

CREATIVE USE OF BORDER PRINT FABRICS
BY TWENTIETH-CENTURY DESIGNERS
IN SELECTED CONTEMPORARY
FASHION APPAREL

A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF MASTER OF SCIENCE

IN THE GRADUATE SCHOOL OF THE

TEXAS WOMAN'S UNIVERSITY

COLLEGE OF NUTRITION, TEXTILES, AND HUMAN DEVELOPMENT

BY

BETSY A. DELFORGE, B.S.

DENTON, TEXAS

DECEMBER 1982

ACKNOWLEDGEMENTS

The author wishes to express her sincere appreciation to those who made this study possible:

To Dr. Clarice Garrett, major adviser, special thanks for her outstanding guidance, enthusiastic assistance and continued friendship throughout the preparation and completion of this research;

To Dr. LaVerne Thomas and Dr. Charles Riggs for their suggestions and contributions as graduate committee members;

To Mrs. Winifred Williams of the Art Department;

To Mrs. Nelda Rogers for her assistance in garment construction;

To Mr. Bob Mader in photographing the creative dress designs;

To Mrs. Lucie Chapman for the typing of this manual.

To her husband, George, and Sons, Dan, Pete and Rob for their constant love, support and encouragement that was essential for the completion of this project.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iii
LIST OF FIGURES	v
LIST OF PLATES	vii
I. INTRODUCTION	1
Origin and Importance of Study	1
Purpose.	3
Review of Literature	4
Limitations of the Study	14
Definition of Terms Used	14
II. PLAN OF PROCEDURE.	16
III. PRESENTATION AND DISCUSSION OF RESULTS	18
Historical Background and Selected Illustrations	18
Original Designs and Illustrative Photographs.	79
IV. SUMMARY AND RECOMMENDATIONS.	92
Summary.	92
Recommendations.	93
V. BIBLIOGRAPHY	94

LIST OF FIGURES

1. Dress for the Rose Garden (1900-1910)	21
2. Smart New Costume (1900-1910)	22
3. Parisien Afternoon Dress (1900-1910).	23
4. Exotic Evening Coat and Dress (1910-1920)	28
5. Velvet Mantle (1910-1920)	29
6. Tiered Evening Gown (1910-1920)	30
7. Afternoon Ensemble (1920-1930).	34
8. Lanvin's Mother and Daughter Robes (1920-1930).	35
9. English Dress for Ascot (1920-1930)	36
10. Delaunay Abstract Art Coat (1930-1940).	40
11. Shocking Pink Silk Brocade Jacket (1930-1940)	41
12. Evening Gown Sheath with Panel.	42
13. Side Draped to Hip Rayon Dress (1940-1950).	46
14. Organza Evening Dress (1940-1950)	47
15. Long Over Garment Wrap (1940-1950).	48
16. Pucci Pants Suit (1950-1960).	52
17. Paisley Pleated Skirt Dress (1950-1960)	53
18. Tigere Evening Dress (1950-1960).	54
19. Scottish Evening Dress (1960-1970).	58
20. Pant Dress of the Year (1960-1970).	59
21. Evening at Home Glamour Jama (1960-1970).	60
22. Silk Shirdress (1970-1980)	65

23.	Loungewear (1970-1980).	66
24.	Cardin Pantalons (1970-1980).	67
25.	Gottex Maillot with Pull on Skirt (1970-1980)	68
26.	Persian Coat (1970-1980).	69
27.	Challis Sports Dress (1970-1980).	70
28.	Two Piece Side Buttoned Dress (1980-1990)	74
29.	Gypsy Dress (1980-1990)	75
30.	Country Peasant Dress (1980-1990)	76
31.	Mexican Shift (1980-1990)	77
32.	Creative Design Award Evening Ensemble (1980-1990).	78

LIST OF PLATES

1. Child's French Cotton Sundress	84
2. Raschel Knit Two Piece Dress	85
3. Contemporary Border Panel Tunic.	86
4. Oriental Jersey Jumpsuit	87
5. West Virginia Scenic Dress	88
6. Reversible Silk Evening Dress.	89
7. Reversible Silk Evening Dress.	90
8. Man's Western Shirt.	91

CHAPTER I

INTRODUCTION

Origin and Importance of Study

Fashion is a constantly changing visual expression and social communication of certain periods and cultures. Creative artists who were skilled in a new medium, dress design, emerged at the end of the nineteenth century. The spread of fashion and its availability was moving slowly, step by step, with the emancipation of women. The fashion industry, in the sense of rapidly changing styles of clothing being made available to a hugely increased number of people, is a modern phenomenon which reaches its peak in the twentieth century (33). The social status of the little dressmakers, who have always been the special servants of the wealthy, was transformed from servant to master. The designer prestige enabled them to reach out, travel and influence all cultures, regardless of social class.

Tracing the way in which society impacts fashion emphasizes that creative design retains an element which is quite unpredictable. Within the twentieth century fashion has changed in everything but name. The modes of individual life and period styles can be traced by combining the wearer's personal selection and the designer's creative ability. Since the silhouette of fashion still changed slowly in the early 1900's, great emphasis was placed on trimmings and fabric of the

dress. The true greatness of a designer lies not so much in his or her ability to introduce a new silhouette as in the ability to cut and shape fabrics in a radical way.

Fabric is the designer's creative medium. Experienced designers look at fabric lines early in any design season in order to get inspiration, and they choose fabrics "to design to" as well as fabrics to use for styles already planned (12). Bordered print fabrics are very challenging to use in draping and offer a medium that "talks" very clearly to the dress designer.

Numerous examples indicate how border prints have been the source of inspiration for dress designers and have been utilized for a long period of time. The oldest existing remains of ancient fabrics bearing designs come mostly from three places: Egypt, Central Asia and India. Egyptian tomb paintings show costumes stamped with patterns two thousand years before Christ; also, in Peru, clay cylinders with designs pressed into them were used with dye to make border patterns (59). Each century has produced its own distinctive style with border print fabrics, reflecting personal taste and the social, artistic background of the period.

Today, each culture manipulates border print fabrics in different ways, inventing different combinations, creating distinct aesthetic flavors that make each ensemble unique and expressive (21). Designers travel all over the world for colorful, unusual border print fabrics that offer challenges and opportunities rarely possible with all-over

or directional arrangements. The American Printed Fabrics Council established the Tommy Award in 1970 to honor fashion designers and manufacturers who used prints creatively and printers and fiber makers for special contributions to the textile industry (48).

Results of a study to investigate and demonstrate the creative use of border print fabrics by twentieth-century designers in contemporary fashion apparel will be beneficial to designers, apparel manufacturers, and persons involved in academic pursuits by revealing an expanded source of inspiration.

Purpose

The purpose of this study was to investigate and demonstrate the creative use of border print fabrics by twentieth century designers in contemporary fashion apparel.

The specific objectives were:

1. To conduct a historical survey of twentieth century designers creative use of border print fabrics, current border fabric design ideas, and border fabric style changes.
2. To illustrate specific categories of contemporary fashion apparel ideas in border print fabrics through the creation of original designs.
3. To translate (make) the original designs into contemporary apparel garments.

Review of Literature

Literature that was related to different cultures, designers, textile design adaptation and apparel inspiration of the twentieth-century was reviewed.

Moslafa (57) created six experimental dress designs, using the same base fabric in order to achieve "an everlasting fashion" by virtue of building upon design principles. It was felt that if the designer were free to study the fabric and to create a design which was uniquely suited to the fabric, it then would be possible to develop a garment which could be worn from year to year as well as season to season.

