberry E-4 Navy D-7 Red F-7	Navy D-7 Burgundy D-6 Plus Fashion Accessory Colors in Row 7
DARK Black Burgundy D-6 Plum F-6 Dk Blue G-6 Navy D-7 Brown H-7 All Row 7	Purple B-5,6 Purple C-5,6 Rose F-5 Pink D,E-5 Blue G-5 Taupe G-7 Grey D-7 Pale Green A-5 Navy D-7	Black Navy D-7 Burgundy D-6 Plum F-6 Grey C-7 Brown H-7 Blue G-5 All Row 7	Yellow H-6 White Taupe H-5 Pink D,E-5 Lavender B, C-5 Pale Green A-5 Red F-7 Silver Grey	Black Taupe G-5 Blue G-5,6 Navy D-7 Plum F-6	Black Burgundy D-6 Taupe H-5 Plus Fashion Accessory Colors in Row 7

*The colors above are those most workable in each category. In order to give you a broader range of choices, we have included more colors than you will need. You may use other selections within the group, if you prefer.

**EXAMPLES OF WARDROBE COLOR COORDINATION
WARM**
(Letters and numbers refer to colors on pages 8 and 9.)

Suits Dress w/ Jacket*	Dresses	Skirts	Blouses	Coats Jackets Vests Sweaters	Shoes Handbag Gloves
LIGHT Clay N-2 Green J-K,2 All Row 7	Lt Orange N,O-1 Clays M-2 N,O-1 Green J,K-2 Yellow I-1,2 Blue P-1,2 Lt Green J, K,L-1	Lt Browns Clays M,N-2 All Row 7	Blue P-1 Yellow I-1 Greens J,K, L-1 Lt Orange N,O-1,O-2 Clay, M,N-2 Tan O-2	Clay M-2 Row 7	Browns Tans All Fashion and Accessory Colors in Row 7
MEDIUM Henna I-4 Brown M-4, Mustard L, K-4 Olive N-4 Rust O-4 All Row 7	Henna I-4 Lt Orange I,J-3 Gold K-3,4 Green N-3 Salmon O-3 Blues P-3,4 Cream M-3 Orange J-K 7	Brown M-4 Russett M,O-4 Gold K,L-4 All Row 7	Cream M-3 Salmon O-3 Lt Green N-3 Oranges I, J-3 Dusty Orange I,J-4 Dk Rust O-4 Gold L-4	Browns Row 7 Tan N,O-7 Dk Rust, I-7 Row 7	Browns Tans All Fashion and Accessory Colors in Row 7
DARK Russett J-6 Teal P-6 Moss Green O-6 All Row 7	Tangerine L-5,6 Orange J-5 Green O-5,6 Blue P-5,6 Yellow I-5, J-6	Browns: Row 7 Russett I-7 All Row 7	Lt Oranges J,K,L-M-5 Lt Greens O-5 Beige M-7 Orange L-6, J,K-7 Blue P-5 Yellow I-5	Browns Row 7 Russett J-6 Teal P-6	Browns Tans All Fashion and Accessory Colors in Row 7

SUGGESTED WARDROBE WORKSHEET

- FIRST:** Measure yourself and select the styles for your missionary wardrobe. Refer to pages 5 and 6 for ideas on coordinating apparel.
- SECOND:** Select the color grouping you most prefer from pages 8 and 9. Now refer to examples of wardrobe color coordination on pages 14 and 15.
- THIRD:** Determine necessary additions or changes to your existing wardrobe using the worksheet below.
- FOURTH:** Purchase or sew items, selecting fabrics which are practical and easy to care for according to the particular area to which you are going. Refer to pages 11, 12 and 13.

A: SUIT WARDROBE

- Basic Suit 1. _____
2. _____
- Skirts 1. _____
2. _____
3. _____
- Jacket or Blazer 1. _____
Vest (opt) 1. _____
2. _____
- Blouses 1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
- Dresses 1. _____
2. _____
3. _____

B: DRESS WARDROBE

- Dress w/ Jacket 1. _____
2. _____
- Dresses 1. _____
2. _____
3. _____
4. _____
- Dress or Jumper 1. _____
2. _____
- Jacket or Blazer 1. _____
Vest 1. _____
2. _____
- Blouses 1. _____
2. _____
3. _____
- Skirts 1. _____
2. _____

FOR ALL WARDROBES

- Shoes (walking) _____
(dress) _____
- Boots for wet weather _____
- Sturdy canvas shoes _____
- Coat (winter) _____
(raincoat) _____
- Lingerie and robe _____
- Hosiery _____
- Garments (10 pair) _____
- Preparation day clothes _____
Slacks and Blouse _____
Sweater(s) _____
- Sweatsuit for exercising _____

MISSION AREA REQUIREMENTS

- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

PERSONAL CARE ITEMS

- _____
- _____
- _____
- _____

NOTES

NOTES



WORLD
TEMPERATURE
ZONES.

- Always cold.
Polar regions and high altitudes.
- Cold winter and cool summer.
Always cool in the Andes.
- Cold winter and mild summer.
- Cool winter and mild summer.
- Hot summer and cold winter.
- Hot summer and cool winter.
- Hot summer and mild winter.
- Always hot.
- Always mild.

*All that the Lord created is beautiful, and
He created YOU. It is His desire that every
one of His daughters develop herself in every
way: spiritually, intellectually, socially
and physically.*

Susan W. Olsen

**PLEASE BRING THIS GUIDELINE BOOKLET WITH YOU TO
THE MISSIONARY TRAINING CENTER.**