

A B S T R A C T

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DESIGN AND CONSTRUCTION  
OF CONTEMPORARY COSTUME  
USING THREE BASIC SILHOUETTES  
AS ADAPTED TO THE INDIVIDUAL

Submitted by  
Wilma Arnett Peterson

In partial fulfillment of the requirements  
for the Degree of Master of Science  
Colorado  
Agricultural and Mechanical College  
Fort Collins, Colorado

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## ABSTRACT

This study was prompted by the student's interest in period costume and by the sudden appearance of three basic silhouettes in our contemporary dress.

The purpose of this study is to show the ease with which period costume may be modified and adapted to contemporary dress becoming to a specific individual.

From period costume, the following have been chosen: Egyptian, French (Louis XVI through the nineteenth century), English (sixteenth century), Italian, and our own Southwest Pueblo Indian. The costumes of these periods were selected because they, in themselves, are interesting and can readily be modified and adapted to contemporary dress.

### The problem

What are some period fashion influences in contemporary dress that may be adapted to the individual?

Problem analysis.--Before solving the major problem, it is necessary to answer the following questions:

1. What are some of the general and specific style trends in contemporary dress?

- a. What are some of the characteristics of each?

b. What has been the public acceptance of these style trends?

2. What are some of the period influences in costume that can best be adapted to the individual?

a. What factors relating to proportion and size of figure affected the choice of certain period fashion designs?

b. What factors relating to student's personal coloring affected the selection of color in the fabrics used in these costumes?

Delimitations.--This study will be limited to contemporary fashions, and the original designs will be limited to those suitable to the student through the following costumes:

1. Sports dress.
2. Afternoon casual.
3. Street costume.
4. Dressy suit.
5. Cocktail costume.
6. Afternoon wool ensemble.
7. Evening dress using soft fabric.
8. Evening dress using crisp fabric.
9. Cape wrap.

Definition of terms.--Contemporary costume refers to the styles of the winter of 1947 and to the year of 1948.

Fashion influences refer to the following factors: (1) period costume (Egyptian, French, Italian, English, and American Southwest Indian), (2) fabric, and (3) color as used by the student.

The basic silhouette as used in the text derives its interpretation from the skirt contour, as established by Young (48).

A review of costume literature was made as a necessary background for the subsequent identification of contemporary fashion sources.

A study to determine fashion trends as presented and their acceptance for the period of July 1, 1947 to July 1, 1948, was made. This concerned itself with: (1) a study of basic silhouettes--their modifications and fashion details; and (2) a poll of trends as presented through articles and photographs of designer collections--not the advertising section of the periodicals listed for use. Because time did not permit, all trends were not polled. The student chose to select two trends for study: (1) skirt-lengths because the lowered hemline seemed to be a consistent trend of the fashion change; and (2) natural (unpadded) shoulderline because this trend, although advocated by the majority of fashion designers, has also been questioned by other equally well-known designers as being unflattering to the average woman.



The chief sources of contemporary fashion for this study were: (1) current fashion literature such as Vogue, Harper's Bazaar, Women's Wear Daily, and newspapers; (2) shops and department stores in a limited section of the Southwest; (3) public gatherings (hotel dining salons, fashion reviews, and college campuses); and (4) a questionnaire sent to ready-to-wear departments in stores of the Southwest.

To assist in the ascertainment of the acceptance of the fashion trends contributing to the "new look," shops in the following cities were observed at least twice during the study: Denver, Colorado; Oklahoma City, Oklahoma; Tucson, Arizona; Silver City and Albuquerque, New Mexico; and El Paso, Texas.

The questionnaire on accepted skirt length as of July 1, 1947, and July 1, 1948, was sent to the following stores: Neiman Marcus, Dallas, Texas; Kerr's and Brown's, Oklahoma City, Oklahoma; Denver Dry Goods and Daniels and Fisher's, Denver, Colorado; Kerr's and Brown's, Norman, Oklahoma; the Popular and the White House, El Paso, Texas; and Mimi's, Silver City, New Mexico. Three of these record fashion trends as accepted in college locations.

An interpretation was made of the student's figure and coloring relevant to costuming by: (1) recording the measurements of Venus de Milo, the "average" American woman, and the student; and (2) using color rating scales for lip and skin tones and color of hair and eyes.

From the study of contemporary fashions made through observations and surveys of styles as shown in shops and as worn by women, it was found that: (1) no one silhouette dominated contemporary fashions; (2) all three of the historically recurring silhouettes (bell, back-fullness, and tubular) were in evidence; (3) certain cities seemed to show and accept new styles more readily than others; (4) there was a difference in certain style acceptance by young women and by mature women; and (5) by July of 1948 the longer length was accepted by women in all cities checked.

The interpretation of the student's personal costuming problems indicated that: (1) the main figure problem was the selection of lines to increase the student's apparent height, yet retain petiteness in physical characteristics; and (2) the student could wear most colors if the value were low and the intensity high.

It was possible from the sources referred to, to select three historically recurring silhouettes in use in contemporary dress. These specific period costumes have been modified and adapted to the student.

#### Bell silhouette

1. A costume of Louis XVI (1777) was adapted to an evening dress.

2. A costume of the Italian theater (eighteenth century) was adapted to the casual type dress.

3. A costume of French princess silhouette (1867) was adapted to a street costume.

#### Back-fullness silhouette

4. A costume of the early phase of the bustle-back period (1845-1870) was adapted to a cocktail suit.

5. A costume of the more pronounced phase of this period (1870-1900) was adapted to a wool dressmaker type suit.

6. A costume of the later part of the period, known as the "tied-back" era, was adapted to an afternoon frock.

#### Tubular silhouette

7. A costume from the Egyptians (Middle Kingdom) was adapted to a contemporary evening costume.

8. The mantle from English costume (sixteenth century) was adapted to a cape to be worn with both evening and daytime costumes.

9. A costume from the Pueblo Indian (eighteenth century) was adapted to a spectator sportswear costume.

#### Summary

The project includes the following: (1) a survey of historical influences found in contemporary dress; (2) a review of costume literature to aid in identifying these



fashion characteristics with their respective periods; (3) an observation and brief survey of public acceptance of some contemporary fashion trends; (4) an interpretation of the student's figure and coloring relevant to costuming; (5) the use of the three basic silhouettes recurrent in period costume; (6) nine original design adaptations from various costume periods illustrative of the three basic silhouettes; and (7) the nine costumes executed by means of flat pattern and draping techniques.

The project is illustrated by a series of plates which show the student's adaptation of certain period costume to specific contemporary dress. Plates illustrate contemporary costume silhouettes and fashion detail as found in the literature. Specifically, the plates are as follows: (1) five plates of contemporary fashion silhouettes; (2) three plates of contemporary fashion detail; (3) nine plates of period costumes; (4) nine plates of original adaptations to contemporary costumes; (5) nine plates showing swatches of fabrics, colors, and trim of costumes; and (6) eleven plates showing costumes modeled by the student.

The costume plates selected for modification and adaptation to contemporary dress include: Egyptian (Middle Kingdom), English (sixteenth century), French (Louis XVI and nineteenth century), Italian (eighteenth



century), and the costume of the Southwest Pueblo Indian (eighteenth century).

These tracings and adaptations suggest that all three basic silhouettes are in use.

They do not indicate the extent to which each has been accepted and stabilized.

T H E S I S

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY  
SUPERVISION BY WILMA ARNETT PETERSON  
ENTITLED DESIGN AND CONSTRUCTION OF CONTEMPORARY  
COSTUME USING THREE BASIC SILHOUETTES AS ADAPTED TO  
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BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE  
DEGREE OF MASTER OF SCIENCE

MAJORING IN TEXTILES AND CLOTHING

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Permission to publish this thesis or any part of it  
must be obtained from the Dean of the Graduate School.

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## Chapter I

### INTRODUCTION

There is a fickle, leasing Goddess  
Fantastic in her tastes, playful in adornment,  
Who at every season seems to flee,  
Return and rise again;  
Proteus was her father, her name is Fashion.--Voltaire

This study was prompted by the student's interest in historical costume and by the sudden appearance of the influence of a number of historical costume periods in our contemporary dress. Historical costume is but one record of man's expression of art. Clothes, whether we will or not, express the individual.

The purpose of this study is to show the ease with which historical costume may be modified and adapted to contemporary dress becoming to a specific individual.

From historical costume, the following periods have been chosen: Egyptian, French (Louis XVI through 19th century), English (16th century), Italian, and our own Southwest Pueblo Indian. The costumes of these periods were selected because they, in themselves, are interesting and can readily be modified and adapted to contemporary dress.

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The basic silhouette as used in the text derives its interpretation from the skirt contour, as established by Young (48).



## Chapter II

### REVIEW OF LITERATURE

The literature in the field of costume was reviewed to: (1) determine the nature of the articles written and the studies carried on within the past few years; (2) enrich the student's background in the field of historical costume and costume design; and (3) survey the field of contemporary fashion.