Seventeen yards of 100 percent polyester double knit border print fabric, made in New York, printed in Japan, sixty inches wide, were selected. The fabric had one black and one white border with stylistic motifs in shades of blue-green and rust of birds in flight, ocean waves, rocks, flowers and clouds. The total impression of these colors and design motifs is oriental. Selecting different units from this large scale 25 inch repeat pattern provided the basis for each of the six experimental garment designs. Each design, draped on a full scale model, highlighted a different motif or color emphasis for each garment. In order to provide minimal interruption to the flow, each skirt had only one seam. Additional textures and colors were added to each of the six fundamental garments; imitation suede, lace, chiffon, bird feathers, mirrors, sequins, rhinestones and beads. The completed six

garments were illustrated by color slides. Each design was created seeking only to produce a design which is timeless and demonstrated that achievement of beauty in clothing design need not follow established modes of fashion. Whether these six designs will achieve "everlasting fashion" must ultimately be left to history to decide.

Shepard (65) designed nine original garments for evening wear in America, using Classical Roman costume and Italian decorative arts for inspiration. In the first phase of the study, the author surveyed paintings, sculpture, architecture, and other art forms in Italy originating since 1500 A.D. as well as costume designs over the past two centuries. Italian design motifs were selected for ideation of apparel designs so that the draped garments, vibrant colors, and romantic styles would reflect this European country's culture.

A number of sketches preceded the final style determination for each gown. Fabric selection apropos to the costumes designed in the mode of 1975 was next; then draping, pattern drafting and construction techniques completed the creations. Twenty-five slides were developed after a live showing depicting the Italian inspirations in conjunction with the actual garment. The author's ultimate concerns were the creation of flowing, functional fashions which allowed for freedom of movement and comfort, relating to the tempo of contemporary American culture.

Liu's (53) study of Fabric Printing by Hand and Costume Design illustrated that the influences of fashion play a leading role in the

ultimate success of a costume. She utilized three different designs to introduce the simple way for sketching clothes, basic qualities of textile designs and the textile printing process. The techniques used in cutting the finished fabric, draping on the dress form and the final completion of the garment were explored.

In Design I, an evening gown of blue nylon knit with white lace and white floral motifs was sketched. The Batik printing method was chosen for this design. A Chinese patterned silk tunic over a tiny-pleated white nylon skirt was sketched for Design II. The silk screen printing method was selected for this design. In Design III, a peasant top of green silk with white motifs was sketched. Direct hand painting technique was used with white oil printing ink which was prepared for this process. Liu concluded that the students of fashion design today must understand every angle of the trade for which they are training in order to produce "good" designs.

Harris (36) researched the cultural art expressions of several countries in order to incorporate their heritage into creative textile designs. Eight visual traditions, in art, symbols and motifs were selected for adaptation into textile designs after an historical review. Eight different processes for applying designs to fabrics were utilized in creating original textiles. After an extensive survey of the art expressions of various countries and the creation of original textile designs, she concluded that the desire for artistic expression exists among all people of the world.

Scorgie (63) assembled information concerning a number of woven garments, from various cultures, which would adapt readily to contemporary hand weaving. She did not write a technical set of instructions, but rather provided in-depth information on a wide selection of examples of uncut clothing; such as the development of thirteen variations on a rectangular shirt. By following the basic principles of hand weaving the designer may use these examples drawn from primitive cultures, past and present, as a source of inspiration in the creation of contemporary costumes on the loom. The information was gathered from the actual examination of garments in local collections, diagrams and illustrations in books of costume and anthropology and correspondence with various museum curators.

The foremost goal of the hand weaver of clothing is to create garment designs which will enhance the handwoven quality of the fabric. Scorgie studied the simple rectangular garment shapes of Africa, China, Greece, Mexico, Japan, Tibet, Korea and America. Several unusual fabrics were designed and handwoven with directions and illustrations. The fabrics were then shaped into contemporary garments, using clothing construction techniques compatible with the fabric and garment design. Scorgie concluded that in our mass society, there is a definite place for the unique, handcrafted garment as an expression of individuality on the part of the owner as well as the creator. This new attitude toward clothing reflects, and is reflected, by the diversity of designs currently found in the fashion world.

Members of Leiter's Designer Fabrics Educational Department (50) attempted to illustrate the Fantasy Look for Spring-Summer '77 from the Paris Pret-a-Porter and Seventh Avenue designer collections of many imaginative scarf prints, border prints and bold abstracts for the American consumer. All sales representatives were given a hand-held viewer showing color slides of these scarf prints, borders and bold abstracts made up in Vogue patterns. There were accompanying reference notes giving yardage requirements and couture clothing construction techniques for working with each particular fabric. The results of this technique were negative in increasing the sales representative's ability to help the consumer visualize the many possibilities for these outstanding fabrics. The consumer consistently rejected the sales representative's color slides of designer fashions in favor of her own individual creative designs.

Harris (37) demonstrated four ways that handcraft techniques and construction details could be incorporated into contemporary clothing designs. The possibilities and limitations of quilting, fagoting, macrame', and drawn work, including adaptations and hemstitching techniques were determined. Several original samples were created, garments designed and sketched. This was done to suggest different uses of the handcraft designs and techniques. Eight garment designs were selected to be constructed, incorporating each of the four techniques into two separate garments. Commercial patterns that had similar lines to the original sketches were utilized in the garment construction. Necessary

changes were made by using the flat pattern method of drafting patterns. All the design work was recorded and kept in order to guide others in this type of development work. Instructions were composed and written for testing in a classroom situation.

The eight finished garments were presented in a public showing with a panel of judges. The judges evaluated the garments on a five point scale for appearance, effectiveness of design, compatibility of motif and technique to fabric construction quality and fit. At the completion of the classroom testing period, the students evaluated the experience by expressing their attitude regarding the use of the hand-craft techniques in garment design.

Doerr (24) in Smart Sewing emphasized creative sewing by using one's ingenuity and imagination. She stated a Formula: "Beautiful Fabric + Simple Lines = Smart Clothes." This was carried out by choosing interesting fabric and letting it put the excitement into one's garment. The trick in making exciting clothes was to work toward effect in little shifts, cocktail, and evening clothes. A fabulous fabric in a magnificent color can create its own interest and can make the simplest style look unusual. Her major concern was that the classic styles such as the shift or shirtwaist were not selected and that it is why the Formula does not produce smart clothes for the creator.

Walz and Morris (72) selected renowned dress designers for their artistic expressions with unusual fabrics. Some of the best designers illustrated were James Galanos who ordered Tibetan prints

designed by Tzaims Luksus, who walked over the Himalayas, bringing back an astonishing collection of prints. Galanos recalls "I didn't really know what to do with them - I ordered them for their artistic value." He later developed some into coats. Carol Horn was identified as the keeper of the ethnic look in fashion, importing crinkly cotton fabrics from India which she used in loose smocks. "I really don't know what it means anymore" she says. "What counts now is clothes, their versatility day or night."

Mary McFadden, in her prints derived from ancient peasant costumes in the near and Far East, seeks to revitalize the past in terms of modern technology, to produce through our screening techniques the aura of ancient robes. Her clothes are considered works of art. Adele Simpson recently gave her collection of 150 costumes obtained in many different countries to the Fashion Institute of Technology in New York to be used by the students. Along with them went many dolls and dolls' clothes plus fifteen hundred books on fabrics, costumes and painting. Walz's and Morris' concerns are best summed up by Holly Harp's quote, "I consider myself an artist. I'm more concerned with aesthetics than commerce," and Halston's remark, "the one with discerning taste, her own style - she ultimately makes fashion."

