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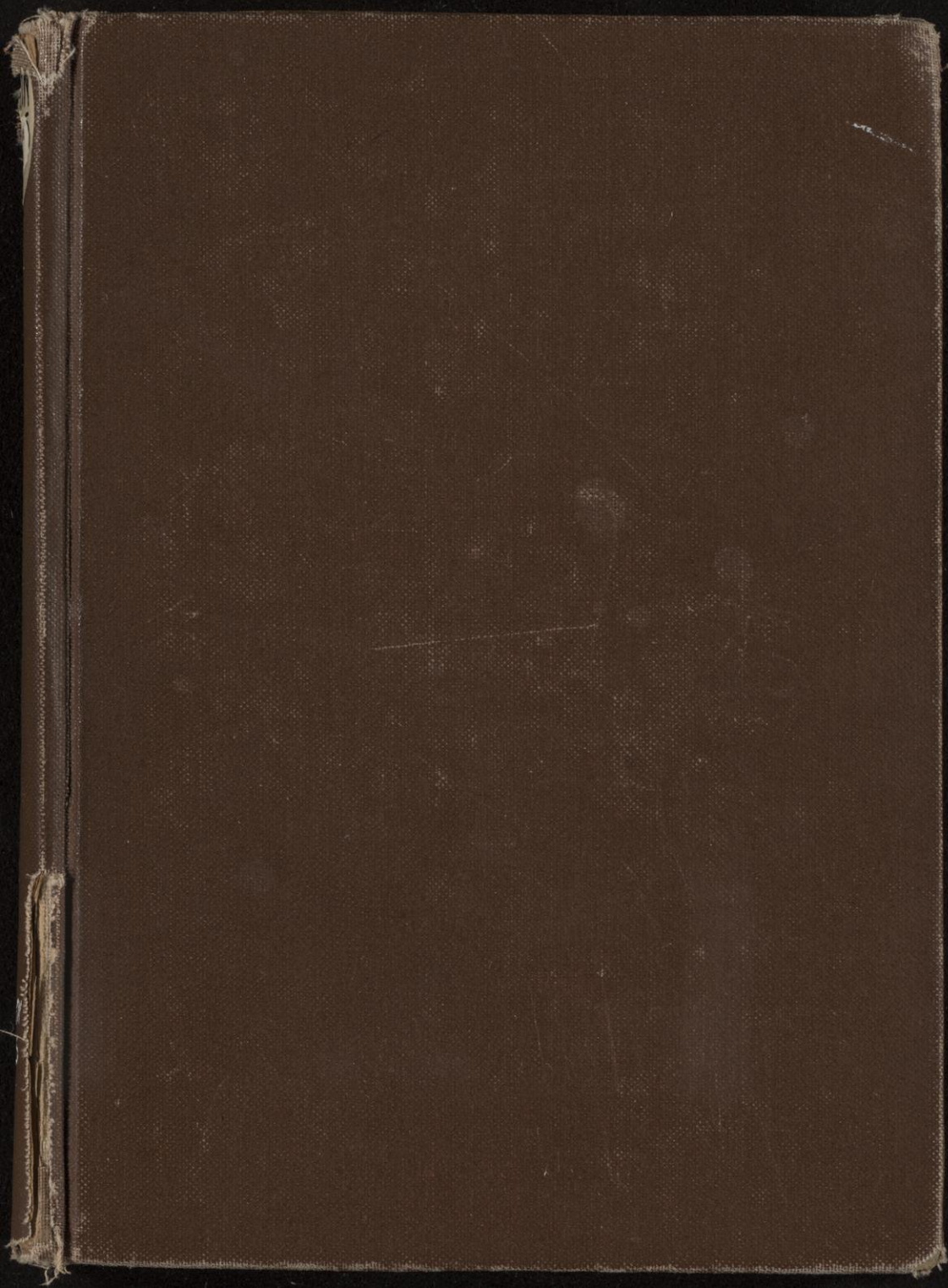
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**TEXTILES AND
COSTUME DESIGN**

TEXTILES AND COSTUME DESIGN

BY

EVELYN PETERS ELLSWORTH



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Introduction

COSTUME Design requires: study of proportions of human figure and methods of improving existing proportions; a study of color in its relation to types of complexion and figure and material and of materials from point of view of suitability to different types of individual and occasion; it also includes designing of type dresses, hats, wraps; discussion of dress, coiffure, foot-wear, et cetera.

THE AIM:

1. To gain knowledge of the evolution of line and color in the designs of clothes and, through study of textiles and historic costume, their relation to present-day clothes.
 2. To consider the use of appropriate and becoming materials and styles.
 3. To adapt current styles to individual appearance.
 4. Logically to analyze details, their use and abuse.
 5. To understand the proper value of accessories and of color.
 6. To correlate Costume Design with all the arts.
- Ruskin has written: "Good taste is essentially a moral quality. Taste is not only a part and an index of morality. It is morality. The first, last and closest

Introduction

trial question to any living creature is, 'What do you like?' The entire object of education is to make people not merely DO the right things, but ENJOY the right things. What we like determines what we are."

If personality is the visible expression of character, if it distinguishes the individual, and if it is the sum of his vitality and mentality, then there is no doubt that our clothes are seriously to be considered. They reflect our character, as well as our social status and the customs of our times. The old proverb, "Tell me your friends and I will tell you what you are," may be changed to, "Tell me how you dress and I will tell you what you are." It is possible to live above one's apparel, but dress is of the greatest importance, and its elegance depends upon two fundamental principles: the search for greater simplicity, and the search for detail and personality.

Not only has costume a psychological effect upon the wearer, but for personal charm it means as much as the speaking voice or a pleasing manner. One's dress attracts or repels at all times. The whole problem seems to be to subordinate it to the wearer and have unity of the whole in mass, line, and color, so that dress reveals one's best characteristics and one may expect the remark, "What a charming person!" instead of, "What a lovely gown!"

Good taste, or a fine sense of the fitness of things, may be attained by observation and study and by surrounding oneself with worthy and beautiful things. Good taste is subtle and requires imagination as well as observation. Its absence results in such

Introduction

incongruities as the wearing of ermine in the daytime with any heterogeneous type or texture of cloth.

Indeed, ermine is a striking example of a misused accessory in a costume. It is fascinating, because it conjures up visions of royal personages, knights and ladies. The laws of the Middle Ages (Edward III) required that it be worn only by nobles, and to-day in Europe ermine is worn on state robes; the rank and position of the wearer is in many cases indicated by its presence or absence and the disposition of the black spots, and when worn in crowns or coronets it is a recognition of heraldry. Therefore, at all times it should be reserved for state occasions or worn formally with certain royally textured and dignified clothes and fabrics, just as velvets and satins are reserved for formal gowns and not for kitchen or garden work, just as large velvet hats are not worn in the morning with workaday clothes or short skirts, and just as royally plumed, large velvet hats are suited only to formal afternoon or evening gowns of velvet or satin. Much might be written upon this subject of good taste and imagination in the wearing of clothes.

One of the best New York designers of costume, speaking of suitability, said that when she designed a gown for a certain celebrity she invited her to be her week-end guest, and breakfasted, lunched, and dined her for three days, in order to study her personality. Monday she returned with her to the shop and draped the fabrics upon her. The costume was designed for that particular person. Later the manu-

Introduction

facturers of ready-made clothing copied the gown, which was wholly unsuited to any other kind of person. In spite of this, it was hideously displayed in shop windows and worn by all types of people.

Taste may be developed by a continuous effort to choose among lines, forms, and masses, fine and less fine, and it is certain that with logical thought and observation any one may be a good designer of whatever he may really want to possess. It is not necessary to be an artist for one to choose a sketch from a magazine or book and change the lines to suit one's own requirements and type of figure. But although designing in this way may seem a simple process, it involves consideration of textiles, historic costume, and costume design. In the succeeding pages these subjects will be briefly discussed, in the hope that the reader will want to experiment and search further.

TEXTILES AND COSTUME DESIGN

HISTORY OF TEXTILES

THE ancient and most primitive arts were inspired by nature and were developed through the natural resources of the countries and the primitive tools and materials. The inspiration to create and design sprang from the people's simple needs and necessities; hence the first known arts were pure and original and there were no foreign influences to help them.

As the arts of past ages changed from period to period, the arts of nations and peoples expressed themselves through temperament and spirit in forms, lines, ornaments, and colorings. Through all the centuries, however, the immutable laws of composition and proportion remained in spite of changing styles and revolutions. The progress and development of all the arts, of architecture, painting, design, textiles, and costumes, may easily be traced from the earliest Egyptian, Babylonian, and Assyrian countries through Greece and Southern Italy, through Asia Minor to Bagdad and Byzantium, to the Mogul courts, to Italy, France, and England.

All primitive as well as Egyptian designs and ornamentations were simple in construction; they were representative and decorative, and geometrically arranged with only a few lines. The Egyptians used color conventionally, and though their paintings

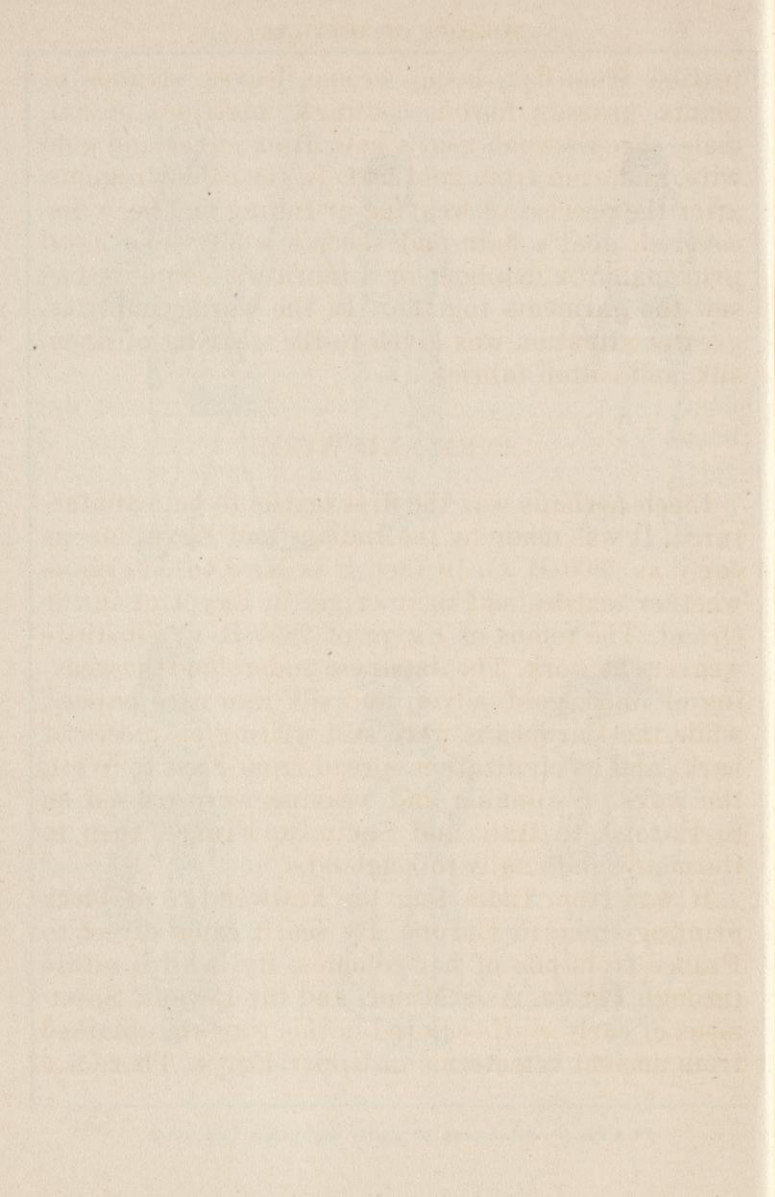
were in flat tints they still conveyed clearly the objects they desired to represent. Red, blue, or yellow, with black or white, gave distinction and clearness to their color designs. The lotus, papyrus, and palm branches growing on the banks of the Nile, and the well-known asp and beetle, were the main motifs. Feathers of rare birds were depicted in the designs, with distinctness and motion. The flowers which the Egyptians used in their festivals to decorate the capitals of their pillars were taken perhaps from the full-blown lotus flowers or the rushes or reeds used to bind stalks at top and bottom of their primitive houses, or perhaps their tent poles lashed to a point at the top. In their tents the fibers used for the covers were often plaited and woven, a custom which probably inspired them to carry out the idea of the squared painted design for their temple ceilings.