#### Contemporary studies

Wilbur (44), in 1936, stated that the purposes of her study were: (1) to make an investigation of costume styles from 1900 to 1930; and (2) discuss in a general manner women's acceptance of styles. She stated that many studies had been made of costume up to the turn of the century, but few on twentieth century costume. In this study, she classified her silhouettes as "rotund" and straight or "rectangular," and made outline drawings of each as she found them through the thirty-year period of her study.

Satre (36), in 1940, made a study of the modification and adaptation of historical ornament to the practical arts. The periods from which she selected her

ornaments were: Egyptian, Greek, Roman, Early Christian, and Renaissance. In this study five plates of simple, easily modified and adapted historical ornaments were drawn and painted. Ornaments selected from these five plates were modified and adapted to specific craft problems. This study pointed out that individuals without training in pure design and without talent in creative expression need not become discouraged as it is possible to modify and adapt historical ornaments to specific needs.

A study made by Pepler (33), in 1941, traced women's fashions from 1916 to 1940. She found the Sunday New York Times from 1916 to 1940 to be her most valuable source of information. This study showed that current events do influence fashions and fabrics; also, that fabrics and fashions are sensitive and quick to reflect limiting conditions such as scarcity of raw materials and progress in the scientific world.

In a study by Cabell (3), 1943, a survey was made of fashion trends in women's shoes in the United States. She used the advertising section of the Sunday New York Times from 1914 to 1943 to ascertain the style highlights and fashion trends in women's shoes as influenced by history, economics, politics, society, and manufacturing processes. She reports that as her survey progressed, it became apparent that certain trends in shoe

fashions developed and then either disappeared completely or merged with new and dominant ones.

In her study, Logue (21), 1946, states that after the War of the Revolution, the Civil War, and World War I, the United States entered into a careless, extravagant, frivolous age in dress; and that at present we are awaiting the developments which will take place in the fashion field after World War II. She made the statement that, "Fashions have become more democratic and are really being made international." She also points out that we may expect improved durability in fabrics as well as many new finishes.

#### Historical costume

Plates of historical costume were of great value to this study. Included among those examined were plates from the folios of the well-known French authority, Racinet (34), and the lovely, more modern French collection, La Mode Feminine (26), of 1926. These consisted of two hundred and forty colored plates of French costume covering the period from 1490 to 1920. Another group referred to was a collection of one hundred colored plates of costumes (from primitive man to the early twentieth century), a Museum Extension Project (28), 1943.

A review of costume literature revealed the importance of an appreciation for background literature.

Writing of early American costumes, Earle (8), in 1903, related:

It would be thought that anyone ignorant of the character of the first Puritans, and indifferent to or ignorant of historical facts, that in a new world with all the hardships, restraints, lacks, and inconveniences, no one, even the vainest woman, would think much upon dress, save that it should be warm, comfortable, ample, and durable. But, in truth such was not the case. Even in the first years, the settlers paid close attention to their attire, to its richness, its elegance, its modishness, and watched narrowly also the attire of their neighbors, not only from a distinct liking for dress, but from a regard for the proprieties and relations of life. (8:8)

Another writer of this period, McClellan (23), 1910, presented her work in two volumes covering the periods, 1607-1800 and 1800-1870. This author stated in her second volume:

This book is designed to bring us within the charmed circle of intimacy and to reveal to us the tastes and fancies, the pursuits and pastimes, of our nineteenth century grandparents. (8:Preface)

The costumes described by the latter two authors picture the American colonist whose dress re-echoes the costume worn in Europe. By the beginning of the nineteenth century, monthly magazines with colored plates of the latest fashion edicts were published in London as well as Paris and were sent regularly to America instead of the fashion dolls of the preceding century.

One of the better known authorities of histori-



cal costume is Norris (29), (1924-1938). Three volumes of his Costume and Fashion were available for this study. His analytical study was largely concerned with the costumes of England and France, although the influences which affected the costumes of these two countries are "traced back to Greece, Rome, Constantinople, to the shores of the Baltic, and a passing glance is given to Ireland." Volume six was concerned with costumes from the latter part of George III's reign and through the Victorian periods to the twentieth century. Of the Mid-Victorian period and the popular crinoline of the day, he amusingly wrote:

The full skirt worn over a crinoline was now firmly established and for many years maintained its vogue in various forms.....An amusing comment on the vagaries of fashion in the early days of 1860 may be noted in 'Punch,' where a writer objected to crinolines by reason of the 'well-founded fact that they are used for purposes of shop-lifting, and this has many times been proved at the bar of the police-court.' (29:147, 153)

Lester (18), in 1925, in a survey of a single volume traced the origin and development of historic costume as affected by the events and standard of culture of the times.

Evans (10), in 1930, gathered together the highlights of the history of the development of dress throughout the ages in the first part of her study. In the second part, she made no attempt to record the history and development of national and peasant costumes, but directs

attention to this rich source of inspiration for designs.

The aforementioned authors review the pageant of dress from costume of Egyptians of the Old Kingdom to costume of the twentieth century. Not only was the literature reviewed concerned with characteristics of the period, but Young (48), 1937, in the following paragraph set forth her theory of recurring cycles in dress:

This study of typical fashions in women's dress, arranged in unbroken annual sequence for 178 years, reaches conclusions which may well be stated here at the outset in brief outline. These conclusions are that in modern times the changes in prevailing fashions in women's dress have moved through a series of recurring cycles lasting for about a third of a century each; that during each cycle the annual fashion changes have been variations and modifications from one central type fashion; and finally that there have been in all only three of these central types of fashion, which have succeeded one another in unchanging sequence over the past two centuries. (48:3)

Another writer, Wilcox (45), 1942, has by means of profuse pen sketches and text content contributed to the study of the problem.

In the study of the costume of the Southwest Pueblo Indian, Underhill (39), 1946, proved most helpful. She stated that the Pueblo people were almost the only Indians in the United States to have garments made out of cloth. These Indians were growing cotton, spinning it, dyeing, and weaving it into clothing while other tribes were dressing in skins. The following is quoted from her book:

By at least 800 A.D., most of the Pueblos were wearing cotton. We do not know how they learned about it, though we guess that the news may have traveled up from the south where Mexico and Peru had weavers as skilled as any in the world. Not all of them took up the new material. North of Cochiti, the climate was too cold to grow cotton and people had to trade for it. The majority, however, had cotton shaped into the very garments worn in ceremonies to this day. The woman wears a strip of material which passes under the left arm and is fastened on the right shoulder, with the two edges hanging down the right side, and fastened at the waist by a sash. (39:98,100)

### Costume design and construction

Since a portion of this study embodies sketching techniques, flat pattern designing, and draping as modes of expressing and evolving the costume in fabric, the following authors contributed to solving that portion of the problem. Traphagen (37), in 1932, gave simple and practical information in both the realm of the costume designer and the costume illustrator, while Lipson's (20), 1941, study provided detailed information on the design of costume through creative pattern drafting.

Morton (27), in 1943, dealt in a fairly professional way with the aesthetics and psychological aspects of costume, and made this comment in her book:

It is based on the assumption that a good appearance is important to success in business that it paves the way to harmonious social relations and that women, furthermore, are more effective in the difficult pursuit of happiness

for themselves and others when they have not only cultivated inner graces but have also made themselves outwardly as pleasing as possible. (27:3)

Erwin (9), in 1945, concerned herself largely with flat pattern technique. She presupposed the possession of some sewing skill and fundamental principles of art and good taste. Her book developed basic principles upon which any designer, fitter, homemaker, or clothing teacher could rely to solve the problems of fitting garments and making patterns to develop them into attractive, wearable, satisfying clothes.

The principles of color and line in dress as set forth by Hempstead (15), in 1947, served as a guide for the selection of becoming costume. She used fashion as a common language to help explain and illustrate those principles in terms familiar to the reader so that any woman might approach beauty through manipulation of line and color.

#### Current fashion reading

Haynes (14), in 1947, stated that any revolution in fashion occurs because the people want it. She said:

The present revolution is so wanted that it goes far beyond the shape of, or the length of, a costume. It reflects a complete change in spirit. It will cause a change in the expression of faces. It will influence the way we stand, and sit, and walk--and use our hands and feet. (14:104)



She said that we must re-orient our whole picture of the modern woman; that this new modern woman has become rather relaxed about her "rights" and is now interested in just being feminine. Her new fashion reflects all this--the new beauty sits as though she were being painted by Sargent.

In a talk at the Award Fashion Show in Dallas, Texas, Marcus (2), in 1947, explained that, normally, the change of fashion moves slowly and is an evolution rather than a revolution. However, the radical changes of this season came as the result of ideas which have accumulated over a period of five to seven years during which rigid restrictions had been imposed upon freedom of expression.