Clark (17) created modern fabrics and modern apparel designs for women using early historical Hawaiian costumes, fabrics, island flora and fauna ideas as inspiration sources. Early Hawaiian geographics, historical background and sociological conditions were studied in order

to understand and appreciate the Hawaiian people. Twelve representative sources were chosen, six used as inspiration for fabric designs and six for apparel designs. Six original fabric designs were created and achieved by using stenciling, block, batik, and silk screen printing processes. Clark also created and sketched six original designs for modern women's dresses based on inspiration from source materials. Two of the illustrated dress designs incorporated two of the created fabric designs, thus demonstrating the utilization of Hawaiian artifacts in modern day dress.

Merriam (55) concentrated on the San Blas Indian Culture with emphasis on the "mola", a reverse applique blouse, in order to understand the development of the motifs, color selections and techniques employed. The purpose was to adapt these designs into contemporary apparel fabrics and interior decoration.

The museum art objects and historical review were conducted concurrently with the designing of textiles. Mola designs were then analyzed and selected motifs adapted to textile designs. The final textile designs were produced through the use of five textile design processes. These fabrics were then utilized in interior design and apparel projects. The conclusion was that mola motifs will continue to be an unending artistic source of design motivation.

Campbell (13) translated and interpreted five selected design motifs from the traditional textiles of the Aschanti tribe of Ghana into contemporary fabric designs appropriate for American tastes.

Fabric designs, production techniques and historical backgrounds were reviewed. Five selected single design motifs were repeated or combined to develop the new fabric designs. These designs were applied to seventeen fabrics by using methods of tie-dye, batik, block, screen and weaving techniques.

Fabrics utilized were cotton cloth, cotton twill, corduroy, rayon velvet, upholstery velvet, linen, drapery linen, wool, silk, surah, silk crepe and silk organza. A self-evaluation was done to assess the processes and achievements used in producing the contemporary fabrics. Campbell decided that design is a continuing, constantly on-going process and that the volume of Ashanti motifs could provide endless inspiration and variations for contemporary textile designs.

Haden (35) studied ancient Peruvian textile designs, motifs and colors in order to adapt them to specific purposes of contemporary fabric designs. Historical, cultural, geographical, symbols, popular motifs, favorite colors, equipment, and fabric construction aspects of the ancient Peruvians were reviewed.

Fifty questionnaires and letters were sent to textile manufacturers and hand weavers of fabrics to determine if modern textiles had been created using ancient Peruvian fabrics as source materials. Several modern fabrics with ancient Peruvian inspiration motifs were obtained from Peru and the United States and studied relative to design, color, fiber and fabric construction. Fabrics from both Peru and the United States showed that adaptations of ancient motifs on exact replicas

were utilized in modern colors.

Five original designs were created, sketched and executed on fabrics suitable for use in apparel, rugs, and draperies by using colored tempera paints and adapting motifs from book illustrations and actual ancient Peruvian fabrics. Photographs of the finished creative designs were included in the study.

Kim (45) developed western fashion design ideas from Korean sources of traditional costumes. They were then illustrated and constructed in fashion fabrics. The author divided Korean history into four stages after a historical review in order to get inspiration from the successive Korean traditional costumes. Several original contemporary garment designs were created and illustrated on fashion plates that included the inspirational costume detail. Five of the designs were chosen by customers to be custom made and photographed in order to see the design effect in fashion fabrics.

Chang (15) adapted traditional Chinese design details to modern Western World apparel. Chinese dress through twenty-two ancient dynasties was reviewed. One hundred and forty-four details of these ancient costumes were selected as design ideas. Twenty-four original contemporary Western garment designs were then created adapting one or more of the selected design ideas and illustrated on fashion plates.

Six designs were then chosen to be rendered in suitable fabrics. The fabrics were obtained from retail stores in the United States, China, Taipei, Taiwan and the Republic of China. Patterns were drafted

in size eight using both flat pattern and draping techniques. The finished garments, using custom techniques, were modeled and photographed in order to demonstrate the adaptability of ancient Chinese design details to contemporary apparel.

Limitations of the Study

This study was limited:

1. To the arbitrary selection of twentieth-century designers creative usage of border print fabrics for diversity of design.
2. To the creation of seven fashionable garments illustrating the creative use of border print fabrics in specific categories of fashion apparel.

Definition of Terms Used

Border Print - fabric pattern arrangements with dominant motifs along one or both selvages; may have subordinate motifs throughout body of fabric. Pattern arrangements may also be circular or printed crosswise to form panels (21).

Contemporary - of or as though of the present period.

Fashion - the prevailing or accepted style in dress adopted by the majority at a particular time or season (41).

Printed Fabric - all methods by which pigments or dyes are applied to cloth; stamping, painting, block, stenciling, tie-dyeing, batik or roller (59).

Style - the cut of the garments structural lines in a manner that has become recognized, accepted and named (21).

CHAPTER II

PLAN OF PROCEDURE

This study was designed to investigate and demonstrate the creative use of border print fabrics by twentieth-century designers in contemporary fashion apparel. Five hundred designer border print fashion illustrations through the eight decades of the twentieth century were reviewed. Results of this review showed that the actual border print dress designs were scattered all over the world, so, secondary sources were utilized for visual references which included Zeroxed photographs. Written permission to reproduce and utilize the illustrations shown in figures 1 through 32 was obtained from each respective source, and these are on file with the researcher.

Thirty-two twentieth-century designer's fashion illustrations were arbitrarily selected for their creative, diverse use of border print fabrics, border fabric style changes and current border fabric design ideas (Figure 1 through 32). These were presented by decades, accompanied by a brief history of the fashion influences of the period.

Seven original contemporary apparel fashions were created to be rendered in border print fashion fabrics. Different border print fabrics in texture and motifs, thought most appropriate for each design, were selected. These original designs encompassed seven contemporary apparel categories, namely: one-and-two piece dresses, lounge wear,

men's and women's sportswear, child's wear, and evening-wear.

The fabrics for the original designs were obtained from retail stores in New Mexico, New York, Florida and West Virginia that specialized in unusual and imported border print fabrics. The border print fabrics were draped on different sized model forms to achieve the desired style lines. Necessary adjustments were made, and the garments were then constructed in the border print fabrics using custom techniques. The fashioned garments were modeled and photographed in order to illustrate creative border print fashion designs for the decade of the eighties (Plates 1 through 9).

CHAPTER III

PRESENTATION AND DISCUSSION OF RESULTS

Historical Background and Selected Illustrations

Impact of Decade Events (1900-1910)

Paris was the artistic and social center of the Western World. The fashionable woman's wardrobe contained little except custom-made gowns intended for afternoon and evening wear, all of them complex, voluminous, and as expensive as possible, to demonstrate the social and economic status of the wearer. Catering to a privileged few, Beer, Charles Worth and Doucet became the first couturiers to design creations that enhanced their clients, and thus a pattern was set for others to imitate.

Social change, improved education, technical progress in paper, printing and production at the beginning of this century contributed to the wider dissemination of news about fashion through women's magazines. The photographic illustrations were very newsworthy because it was not so much the fact that fashion was covered as how and by whom that made the fashion phenomenon. Most illustrations were water color plates done by artists until the late 1940's. They usually depicted a dramatic or narrative situation. Costumes were a jumble of shapes and colors, and fashion counselors' articles appeared in every periodical dedicated to the day's modes.

In America, Neiman-Marcus opened a store in 1907. The Sears and Roebuck catalog ended the rural fashion isolation for women. Congress passed the first protective legislation forbidding the export of all wild bird skins and feathers from India but the plumage bill did not pass in England till 1921, when feathers were out of fashion.

Japan adopted the European-American designs in the art nouveaux patterns and color schemes. While fashions in Europe centered on the clothing design itself, the emphasis of the fashion market in Japan was in the patterns. In 1905 Japan won the Russo-Japanese war. In addition, a bluish-purple color, which had been considered the color of victory from olden times, became popular in conjunction with the war victory.