It is not known definitely when the textile industry originated. It is certain, however, that it is older than architecture, that fabrics preceded paintings, and that "when the first inhabitants of the earth took refuge in caves or under interlaced boughs, they were clothed in coarse cloths or skins, and that when the first hut was built, they were comparatively well dressed." It may have been that primitive man by watching the birds build their nests conceived the idea of weaving, and that skins were embroidered with colored stones, stitches of grasses, or colored leaves. Thus, perhaps, embroidery was known before weaving.

At a really prehistoric date, man learned to weave



PLATE I.—Examples of Early Egyptian Costumes



textiles from flax, hemp, broom, leaves, strands of plants, grasses, fibrous coatings, intestines of animals, sheep's wool, goat's hair, from silver and gold wire, and even from gold leaf. In the colder regions, after the process of weaving or fulling had been discovered, goat's hair and sheep's wool were used principally. A fish bone or a thorn was employed to sew the garments together. In the warm countries, greater attention was given to the weaving of linen, silk, and cotton fabrics.

LINEN AND WOOL

Linen perhaps was the first textile to be manufactured. It was made by the Indians and Egyptians as early as 2800 B. C. In fact, it is hard to determine whether textiles had their origin in Egypt or in the Orient. The tombs of Egypt of 2800 B. C. illustrate weavers at work. The Japanese understood the weaving of linen, gold, silver, and silk into rare papers, while the Europeans were still writing on pieces of bark; and as civilization spread from East to West, the ways of spinning and weaving were passed on to Europe, to Italy and Spain, to France, then to Germany, and finally to England.

It was from India that the knowledge of block printing came to Europe. By sea it came direct to France from one of her colonies. By land it came through Persia, Asia Minor, and the Levant. Specimens of early stuffs colored in this way are obtained from ancient cemeteries in Upper Egypt. There are

pictures of similar textiles to be found on the walls of the Temple of Beni Hassan, built 2100 B. C., and Egyptian and Syrian monuments of 2400 B. C. show wall pictures of the manufacture of rugs and fabrics. Also, pictures of looms indicate that drawn-work and nettings were of prehistoric origin.

The Egyptians used wool, hemp, or flax for these early woven stuffs. In 400 A. D. were woven Egyptian and Roman tapestries. In 600 A. D. northern Egypt and Sicily were manufacturing silks. The Greeks were unacquainted with cotton until it came from India, and not until the time of Alexander the Great was it known in Europe.

Besides linen mummy cloths, woven a thousand years before Christ, there were also those made of woolen stuffs. Furthermore, cloth of gold tissue, of which we read in the Bible, was being made before the time of Moses. It was crudely wrought by pounding or flattening the gold into linen or cotton cloths by means of wooden mallets; and because the Egyptians, unlike the Orientals, did not know of gold wire, they used the softest gold leaf in the making of these wonderful mummy cloths.

Rugs were first woven by the Assyrians, but if the Babylonians and Egyptians had not discovered and appreciated the art, and if, later, the Greeks and Romans had not softened the walls and floors of their sumptuous palaces with these textiles, it is doubtful whether we should now know of the Oriental rug. Pliny speaks of the superior skill of the Assyrians in the weaving and in the color blending of rugs; Homer



PLATE II.—Needlepoint, Venetian, 1600 A. D.
Scenes from the Story of Judith and Holofernes
The Metropolitan Museum of Art, New York

and Herodotus tell of the weavers of the far East; and the Bible refers many times to the rug and its uses. The Persian rug of to-day is a later example of rug weaving and, with its myriads of deftly tied knots, bears testimony to unhurried and careful workmanship. The Oriental rug was first made for religious purposes, and later to take the place of wall decorations. The designs and patterns, therefore, were symbolic to the possessor and a constant reminder of his religion.

In Europe the weaving of wool reached its perfection, during the tenth century, in Flanders. In 1066 the Angles and Saxons were weaving wool, and the manufacture became extensive in 1331, in the reign of Edward III. Toward her colonies, however, England maintained a policy intended to repress any manufacture of woolen goods and all known textiles, although a report of Alexander Hamilton in 1791 mentions a mill for the manufacture of cloths and cassimeres in operation at Hartford, Connecticut.

SILK

Silk, after linen, was the next industry of the textile trade to be developed. Five thousand years ago it was being made in southern China, and it was only a hundred years later that the secret of its making was spreading across to the East and finally to Europe. Aristotle speaks of silk as being brought over from China through India to a small commercial colony in Asia Minor, and there is also the old story

of the Greek monks who returned from China carrying a goodly number of silkworms hidden in their staves. Although the Bible seldom mentions silk, and then as being rare and costly, when Solomon's temple was built, the altar cloths and the priests' robes were woven of strands of silk and set with precious stones. It is known that silk was woven in Constantinople, Corinth, and Thebes 1000 B. C., and the Orient was famous for its fabric creations as late as 1400 A. D. Then European weavers began to copy Asiatic weavings and designs. In the fifth century Constantinople, then known as Byzantium, was celebrated as the eastern seat of European silk cultivation. Incidentally, it is interesting to note that in 900 A. D. the history of lace began.

Silk, then, was commonly woven in China, but not until 500 A. D., in the time of Justinian, was it woven in Europe. It is recorded, 800 A. D., that the daughter of Charlemagne was taught to weave silk, and in 1000 A. D. that Roger Guiscard started a silk factory at Palermo, employing Theban and Corinthian weavers, and Palermo became the greatest silk manufacturing city in the world. Just after this time many Italian towns: Florence, Venice, Genoa, and Milan, began manufacturing silk, and many Saracen and Greek silk weavers started weaving in the German Netherlands and Great Britain.

It was not until 1174, at the time of the Second Crusade, that the cultivation of the silkworm was started in Italy and France. Moreover, two centuries elapsed before any real development was made in

silk manufacture there, although at the present time Europe produces one hundred and fifty million pounds of cocoons annually, and Italy and France carries the largest proportion of that amount. These countries of Europe have always been the homes of the finest weavers of silk, velvet, lace, and tapestry.

TAPESTRY

The weaving of tapestry was known early in civilization, dating back to the Egyptian period. Perhaps it was borrowed from the Orientals. In Europe it was first practiced toward the end of the twelfth century in Flanders, where it flourished in the rich and prosperous town of Arras (whence the name of "arras" applied to tapestry). Flemish weavers began to manufacture wool tapestries at Arras, Lille, and Brussels in 1477. In Europe, tapestries were first made in the monasteries and were used merely for covering church walls, altars, and seats. In France, tapestry manufacture began in 1466 at Lyons. Later factories were established by the kings for this manufacture. The Gobelin factory, for instance, was started in 1539 by Francis I, and here artists, such as Rafael, made designs for the tapestries. In 1619 this factory became the royal property of France.

In the twelfth century, the weaving of church vestments was an important industry, although the Germans were far behind in other kinds of weaving, Cologne was famous for her ecclesiastical textiles known as Orphrey Web. With this exception, Ger-

man designs were heavier and their cloths coarser than those of the French.

In 1480 needlepoint lace work began in Italy. In 1500 Italy manufactured cloths of silk, satin, damask, and plain and cut velvets. In 1500 England tried, but failed, to manufacture satins, damasks, velvets, and cloth of gold.

In 1690 the Beauvais tapestry works were established in France; and in 1750 A. D. silk weaving was begun in England, and large amounts of Chinese and Indian silks were used there. Not until 1800 did Austria begin silk manufacture.

In 1531 Cortez brought silk to Mexico, whence it finally came to the United States, where its production was slow at first. In 1619 it was cultivated in Virginia and it thrived moderately until 1666, when it proved a complete failure. In 1732 it was raised in Georgia, but here, too, it was a failure. In 1736 South Carolina started the industry, and it was fairly well established when the Revolution came to disturb all industry. It was not until 1829 that a mill, which was to flourish and endure, was established at Mansfield, Connecticut. Despite this tardiness, however, silk cultivation is now a permanent and ever growing industry in the United States, as is the manufacture of cotton and linen cloths.

Thus from all these countries, American textile manufacturing has developed into a more or less modified and almost always ugly type of machine-made fabrics. The good color and simple designs of the homespun clothes, counterpanes, and samplers of

our grandmothers of colonial times, are most excellent hand-wrought examples of the American textile; and to-day perhaps the best textile weavings are dyed, designed, copied, and woven by individual weavers, arts and crafts societies, and by certain interior decorating shops of New York, which have imported French weavers, and their dyes, their looms, and methods. Pamphlets of the chemical properties of dyes and cloths and tests for textiles, may be obtained upon request from the Home Economics departments of American colleges and universities.

It is certain that the demand for better American textiles will force the manufacturers and dye makers to produce more worthy designs, fabrics, and dyes.

HISTORY OF COSTUME

THIS chapter describes the costume of the Egyptians, Greeks, and Romans, and briefly sketches the development of costume in France. No references are made to historical events of the Egyptians, Greeks, and Romans, because the costumes changed so little that such reference would scarcely be a help in placing period styles. In the description of the costumes of the French, however, from the Merovingians up to the present time, a brief outline is given, since frequently a costume is placed by calling it Empire, Revolution, Louis XVI, or Directoire.