Historical art has always served as a source of inspiration to artists and designers. Contemporary designers are no exception. The New York Metropolitan Museum invited teams of fabric and dress designers to work together, taking their inspiration from objects in the vast collections. A score or so of the most distinguished American fashion and fabric designers worked together to produce one of the most interesting exhibitions of American fashions and fabrics (25).

A review of contemporary fashion news disclosed such headlines from the Women's Wear Daily (47):

Name designers' resort fashions bring out the Egyptian in you.

Cecile Beaton's 1880 costumes for film Anna Karenina inspire 1947 fashions.

Film version of the novel of the '80's reflects plaids, bustles, capelets, and shirt-waists--all fashions revived today.

Adrian's fifteenth century boy's costume inspired black wool tunic suit.

Adrian introduced one group of Empire dresses from the 1812 period, explaining that 'it's not a fashion, it's a whim.'

Deriving inspiration from the Navaho Indian, Gertrude Rothschild presents a collection of summer clothes in butcher rayon, embroidered with tribal motifs and color.

Quoting the opinions of an authority on the psychology of dress, Parsons (31) stated in 1928:

The results in costume, as in other mediums, are but a material record of the great ideals that swayed the nations at the time of their creation. In other words, a man's clothes, like other reactions to his needs, are his material response to a demand for them, and by the results he must stand or fall, whether judged commercially, socially, artistically, ethically, or by a simple standard of common sense. (31:xxiv)

Implications.--These tracings and adaptations suggest that all three basic silhouettes are in use.

They do not indicate the extent to which each has been accepted and stabilized.

### Chapter III

#### METHODS AND MATERIALS

This chapter is concerned with the procedures which were followed in the analysis and study of the problem.

A review of historical costume literature was made as a necessary background for the subsequent identification of contemporary fashion sources. A survey of contemporary fashion was made by studying: (1) basic silhouettes; (2) specific characteristics of skirts, waistlines, necklines, shoulderlines, and types of sleeves and jackets; (3) characteristics of color and fabric as adapted to costume and individual. The chief sources of contemporary fashion for this study were: (1) current fashion literature such as Vogue, Harper's Bazaar, Women's Wear Daily, and newspapers; (2) shops and department stores in a limited section of the southwest; (3) public gatherings (hotel dining salons, fashion reviews, and college campuses); and (4) questionnaire sent to ready-to-wear departments in stores of the southwest. 1/

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1/ See Appendixes A and B.

A survey was made to determine a few fashion trends appearing between July, 1947, and 1948. This included: (1) a compilation of sketches of fashion trends--from the general fashion survey certain silhouette modifications and fashion details were noted; and (2) a poll of two fashion trends as presented through articles and photographs of designer collections--not the advertising section of the periodicals listed for use. Because time did not permit, all trends were not polled. The two trends chosen for observation were: (1) skirt lengths because the lowered hemline seemed to be a consistent trend of the fashion change; and (2) natural (unpadded) shoulderline because this trend, although advocated by the majority of fashion designers, has also been questioned by other equally well-known designers as being unflattering to the average woman.

The check made on the two fashion trends involved polling twelve copies of Harper's Bazaar, twenty-four copies of Vogue (as it is a bi-monthly), and two copies per month of Women's Wear Daily. Since Women's Wear Daily appears daily except Sundays and holidays, two copies near the publishing dates of Vogue were selected for study.

To assist in the ascertainment of the acceptance of the fashion trends contributing to the "new look," shops



in the following cities were observed at least twice during the study: Denver, Colorado; Oklahoma City, Oklahoma; Tucson, Arizona; El Paso, Texas; and Silver City and Albuquerque, New Mexico.

Polls of fashions were carried on by a visual survey of: (1) styles worn in the dining salons of the Brown Palace, Denver, Colorado, the Biltmore and the Black hotels in Oklahoma City, the Santa Rita Hotel in Tucson, Arizona, the Hilton Hotels of El Paso, Texas, and Albuquerque, New Mexico; (2) the pre-Easter fashion review presented at the Woman's Club, Silver City, New Mexico, with all local shops and department stores participating, and a style review presented during the luncheon hour at the Empire Room of the Black Hotel, Oklahoma City; and (3) campus fashions at the University, Norman, Oklahoma, and at the teacher's college, Silver City, New Mexico. Normal street and dress wear was observed in all of these cities.

The questionnaire on accepted skirt length as of July 1, 1947, and July 1, 1948, was sent to the following stores: Neiman Marcus, Dallas, Texas; Kerr's and Brown's, Oklahoma City, Oklahoma; Denver Dry Goods and Daniels and Fisher's, Denver, Colorado; Kerr's and Brown's, Norman, Oklahoma; the Popular and the White House, El Paso, Texas; and Mimi's, Silver City, New Mexico. Three of these re-

cord fashion trends as accepted in college locations.

An analysis was made of the student's figure and coloring relevant to costuming by: (1) recording the measurements of Venus de Milo, the "average" American woman, and the student; (2) using color rating scales for lip and skin tones and color of hair and eyes. A study of the above led to the selection of pleasing lines, colors, and details in costuming for the student.

The following costumes were selected for design and construction: (1) sports dress; (2) afternoon casual; (3) street costume; (4) dressy suit; (5) cocktail costume; (6) afternoon wool ensemble; (7) cape; (8) evening dress using soft fabric; and (9) evening dress using crisp fabric.

The three historically recurring basic silhouettes in contemporary dress were used and adapted to the student. Plates of authentic historical costumes were selected as sources of inspiration to be used for the original designs, showing modifications and adaptations of these to contemporary dress. Suitable colors and fabrics were selected for the execution of these designs. The costumes were constructed by means of flat pattern and draping techniques. Photographic reproductions were made of the historic costumes and the sketches of original designs. The resulting costumes were modeled and photographed against suitable backgrounds.

## Chapter IV

### ANALYSIS OF DATA (Historical and Contemporary)

This chapter is concerned with the presentation of the findings relative to: (1) current fashion trends as influenced by historic costume and interpreted through readings, clocking of costumes as found in shops and as worn by women, and questionnaire sent to stores; (2) analysis of the individual's figure and coloring; and (3) adaptation of specific historic costume to the individual.

#### Contemporary fashion trends

No single basic silhouette dominated the so called "new look." The three basic silhouettes were all in evidence.

The bell-shaped skirt enjoyed definite periodic cycles of popularity in costume. 1725 through 1759 marked the first regularly recurring cycle of the bell silhouette as described by Young (48:26). Previous examples appeared in the laced bodice and full-skirted costume of the twelfth century and in the farthingale of the sixteenth and seventeenth centuries. The barrel-hipped and the infanta silhouettes describe modern adaptations of this cycle, as illustrated in Plates 1 and 2. As described in Vogue, the



Plate 1.--Bell silhouette.





Plate 2.--Infanta silhouette.

triangular silhouette with fullness swinging from the shoulders may also be considered an adaptation of this silhouette (Plate 3).

The first regularly recurring costume cycle of the back-fullness silhouette dated from 1760 to 1795. A repeat era of popularity appeared in 1868 and continued through the close of the century (Young, 48:45-99). Rippled peplums, padded bows, and skillfully shaped and draped back panels in skirts recreated this silhouette in contemporary costume (Plate 4).

The tubular silhouette (pencil-slim), in its first regularly recurring cycle as reported by Young (48:64-77), occurred from 1796 to 1829. Earlier examples of this silhouette were found in the costumes of the ancient Egyptians and Greeks. Terms used in contemporary fashion periodicals to describe this silhouette were cocoon, sculptured, and classic (Plate 5).

Characteristic features of the "new look" were padded hips, full sleeves, and intricate collar and neckline detail.

One of the silhouette changes that seemed already to have outlived its popularity was the extreme hip emphasis achieved through padding (Plate 6). Fashion writers have indicated that padded hip emphasis, a characteristic of many 1947 winter collections, has lost its popularity.