Fabrics and Decorations

Printed cottons and fine muslins were the fashionable dress materials. They were brought from the Indies, and by their novelty and rarity had set a new fashion in dress materials since their import and wear had been forbidden in the eighteenth century. Other elegant textiles were delicate sheer fabrics, moire, damask, patterned satin and tulle.

The softer materials of fine cloth, mohair, cashmere, tussore or linen were used for tailored styles; surah, crepe-de chine, voile, or muslin for day dresses; with flimsy materials such as net, chiffon and ninon used for evening. Subdued colors dominated the first decade

of fashion. Selected illustrations representative of this decade appear in figures 1, 2, and 3.

Figure 1. Dress for the Rose Garden (1900-1910) is of white muslin with a black and white border print featured along the hemline; the most traditional and customary border print placement.

Figure 2. Smart New Costume (1900-1910) is a grey voile with a border printed cashmere design along the bottom of the draped tunic-skirt and utilized as triangular inserts around the top of the draped bodice and sleeves.

Figure 3. Parisien Afternoon Dress (1900-1910) is a border stripe patterned satin combined with a rustling taffeta underskirt and bodice over-drape. The border print is used vertically for the entire skirt, wide kimono-like sleeves, but horizontally for the under bodice. Two colors were always used for important gowns, usually one plain and one patterned and often two contrasting figures or dress designs were chosen.



Figure 1. Dress for the Rose Garden (1900-1910)
(Source: Chiffons 9. American Edition.
20 Avril 1908. p. 7).



Figure 2. Smart New Costume (1900-1910)
Source: Chiffons 14. American Edition
5 Juillet 1908. p. 7).



Figure 3. Parisien Afternoon Dress (1900-1910)
(Source: Norah Waugh. Cut of Women's
Clothes 1800-1930 Plate 63).

Impact of Decade Events (1910-1920)

Paris began to resound with and react to fresh sounds in music and new forms in art, literature and theatre. In 1909 the Ballets Russes made their first appearance that stunned the fashion world. "The radiantly vibrant colours of the sets and the dancers in exotic costumes worn over uncorseted supple bodies evoked heady Oriental fantasies that made the current fashions look dull, faded, and dated" (7). The first recognizable trend setter of the century was Paul Poiret, former dress design assistant to Worth and Doucet. Poiret was the first designer to be a personality rather than a servant. His creations expressed a decisive change in women's attitudes that coincided with the rise of the militant and suffragette movement that was part of the wide spread change in the status of women.

Poiret designed for the Ballet and many other theatrical stars such as Eleanora Duse, Isadora Duncan and Mata Hari. He commissioned Raoul Dufy, an artist, to create special fabrics for him, and he founded the Martine School of Interior Decoration and Wallpaper. The printed fabrics of revolutionary colors and patterns were inspired from flowers, leaves and vegetables. Poiret was also the first couturier to think of producing fashion for men.

Dance was sweeping the United States, and the sharp new choreography of Vernon and Irene Castle set a new world fashion by 1914. The Charleston step was also conceived at this time. "As clients, designers found first the inheritors of the old world, the nouveaux riches from every

continent, then they founded the beaurocracy created by the dominant medium, the cinema" (33). In 1916 the first American design contest for women's wear was held at the Art Alliance of America in New York and promoted by the paper called Women's Wear. In 1917 the Metropolitan Museum of New York City recognized textile design as a part of our national art and opened a textile gallery.

Fashion changed after 1914 during World War I, when, due to a manpower shortage, women were drawn into the labor force to help with the war effort. They began to wear clothes that had a simpler, more masculine appearance because their new occupations required more functional apparel.

Fabrics and Decoration

Velvet and georgette crepe were the most popular fabrics used in the afternoon frocks with interesting textural combinations. Pineapple gauze, brocade, marquissette, minion, tulle, painted satin, doveltyne, suede cloth, messaline, soft twill gabardine, moire, mechlin lace and some wool jersey were also used extensively. Silk, chiffon and crepe were used for the changing tea-gown styles.

The Liberty prints of soft far Eastern colours and limpid gestures were designed in England by Arthur Lasenby Liberty as a direct result of the Japanese Exhibitions. Spanish designer Fortuny created the pleated silk "Delphos" robes and printed velvet capes that were first shown in Venice, Italy, and then dominated Paris. Rayon, silk hose and

underwear was worn by everyone for the first time. The schemes of colour were gay, violent and strong, then dull during the war. Illustrations of the decade follow:

Figure 4. Exotic Evening Coat (1910-1920) was Paul Poiret's redesigned kimono coat as a "Confucius" evening coat in 1906. It is voluminous with vivid colors, simply cut with a billowing back using imported elaborate Persian border print designs that ovally drape horizontally around the back of the body. Poiret also redesigned the Loose Dress that was worn without a corset. The border print appeared around the hemline and short sleeve hem. These revolutionary styles dominated for years as Poiret became the "King of Fashion."

Figure 5. Velvet Mantle is by the Spanish designer Fortuny that is stencilled in silver and gold, with a motif inspired by Cretan art. The border print was stencilled vertically cascading down from the shoulders, while the Cretan motifs were printed all around the mantle with diagonal bands throughout the body of the velvet fabric. He was a painter who created clothes and not a couturier.

Figure 6. Tiered Evening Gown (1910-1920) is a Paul Poiret creation adapted for Ida Rubinstein in the 1914 theatrical production "Salome." The snug body stocking encompassed the entire body except the shoulders, thus the border clock pattern is vertical to the waist, where it becomes horizontal and

continues along vertical sleeves down the arms. A sheer tiered fabric covers the body suit, enabling the border print design to be dramatically featured.

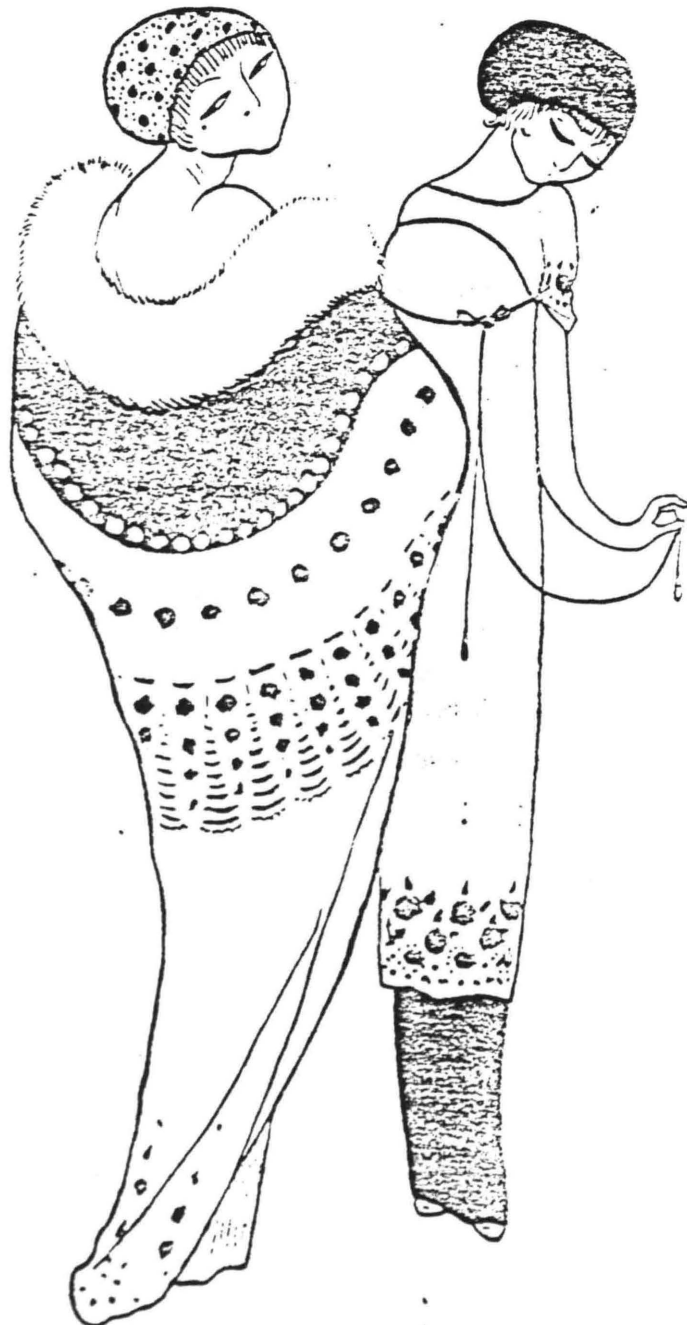


Figure 4. Exotic Evening Coat and Loose Dress (1910-1920)
(Source: Palmer White. Poiret. p. 60).