The important points to remember in the different costumes are:

1. Silhouette, *i. e.*, bustle, hoop.
2. Texture, *i. e.*, satin, taffeta.
3. Details, *i. e.*, accessories.

The books used in reference are:

FREDERICK HOTTENROTH, *Le Costume.*

JOHN BRAY, *All About Dress.*

CHALLEMEL, *History of Fashion in France.*

M. JULES QUICHERAT, *Histoire du Costume en France.*

PAUL LACROIX, *Manners, Customs and Dress During the Middle Ages.*



PLATE III.—Late Gothic Tapestry
Designed and Woven by the Herter Looms

Guide to Egyptian Collection in the British Museum.

Guide to the Greek and Roman Collection in the British Museum.

FLINDERS PETRIE, *Arts and Crafts of Ancient Egypt.*

PAQUET FRÈRES, *Costumes.*

In his longing for adornment, primitive man first decorated his body with the stains of berries and leaves, painting designs much like those on the tattooed man of to-day. In his need for protection, he first covered his body with leaves—with the fig leaf of popular tradition—and then with knotted grasses and with skins. But it was not long before he discovered that these materials which he had been using in their natural state could be made more durable and convenient by a process of intercrossing or weaving. His first real garment, then, was the loin cloth made of coarse fibrous stuff or linen. Above it was added a girdle or belt, to which was suspended the tail of some animal—a trophy of the chase, or later an imitation made of leather. This custom still prevails among African people.

In the northern and colder countries a close-fitting leather jacket was evolved, since, from the custom of throwing over the shoulder the skins of animals killed in the hunt, the protective value of such a garment was discovered. In the southern countries a loose flowing dress of cotton or linen prevailed. In all countries the evolution of costume has been the same in

essential respects, from the wearing of leaves, through various stages to the present time. The modifications have been brought about by the fundamental influences of climate and of the national, geographic, and social characteristics of the people.

EGYPTIAN

Our first fashion plates are to be found on the ancient walls and tombs of Egypt. They show that costume developed from the loin cloth into a sort of skirt, which varied in length and folds, and then into a sort of triangular kilt which projected in a peak just above the knees. Later both men and women wore over this skirt a loose flowing garment reaching from the neck to the feet. The material at first was a coarse linen stuff, but in the luxurious period of the eighteenth and nineteenth dynasties the upper classes were wearing linen of the finest texture. Their apparel was very voluminous; the outer skirt was looped, girdled, and draped. This, in fact, was the beginning of draperies, panels, ornamented aprons, and girdles.

The burning winds of Egypt made the use of unguents an absolute necessity. Strong-scented woods and herbs were pounded and mixed with oils and rubbed into the body, while scents were, just as at the present time, in great demand. The cone, or large head-covering worn by men and women, very frequently contained a ball saturated with oil or pomade which slowly ran into the hair and spread over the

head and shoulders, causing a pleasing sensation to the wearer. Sometimes, also, the cone had a lotus flower or lily attached to it. In fact, the lotus flower, lily, asp, and such symbols were habitually used for costume ornamentation, in soft primitive colors which might well be adopted in the present day. Men and women often decorated their bodies with tattoo markings, which betokened their religious or tribal order.

Both men and women wore heavy full wigs, although the women often plaited their hair. Rings, anklets, bracelets, armlets, necklaces, and earrings were worn. The precious stones used in the jewelry were believed to possess magical powers, giving luck, long life, and health to the wearer. Sandals were made of papyrus and palm fibers neatly woven or plaited, or were made of goat or gazelle skin tanned and stained a pink color.

GRECIAN

The dress of the Greeks was very simple. There was one type of garment which in difference of size and arrangement developed into many forms: the chiton, or tunic, and the himation, or mantle. The Dorian chiton seems to have been worn first. It was a rectangular piece of cloth measuring more than the height of the wearer and twice the span of the arms. It was folded and draped on the left shoulder, where it was fastened first by thorns, then by pins, and

finally by buttons. A girdle was sometimes used to keep the two edges together, and when such a girdle was worn the dress was pulled up, forming a sort of blouse. This Dorian form of dress was superseded by the Ionian chiton, which was of thin material without the overlap and sewed up the side. This became the under-garment of the women. The top garment was the Dorian chiton, unless the himation, or mantle, was worn draped over the under-dress. The himation varied in size but was always rectangular in shape.

In early times a similar dress was worn by the men. Later the long tunic was discarded and either a short form of the same garment was adopted or the outer cloak was worn alone, often fastened on one shoulder. Men of high rank affected a very elaborate arrangement of the himation by which the whole body was enveloped in folds.

The cloth generally used in the early Greek dress was a white cotton stuff. Later it was dyed many colors, and the robes of the upper classes were most frequently of purple trimmed with a band of white or gold.

The men wore their hair long, bound with bands of metal or cloth. The women arranged theirs in a single knot at the back of the head, adorned with flowers, ribbons, diadems, fillets, and jeweled ornaments of gold or silver. For head-covering the Greeks used the loose ends of their mantles, and it seems to have been the custom of the women to cover their faces when appearing in public. Travelers sometimes

wore a hat with a raised crown. Sailors and workmen wore a conical felt hat.

The first foot-coverings for both men and women were bindings of cloth. Later a sole was attached, making a sandal, and finally a heel was added to the sandal, which was then called a buskin. The upper part reached up the leg and was fastened under the knee with cords or ribbon. A little later the sandals, which were first made of cloth, then of skins, were richly ornamented with embroidery, gold, silver, and precious stones. There are some such sandals in the British Museum, made of wood and shod with bronze plates held in place by iron nails. In other ancient sandals, hobnails in the soles were so arranged as to impress a word or symbol on the ground.

It has been thought that gloves were unknown to the ancients, but they are mentioned by Homer, and pictures of early Greek and Roman soldiers show gauntlets made of skins and embroidered cloths.

ROMAN

Roman costume was adopted from the Greek and was practically the same. The under-garment of the Roman woman was the Ionian chiton, or tunic; and the over-mantle was the Greek himation, called palla or stola.

For men there was a tunic similar to that worn by the Greek, but in place of the himation, the Roman wore a toga. Its shape was semi-circular, the straight edge being about six yards long and the width in the

middle about two yards. One end was placed on the left shoulder with the straight edge nearest the center of the body and the point nearly touching the ground. The curved edge covered the left hand. The rest was then passed behind the back over or under the right arm and again over the left shoulder, the point hanging behind almost to the ground. This toga was the badge of Roman nationality and was made of fine linen, cotton, or silk. Except when worn by men of rank or high office, who might adopt purple, gold, or yellow, its color was universally white. Since purple was considered to be the royal shade, free-born children and the higher magistrates were distinguished by a purple stripe on their togas. In mourning this stripe was concealed. Those who boasted no stripe wore a dark colored toga for mourning.

Although the Roman head-covering was similar to the Greek, there was a distinctive national foot-covering. A leather boot, reaching above the ankle, was bound with leather thongs, the number and arrangement of the thongs denoting the rank of the wearer. This boot, called the calceus, was always worn with the toga. The caliga, on the contrary, was a boot for military use, and it was bound up the legs. In the home, the most common foot covering was a sandal laced on the instep.

MEROVINGIAN PERIOD

452-490

HISTORY

The Roman Empire in the West was broken up in 476 A. D. Then the Franks, Vandals, and Goths ruled. Clovis killed Roman influence, founded the Frankish power, and made Paris his capital. After his death, his kingdom was divided among his four sons. The Merovingians became weak and were succeeded by Duke Pepin in 751.

DRESS

During the first part of the Merovingian period, both men and women wore the skins of animals, then felt, and short-sleeved mantles of camels hair or silk dyed red. The women wore a sort of cape consisting of a piece of material circular in shape with an aperture for the head and slits for the arms. This garment was held in place by a girdle around the loins. The women also wore a wrap which was wound around the body and fastened over the right shoulder.

A picture of Queen Clotilde shows a tunic confined at the waist by a band of some precious material, and her hair falling in long plaits. This method of wearing the hair was distinctly a Merovingian custom, for the Romans never allowed their hair to hang. The Frankish men, also, wore their hair long as a sign

TEXTILES AND COSTUME DESIGN

of rank. Women frequently covered their heads with a fine cloth held in place by a sort of crown.

CARLOVINGIAN PERIOD

752-888

HISTORY

752—Pepin the Short, first ruler of the Carolingians.

768—Rule of Charlemagne, who founded the new Empire of the West and was crowned by the Pope.

814—Death of Charlemagne.
Succession of Louis I (The Pious).

817—Lothair becomes co-ruler.

840—Lothair becomes Emperor.

841—Lothair is defeated by his brothers Louis and Charles.

843—Treaty of Verdun. A division of the territory gives France to Charles the Bold.

877—Louis (The Stammerer) becomes King.

879—Louis III and Carloman reign jointly.

884—Charles (The Fat) reunites the Frankish dominions.

DRESS

With the exception of a greater luxury in appointments and decoration, there was little change in the dress of this period. The most elegant costume consisted of two tunics of different colors: one with

tight, and the other with flowing, sleeves. The neck, the sleeves, and the hem of the skirt were bordered with bands of embroidery. A waist-band, made usually of gold set with precious stones, was placed just above the hips.

The men wore inner-garments of linen and outer-garments of wool bound with silk. For everyday use their mantles were short, but for ceremony they were long and voluminous and many-colored.

Charlemagne, whose tastes seem to have been very simple, fought constantly against the growing extravagance and splendor. He finally issued edicts against the too luxurious dress and customs of his time.

FEUDAL PERIOD

888-1090

HISTORY

898—Charles III (The Simple) succeeds.

911—The Northmen under Rollo establish themselves in Normandy.

The feudal system is installed.

929—Charles III dies. Rudolph reigns.

936—Louis IV becomes King.

954—Lothair succeeds.

986—Louis V (The Slothful) becomes King.

987—Hugh Capet becomes King. He is the founder of the Capetian line of kings.

996—Robert II (The Wise) succeeds.

1031—Henry I becomes King.

1060—Philip I becomes King.

1066—William of Normandy claims the crown of England and makes war on Harold to obtain it.

DRESS

Some of the costumes of the women of the tenth century were tightly fitted, revealing the lines of the figure; others were flowing and so high as completely to cover the neck. The latter kind was called a "cotteshardie." This garment, a long tunic fastened at the waist and closed at the wrists, has always been a favorite French costume. It was also worn by men. Over it ladies of the nobility wore a long coat or another tunic without sleeves. Invariably they wore a long veil and dressed their hair with utmost simplicity. The nobles wore ermine-lined cloaks and tunics, often two tunics, an outer one of veiling or drapery thrown over the head and hanging down over the shoulders.

THE MIDDLE AGES

1090-1610

HISTORY

Period of the Crusades.

Reign of the Capets from Louis VI (The Great) to the death of Charles IV in 1322.



1388



1437



1437



PLATE IV.—Costumes of the Middle Ages from Figures in Brass Found Upon English Tombstones

Reign of the Valois kings, beginning 1328, ending with the establishment of the Bourbon Monarchy in 1610.

Union with the House of Medici by marriage of Henry II to Catherine de Medici in 1547.

Power of the House of Guise.