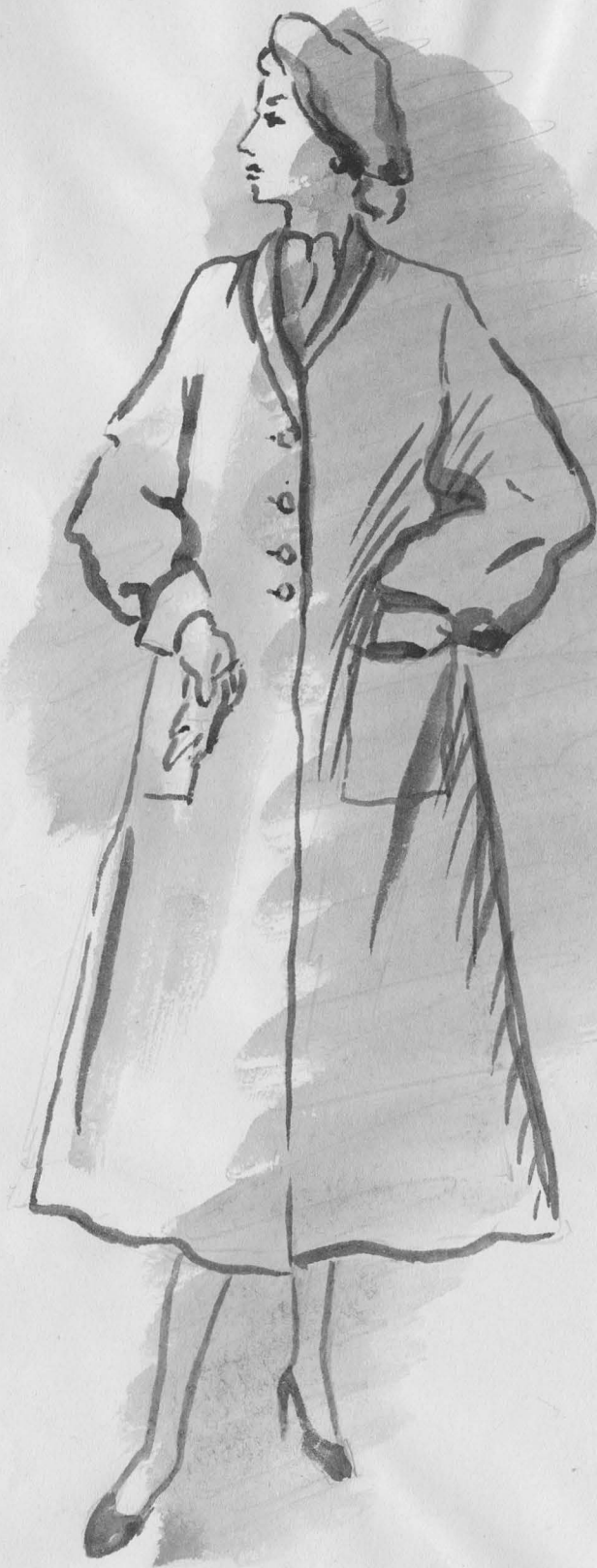


Plate 3.--Triangular silhouette.



Plate 4.--Bustle-back silhouette.





Plate 5.--Tubular silhouette.

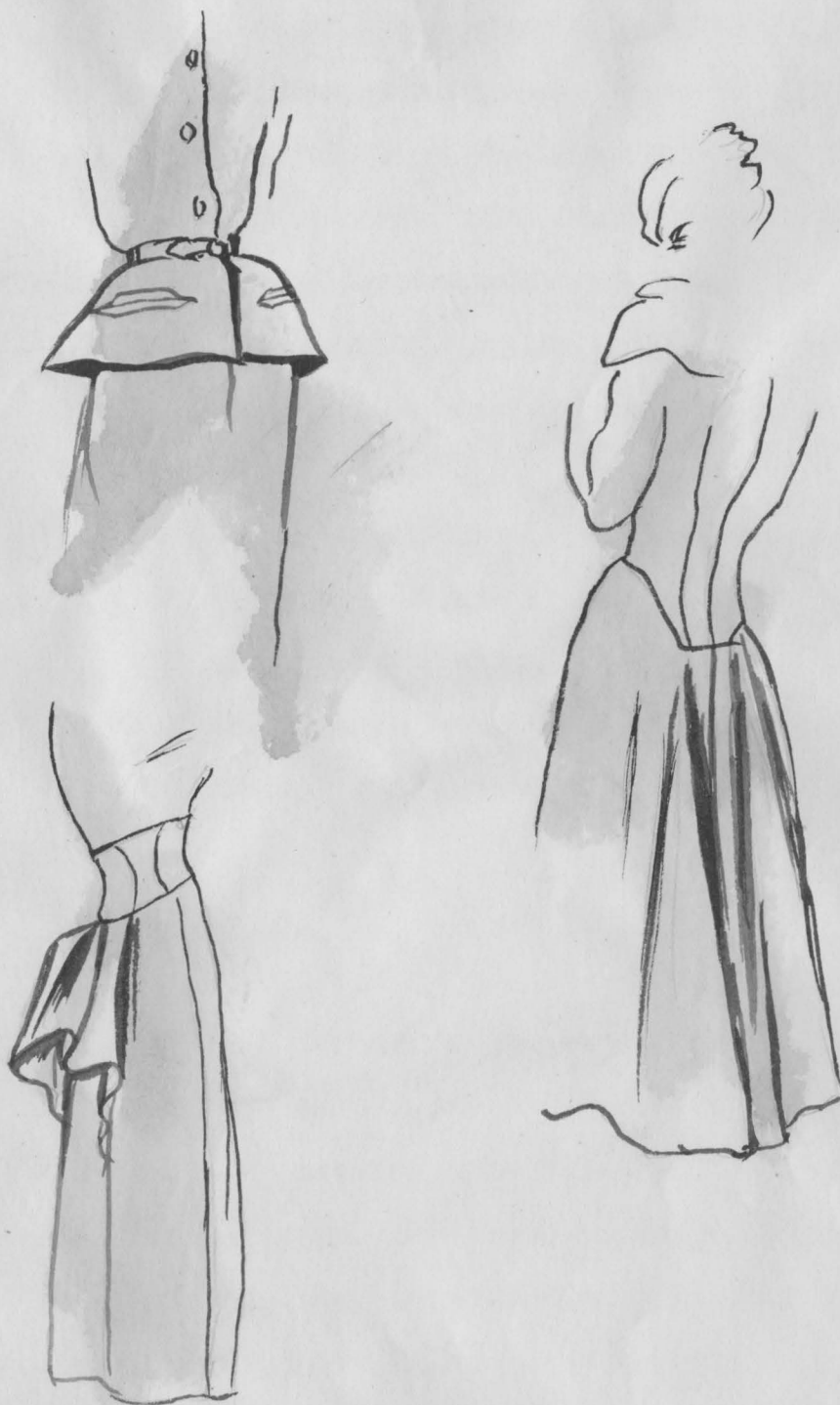


Plate 6.--Types of hip emphasis.

The normal naturally contoured shoulderline was another contemporary fashion change challenged by some designers. A natural outgrowth of the sloping or narrowed shoulder was the dolman sleeve. The three-quarter length sleeve also characterized contemporary costume. The double sleeve, noticeable in Victorian costume, frequently appeared in the modern bell-skirted silhouette of 1947-48 (Plate 7).

Necklines popularized in contemporary costume appear in Plate 8. The deep U-shaped neckline, the draped fischu, and the standing collar as illustrated are reminiscent of collars used in costume of earlier periods. The necklines illustrated on Plate 8 appeared in Women's Wear Daily.

#### Types of fabric and color trends

The types of fabrics in use were varied. Both rayons and silks expressed elegance in fabric. Stiff taffetas, satins, and brocades as well as soft, luxuriant wool duvetyn and broadcloth were used. Linen, nainsook, eyelet embroidery, batiste, and pique appeared to be popular in spring and summer dresses. The Women's Wear Daily of September 4, 1947, and April 19, 1948, reviewed popular fabrics of the seasons.