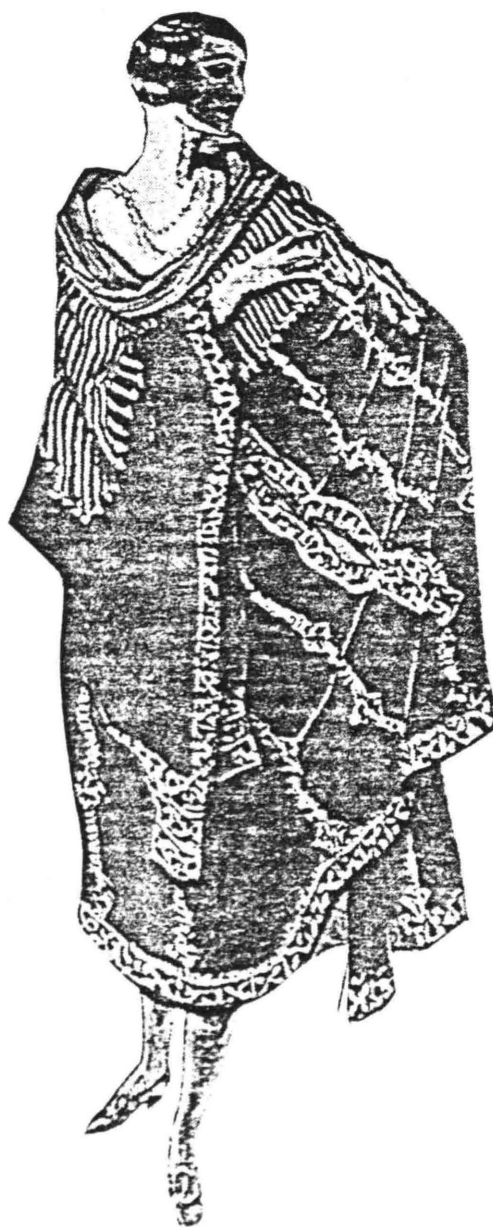


Figure 5. Velvet Mantle (1910-1920)
(Source: Anne Marie Deschodt. Mariano Fortuny 1871-1949. p. 125).



Figure 6. Tiered Evening Gown (1910-1920)
Source: Palmer White. Poiret. p. 97).

Impact of Decade Events (1920-1930)

The fashion contribution of the First World War was Functional Chic. Gabrielle Chanel, like all great designers, realized the needs of the decade and took the war materials, especially jersey, and created timeless suits and blouses. The knitted jumper emerged about 1918 as a result of the war effort and has remained in vogue ever since. Most of fashion from this time onward is classless in its appeal.

Rayon or artificial silk was the biggest incentive to the coming production of fashions on a large scale by factory methods. Rayon came into general fashion use in the 1920's with America taking the lead and the rest of the world following rapidly. The girl of limited means could now enjoy being in fashion to a degree hitherto impossible, and it was a tremendous innovation. Parallel with the development of large-scale fashion manufacture was the establishment and growth of organizations formed by the producers of fibers and fabrics. Courtaulds, the fiber giant, started an innovated process in the twenties in order to show, by actual manufacture, how the new rayons could be made up.

The American films were another potent influence that came into fashion at this time, and this influence remained at its peak for nearly two decades. Films were the chief entertainment of the public everywhere and to emulate their favorite film stars was the aim of the liberated young women. By the close of 1920 women's dress had become as varied as the world itself. Paris was still the inspiration because

in Paris culture and society life developed earlier there than in any other city. The buyers and designers of the big shops of North and South America, England and other countries invaded Paris and brought back the styles. These were broadcasted through innumerable magazines, fashion books, style shows and the movies. The focus was on youth, movement and speed.

Fabrics and Decorations

From the end of the war plain matt surfaces were preferred; wool velour, gabardine, wool marocain, velvet, crepe-de-chine, silk and cotton georgettes, silk and fine wool jersey for jumpers and heavy wool knits for cardigan suits. In the late 1920's vivid printed chiffon was the dominant fabric. Embroidered, printed or painted fabrics were still influenced by Chinese, Japanese and Russian art.

The discovery of Tutankhamen's tomb in 1923, produced a wave of Egyptian motifs, carried out in earthy reds and dark blues. Futuristic, geometric or barbaric designs, Art Deco, was a new art form and a dominant factor, along with American Jazz music, influencing fashion fabrics. There was no stereotype, only a general acceptance of the figure-freeing silhouette. Figures 7, 8, and 9 are representative fashions of this decade.

Figure 7. Afternoon Ensemble (1920-1930). Paul Poiret utilized one of his Martine silk flower border prints for the bottom of the tunic and then repeated the silk border print design

in the top collar of the jacket. For daytime summer wear the combination of a light woolen coat in a plain color and a harmonizing printed silk or rayon dress was very much in favor.

Figure 8. Lanvin's Mother and Daughter Robes (1920-1930). Jeanne Lanvin was the first designer to blur the distinction between clothes for girl and woman. She exploited the robe-de-style with its tight bodice and full skirt, making it equally suitable for mother and daughter. The light, filmy, imported Eastern border print design is used along the skirt bottom and in a horizontally draped wrap over the tight bodice. The robes were later shortened to matching border printed dresses and were fashionable throughout the 1930's.

Figure 9. English Dress for Ascot (1920-1930). This conventional, elaborate race goer's dress in 1928 is soft and floaty and the printed pattern fabric is art deco. The large flower border print is placed below the bustline and at the top of the godets that provide the feminine flair.



Figure 7. Afternoon Ensemble (1920-1930)
(Source: Vogue Book of Fashion Photography
1919-1979. Plate 51).



Figure 8. Lanvin's Mother and Daughter Robes (1920-1930)
(Source: Gazette Du Bon Ton 7 Paris. 1922.
Plate 55).



Figure 9. English Dress for Ascot (1920-1930)
(Source: Prudence Glynn. In Fashion. p. 62).

Impact of Decade Events (1930-1940)

By 1929 the world was rocked by the collapse of the American economy. The Depression affected every aspect of culture. The wealthy spun a radiant cocoon around their own universe, insulating themselves against the unpleasant realities. Fashion dictated a season in Paris or other European capitols, the Riviera in the summer and St. Moritz in the winter (7). Time appeared to stand still and fashion, naturally, reflected this new development.