DRESS

During the early part of this period there appeared a tendency toward over-elaboration of dress. The women wore long tight-fitting robes with a decorated band forming a sort of necklace and with long narrow sleeves. Their wraps were long also, and were made with large hoods on which could be draped a flowing veil. The accessories of feminine dress had multiplied rapidly and included purses, hats, fancy head-dresses, and finally external corsets, made of fur or silk and worn winter and summer. The former simple style of dressing the hair in two thick plaits was displaced by all kinds of fantastic coiffures. At the end of the period, women wore rolls on the tops of their heads measuring two feet in height. Trains made a first appearance and were worn until the Council of Montpellier forbade their use because they were thought to suggest serpents.

Men's costume consisted of breeches, stockings, shoes, coat, surcoat, and a chaperon, or head covering. Toward the end of the period the breeches shortened to doublets, and all garments had become so tight that two assistants were required for dressing and

undressing. Great extravagance was shown in the jeweled belts, while the points on the shoes, or pou-laines, were so long that they were held up by cords or gold chains which were fastened to the belt. Another masculine eccentricity was the length of the sleeves. These often touched the ground, as may be seen in the pictures of clowns and nobles of this period.

EARLY BOURBON MONARCHY

1589-1642

HISTORY

1589-1610—Reign of Henry IV.

1598—Edict of Nantes, granting toleration to the Protestants.

1600—Henry IV marries Marie de Medici.

1610—Assassination of Henry IV by Ravallac.
Reign of Louis XIII.
Period of Richelieu.

DRESS

Present fashions may be said to have originated in this period, because during it men and women adopted clothes fitting the body. Ladies wore full skirts, tight at the waist and panniered in front, over a very rich under-petticoat. Fullness at the hips was held out by means of large padded rolls, which developed into the vertugadin, an arrangement of whalebone and steel, which in turn became panniers. The large ruff

HISTORY OF COSTUME

worn at the neck was introduced by Catherine de Medici.

Men wore overcoats with tight sleeves, felt hats with more or less wide brims, and closed shoes and boots. The coats were short, tight fitting, and pointed in front. The trunk hose were tight, but around the waist they were puffed out and slashed. The men, as well as the women, wore the de Medici ruff.

LOUIS XIV

1643-1715

HISTORY

1643-1685—Reign of Louis XIV.

1660—Louis XIV marries Marie Theresa.

War with Spain.

1713—Peace of Utrecht.

DRESS

In Louis XIV's gorgeous court, every phase of life was exaggerated. With this in mind, it is not difficult to understand the exaggeration in dress.

The dresses of the women were very complicated in cut and were draped, trimmed, and upholstered at every conceivable place. Besides lace, which was just at its height of popularity, knots of ribbon, tufts of chenille, and buttons were used in profusion. The materials from which dresses were made were in themselves elaborate. Satins brocaded in gold, mus-

lins with painted flowers, and silver and gold gauzes were used.

One of the fashions was the draped bustle, of the same shape which returned in 1885. Another was the use of the vertugadins or panniers, which were so large on the sides that they looked like poultry baskets. Tight stays, injurious to the health, were adopted also, and to conceal the discomfort occasioned by them fans were in constant use. These were beautifully painted and mounted in wood, mother-of-pearl, ivory, steel, or gold. The feminine head-dress of the time is worthy of comment. It consisted of a framework of wire, a half-yard in height, divided into tiers, and covered with bands of muslin, ribbon, chenille, pearls, and aigrettes.

Men's costumes were as extravagant as were women's. The elaborately trimmed coats had a skirt effect reaching to the knees and held out by panniers of steel and whalebone. Men wore their hair long, curled, and beribboned, and their hats were trimmed with plumes and fur. They carried muffs, fans, and canes.

It is interesting to note that gloves of kid and netted silk were introduced generally at this time, whereas formerly they had been of leather, badly shaped, and worn only by men.

REIGNS OF LOUIS XV AND LOUIS XVI
1715-1789

HISTORY

- 1715—Louis XV succeeds. Duke of Orleans Regent.
1723—Louis XV assumes government.
1756—Seven Years' War.
1763—Peace of Paris.
1770—Marriage of the Dauphin to Marie Antoinette.
1774—Louis XVI King; Marie Antoinette Queen.
1789—French Revolution. Bastille stormed July 14th.

DRESS

Since Louis XV placed no restriction on the growing extravagance in dress and there resulted a growing tendency toward fanciful monstrosities during the reign of Louis XVI.

From side to side the panniers measured six feet, and in circumference they were at least eight feet. The pompadour was the approved mode of head-dress. It was sometimes two feet high. It was Marie Antoinette, however, who held the most despotic sway over fashion. It is said that she created a new style every week, giving costumes the most fantastic names.

When she played at being milk-maid and shepherdess at the Trianon her whims fortunately

changed and costumes and coiffures assumed a simplicity appropriate to her play. Their charm has been exquisitely portrayed by Watteau. The men's costumes were like those in the time of Louis XV, though not so elaborately trimmed nor so exaggerated in cut. The silhouette of all costumes at the end of this period became narrower from side to side, the bust and bustle being exaggerated.

REVOLUTION

1789-1795

HISTORY

1789—French Revolution; Bastile stormed.

1791—Death of Mirabeau.

1793—Execution of Louis XVI and Marie Antoinette. Fall and death of Robespierre.

1795—Insurrection suppressed by Napoleon Bonaparte and Barras.

DRESS

Simplicity instead of extravagance became the keynote of fashion in this period. Men wore long trousers of dull colors, great coats, cutaways, and dark hats. Their clothes were untidy and fitted badly. The women wore simple dresses, short waisted, and with a kerchief around the neck, crossed over the bosom and knotted at the waist in back. Caps were worn "a la Charlotte Corday" and "a la Bastile." Small bits of stone from the Bastile were set in gold and worn as necklaces.

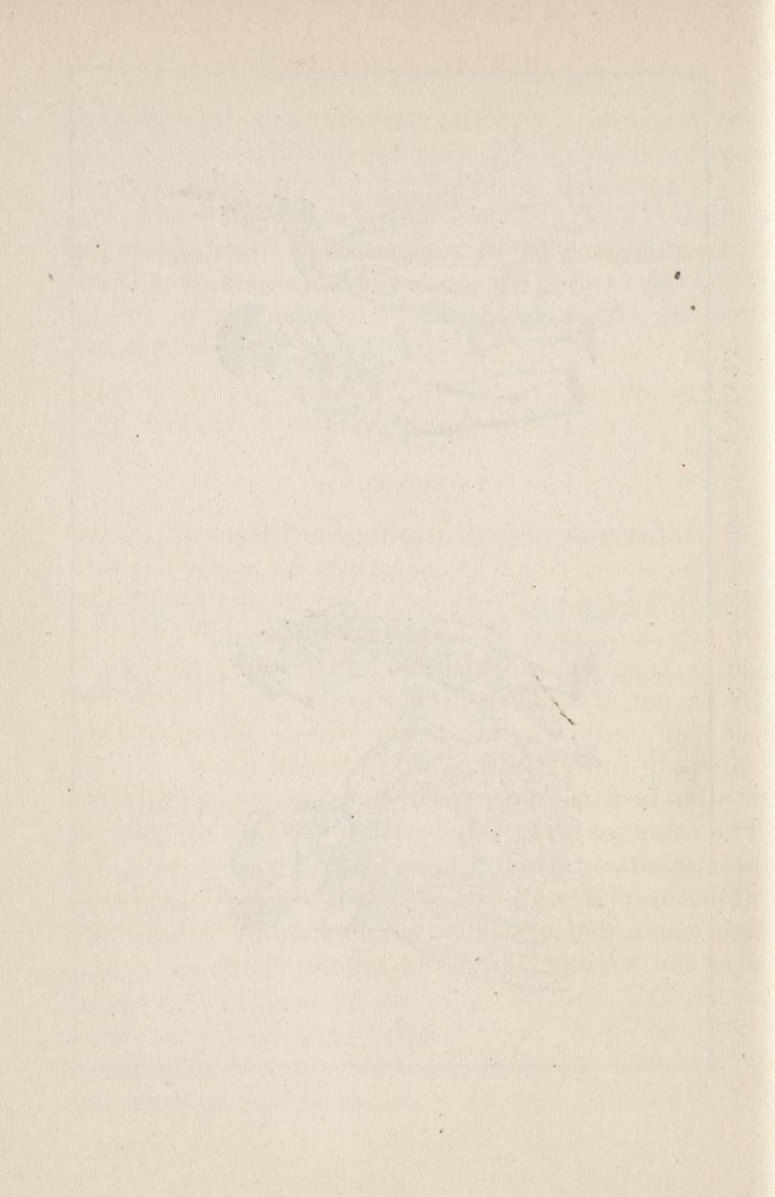


1796



1797

PLATE V.—Costumes of Directoire Period



HISTORY OF COSTUME

DIRECTOIRE

1795-1799

HISTORY

1795—Insurrection suppressed by Napoleon and Barras. Convention succeeded by Directory.

1796—War in Italy.

1798—Bonaparte's expedition to Egypt. French fleet defeated by Nelson at Abukir.

DRESS

Fashion was revived during the Directory. Softer and more transparent materials were used. Imitation of the classic Greek dress was the dominant idea. Gowns were made of diaphanous materials, with the skirts trailing and trimmed with gimp put on in Greek pattern. The skirts were frequently slit from the hem to the waist or to the knee. Women cut their hair and wore wigs dressed in Greek style.

Men became more fastidious in their costumes. Their clothes were fitted with more care and the appointments of their dress were more refined. The "Directoire" coat with its short front and cutaway line was a distinguished one and a marked advance over the costume of the preceding period.

EMPIRE

1804—1814

HISTORY

1804—Bonaparte crowned as Napoleon I, Emperor. Josephine, his wife.

1807—War with Prussians and Russians.

1809—Peace of Vienna.

1810—Napoleon marries Marie Louise.

1811—Birth of Emperor's son; created King of Rome.

1812—Russian campaign. Moscow burned.

1813—Napoleon driven back to the Rhine.

1814—The allies enter Paris. Napoleon abdicates.

DRESS

The court of Napoleon was noted for its bad taste in dress as well as in manners. Greek fashions prevailed and short-waisted Empire styles. Ladies' gowns had long skirts of simple lines, but the waists were too short and too low. Hats and bonnets were ugly, large, and elaborately trimmed. Artificial flowers were used a great deal. In fact, this whole period, with its undue pomp and ceremony, was an artificial one.



1810



1811

HISTORY OF COSTUME

RESTORATION

1814—1848

HISTORY

1814—Louis XVIII accepted as King. House of Bourbon restored.

1815—Bonaparte returns from Elba.

Battle of Waterloo.

Napoleon banished to St. Helena.

1824—Charles X.

1829—Charles X abdicates.

1830—Louis-Philippe made King.

1848—Revolution commences.

Louis-Philippe abdicates.

Provisional Government.

Louis Napoleon Bonaparte elected President.