Some of the favored colors in use were soft

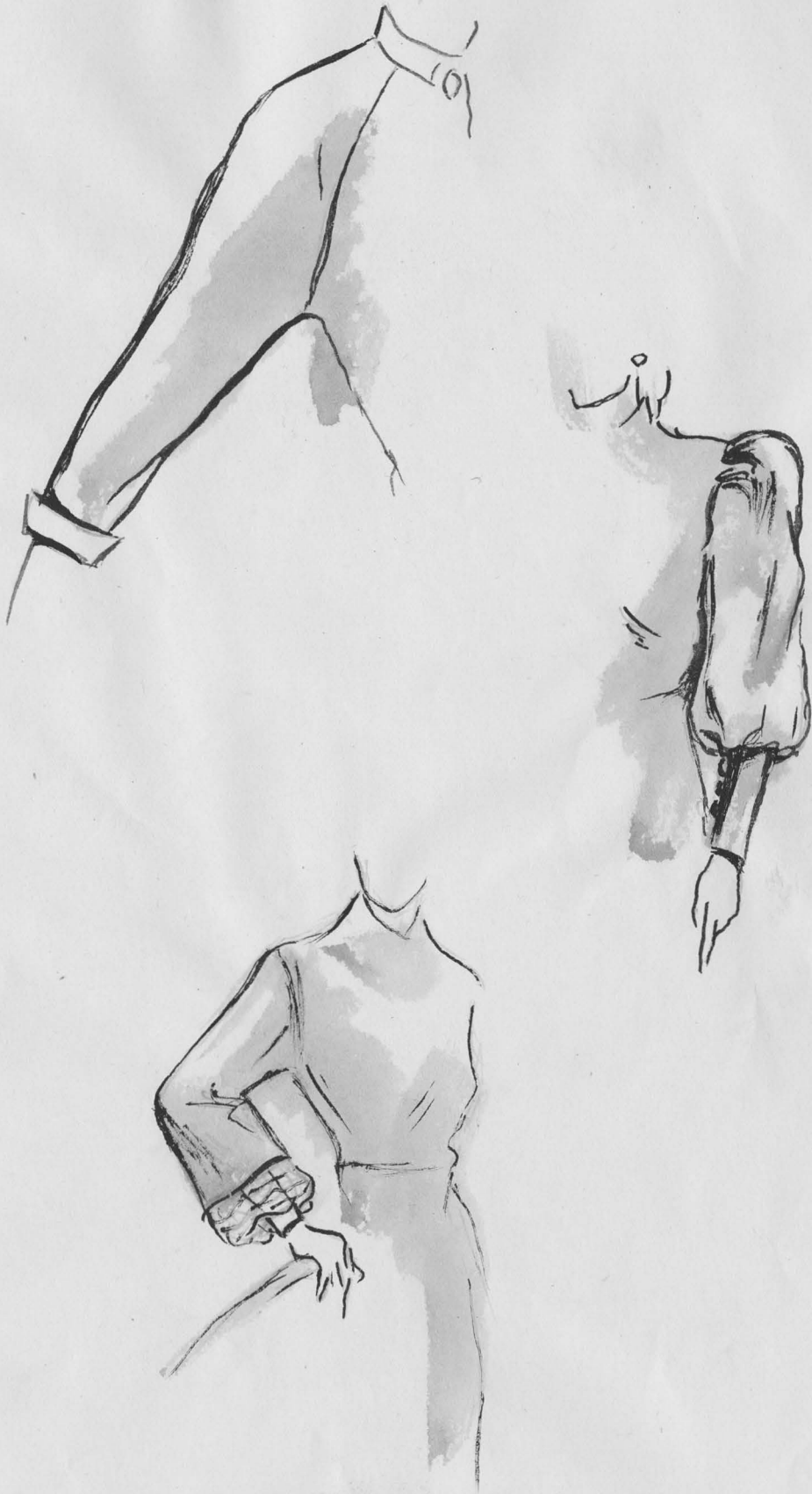


Plate 7.--Sleeve detail.





Plate 8.--Neckline detail.

grays for round-the-calendar wear, white and gold which proved popular for summer, and popular browns of the season which ranged from the spicy shades to deep rich brown.

Two fashion trends, skirt lengths and the natural unpadded shoulderline were checked in Harper's Bazaar, Vogue, and Women's Wear Daily. Charts 1 and 2, respectively, have recorded the response of outstanding designers and stylists.

The shops and department stores observed were showing longer skirts in August of 1947, and in some cities women were accepting the length. Shops in Dallas, Texas, and Oklahoma City, Oklahoma, cities in southwestern United States which are sensitive to fashion change, displayed definitely longer skirts. This trend became more marked as the season progressed and other cities such as Denver and Tucson reflected the same trend. The shops of Albuquerque, New Mexico, El Paso, Texas, and Silver City, New Mexico, were more reluctant to stock and show the more extreme fashions. At the beginning of the 1947 fall season, few of the extreme new fashions were shown in the latter three cities.

Fashions worn by women in hotel dining salons were noticed again during the holiday season. Longer skirts were not as conspicuous as in the late summer. Now the occasional knee-length dress seemed the oddity. In

Chart 1.--SKIRT LENGTHS: JULY 1, 1947 TO JULY 1, 1948

Month	Harper's Bazaar	Vogue	Women's Wear Daily
July	No particular mention 16" not over 15"		1st--Generally accepted skirt lengths 14-15" from floor
		Just covering knees	14th--Fashion copy emphasizes longer length
Aug.	Handmacher--longer, fuller skirt Connie Adams--below knee	College issue--still just below knees; dinner dresses longer	1st--Blanca Musca, daytime covering mid-calf; cocktail and theater, ankle length
		Fashion department advocating 14"	14th--Carpentier, length remains 14"
Sept.	"Longer daytime skirts; ankle length for evening"	Shown longer	
		Wear to suit the individual--around 14"	22nd--After 5:00 dresses, ankle and ballerina length dominate
Oct.	"Skirts are longer and fuller" Shown about 12-14"	All sketches and designs showing longer--12-14"	
		Filcol--party dress ankle length	15th--Average length 10-14" 8" for ballerina skirt
Nov.		Adrian recommends 14"	3rd--Skirt lengths vary, about 13"
Dec.	Dior--Cossack coat ankle length	Jack Herzog--evening, ankle length	1st--Women shorten Paris dresses in Buenos Aires, Argentina



Chart 1.--Continued

Month	Harper's Bazaar	Vogue	Women's Wear Daily
Jan.	Samuel Kass--dinner dress, ankle length. "No new look to Mainbocker's clothes--mid-calf or higher"	All shown longer--12-14" No copy	2nd--Dallas, approx. 40% evening dresses ballet length Chicago--dresses, suits mid-calf; Washington, D.C. and Hollywood, ballerina 3rd--Phillippa McDonald, 10" dresses for day and evening
Feb.	Mollie Parnis--late afternoon dresses showing dipping hemline	Day dresses 12-14"	Palm Beach--about 25% women wearing longer skirts
Mar.		Paris collection vary from 15-18" for day No one correct length for all--Schiaparelli, 8"; Dior, 13-14"	1st--Molyneux, 10-12" for day; 2-3" shorter for sport 17th--Revillon fur coats average 11" from floor
April	Skirt lengths haven't changed; day dresses 12", later p.m. 10", dinner dresses 8".	Castillo--evening dress, dipping hemline Valentina--after 5:00, 9"	15th--Bruyere, 12" for morning; 10" afternoon
May	Summer dress shown 10-12"	Summer cottons--10-12" Vacation--pictures show 10-12"	
June	No particular emphasis,	Vacation--no particular mention of length	Skirt lengths no question for fall--12" daytime, 8-10" late day



Chart 2.--SHOULDERLINE: JULY 1, 1947 TO JULY 1, 1948

Month	Harper's Bazaar	Vogue	Women's Wear Daily
July	Dior--oval, tapered shoulders Castillo--oval shoulders	Padding lighter, softly rounded shoulders	More rounded shoulders, moderate padding
			Slimmer, softer shoulders
Aug.	Handmacher--rounded Walker--sloping	Mangone--short shoulder Maxwell--square shoulder Wilkins--round shoulder McCasdehl--round shoulder	Natural shoulder; Carpentier--rounded, sloping
		er	Moderately padded
Sept.	Gently padded or not at all Norell--unpadded Capri--no pads	Dior--small shoulder Paquin--round shoulder Fath, Stiebeland, Russel all square All drawings--rounded Balmain--sloping dolman	Digby Morton--round cupped shoulders
Oct.		Arpad--square shoulders Schiaparelli--round shoulder; Weinstein--sloping shoulder	Drawings--rounded shoulders
Nov.	Revillon--natural shoulders	Adrian--square shoulders Ed. drawing--small shoulders	"Lightly padded-line narrower and rounder"
		Wragge Walker--natural shoulder	Anthony Blatta--padded but slightly rounded
Dec.	Carnegie--rounded	I. Magnin--padded shoulders Joset Walker--rounded shoulders	
			Helga--shoulders broadened but rounded

Chart 2.--Continued

Month	Harper's Bazaar	Vogue	Women's Wear Daily
Jan.	Gaynes--sloping dolman	Bolero dress closer shoulder	New York--"Shoulders definitely sloped, lightly padded if at all
	Sheila Lynn--rounded shoulders		Ben Reig--rounded drop shoulder
Feb.	Monte Sano--dolman sloped shoulder	Carnegie--sloping shoulder	Ruth Payne--padded shoulder
		Saony--natural shoulder Copeland--square shoulder Kraus--natural	
Mar.	Omar Kiam--natural Traina--Norell, no pads Belliciano--dolman	Schiaparelli--no padding	Revillon--fur coats, rounded shoulder
		Eta--soft, full shoulder	
Apr.	Schiaparelli--drop sleeve Mark Mooring--rounded shoulder	Adel Simpson--round, unpadded	Dior--dolman short sleeve rounded Gres--sloping
		Charles Creed--padded square shoulder	
May	Mildred Orrick--sloping shoulder	Devoted to brides	Bruyere--soft, rounded
	Adel Simpson--natural sloping shoulder	Summer sheers--no pads	
June	Anthony Blatta--rounded shoulder Original coat--no pads Vivien Morgan--rounded shoulder	Carnegie--softly padded	Pictured natural
		Mollie Parnis--one rounded, one squared Magnin--squared	

some groups well-tailored, slender silhouettes outnumbered the fuller skirt, due perhaps to the age level of the group.

Few unpadded, naturally contoured shoulderlines appeared. One of the few observed was a black satin costume which displayed unpadded, natural shoulders topping a moulded bodice.

Other fashions observed included a sable brown satin dress with a draped apron effect. This costume reflected the influence of the "tied-back" era. Silhouettes of costumes worn varied greatly. Some expressed modified fullness through flaring princess lines; others were slimly tailored. Hipline emphasis appeared a favorite for the younger set.