The fashion business was largely in the hands of private companies or partnerships, most of which were to go public or to disappear in the post war years. These companies usually had small factories and they were, in many cases, served by the increasing number of small workshops, sub-contractors and home workers. Many new materials were coming into the market - acetates, rayons, and all synthetic fabrics were being manufactured for the first time. Designer Sonia DeLaunay was the Russian wife of Robert DeLaunay, an unorthodox Cubist painter who painted brilliantly coloured abstract composition of discs. "His wife, in tune with the new awareness of the aesthetic of the machine, applied his theories to fabrics instead of canvas, giving a new status to textiles and a new impetus to textile manufacturers" (14).

The Italian designer Elsa Schiaparelli gave fashion a new direction and also initiated the splinter movement that was the genesis of all the fantastic, wayout fashions which continued through the late sixties and seventies. She is generally creited as being the originator of

the squared, padded shoulders, first shown in Vogue in 1933. Her hallmark was the bright pink color which she called Shocking Pink.

Fabrics and Decorations

Taffeta was used around the clock and the warp-printed flower taffetas were very popular. The clinging materials used were crepe georgette, satin, rayons, heavy silks, shantung, jersey and supple woolens. The floral printed fabrics were in soft large designs. There was elaborate cutting, particularly on the bias. Printed crepes, printed silks, and printed linens took the place of embroidered fabrics. The new note in printed material was the color on color combination instead of the usual color on white or white on color. These printed materials were usually gay and "splashy" in both color and design. The Chinese legendary prints, a demand for which arose about 1937 when war brought sympathetic attention to China, was an excellent example of the inspiration which may grow out of a country's own national life. Creative styles of this decade are shown in Figures 10, 11, and 12.

Figure 10. Delaunay Abstract Art Coat (1930-1940) illustrated the dark border stripe abstract print around the bottom of the coat, up from the hemline, and placed the small subordinate border stripe around the bottom hem of the long sleeves.

Figure 11. Shocking Pink Silk Brocade Jacket (1930-1940). Elsa Schiaparelli, an Italian designer, creatively designed and evenly spaced a circus horse border print. This was horizontally placed over the hips and at the bottom of the long sleeves, then horizontally positioned through the bustline and the upper part of the sleeve, then across the top of the jacket, sleeve and collar. The buttons were wooden leaping acrobats.

Figure 12. Evening Gown Sheath with Panel (1930-1940) was designed by the elegant house of Callot, presided over by three sisters. The Callot sheath was created with a beautiful Chinese motif in an acid-green coup-de-velours fabric. A complete Chinese border print motif forms the train of the back panel.



Figure 10. Delaunay Abstract Art Coat (1930-1940)
(Source: Ernestine Carter. The Changing
World of Fashion. p. 110).



Figure 11. Shocking Pink Silk Brocade Jacket (1930-1940)
(Source: Elizabeth Ewing. History of Twentieth
Century Fashion. p. 117).



Figure 12. Evening Gown Sheath with Panel (1930-1940)
(Source: Diana Vreeland and Irving Penn.
Inventive Paris Clothes 1909-1939.)

Impact of Decade Events (1940-1950)

The beginning of World War II in 1939 was the end of an era; for over three decades Paris had led the world in cultural activities. Although invaded and occupied by Germany, Paris maintained for a time its tradition as the fashion leader. Drawings of the latest styles were allowed past the censors and were reproduced in leading American fashion magazines (4). Fashion magazine editors rationalized their continued interest in chic styles in a policy statement which suggested that handsome fashions lifted women's spirits and helped them to persevere. Many couturiers left Paris and, in self-imposed exile, created costumes for a war-oriented society. Clothing was adapted for safety, white trims were used to protect the wearer during blackouts. Clothes rationing was imposed in England. Manufacturers were allowed to use only 3 1/2 yards of material and to produce no more than fifty styles in a year. The American government asked Stanley Marcus of Neiman-Marcus to apply the fashion brakes in the interest of conservation of raw materials. Mr. Marcus presented the restricted fashion as a matter of patriotic chic.

The United Nations was formed after World War II to maintain peace. The deprivations of the war were felt a great deal more by fashion the second time around. Accepting current conditions, such American designers as Claire McCardell and Vera Maxwell set about to interject quality and design into less lofty social levels, more suited to the lifestyle of America's vast middle class. The most graphic example of this

evolvment is the unprecedented phenomenon of blue jeans (7).

Christian Dior launched his "New Look" in April 1947. His timing was so perfect that the new silhouette became a sensational success overnight. This could be considered a step back, for after nearly forty years of corsetless freedom Dior restored all the constrictions. Jacques Fath emerged as the leading postwar designer with his barrel-skirt dresses and printed dresses in organza or brocaded taffeta. Speedy fashion reporting was now done by the wirephoto invention. Great artists and photographers of the fashion illustration world produced such outstanding illustrations that they now hang in the Conde Nast Publications building in New York City. The way was opened for elegance and though the extreme New Look was, like other fashions, modified for general wear, it sparked off a whole post-war cycle of fashion.

Fabrics and Decoration

There had been little in Paris to inspire fabrics during the war years but in spite of all that the couturiers presented beautifully tailored wearable clothes with many romantic touches. There were excellent British designs in printed rayons, wools, cottons and silks. Peter Russell raised cottons to a new elegance by combining cotton ensembles with taffeta-lined jackets. Viyella was dominant and Jacqmar's lovely original prints were created. Hartnell contributed magnificent embroideries. All the post-war fabrics were richly decorated that

rivalled in opulence those made at the turn of the century. Examples of fashionable styles of this decade are portrayed in figures 13, 14, and 15.

Figure 13. Side-Draped to Hip Rayon Dress (1940-1950). A grey and red paisley border print rayon designed by Hardy Amies who used no more than 3 1/2 yards. The border print encircled the hemline and was side-draped to the hip. It was repeated at the fitted waistline and collar.

Figure 14. Organza Evening Dress (1940-1950). A flower border printed organza evening dress by Angele Delanghe that started at the bottom and encompassed the entire gown diagonally.

Figure 15. Long Over Garment Wrap (1940-1950). A long velvet wrap with a fur lining at collar and sleeves created by Fortuny. His four border print Persian motifs were printed vertically down the back of the wrap only.



Figure 13. Side Draped to Hip Rayon Dress (1940-1950)
(Source: Deborah Torrens. Fashion Illustrated. p. 240).



Figure 14. Organza Evening Dress (1940-1950)
(Source: Deborah Torrens. Fashion Illustrated). Plate 1945.



Figure 15. Long Over Garment Wrap (1940-1950)
(Source: Anne Marie Deschodt. Mariano Fortuny 1871-1949. Appendix. Plate 10).

Impact of Decade Events (1950-1960)

Post-war fashions grew essentially out of a nostalgia to which time had lent glamour and a measure of security. In reality it was impractical and radically out of step with the social, economic, and technological changes that had emerged as a result of the war. Television was the major invention which created a visible showcase for fashion. Chanel re-opened her salon and startled the fashion world by reissuing the simple, functional designs that were her concept of what twentieth-century dressing should be. Even Dior came out with uncinched garments and then the A-line in 1955. Balenciaga found his chemise and sack-back styles extensively copied, and in 1957 Yves Saint Laurent introduced his famous "trapeze" silhouette.

Yet, while women readily acknowledged the practicality of less restricting day clothes, they were reluctant to abandon the trussed-up discomfort of the New Look silhouette for evening. The short evening gown was the only concession. Large scale fashion advertising and fashion promotion campaigns were now tied up between fabric manufacture and fashion houses. This was a direct result of Dior's business backing from Marcel Boussac, the textile king, that launched his "New Look." Euphoria settled in and a record low unemployment rate brought with it unprecedented affluence. The end of the fifties marked the beginning of the space and jet aircraft age; fantasy becoming reality; and Neil Armstrong, the astronaut, declared, "one small step for man, one giant

leap for mankind."