DRESS

The dress at the beginning of this period was very ugly. The shoulder was long, the sleeve was enormous, the skirt was held out by a huge hoop. The figure was thrown out of all proportion. Bonnets of various shapes and sizes were so worn as to show the chignon, held at the back of the head with a huge comb. The front of the hair was usually parted, and curls were arranged at each side.

TEXTILES AND COSTUME DESIGN

SECOND REPUBLIC

1848-1851

HISTORY

1848—Louis Napoleon Bonaparte elected President.

1850—Louis-Philippe dies in England.

1851—Revolution. Louis Napoleon seizes the reins of the Government; dissolves the National Assembly; constitutes a new ministry; election under various controlling influences makes Napoleon President for ten years.

DRESS

The costumes of this period were like those of the preceding one. There were long shoulder lines, small waists, and skirts held out by hoops. Small black lace mantles were popular; also black velvet bands at the throat and at the wrists. Straw bonnets and drawn bonnets were worn for several years beginning with 1850. Drawn bonnets were made of crêpe, tulle, or horsehair, with bands of straw sewed on.

SECOND EMPIRE

1852-1870

HISTORY

1852—The Senate decrees the restoration of the Empire.

HISTORY OF COSTUME

1853—Marriage of the Emperor and Eugenie de Montijo.

1865—Napoleon meets Bismarck; consents to Italo-Prussian alliance against Austria.

1869—Great increase of opposition in Assembly.

1870—Liberal ministry reformed.

War declared against Prussia.

DRESS

The silhouette changed somewhat in this period. Because of the use of crinoline and the hoop, skirts were made fuller around the bottom, the drapery being carried toward the back. Every gown was made with a long-waisted basque and with a voluminous train. In 1859 there was a rage for Zouave and Turkish jackets. In fact, all dress accessories were growing in importance. The fan, parasol, handkerchief, smelling bottle, shoes, and purse were given as much attention as the gown.

THIRD REPUBLIC

1870

In the early part of this last period, the dress was still bouffant, the drapery especially full at the back. In 1873 it had become very complicated and much ornamented. For instance, fifteen or twenty flounces were put on one skirt. A dolman, called "the Montenegrin," was made of silk and literally covered with braid, silk embroidery, and jet ornaments. The hair

was dressed high and frizzed or waved over the forehead. This, however, went out of fashion about 1875, and a very simple coiffure was chosen. The hair was looped on the nape of the neck with a loose ribbon bow. Dressmakers and tailors began to sell ready-made clothes.

1880-1900 AND SUMMARY

From 1880 to 1900 there was a decided development in good taste and originality. With the exception of the bustle and leg-o'-mutton sleeves, costumes had simple, logical lines.

If it had been possible to have in this small booklet a complete series of period costume plates, it would have shown clearly that in

The time of Margaret of Valois, hoops and corsets were most noticeable.

The time of Louis XIII, there was over-decoration.

The 4th, 5th, and 6th Centuries, A. D.—the Gothic period—there was tightening of drapery.

The 10th Century—the de Medici period—there were corsets and the pointed waist-line.

The 16th Century Velasquez paintings, 1599-1660. Mail was worn. Huge equipment for hoops and large slashed sleeves for freedom of movement mark this period; also clumsy home decoration and ornate way of living.

1599-1641, Van Dyke emphasized collars, neck linens, and armor. Example: Goya, 1596-1656.

The time of Louis XIV, there was no structural line. All lines were artificial, and there was much over-decoration.

1795-1799, the Directoire, the long Greek line was revived. Men wore long coats and trousers below the knee.

The time of Josephine during the Empire, there was a return of the Egyptian or Greek bust line.

The early Victorian period, drooping shoulders were emphasized.

In following the evolutions and revolutions of dress, it is evident that the designs in times of peace were characterized by loose flowing robes, whereas close-fitting garments, over which leather or armor might be worn, were adopted in war times. It is obvious that color played an important part through the centuries, from simple, primitive color to our more elaborate color combinations of to-day. The costumes of southern peoples were, and are now, characterized by their masses of harmonious primary colors. Royal pageants and ceremonials of church and state were rich in color, line, and adornment. Nobles, court fools, judges, monks, all classes of people, wore clothes suited to their social status. It seems that in our modern dress all class distinction has been lost.

At the present time Dame Fashion is still full of whimsicalities. There is a decided tendency, however, to limit her vagaries by a study of the history and psychology of the costume and by a growing appreciation of its aesthetic worth as one of the Fine Arts.

Thus, in our present-day problem of the designing of clothes we must consider mass, line, and color; and in order logically to analyze dress, it is necessary to study it in relation to the different types of persons.

COSTUME DESIGN

IN costume design we consider mass, line, and color, and how to analyze dress logically.

The first interest in a gown is at the head; second, at the throat and shoulders; third, at the waist. In color combinations the hair, eyes, and complexion are the first consideration. After the gown is finished, it must be comfortable and suited to the occasion and the personality of the wearer. There are two ways of dressing: fashionably and suitably. If one strives for suitability, comfort, and becomingness, one will be well-dressed at all times, and there will be no trimmings at all if they be not simple, beautifully spaced, and of fine quality. Always it is well to remember that garments may caricature.

To design a costume logically involves:

1. The study of the structural lines of the human figure and the personality of the wearer.
2. The choice of suitable materials, their color, texture, and weave.
3. Beauty in shaping and ornamenting the gown according to the laws of design, which are proportion, rhythm, harmony, and balance in line, mass, and color, requiring: (*a*) log-

ical thought, (*b*) common sense, and (*c*) good taste and imagination, to attain a perfect whole.

More explicitly, the elements of costume design are:

1. Line and Drapery.
 - a. Long line.
 - b. Continuous line.
 - c. Repeated line.
 - d. Opposed line.
2. Silhouette—outline.
3. Texture of cloth.
 - a. Surface.
 - b. Weave.
 - c. Weight.
4. Decoration.
5. Color.
6. Detail.

In the following paragraphs this outline will not be fully followed, because some of the subjects are discussed under other headings.

LINE AND DRAPERY

The best designs of the clothes of past ages, from the standpoint of knowledge of textiles, construction, and the principles of design are: (1) proportion, (2)

rhythm, (3) harmony, and (4) balance in mass, line, and color. These should be carefully studied, as all art is applied, and the great artists of the past were craftsmen with tools in their hands. To-day materials and tools are our most efficient teachers of design, whether we use textiles and a needle, canvas and a paint brush, or marble and a chisel. Give an artist a piece of paper and say to him, "I want a design," and he must ask, "What for?" Therefore a designer is influenced in choice of materials, their color, their texture, and the ease with which they can be cut, beaten, or worked into shape.

An intelligent analysis of costume design requires a process of orderly thought, common sense, and good judgment, and proves that the basic principle of costume design depends upon the anatomy of the human figure. The "architecture" of the gown demands that the lines of the material follow the bone structure and lines of the body. If they do not, the lines become ugly and artificial. The draperies of the Venus de Milo are structurally draped; therefore the lines are very beautiful, because the material hangs from structural points,—the shoulder and hip. The Greeks always emphasized the lines of the chest, neck, and all structural points from which the folds of cloth fell. Drapery belongs to the whole attitude of Greek simplicity and freedom, and not to the later Gothic or Renaissance period.

Greek draperies expressed the life and movement one sees in the Winged Victory. In contrast, the stolid clothes of the Chinese, for instance, convey no

sense of action, because they hang in straight lines and are not draped at structural points. The Greeks' use of the band around the waist was the beginning of the bodice. Thus it became evident that in order to secure curved and interesting lines, the material must be gathered at structural points.

Observation of the skeleton figure will lead to a realization of the many structural points which must be considered, and will help to eliminate the many bad examples of costume design resulting from the violation of simple structural rules. See Plate VIII. For instance, the so-called bolero jacket illustrates lines following rib structure. Ribs reinforce structure. To be designed structurally, the bottom lines should end at the lowest rib, at the hip bone, or at the end of the trunk—not in between. So must lines of collars conform to the lines of the cords and bone structure of the neck, which may be seen by turning the head. Directoire gowns were beautiful because the material fell in folds from the bust line to the feet.

It may be true, as someone has said, that dress began, not as a modest covering, but as ornament. However, if the evolution of draping from early Greek times is followed, it is evident that the Greeks subordinated all decoration to line, not only in dress but in their architecture, and still secured a beautiful unity of the whole in mass, line, and color. The simple beauty of their draperies and their regard for silhouette, for materials, and for texture, stand out in sharp contrast to the over-decoration of modern costumes.



PLATE VII.

Beautiful Example of Line and Drapery
in Greek Sculpture
In the Metropolitan Museum of Art, New York

Costume design is very simple and logical. Costumes combine utility and artistic effect, inasmuch as the simple lines allow perfect freedom of movement.

M. Poiret said, "Simplicity is the great basic principle of costume design. If a garment is logical, it will not have buttons or pockets merely for ornament. Buttons will button, and pockets will be designed to hold things conveniently."

Again, consider costume design as a whole in relation to all types of figures. It requires:

1. Study of proportion, rhythm, harmony, and balance in relation to the individual figure, involving
 - a. Finely related mass, line, and color arrangement.
 - b. Good spacing.
 - c. Fine grouping of parallel and horizontal lines in the material and trimmings.
 - d. Depth and delicacy of color tones.
2. Study of lines for stout and slim figures (not considering normal figures), in regard to
 - a. Kind—
 - (1) Horizontal.
 - (2) Perpendicular.
 - (3) Curved.
 - b. Effect.
 - (1) Changing height of individual figure.

TEXTILES AND COSTUME DESIGN

- (2) Determining breadth.
 - (3) Resulting in caricature, through ignorance in use.
- c. Use, by
- (1) Domination.
 - (2) Subordination.
 - (3) Opposition.
3. Good spacing in line, form, and color, involving
- a. Proper arrangement.
 - b. Good proportion.
 - c. Unity and variety.
4. Proper color combination—dark, light, or contrasting—demanding that color be subdued, not striking, in
- a. Design.
 - b. Materials, in
 - (1) Lustre and color.
 - (2) Texture in striped and figured goods or trimmings.

SILHOUETTE

Within the silhouette, which is the characteristic outline of the figure, there may be designed lines (aside from those for the normal figure) suitable for the stout-tall, stout-short, slim-tall, and slim-short

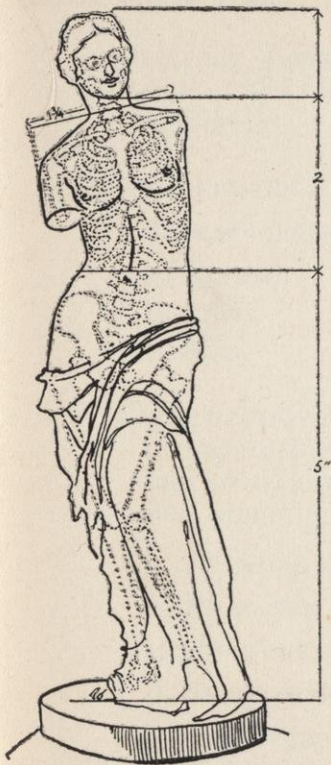


PLATE VIII.—Structural Lines and Proportion
Length of Head Used as Unit of Measurement

figures. In the suitability of design and materials it should be noted that

1. Materials demand honest frank consideration of their quality, weave, texture, color, and design.
2. Main structural lines of design or materials depend upon shape or type of figure—
 - a. Normal.
 - b. Stout.
 - c. Slim.
3. Right proportion of figure may be gained through using length and shape of head as unit of measurement of fairly tall person. For example: One might measure
 - a. From top of head to feet.....8 heads
 - b. From chin to shoulder..... $\frac{1}{3}$ head
 - c. From chin to waist.....2 heads
 - d. From waist to hips.....1 head
 - e. From hips to feet4 heads
 - f. Across shoulders $1\frac{3}{4}$ heads
 - g. Face length.....feet length

Because the human eye overestimates height, it is of the greatest importance in designing a costume for the stout figure to create and further this illusion.