An observation of the fashions worn by students of the University of Oklahoma and the Teachers' College of New Mexico reflected the effects of location, as well as the social and economic levels of the two groups. Students on the Oklahoma campus accepted the fashion changes much more readily than did the students of the New Mexico school. On the Oklahoma campus in early September, when summer clothes were still being worn, few of the longer lengths were noted. As the new fall clothes made their appearance, the lowered hemline was much in evidence and received the usual amount of comment. The ballerina skirt



was also an early favorite; although not gaining general acceptance at the Teachers' College until after the holidays, it was almost a universal favorite by spring.

Chart 3 was compiled from a questionnaire sent to ten stores of the Southwest. Neiman Marcus in Dallas and Kerr's in Oklahoma City reported quick acceptance of the lowered hemline. Brown's, also of Oklahoma City, indicated a slower acceptance of the longer skirt. The notations from the two El Paso stores also indicated the slower acceptance. The greatest difference between the two seasons was reported from Mimi's--the shop in Silver City, New Mexico. July of this year showed little variation in skirt lengths as accepted by women in the ten cities polled. Differences in the acceptance of skirt lengths by the two age levels were also noted.

A similar poll concerned with the acceptance or rejection of the natural, unpadded shoulderline could have been included.



Chart 3.--AVERAGE SKIRT LENGTHS (MEASURES RECORD DISTANCE FROM THE FLOOR): JULY 1, 1947 AND JULY 1, 1948

Store and Location		July 1, 1947		July 1, 1948	
		Street	Dressy	Street	Dressy
Neiman Marcus	Misses	11-13"	10-11"	10-11"	8-10"
Dallas, Texas	Matrons	10"	8-10"	8-10"	8-10"
Kerr's	Misses	12"	10"	12"	10"
Oklahoma City, Okla.	Matrons	10"	10"	12"	10"
Brown's	Misses	14"	12"	12"	10"
Oklahoma City, Okla.	Matrons	14"	12"	12"	10"
Daniels & Fisher's	Misses	13"	12"	12"	10"
Denver, Colorado	Matrons	12"	12"	12"	10"
The Denver Dry	Misses		Answered no	definite length	
Denver, Colorado	Matrons		Answered no	definite length	
Kerr's College Shop	Misses	14"	13"	12"	11-10"
Norman, Oklahoma	Matrons	14"	14"	12"	12"
Brown's College Corner	Misses	14"	11"	11"	9"
Norman, Oklahoma	Matrons	14"	14"	14"	13"
Popular	Misses	13-14"	12"	12"	10"
El Paso, Texas	Matrons	13-14"	12"	12"	10"
White House	Misses	14"	13"	12"	10"
El Paso, Texas	Matrons	13"	12"	11"	10"
Mimi's	Misses	18"	18"	12"	10"
Silver City, New Mexico	Matrons	16"	15"	14"	13"

Individual figure  
and coloring analysis

The student's figure proportions were compared with those of the "mean" American woman and, in turn, with those of Venus de Milo.

	Venus de Milo*	"Mean" American Woman*	Student
Weight		133.48 lb.	108. lb.
Stature	64. in.	63.16	61.
Neck girth	12.5	15.27	13.24
Chest girth	33.	34.77	32.30
Bust girth	37.	35.62	34.
Waist girth	26.	29.15	25.75
Hip girth	38.	38.82	36.
Thigh girth	22.5	22.24	20.
Calf girth	13.2	13.45	12.
Knee girth	15.	13.96	12.85
Upper arm girth	12.5	11.37	9.74
Forearm girth	9.5	9.75	8.12
Wrist girth	5.9	6.01	5.30
Ankle girth	7.4	9.31	7.50

\*Woman's Measurements for Garment and Pattern Construction  
Miscellaneous Publication 454, U. S. Department of Agriculture, 1941, p. 21.

Body proportions recorded here show the student to be smaller than the "mean" American woman. The height factor seemed to be of most importance in costume selection and planning.

A personal color analysis was made by means of the following chart, which was taken from Hempstead (15:69-95).

Chart 4.--RATING SCALE FOR COLOR READING

## Lips and Cheeks

Hues	Definite	Medium	Subdued
Orange-red .....	_____	_____	_____
Red .....	_____X_____	_____	_____
Violet-red .....	_____	_____	_____

## Background Skin Tones

Hues	Light	Medium	Dark
Yellow .....	_____	_____	_____
Orange-yellow ...	_____	_____	_____
Yellow-orange ...	_____	_____	_____
Orange .....	_____	_____	_____
Red-orange .....	_____	_____X_____	_____

## Texture of Skin

Clear	X	Medium	Cloudy
Transparent	Medium	X	Opaque

## Hair

Hues	Value of Color			Intensity of Color			Texture		
	Li-ght	Med-ium	Dark	Viv-id	Med-ium	Gray-ed	Bri-ght	Med-ium	Dull
Green-yellow	_____	_____	_____	_____	_____	_____	_____	_____	_____
Yellow .....	_____	_____	_____	_____	_____	_____	_____	_____	_____
Orange-yellow	_____	_____	_____	_____	_____	_____	_____	_____	_____
Orange .....	_____	_____	_____	_____	_____	_____	_____	_____	_____
Red-orange .	_____	_____	_____	_____	_____	_____	_____	_____	_____
Gray .....	_____	_____	_____	_____	_____	_____	_____	_____	_____
White .....	_____	_____	_____	_____	_____	_____	_____	_____	_____
Mixed .....	_____	_____	_____	_____	_____	_____	_____	_____	_____
Blue-black .	_____	_____	_____	_____	_____	_____	_____	_____	_____
Brown-black.	_____	_____	_____X_____	_____X_____	_____	_____	_____X_____	_____	_____



Chart 4.--Continued

## Eyes

Hues	Value of Color			Intensity of Color			Luster		
	Li-ght	Med-ium	Dark	Viv-id	Med-ium	Gray-ed	Bri-ght	Med-ium	Dull
Violet-blue .	—	—	—	—	—	—	—	—	—
Blue .....	—	—	—	—	—	—	—	—	—
Green-blue ..	—	—	—	—	—	—	—	—	—
Blue-green ..	—	—	—	—	—	—	—	—	—
Green .....	—	—	—	—	—	—	—	—	—
Brown .....	—	X	—	X	—	—	X	—	—

A study of these rating scales for color reading indicated the student was classified as a brunette with warm, clear coloring. The following appropriate colors for costumes were selected: reds, browns, navy, midnight blue, and black. White, either alone or as a contrast, proved becoming.

The student, expressing dramatic quality in personal coloring, petiteness in body physique, and vivacity in temperament, has found that costume suited to self should express all three. Correct lines, the detail of costume, and color and texture of fabric used combined to create the desired effect.



Specific period  
costume adapted to  
contemporary dress

Specific period costume used in this study follow. Included are sketches of the individual adaptations and photographs of the garments as worn.

From the bell-skirted silhouette, three historical costumes were selected for adaptation to the student.

Plate 9.--French costume of Louis XVI (1777). 1/

Plate 10.--Student adaptation to contemporary evening costume.

Plate 11.--Fabrics selected for use.

Plate 12.--Photograph of the evening dress.

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1/ Unidentified reproduction of costume from Paquet Fleres.



Plate 9.--French costume of Louis XVI.



Plate 10.--Adaptation to evening costume.



Reyon marplasse



Reyon alip aslin

Place 11.--Replac used for evening dress.





Rayon marquissette



Rayon slip satin

Plate 11.--Fabrics used for evening dress.



Plate 12.--Evening costume.

The Italian ballerina, a modification of the bell silhouette, lent itself to an adaptation for a second design.

Plate 13.--Italian ballerina costume of the last quarter of the eighteenth century (Parsons, 31:24).

Plate 14.--Student adaptation to afternoon casual costume.

Plate 15.--Fabrics selected for use.

Plate 16.--Photograph of the costume.





Plate 13.--Ballerina Italian, 1775-1800.





Plate 14.--Adaptation to casual costume.



Print rayon crepe



Rayon crepe sleeve lining

Place 12.--Fabrics used in casual print.



Print Rayon crepe



Rayon crepe sleeve lining





Plate 16.--Summer casual costume.



A princess garment of 1867 became the inspiration for a street dress of Botany wool Baronette.

Plate 17.--Princess gown of 1867 (Wilcox, 45:191).

Plate 18.--Student adaptation to street costume.

Plate 19.--Fabrics selected for use.