Fabrics and Decorations

New fabrics of synthetic fibers and fabrics with interesting weaves were the most fashionable. Exterior influences such as space science, Pop and Op art, and a renewed attention to Art Nouveau contributed to elaborate curvilinear and geometric detailing in the straight-line garments. Printed silks were of superior design and there was a significant change in the motifs used on printed fabrics. They were from naturalistic flower stripes or checks to the reproductions of pen or crayon drawings of still life animals, people, buildings, or pastoral scenes, faithfully portraying the sparkling water colors used in the original designs of the artist. Additional designs were Greek, Tartan and African. Washable winter fabrics of tweed and printed corduroy, cotton, calico, denim, linen, jersey in wool, silk, or rayon, felt and angora represented most of the newly treated fabrics. Color had distinctive names, and there were new color combinations, such as avocado green, meadow green, luggage tan, maize, sky blue, slate blue, navy blue, etc. Figures 16, 17, and 18 show selected illustrations of this decade.

Figure 16. Pucci Pants Suite (1950-1960). Emilio Pucci, an Italian designer, used the newly developed stretch border print fabric for his pants suit. The print is utilized on the bias that snugly encased the legs. The tunic top was

bordered all around the hemline, sleeve line, round collar line and down the center front opening. This design became the epitome of Italian fashion in the world markets in the 1950's and 1960's. Note the similarity to Figure 6, Poirets' snug body stocking design of 1914 for the stage.

Figure 17. Paisley Pleated Skirt Dress (1950-1960). Frederick Starke designed a sophisticated version of the full skirted dress in a Paisley border patterned cotton with an eight yard finely pleated skirt in the spring of 1956. The border print pleated Paisley design was spaced close together and was used horizontally throughout the garment except on the sleeves where it was used vertically.

Figure 18. Trigère Evening Dress (1950-1960). An elaborately border printed design that Pauline Trigère simply draped and cut on the bias for a loose sheath, accompanied by a white ermine wrap.



Figure 16. Pucci Pants Suit (1950-1960)
(Source: Prudence Glynn. In Fashion. p.195).



Figure 17. Paisley Pleated Skirt Dress (1950-1960)
(Source: Elizabeth Ewing. History of
Twentieth Century Fashion. p. 170).



Figure 18. Trigère Evening Dress (1950-1960)
(Source: Sarah Tomerlin Lee. Fine
American Fashion Designers. p. 475).

Impact of Decade Events (1960-1970)

This was a decade of action, violence, protest, experiment, and counterculture. Major issues were civil rights and the continuing war in Vietnam. Three events occurred in 1964 that helped to launch a new era in fashion; Andre Courreges' "space clothes," Mary Quant's mini-skirt and the Beatles' music. Young people represented about half of the world population and most were raised in a financially secure atmosphere by permissive parents. They began to choose their own clothes and, thus, tilted the focus of fashion in their direction. The use of plastics, synthetics, and metals underscored the technological advancements and interacted with the life-styles. Confused and disillusioned by the past and awed by what the future might hold, the new generation rebelled against the existing mores and values. With fluttering ethnic robes, blue denims and flowers in their hair, these "hippies" became a source of fresh inspiration to designers running out of ideas. In 1966 the film "Dr. Zhivago" put fashion firmly on the steppes of nineteenth-century Russia. The glossy magazines went overboard with the new fashion mood and ethnic clothing was photographed all over the world in fantasy settings. In 1960 there were distinct clothing markets, including a dress market, a coat and suit market, a sportswear market, and others. By 1967 "unisex" clothes, designed to be worn by both sexes, were to be found in collections. During the sixties, the dividing lines blurred. Suits looked like two-piece dresses, beach

dressess could be worn at home or to informal evening parties. By 1970, Vogue editors declared firmly: "Clothes. They are purely for decoration and they have more to do with you in particular than anything in general" (27).

Fabrics and Decorations

Double-knit was the dominant fabric. Quilted cotton prints, velvet, wool, orlon, silk and all of the varied fabrics of many cultures were used extensively, as fashion represented the total world. Abstract designs, see-through clothes, multilayered costumes of textures and patterns all made up the flamboyance of the bold forms and prepared the way for new industries. During the early years of the 1960's, Jacqueline Kennedy, the American First Lady, influenced the attire of the nation with her pillbox hats, simple, figure concealing, short-skirted suits and dresses. The pant suit emerged in the late sixties. Representative illustrations of this period are shown in figures 19, 20, and 21.

Figure 19. Scottish Evening Dress (1960-1970). Bill Gibb devised an entirely new way of treating texture and pattern. His border print fabric design outlined the entire style lines of the two piece evening ensemble.

Figure 20. Pant Dress of the Year (1960-1970). English Ossie Clark's see-through pant dress designed in 1969 was a Celia Birtwell border print on satin trousers and chiffon top. The border print was used at the bottom of the satin pants that

are gathered at the knee. The border print was repeated in the pleated chiffon hemline and sleeve hemline. It was chosen as Dress of the Year for the Bath Museum of Costume in England.

Figure 21. Evening at Home Glamour Jama (1960-1970). Designed and printed by Dan River, Inc. in Danville, Va. The border print emphasized the wide pajama pant hemline and a smaller matching border print was used to accentuate the deep v-neckline. An even smaller matching border print was used at the Empire waistline for a long fabric belt tie.



Figure 19. Scottish Evening Dress (1960-1970)
(Source: Prudence Glynn. In Fashion. p. 50).



Figure 20. Pant Dress of the Year (1960-1970)
(Source: Prudence Glynn. In Fashion. p. 43).



Figure 21. Evening at Home Glamour Jama (1960-1970)
(Source: Vogue. February, 1965).

Impact of Decade Events (1970-1980)

After 1970, fashion lost its rigidity and became extremely flexible. It was more accurate to speak of life styles rather than of fashion as such. "Almost everyone, but the young people especially, dressed to identify with the life-styles of their preference" (44). Fashion became a proclamation of individuality. It had nothing to do with status or class anymore. The strong fashion direction by Paris no longer existed in 1975. Paris was important, but so was Rome, New York, Moscow, Madrid, London, Tokyo, Buenos Aires, etc. Women wanted hand-crafted things, fashion which was the antithesis of chic and fantasy, ancient things, with a past and, therefore, a future. This fashion change was a rejection of the machine age and was as strong as the Aesthetic Movement's rejection a century before of the colours and the standards of brash Victorian prosperity (33).

Wildlife preservation societies of the United States and England led the way in the introduction of extensive bans on furs, hides, ivory and shells. Consequently, synthetic fabric firms invented furs which in some cases so closely resembled the real furs as to be almost indistinguishable. By 1975 haute couture was slipping back to where it had come from originally; a matter between a private client and her dress-maker. The decade of the seventies ended with the beginning of a severe Recession. The pressures of economic need was being felt in fashion; for example, as cotton became one of the important affordable fibers in this decade, inflation and the consequent escalation of the price of

cotton clothes, caused cotton to become the high fashion fiber to wear. Overnight, the product of need became the newest trend.

Fabrics and Decorations

The early Seventies saw ethnic fabrics adopted for every day and a medley of Indian, Asian, Mexican and Eastern prints were dominant. Challis in rayon, silk and cotton was the most popular cloth, while ultrasuede was the fashionable synthetic material. In England, Laura Ashley's cotton flower prints, original and practical, were used by the Royal family as well as young people all over the world. The marketing of all the previous mentioned decades of fabrics is best illustrated by the third premise of all fashion movements; that looks repeat themselves.

Yves Saint Laurent's peasant collection in 1976 was a featured exhibition - The Glory of Russian Costume - at the Metropolitan museum of Art in New York. Another recent museum collection that made an imprint of choice fabrics was the King Tut Exhibition tour of the country between 1977 and 1979. Egyptian motifs were utilized in a broad range of fabrics. This decade is represented by the illustrations in figures 22 through 27.