THE STOUT FIGURE

1. In stout-short or stout-tall figures, the problem is to change height and decrease breadth, as all structural lines of stout figures express breadth and circumference in
 - a. Broad head.
 - b. Square face.
 - c. Short neck.
 - d. Usually square shoulders.
 - e. Full chest.
 - f. Broad and short waist.
 - g. Large hips.

2. As whole structure and lines of stout figure express breadth and circumference, the stout person must avoid broken silhouette and must wear the simplest gowns with very little trimming and only touches of bright color. Must avoid:
 - a. The use of broad horizontal lines in design and in the designs of the fabrics used.
 - b. The use of horizontal lines in all trimmings and decorations, such as
 - (1) Hats.
 - (2) Collars.
 - (3) Cuffs.
 - (4) Belts.
 - (5) Ruffles.

- c. The appearance of breadth and circumference, such as that produced by a light shirt waist and dark skirt or by short elbow sleeves which end at waist-line and therefore continue it.
 - d. Pleated skirts. (But if well draped, with finely related perpendicular lines, they will make a stout person's hips appear slender.)
 - e. Wide, broad, over-decorated, flat hats (because of horizontal lines).
3. In textiles, the stout person must avoid:
- a. Conspicuous stripes or designs, and large spots of color (choosing instead subdued colors and well-designed, well-placed spots of color).
 - b. Shiny textured cloths—satins, et cetera.

Every part of the gown may assist in creating the desired effect or illusion of color and long lines. Pockets can be so fashioned and placed that they help to produce the effect of long or short line; and for stout, large-hipped women elaborate draperies of soft pleats may be used without hesitation if they are chosen with straight lines carried below the hip, and if pointed panels are employed. The stout woman must shun plain, tight-fitting skirts, and she must remember that the corset is not worn merely for support, but to give the figure harmony, and that the line of her gown must always taper toward the part of

the figure which she wishes smaller in appearance. The lines may be carried out within the silhouette, as in Plate IX, or they may not have to complete themselves within the silhouette.

Buttons may be used to improve and lengthen the line of figure. Applied to the skirt or waist, they may make a figure appear taller. If possible, it is well to have them button and not merely decorate. Pockets will decorate logically if they are placed conveniently for wear, to hold things; and buttons will decorate logically if they hold and button. Simplicity and consistency in every part of the costume should be observed.

THE SLENDER FIGURE

1. Structural lines of slender figure involve consideration of
 - a. Slender head.
 - b. Thin face.
 - c. Thin neck.
 - d. Narrow sloping shoulders.
 - e. Slender hips.
 - f. Flat chest.
 - g. Narrow waist-line.
2. Costume for the slender figure
 - a. Must avoid
 - (1) Exaggerating height and slenderness by many perpendicular and long lines.

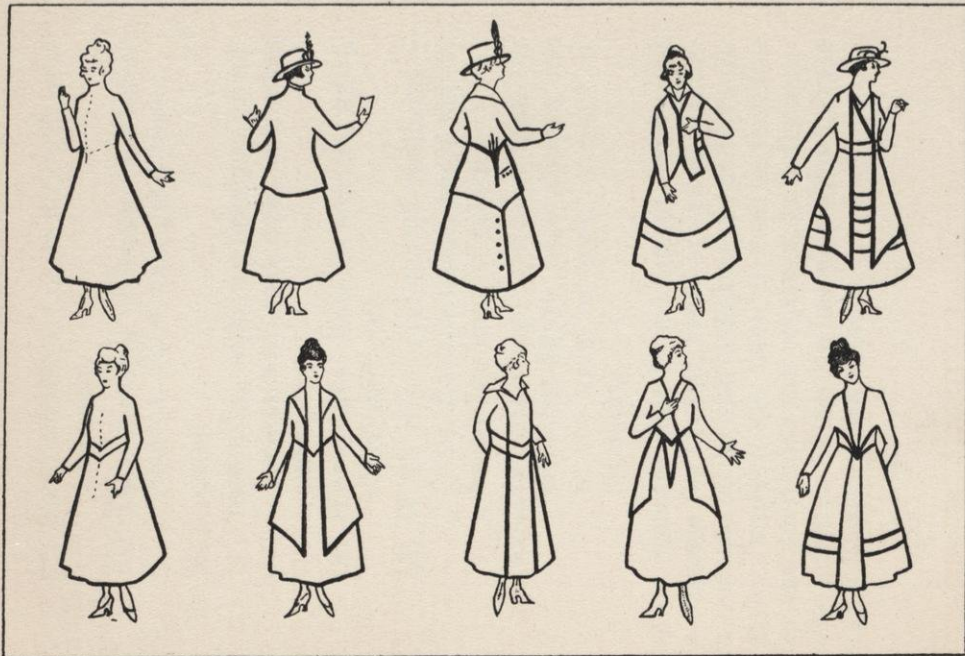


PLATE IX.—Lines Within the Silhouette Which Accentuate Height

COSTUME DESIGN

- (2) Narrow, clinging, close-fitting dresses and coats.
 - (3) Tight sleeves, or angular lines in sleeves, waist, skirt, and coat.
- b. May permit
- (1) Increasing width by breaking up silhouette with horizontal or vertical lines.
 - (2) Horizontal lines in sleeves, waist, skirt, and coat.
 - (3) With discretion and restraint—frills, decorations, short skirts, broad low hats, et cetera.
 - (4) More trimmings and color than for the stout figure; decoration or line at the waist or neck, by color or trimming.

It may be repeated that if one cannot evolve and design a costume for oneself, there are good fashion plates in costume books and magazines to fit the individual style. Improve the lines of such a skeleton figure for the particular use required. It is interesting to take a sketch of the Mediæval or Greek dress and design a modern dress from it.

ACCESSORIES

THE accessories of a costume may be many: The hat, gloves, belt, shoes, parasol, jewelry, and all dress trimmings; and they must be subordinated to the costume and its structural lines.

THE HAT

Of all the accessories the hat is the most important, because it must be closely connected by a fine relation of line and color with the dress. Above all, it must

1. Fit the head.
2. Be of correct size.
3. Be in correct position on the head.

Perhaps the hat is first mentioned in history as being worn by Sarah, wife of Abraham. In the temperate zone, hats were not worn in early times except at feasts or public entertainments as a mark of victory. Men wore hats before women, as a protection to the head in the chase or in war. Hats assumed more importance in the north than in the south, because of the cold.

Hats are made of felt, silk, velvet, linen, cotton, stems of plants, straw, hair, fur, metal, in fact, almost everything.



PLATE X.—Modern Hair-dressing from the Greek Lines

ACCESSORIES

The following points about hats must be remembered:

1. A hat should not cover the eyebrows.
2. It should not look perched on top of the head.
3. The crown front line should continue the forehead line.
4. At the back it should not extend beyond the hair.
5. The weight should not fall too far back, and the weight of the crown should be evenly distributed over the crown of the head in order to give good balance and follow the head and hair lines.
6. The crown should not extend beyond the side contour of the hair, nor be smaller than the continuation of the side lines of the head.
7. Crowns are made to protect the head.
8. Brims are intended in front to protect the eyes; on the sides and at the back, only for balance in line. They should not extend beyond the shoulders, because of the inconvenience they might cause to other people.
9. The trimmings should furnish fine balance to keep the hat in the proper place on the head. They should be placed either in front or at the sides.

10. A hat light in texture may be larger than one which is heavy in texture. Of course a light colored hat will look larger than a black or dark one.
11. A hat should be adjusted so that it looks well from all points of view.
12. The center of interest should be either at one side or in the front.
13. A small hat is in better balance with a short skirt than is a large hat.
14. A large hat balances a figure with a train gown.

It cannot be too strongly emphasized that trimmings and insertions must be put on a gown or hat with the idea of the relation of lines to the figure. In trimmings, reject shortening horizontal lines in diamond-shaped medallion type or cheap metallic decorations. It must not be forgotten that gay colors and large figures in decoration, and large, high-peaked, over-trimmed, over-decorated, plumed hats caricature and are grotesque.

In all trimmings and decorations, for the gown as well as for the hat, there must be very careful planning, because everything is offered to the purchaser, suitable and unsuitable. There are wild assortments of trimmings made from animals, vegetables, and minerals, such as gimp, leather, fur, braid, and ribbon. Sometimes these may ruin a gown. There is no need to bolster up the figure with bustle, paddings, hoops, puffs, and very tight waists, because these

ACCESSORIES

makeshifts fail to add beauty or grace. Always if ease and comfort are sought intelligently, the result will be beauty, and lines will follow lines rhythmically.

JEWELRY

From the earliest age savage men decked their bodies with shells and bones, rings were worn in the nose, lips, ankles, and wrists, and they wore necklaces chains, bracelets, anklets, and every variety of ornament, made of any kind of material. The love of ornament appears to be carried to greatest excess by the most civilized and the most uncivilized of nations. The colored maid of Africa prides herself upon her beads and shells, while the elegantes of England and France glitter in diamonds from Golconda, and sapphires and rubies from Peru; and at the present time, precious stones are more exquisitely set than ever before.

Of all the accessories of a costume, it is necessary intelligently to omit jewelry when it is superfluous. It is often tragically true that refinement, or the lack of it, in a person expresses itself chiefly in the wearing of jewelry. It indicates individuality and character quite as much as the gown. Therefore it is much better to wear none at all or else wear an attractive ribbon around the neck or wrists, if one can not afford to buy well-designed silver, gold, or platinum jewelry.

One should wear with tailored suits, afternoon

dresses, shirt waists, and everyday working clothes, silver jewelry of simple and good design, set with semi-precious stones, such as jade, lapis lazuli, or turquoise matrix, cut cabochon or facet. This style of jewelry is suitable for young girls. Semi-precious stones are beautiful in color and lend themselves to many combinations, but often a mingling of colored stones is apt to be unbecoming unless the blending is harmonious. Not only the color and shape of the stones are to be considered, but also the shape and size of the settings. With evening gowns more elaborate jewelry, set in gold or platinum, with precious, facet-cut stones such as diamonds, emeralds, and sapphires, should be worn; and facet-cut stones should also be worn with velvets, silks, or elaborate afternoon frocks.