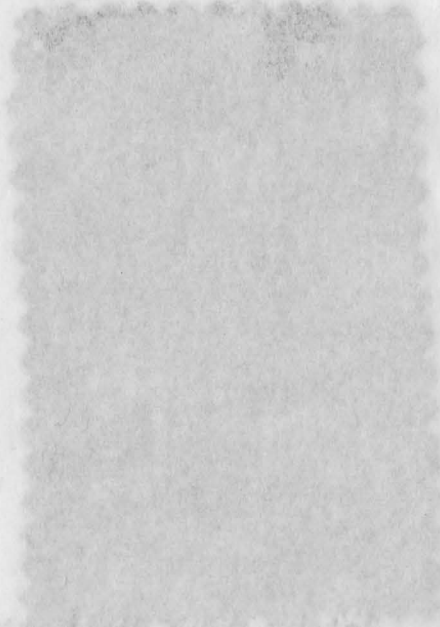
Plate 20.--Photograph of street costume.



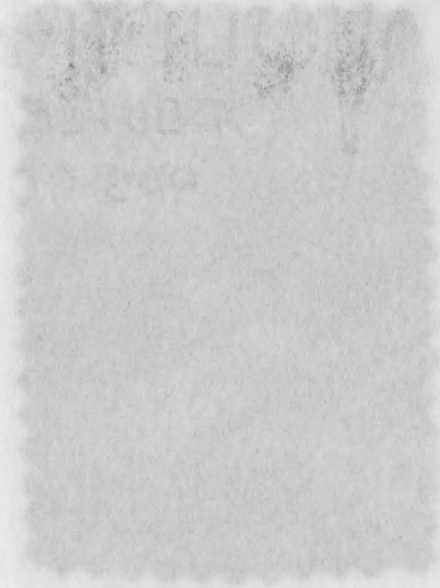
Plate 17.--Princess dress of Victorian  
period (1867).



Plate 18.--Adaptation of Victorian princess costume.



Rayon crepe lining



Rayon crepe lining

Plate 19.--Fabrics used in princess dress.





Botany wool barquette



Rayon crepe cape lining

Plate 19.--Fabrics used in princess dress.



Plate 20.--Princess street costume.



From the back-fullness silhouette, three historical costumes were selected for adaptation to the student.

Plate 21.--French period, 1945 to 1870, LaMode (26).

Plate 22.--Student adaptation to contemporary cocktail suit.

Plate 23.--Material selected for use.

Plate 24.--Photograph of cocktail suit.

# *La Mode féminine*

de 1845 à 1870  
20 Planches  
en couleurs



Plate 21.--Back fullness, 1845-1870 (Early French).





Plate 22.--Back fullness adaptation to cocktail suit.



Rayon and wool fabric

Rayon crepe undersleeve



Rayon and wool faille



Rayon crepe undersleeve





Plate 24.--Cocktail suit.



Another costume from the French period of 1870 to 1900 provided inspiration for a Forstmann wool suit.

Plate 25.--French bustle-back, 1870 to 1900, from *La Mode Feminine* (26).

Plate 26.--Student adaptation to contemporary dressmaker suit.

Plate 27.--Fabric selected for use.

Plate 28.--Photograph of wool suit.



Plate 25.--French bustle-back costume (1870-1900).



Plate 26.--Adaptation of bustle-back suit.



Proseman wool blend



Reynolds crepe lining

Plate 27.--Fabrics used in dressmaking suits.





Frostmann wool flannel



Rayon crepe lining



Plate 28.--Bustle-back dressmaker suit.

The third, back-fullness historical costume selected for adaptation was from the "tied-back" period.

Plate 29.--A dress of "tied-back" style, 1875, from Wilcox (45:310). Through an error in the photography shop, the specific picture selected was not reproduced. Since this costume represented the general "tied-back" style, it was accepted for use in this study.

Plate 30.--Student adaptation to contemporary afternoon dress (part of ensemble).

Plate 31.--Fabrics selected for use.

Plate 32.--Photograph of afternoon dress.



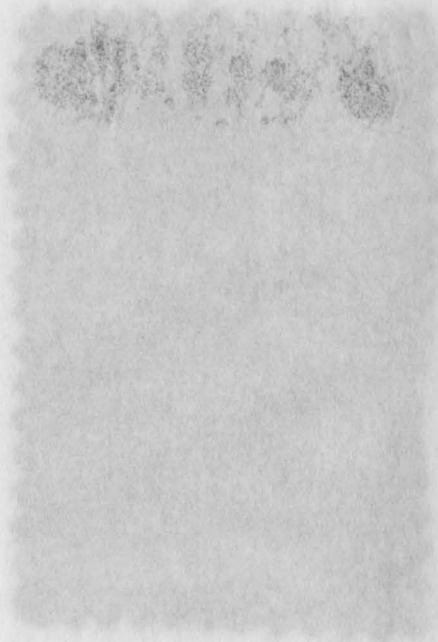


Plate 29.--Victorian "tied-back"  
bustle costume (1875).





Plate 30.--Adaptation of "tied-back" bustle dress.



Coburn wool crepe



Satin peplum lining

Plate 31.--Fabrics used in draped-back dress.



Cohama wool crepe



Satin peplum lining

Plate 31.--Fabrics used in draped-back dress.





Plate 32.--"Tied-back" afternoon frock (part of ensemble).



The tubular silhouette was also adapted to modern dress. The first example was derived from Egyptian costume.

Plate 33.--Egyptian Middle Kingdom (2000 B.C. - 1600 B.C.) costumes from Walkup (42:3). Figure D is the specific costume used.

Plate 34.--Student adaptation to contemporary evening costume.

Plate 35.--Fabric selected for use.

Plate 36.--Photograph of evening dress.

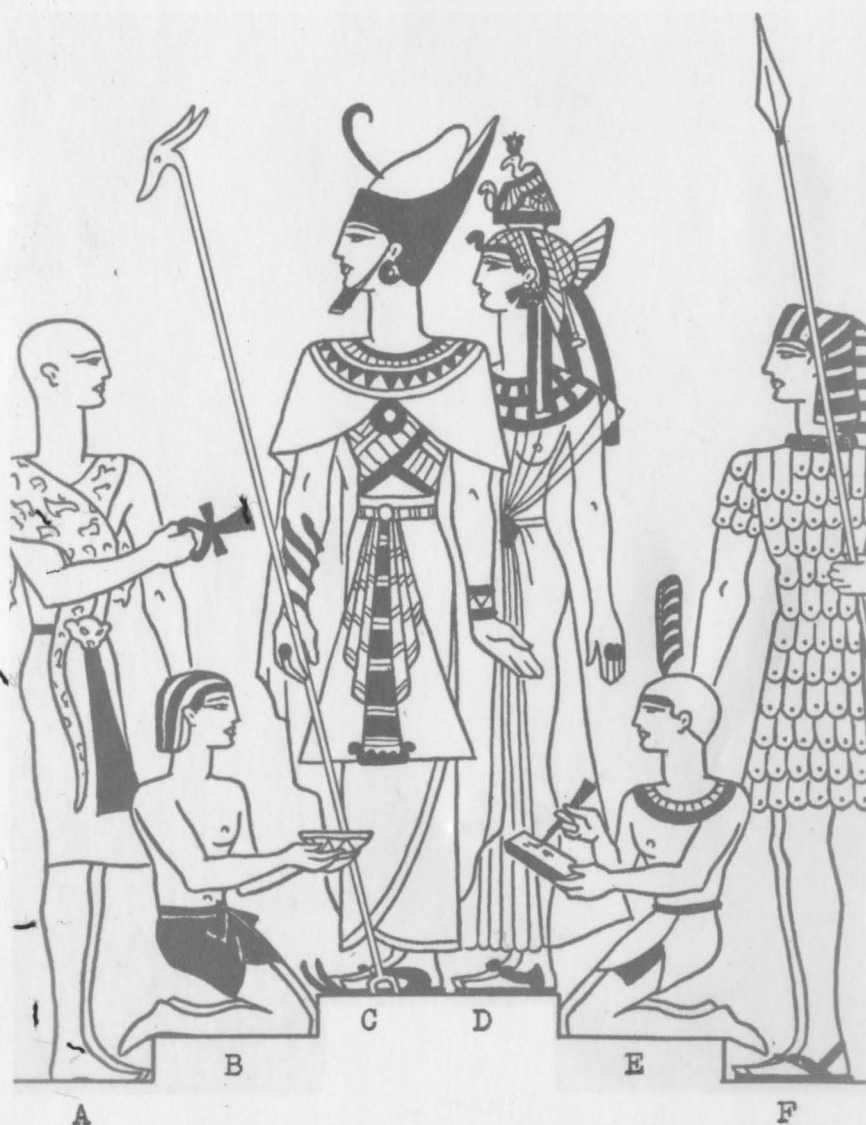


Plate 33.--Egyptian costumes of Middle Empire  
(costume D selected for use).



Plate 34.--Adaptation to evening costume.

Reyon suede crepe

Gold bead used to bead collar

Plate 35.--Fabric for evening dress.





Rayon suede crepe



Gold bead used to bead collar



Plate 36.--Evening dress.