Diamonds are ostentatious and may not be worn by everyone. They enhance the brilliancy of a costume if worn with restraint, but more often they detract from the personal appearance, dim the lustre of the eyes, and take life away from the skin. Their clear hardness communicates itself to the features, bringing them out in strong relief. Diamonds always appear hard and cold if they are not set in enamel or with colored stones. Emeralds have a similar effect, without lighting up a costume. They should be worn with gowns of harmonizing color.

Pearls are a trifle less ostentatious than diamonds. They are generally becoming and suitable for almost all occasions. Their color is often chosen to match the complexion.

Turquoise stones are perilous to nearly everyone, having the effect of darkening the skin and detracting from the youthful look. They are better worn with an accompaniment of pearls than by themselves.

A painfully thin person should not wear long necklaces. They accentuate thinness and angularity as does no other article of dress. In fact, one should not attempt to wear a neck chain of any sort without first trying its length and noting its effect on the contour of the figure, for it actually adds or detracts from one's apparent height. Large spottings of jewelry, such as oversized rings and too large necklaces, or bracelets, or hair ornaments, are always in extremely bad taste. Often colored stones matching the color in gowns are effective.

Now that sets of jewelry are being made fashionable again, earrings are sold to match the hairpins, and rings on the fingers are made to harmonize with the buckles which clasp hair ornaments of various kinds.

Many less valuable gems, such as jade and aquamarine, amethyst and topaz, are lavishly displayed. They are threaded on gold to hang about the neck, making an impressive splash of color upon a filmy lace corsage. Never, surely, were the various precious stones of the universe more exquisitely set for the adornment of women than at the present time.

MATERIALS

IN choosing cloths, the costume designer is influenced by the kind, quality, color, texture, weight, and the consideration of the best way to cut and fashion them. Cloths may be so beautiful in themselves that it is unnecessary to load them with trimmings. If a beautiful, worthy piece of cloth is selected for a gown, and if it be of simple weave and proper weight for a certain season's wear, it will always look well and it will not fade or shrink quickly, even with hard wear.

It must be remembered that the texture of cloths is fully as important as the color. Cloths may be beautiful in themselves and yet caricature if the texture, figures, and designs are of brilliant, glossy color. For instance, the texture of chiffon net is quite different from the texture of silks or heavy materials. Think of wearing a cheviot skirt with a blouse of shiny satin, or heavy broadcloth with a filmy crepe de chine! There would not be the least consideration of their surfaces or weave, which are unlike and unsuited. Neither is a velvet gown worn in the morning in the house, or a calico dress at a formal evening affair.

Materials must be used with regard to weave, weight, texture, quality, and color. It is well to remember that the kind of material, its texture, weave, and color give character to the design.

MATERIALS

The following are important facts about material:

1. It should be of the best quality to wear well.
2. It should be suited to the type of garment and to the season.
3. Fabrics which are decorative in texture and pattern require very little trimming.
4. Plain material is suited to any type of figure.
5. The use of plain material or tucks and pleats is preferable to cheap trimming.
6. Broad conspicuous stripes or plaids of contrasting colors and textures should be avoided by all types. Vertical stripes of contrasting tones may, however, be worn with discretion by tall slender persons; also reasonably patterned plaids if the skirt is not short. Plaids should never be worn by the stout woman.
7. Figured goods with large, conspicuous patterns or designs should be avoided by all types. Moderately large-figured material, if designs and colors are close in value, may be worn by tall slender persons. Plain material, or that with small indefinite figures, close in value, is required by the short stout person.

Pamphlets from the Home Economics Department of any college or university will give a chart for the

tests, or for chemical analysis and tests, for textiles and dyes.

These are a few simple suggestions :

METHODS OF ADULTERATION

1. By combination. Use of other fibers besides the one indicated by the name of the material. Examples : cotton in woolens, cotton in linens.
2. By substitution. Selling one fiber under the name of an entirely different one. Example : mercerized cotton sold for silk or linen.
3. By increasing the weight of a material. Examples : cottons and linens with starch ; silks with metallic salts and dyes.
4. By giving a finish which is deceptive. Examples : (a) heavily pressing or calendering an ordinary cotton to imitate mercerizing ; (b) finishing cotton to look like linen ; (c) printing paste dots on cotton to produce the effect of embroidered dotted swiss.
5. By using made-over yarns. Examples : shoddy in woolens ; addition of short wool, felted in surface.

TESTS FOR ADULTERATION

1. Examination of cloth to see if all threads are alike and to distinguish kind of thread.

MATERIALS

2. Examination of individual threads:

Cotton—short fibers; ends appear fuzzy in thread.

Wool—short fibers, decidedly kinky and stiff.

Silk—long, straight fibers with lustre.

Spun silk—fibers short; thread looks more like cotton and breaks more easily than reeled silk.

Linen—strong threads; high lustre; when broken, ends are very uneven and straight.

3. Burning:

Cotton burns quickly with flame.

Wool burns slowly; chars; gives off odor of burnt feathers.

Silk burns slowly; leaves small crisp ash; when weighted, leaves more ash.

Linen, similar to cotton.

4. Treating with olive oil:

Cotton remains opaque.

Linen, if without much starch, becomes translucent.

5. Wetting: When wet, a mixture of cotton and wool wrinkles more than pure wool.

6. Examination of the finish: Whether alike on both sides; whether the apparent beauty of the material is due to finish or to good quality.

Expensive materials are often durable, although this is not always true of silks or of materials in

which the effect is more important than the wearing quality. Costly broadcloths, worsted suitings, fine table linens, good cottons, appear in their true light and worth. In novelties, silks, and inexpensive materials, one needs to be vigilant. Be sure the inexpensive is not *cheap*, unless you want a cheap material—cheap in wearing quality as well as cheap in appearance and in cost.

COLOR

THE object of color in a costume is to obtain a pure, worthy, beautiful combination which will grow more beautiful the more one looks at it. One problem is to avoid violent extremes and values; and to get good color combination in the use of materials, texture is as important as color. The color is easier to plan if the materials are at hand.

In clothes, the texture may be good but not the color,—for example, a cheviot skirt and a blouse of hard, shiny material. The lustre and color of silks sometimes lead one to forget form, since color and texture often hide bad design so that one forgets the form altogether, just as color is often used at the expense of the design. This is exemplified by the Chinese, who care more for color than for design, though their color is always good and their arrangement pleasing.

The admixture of lights in the spectrum may be the cause of color. The sources from which colors come and are developed, are the pigments and their effects. There are three elements of color which must be considered: *Hue*, the name by which we distinguish one color from another, as green from red; *Value*, the amount of light and dark; and *Intensity*, the strength of color—its purity, whether it be bright or dull.

The primary colors, from which all color may be mixed, are red, yellow, and blue. One designer writes that all colors in the world are made up of pure red, yellow, green, blue, and purple, and that any color one sees, no matter how dark or light, how bright or dull, has one or more of these in it. Five more colors come in between these. Between purple and red, there is red-purple; between red and yellow, there is yellow-red; between yellow and green, there is green-yellow; between green and blue, there is blue-green; between blue and purple, there is purple-blue. The opposite of yellow is purple-blue; of red, is blue-green; of green, is red-purple; of blue, is yellow-red (orange); of purple, is green-yellow. Opposites, if mixed, will kill each other, making a neutral gray. Putting opposite colors side by side will produce a stronger and more brilliant effect.

In our costumes, and our homes, it is necessary to know how to use colors and combine them harmoniously. Color appreciation must be developed through thoughtful observation of good and bad color combinations, just as a fine sense of line is developed. If the costume has a foundation of bad line, it will be almost impossible to bolster it up with color, because the best color harmonies are built upon a foundation of well-spaced lines, and color demands proportion, rhythm, harmony, and balance, as well as careful consideration of texture, color vibration, and toning. Therefore, in costume design, decide upon the foundation color, then what other color will look well with it.

Perhaps the most important color problem in costume is to obtain a balance of light and dark spots or spacings. This may be secured by arrangement of dark and light areas—by large spots of dark color balanced by small spots of light color, or vice versa. A second way is to use tones from bright to gray, or a large spacing of quiet color balanced by a small amount of light color, or vice versa.

In using color, texture must be considered. Texture is the effect produced by the background's being seen through the color or by a surface that reflects light in small points, as in textiles in which the raised warp threads produce the texture. A sorry fault in prints of any color is the lack of texture. If a painter or printer uses a glossy hard-finished paper and then loads on color, the design or color may be good, but the effect is hard. There is no texture to soften and harmonize the tones. Hard, shiny finishes, orange shellac, and hard light varnishes ruin and cheapen almost anything.

Material of full intense color may be neutralized and harmonized in effect by covering it with layers of transparent, subdued material of different color.

EXAMPLES OF USE OF COLOR FOR CERTAIN TYPES

1. High color.—Avoid high color, especially red.
2. Clear complexion.—Use any moderate color.
3. Red hair.—Avoid blue, the opposite color, which is too strong. Red hair is really dark orange (yellow-red), meaning that light blue, its exact

opposite, makes both colors stronger, and the result is often too violent a contrast. Therefore this type should wear purplish hues or blue-green.

4. Clear complexion without color.—May use:
 - a. Color reflecting reddish tints.
 - b. Light blue; dark blue.
 - c. Violet, toward red.
 - d. Red browns and orange, formed of yellow and red.
 - e. Gray with touch of color.
5. Sallow complexion.—May use:
 - a. Reds, rose, middle value.
 - b. Blue, light and dark.
 - c. Greens, only in dark tones.
 - d. Variations of tone—lighter blue or darker blue.

SUGGESTIONS CONCERNING THE USE OF COLOR

1. In combining blue and green, there should be a difference in amounts to vary tone—lighter green or darker blue.

2. Yellow and orange, few wear successfully. Lowered in tone or darkened in value, they are better, less trying.

3. Dark blue, any one can wear. Intense blues bring out yellowish complexion, by contrast. Light blue and pale rose or pink are the most successful of light colors.

4. Brilliant colors should be worn in small quantities.

5. Usually the most striking color is used to accentuate the center of interest in a costume.

6. Brilliant colors, as well as large-figured designs in clothes, caricature. They may be so startling that the gown asserts itself above the wearer. It is very easy to design a gown that will cause the wearer to sink into utter insignificance through violent color contrasts or combinations.

7. It is well to consider that colors apparently throw their complementaries over the surface surrounding them. If red is placed beside blue, the red casts a green light over the blue and the blue casts an orange light over the red, so the blue becomes greenish-blue and the red orange-red.

- a. If red is placed beside yellow it appears bluer.
- b. If red is placed beside green it appears brighter.
- c. If red is placed beside white it appears brighter and lighter.
- d. If red is placed beside gray it appears brighter.
- e. If red is placed beside black it appears duller.

Painters, decorators, dressmakers, salesmen, window-trimmers, and designers, cannot well ignore these facts.