The cape or mantle of the sixteenth century furnished the inspiration for the contemporary cape. This cape was designed to complete a fall ensemble with the wool dress (Plate 32) and to wear with the white evening dress (Plate 36).

Plate 37.--English mantle of sixteenth century from Wilcox (45:124).

Plate 38.--Student adaptation to contemporary cape.

Plate 39.--Fabrics selected for use.

Plate 40.--Photograph as worn with Egyptian inspired evening dress.

Plate 41.--Photograph as complete wool ensemble.



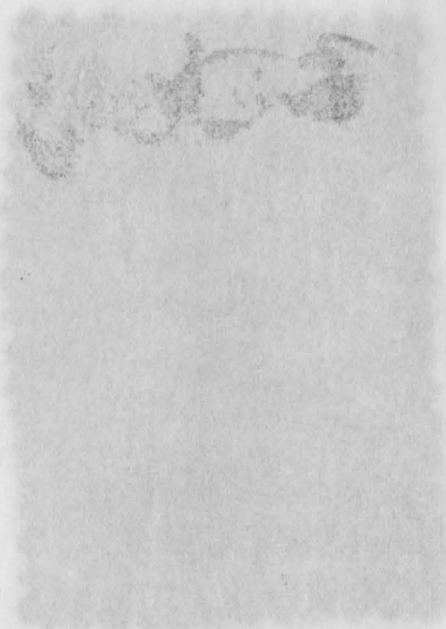


Plate 37.--English cape or mantle of  
sixteenth century.





Plate 38.--Adaptation of sixteenth century mantle to cape.



Columbia wool crepe



Hemmed satin lining



Cohama wool crepe



Hammered satin lining





Plate 40.--Cape (mantle) worn over evening dress.





Plate 41.--Fall ensemble (matching dress and cape).

The costume of the Pueblo Indian offered inspiration for a summer spectator sportswear costume. This is another example of the tubular silhouette.

Plate 42.--Pueblo costume, a drawing from Underhill (39:99).

Plate 43.--Student adaptation to contemporary sportswear costume.

Plate 44.--Fabric and Indian motif selected for use.

Plate 45.--Photograph of spectator sportswear costume.

Plate 46.--Second photograph of above costume.



Plate 42.--Pueblo Indian costume (typical of ancient).



Plate 43.--Adaptation to sports wear.





linen with silk screen process border



Black linen bolero

Place 44.--Fabric for sport dress.



Linen with silk screen process border



Black linen bolero



Plate 45.--Spectator sport costume (Indian).





Plate 46.--Spectator sport costume (Indian).



## Chapter V

## DISCUSSION

Contemporary fashion trends illustrating the three basic silhouettes in almost equal popularity were in opposition to Young's theory of recurring fashion cycles. According to this theory, one silhouette would replace the old through a period of transition. As the tubular silhouette cycle had continued for almost half a century, a change of silhouette was due. Only the bell-skirted silhouette would have replaced the tubular according to Young's cycle sequence of bell, back-fullness, and tubular. (48:1-21)

The wide variety of styles found in contemporary dress may be the natural expression of revolt against the static styles enforced by war restrictions, as suggested by Haynes (14) and Marcus (2). Fashion magazines, newspapers, and periodicals have recorded the appearance of a number of fashion trends. The following quotation from Nystrom (30) substantiates this fact:

A new fashion has a much better chance of success, not only for adoption but also in rate of speed, when it is timely in its appearance. When older fashions have about run their course, when consumers are weary of them and are ready to try something new, these are

the times when new fashions find ready and speedy adoption. (30:28)

From the observation of styles displayed in shops and of fashions worn by women as well as from the questionnaire returns, it appeared that certain cities showed and accepted fashion changes more readily than others. Thus, it appeared that from the locations selected for observation, Dallas accepted the longer skirt length first; that Oklahoma City and Denver also had a clientele which accepted the style changes readily. However, the smaller cities of Albuquerque and El Paso seemed to accept fashion changes less readily, while the mining town of Silver City seemed not to accept them until they were quite generally stabilized elsewhere.

The majority of the groups observed in hotel dining salons and similar places were composed of mature women. This might have accounted for the predominance of the slimly molded skirts, indicative of the tubular silhouette. Observation of college groups found this trend reversed. Here the full skirts outnumbered the pencil-slim. In the observation of fashion trends of the two colleges where age levels were approximately the same, there was a discrepancy of time in the acceptance of the new styles in dress. This might be explained by the location of the schools in relation to fashion centers, and by the social and economic levels of the students enrolled.

The student sought an explanation for the comparative ready acceptance of the lowered hemline and the apparent rejection of the other style trend checked--that of the unpadded shoulderline. Nystrom (30:27) stated that if a new fashion were in opposition to current standards of art or beauty, such a fashion movement might be retarded, unless the current standards were themselves modified. According to this statement, the brisk, square-shouldered appearance has persisted because most women admired its pleasing effect on body proportions.

Before selecting historical costumes for adaptation to contemporary dress, the student considered personal costuming problems. As shown by the data in Chapter IV, the main figure problem was the selection of lines to increase the student's apparent height, yet retain petiteness in physical characteristics.

Most colors were thought to be wearable if the value were low and the intensity high. Warm colors were also thought to be in unity with the student's own warm coloring.

Most of the designs selected for use originated in the more generally interpreted areas of historic costume. Ancient Southwest American Indian customs proved a rich source of inspiration. The costumes used in the everyday life of the ancient Pueblo Indian and now used

only for ceremonial occasions were adapted to a modern spectator sportswear costume. From the use of Pueblo costume and design as part of this problem, the student's interest was aroused to the possibilities for further exploration in other areas of Indian arts and crafts. Suggested future studies were:

1. Authentic early Indian costumes might be an inspirational source for contemporary dress designs.

2. Indian designs might be an inspirational source for fabric designs.

3. Designs, colors, and tapestry weaving techniques of the Indian blanket might be an inspirational source for modern costume.

4. Correlation between the fashion acceptance and the social and economic groups found on selected college campuses.



## Chapter VI

## SUMMARY

This study is concerned with the selection and adaptation of certain historical costumes to contemporary dress becoming to a specific individual.

In summary, this study includes the following:

(1) a survey of historical influences found in contemporary dress; (2) a review of historical literature to aid in identifying these fashion characteristics with their respective costume periods; (3) an observation and brief survey of public acceptance of some contemporary fashion trends; (4) an analysis of the student's figure and coloring relevant to costuming; (5) the use of the three basic silhouettes recurrent in historical costume; (6) nine original design adaptations from various costume periods illustrative of the three basic silhouettes; and (7) the nine costumes executed by means of flat pattern and draping techniques.

The study is illustrated by a series of plates which show the student's adaptation of certain historical costume to specific contemporary costumes. Plates illustrate contemporary costume silhouettes and fashion detail as found in the literature. Specifically, the plates are

as follows: (1) five plates of contemporary fashion silhouettes; (2) three plates of contemporary fashion detail; (3) nine plates of period costumes; (4) nine plates of original adaptations to contemporary costumes; (5) nine plates showing swatches of fabrics, colors, and trim of costumes; and (6) eleven plates showing costumes modeled by the student.

The period costumes chosen for modification and adaptation to contemporary dress include: Egyptian (Middle Kingdom), English (sixteenth century), French (Louis XVI and nineteenth century), Italian (eighteenth century), and the costume of the Southwest Pueblo Indian (eighteenth century).

These tracings and adaptations suggest that all three basic silhouettes are in use.

They do not indicate the extent to which each has been accepted and stabilized.

A P P E N D I X

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East Rockwell Hall  
Colorado A & M College  
Fort Collins, Colorado  
July 2, 1948

Mimi's  
Silver City  
New Mexico

Attn: Women's Ready-to-Wear Department

Dear Madam:

Since I am making a survey of the public acceptance of the longer skirt lengths by the women of the Southwestern part of the country, I would appreciate it very much if you will fill in the enclosed form concerning skirt lengths selected by your customers.

I realize how very busy you people are, but the data you can supply on this questionnaire will be of great value to me in working on a thesis for my master's degree. A self-addressed stamped envelope is enclosed to facilitate the return of the questionnaire.

Thank you for your cooperation.

Sincerely yours,

(Mrs.) Wilma A. Peterson

Encl: Questionnaire

Originals of this letter were also sent to the following:

Brown's  
Norman, Oklahoma

Kerr's  
Oklahoma City, Oklahoma

Brown's  
Oklahoma City, Oklahoma

Neiman Marcus  
Dallas, Texas

Daniels & Fisher  
Denver, Colorado

Popular  
El Paso, Texas

Kerr's  
Norman, Oklahoma

The Denver Dry  
Denver, Colorado

White House  
El Paso, Texas

## APPENDIX B

## AVERAGE SKIRT LENGTH SELECTED BY WOMEN

	July 1, 1947		July 1, 1948	
	Street Clothes	Afternoon "Dressy"	Street Clothes	Afternoon "Dressy"
Misses				
Matrons				

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