A dark tone against a light tint appears darker by

contrast. Complementary colors enhance the brilliancy of each other. Complementary colors also mutually improve, strengthen, and purify each other. They are, therefore, most satisfactory in painting, tapestry, stained glass, clothing, flower-gardens, millinery, et cetera.

Non-complementary colors may mutually improve or injure each other, or one may be improved and one injured. Often the less difference there is in tone, the more likely they are to be pleasing.

Depth of tone has a strong effect upon harmonies of color. Two colors may look well together if one is light and one is dark; they might make a more pleasing harmony if they were both of the same tone. Or two light tones may look well together, whereas two dark tones of the same color would be displeasing.

White or black or pale yellow may be placed between colors that are strong or that are not pleasing together. This method sometimes makes them appear in better harmony.

White in contact with other colors is influenced by their complementaries and so reacts upon them, intensifying their purity and brightness.

Black gives character to anæmic color.

Warm colors, especially orange, deepen and intensify black. Blue and violet weaken black. Black weakens the tone of a contrasting color. White strengthens the tone. In furnishing rooms, or in design, contrast of tone is more important than contrast of color.

Light has a strong influence upon harmonies of

color, a fact important to decorators and textile manufacturers. Two colors may look well together, but may appear very different in various materials. In glossy surfaces like the breasts of birds, the wings of butterflies, the petals of flowers, colors are blended that would not harmonize at all in dull, unglazed surfaces. Someone has said that the only creatures which can go about their labors clad in resplendent array without being incongruous are the insects and the birds.

It is interesting to observe that if a salesman shows many pieces of cloth of the same color, the eye of the customer is fatigued and he sees the complementary color graying or dulling the cloth he is looking at. The skillful salesman will show the complementary color occasionally, to restore interest in his goods.

Analogous color harmonies may be secured by:

1. Harmony of scale—in one color.
2. Harmony of tone—in different colors.
3. Harmony of dominant color—one given color mixed with all the others.

Harmonies of contrast:

1. Harmony of complementary colors.
2. Harmony of contrast of color with Norman gray.

3. Harmony of contrast of tone.

Color is an outer expression of a person's refinement and culture. Brilliant color combinations in clothes often make the wearer appear silly or ridiculous and sometimes lead to unpleasant questions about character.

In designing a gown, one should realize that color has meaning and choose hues to express either color combinations or ideas, thus striving for harmony rather than confusion. Intelligent omission of superfluous color design may not be safely ignored, lest it result in the wrong effect.

An observing French woman felt this so strongly that she said, "It is, perhaps, allowable to be *sentimental* in a sky-blue bonnet, but one must never *cry* in a pink one!"

It is well to remember that we see four or five colors at one glance and that we remember the biggest mass of color without more detail. We see that half of the colors in the spectrum suggest coolness, and half of them suggest warmth. Blues, greens, and purples are cool colors; red, orange, and yellow are warm. So in selecting colors for gowns or hats, we express coolness or warmth, formality or precision, reserve or informality, carelessness and joyousness. Moreover, the shades and tints of the color tones in a costume will make one conspicuous or inconspicuous. Few people, for instance, have enough vitality or striking personality to start out in a red gown.

Every person is distinctly a color type. The color

is decided by the hair, eyes, or skin. Frequently these are the same general color. Often the color type may be complementary or a combination. In some persons the eyes make the strongest appeal; in others, the hair; in a few, the skin. To ascertain a right color scheme, decide which is the stronger color note, the eyes or the hair.

So keenly is the effect of color felt by Monsieur Poiret that he says: "There are gowns which express joy of life; those which announce catastrophe; gowns that weep; gowns romantic; gowns full of mystery; and gowns for the Third Act." No one but a Frenchman could have said that.

It is interesting to follow the color symbolism used by the painters in the monasteries of the early Christian church. For example, they used blue as a symbol of innocence or truth, red as a symbol of life; and we have come to accept these color-meanings unconsciously.

Striking examples of this color symbolism are to be seen on the modern stage, where costume is made to express the mood of the hero, heroine, or villain. But this is too vast a subject to be considered in this book.

CONCLUSION

EVERY human being has the inherent ability to design logically; to choose, plan, and arrange houses or costumes; to develop good taste through the working out of anything he desires to possess. It is unfortunately true that many people will adopt any costume or decoration, however eccentric or ridiculous, which may be decreed by circumstances or the whim of a celebrity. Then things which seemed hideous, through whims and follies of the time, place, or person, become the height of fashion.

Whether the fashions are set by celebrities, manufacturers, or designers, it is hard to say. Perhaps the future belongs to real creators. In this day, so-called fashion oftentimes violates every good principle of form, design, and color harmony. The fashions revolve in a mad whirl from tight to loose, loose to tight, dark to light, light to dark. But why should not one's individual dress be made more beautiful in line and color than it has ever been, by the logical adaptation of line and color to one's own needs and person?

Why accept fashions in gowns, hats, and materials when they caricature and are ridiculous, and when there are many ways of developing dignified and

beautiful tailored suits, hats, afternoon and evening gowns, coats and evening cloaks of fine material for one's own individual person? There are sketches in the magazines and historic costume books from which ideas may be traced, sketched, and developed into gowns suited to one's type.

For centuries the arts of literature and painting in the Orient have influenced and revolutionized our ideas of dress. These arts extended to Venice; then to Constantinople. Greek art was strongly influenced by the paintings, textiles, and interior decorations of Turkish art. We see to-day copies of rich Greek robes, brocaded Venetian evening cloaks, Arabian burnouses, crinolines and Mediæval gowns—hooped, girdled, and draped—and beautiful robes copied from the Directoire period. One may see a strikingly original Mediæval gown of Poiret's based on a court jester's costume with banding ornaments and pointed green cap and bells. Some of the latest costumes are so grotesque that we pause in awestruck interrogation. We are more confused than we have ever been if we long to follow the fashions and yet be well dressed, because the designs that are shown in the magazines and the costumes that are displayed in the shops, are a hectic, wild, Arabian-night jumble of Turkish trousers and Turkish pointed slippers walking out of immodest skirts,—a wild Russian ballet of tilting lamp shades, vari-colored swan's down bodices, colored furs, bloomers and trouserettes, and brilliant Poiret head-dresses. How is it possible to select a suitable gown from all this? The solution is

that one may design for oneself, with logical thought and with beautiful materials, simple tailored suits and attractive and dignified afternoon and evening wraps.

Is it not true that we have in our modern costumes greater wealth of color, greater marvel of weave, greater brilliancy of contrast, than ever before? The textile manufacturers are the master designers of dress in Europe and America. They have taken all that is best and most beautiful in the art of the ancient East, and with exquisite skill and perfect taste they have harmonized colors and designed creations that for royal splendor have had no parallel in two thousand years. The designs of the past few seasons have been Chinese, Japanese, East Indian, Turkish, Arabian, and, above all, Persian.

In costume, therefore, beauty is gained, no matter what the material, if silhouette and line are followed; but as soon as the structural basis is ignored, the lines become ugly, as in a Louis XIV chair. Line must be considered not only in the gown, but in the hat and hair, and the modeling of the face and head in relation to the hat. Also, the hair must be arranged so simply and effectively that it unites and harmonizes every good characteristic of one's features.

To-day our adaptations of costume are grotesque indeed. They need not be. Our modern dress should be more beautiful in line and color than it has ever been before. What is worn to-day may be a revival of the best of the old, a reminiscent dream, not a nightmare. The hope for costume designers in the future

CONCLUSION

lies in the careful study of the best of the historic costumes.

Monsieur Challemel, in his interesting work, *The History of Fashion in France*, writes :

“We must not limit the causes of fashion to three only: (1) The love of change, (2) The influence of those with whom we live and the desire of pleasing them, and (3) The interests of traders in a transient reign of objects of luxury, so that their place may be supplied with fresh novelties. There remains to be pointed out a fourth and much nobler cause. There is the frequently, though not always, successful desire to improve the art of dress, to increase its charm, and to intelligently and sanely advance its progress.”

SUGGESTED OUTLINES OF COSTUME DESIGN

NUMBER I

1. Textiles and Textile Design. Consideration of all materials from the standpoint of their
 - a. Quality.
 - b. Texture (surface and color).
 - c. Weave (simple or elaborate).
 - d. Weight and Durability for season's use.
 - e. Cost.—Demand for better quality of material and refusal to buy cheap textiles would result in manufacturers ceasing to produce textiles of inferior quality and bad color.

2. The Historical Influences in Costume Design are:
 - a. Textiles and Textile Design.
 - b. Silhouette—outline.
 - (1) Greek.
 - (2) Bustle.
 - (3) Crinoline.
 - c. Line.
 - d. Detail.

e. Consideration of Silhouette and Detail together, involving thought of

(1) Costume as a whole in relation to the anatomy of the human figure.

(2) Designing of costume and all the details, including regard for the principles of Design—Proportion, Rhythm, Harmony, and Balance in Costume.

(3) Dress as a whole in

(a) Mass.

(b) Line.

(c) Color.

3. Detail and Decoration.

a. Subordination to Costume as a whole in Mass, Line, and Color.

b. Accentuation of centers of interest by accessories (hat, collar, belt, shoes, gloves, et cetera).

c. Avoidance of cheap imitation trimmings.

d. Avoidance of profuse use of trimmings.

4. Color. Involves Proportion, Rhythm, Harmony, and Balance. Its choice depends upon:

a. Becomingness to wearer and type of coloring of

TEXTILES AND COSTUME DESIGN

- (1) Eyes.
 - (2) Hair.
 - (3) Complexion.
- b. Appropriateness to occasion.
 - c. Method of Color combination (Harmony).
 - d. Knowledge of meaning of Color (Symbolism).

NUMBER II

Success of Costume Design depends upon:

- a. Consideration of Anatomy of Human Body.
- b. Principles of Design in Mass, Line, and Color.
- c. Good Taste.
- d. Suitability to
 - (1) Type of Person.
 - (2) Occasion.
- e. Durability of Material.
- f. Comfort, Simplicity, and Convenience of Adjustment.
- g. Artistic Effect.

NUMBER III

Logical Analysis of Dress involves:

- a. Design.
 - (1) Line and Draping.
 - (a) Long line.
 - (b) Continuous line.

SUGGESTED LINES OF COSTUME DESIGN

- (c) Repeated line.
- (d) Opposed line.
- (2) Silhouette.
- (3) Texture of Cloths.
 - (a) Surface.
 - (b) Weave.
 - (c) Weight.
- (4) Decoration.
- (5) Color.
- (6) Detail.
- b. Influence in Costume Design.
 - (1) Silhouette.
 - (2) Detail.
 - (3) Textile Design and Textiles.
- c. Changes in Silhouette.
 - (1) From Greek. Little change until later Middle Ages.
 - (2) Louis XVI.
 - (3) Revolution. Return to Greek Silhouette (Empire).
 - (4) Three Types of Silhouette.
 - (a) Crinoline, generally bell-shaped.
 - (b) Bustle.
 - (c) Greek, which is natural.

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