Figure 22. Silk Shirtdress (1970-1980). John Yang designed a border print panel silk dress for the Silk Fashion Group. He used the border print silk panel for the skirt and then took small subordinate motifs from it and incorporated them

into the sleevebands, collar and pocket band.

Figure 23. Loungewear (1970-1980). A Neiman-Marcus import from India. The hand printed silk border print diagonally formed a very large V in the center front of the skirt and a smaller scale of the same border was used vertically for the collar and center front placket. Slightly larger scale borders were used at the sleeve hemlines.

Figure 24. Cardin Pantalons (1970-1980). Pierre Cardin took the border stripe rayon shantung and draped pantalons with the border spiralling up the leg. The border stripe of red and white was then used vertically across the chemise bodice.

Figure 25. Gottex Maillot with Pull-On Skirt (1970-1980). Leah Gottlieb, of Tel Aviv, Israel, was the first designer to introduce the strapless bathing suit. The Italian silk screen border print was designed for the strapless top in Lycra Spandex; the motif extended down into the swimsuit. The coordinating pull-on draped skirt was the finest nylon and the border print was at the bottom; however, the skirt can be worn up as a dress and can also be reversed so that the border is at the top.

Figure 26. Persian Coat (1970-1980). By Bill Blass. The vivid Persian border print is Ducharme wool and nylon. The motifs encircled a large section of the coat bottom, and one part of the motif ran vertically across the front top of

the coat and down the front part of the long sleeves. The same small part of the motif also designed the vertical welt pockets.

Figure 27. Challis Sports Dress (1970-1980). Designed by Bill Haire for Friedrichs Sport. The richly colored border print acrylic challis was utilized vertically as two front panels of the peplum blouse, then around the bottom of the peasant skirt and cuffs.



Figure 22. Silk Shirtdress (1970-1980)
(Source: Texas Woman. December 1979, p. 1).



Figure 23. Loungewear (1970-1980)
(Source: Neiman Marcus Mail Outs.
December 1978. p. 64).



Figure 24. Cardin Pantalone (1979-1980)
(Source: Fashion Institute of Technology
Designer File Folder. Pierre Cardin 1908-1977).



Figure 25. Gottex Maillot with Pull On Skirt (1970-1980)
(Source: Vogue. February, 1974).



Figure 26. Persian Coat (1970-1980)
(Source: Vogue. October 15, 1970).



Figure 27. Challis Sports Dress (1970-1980)
(Source: Vogue 167. May, 1977. p. 20).

Impact of Decade Events (1980-1990)

Fashion has become part of the general design for living. Ewing stated that "It is already strange to reflect that only a few years ago authoritative writers could say things like 'All new fashion is born in Paris'" (27). People today follow their personal choice. Perhaps the zenith of designer name-power is now in their licensing of complete fabric prints, scarves, corsets, perfume, luggage, ties, belts, etc.

The emergence of America as one of the superpowers of the century continues with its re-emerging space program, shared medical science discoveries and Equal Rights legislation. However, signs of decline are already there as the Recession continues, wars are unresolved and other countries are coming to the fore front. Women today are just as concerned about their education and careers as men and this is reflected in the changed job market. The majority of women now work outside the home, and this fact has changed family life-styles drastically.

Looking ahead, Frederick Starke thinks that "fashion will have to exist on two levels. Everyone is trying to climb on the bandwagon of the young trendy fashions, but they are going on a different course from the mainstream of the fashion industry" (27).

Fabrics and Decorations

The natural fibers of cotton, silk, wool and linen are the most fashionable but they are blended with all synthetic fibers with endless variation for mass production in order to reflect the new

space-age properties. Through the years, border print designs have been used extensively in all cultures to dramatize a theme, to highlight a collection, to overstate a style in order to achieve a look and, no doubt, will continue to do so. The present diversity in fashion of this decade to date is shown in figures 28 through 32.

Figure 28. Two-piece Side Buttoned Dress (1980-1990). Designed by Lizzy and Johnny, border print crepe top can be worn out or tucked into the skirt. The border print goes around the bottom of the skirt and is utilized vertically down the surplined front of the top and bottom of the sleeves.

Figure 29. Gypsy Dress (1980-1990). F&N selected a deep, glowing rayon challis border print and for the first time the border print was placed horizontally across the top of the bodice and encompassed all of the elbow-length sleeves.

Figure 30. Country Peasant Dress (1980-1990). The Uncommon Resource Line chose a very unique colorful border print challis tunic combination dress. The tunic itself is designed with the border print panels on the bias, that formed a handkerchief hem effect. The bodice front panel was also on the bias. A coordinating border print design encircled the hemline, vertically up the side seam lines and vertically down the handkerchief pointed sleeves.

Figure 31. Mexican Shift (1980-1990). Designer Josefa from Mexico City calls this cotton dress "blue beach." The border

print was cut in half around the bottom in order to attach a coordinating striped ruffle. The largest motif was also cut in half and reversed to encircle the jewel neckline. The sleeves were of the same striped fabric as the skirt ruffle.

Figure 32. Creative Design Award Evening Ensemble (1980-1990). Lord and Taylor presented this award to Oscar de la Renta for continuing achievement of the highest level. The white pants and top are made of silk crepe de chine. The spectacular long kimono to wear over the ensemble or alone, is made of hand-painted silk by Lisa Simmons of New York and edged in gilt. This ensemble reflects Poiret's and Fortuny's designs that were fashionable at the beginning of the century.



Figure 28. Two Piece Side Buttoned Dress (1980-1990)
(Source: Neiman Marcus Mail Out.
Spring, 1981. p. 8).



Figure 29. Gypsy Dress (1980-1990)
(Source: Neiman Marcus Mail Out. Fall,
1981. p. 69).



Figure 30. Country Peasant Dress (1980-1990)
Source: Fashion Showcase. May, 1981.
p. 93).



Figure 31. Mexican Shift (1980-1990)
(Source: Dallas Morning News. Sec. E.
May 13, 1981. p. 1).



Figure 32. Creative Design Award Evening Ensemble (1980-1990)
(Source: Vogue. May, 1981. p. 3).

Original Designs and Illustrative Photographs

Seven garments were selected in specific categories of contemporary fashion apparel ideas and rendered in border print fabrics that related to the tempo of American culture. The specific categories chosen were:

1. Little girls' sundress (size 4)
2. Man's Western shirt (large)
3. Two piece knit dress (size 12)
4. Tunic (size 14)
5. One piece tailored dress (size 14)
6. Jumpsuit (size 11/12)
7. Long evening dress (size 14)

Suitable fabrics for the selected designs were obtained from retail stores in New Mexico, New York, Florida and West Virginia that specialized in unusual and imported border print fabrics.

The fabric for the little girl's sundress is a block-printed, 100 percent, French Provincial cotton, manufactured by Souleiado of southern France. The man's Western shirt is an authentic American Indian border print by Robert Daughters of Taos, New Mexico. The design is hand printed by the silk screen method and is a polyester cotton blend.

The two-piece knit dress fabric is a Raschel printed flower pattern made at Razor Mills, mass produced for a major sportswear company and appeared in leading department stores as a shirtwaist,

short-sleeve blouse with the border at the bottom. The tunic is a contemporary border print panel of 100 percent polyester manufactured by the Couleur International division of Burlington Mills.

The one piece tailored dress fabric is from the West Virginia Centennial. It was roller printed especially for the celebration depicting the scenery and colors of the state and was used as the back-drop for staged events. It is a rayon/cotton blend. The Oriental border-print, synthetic jersey was manufactured in Japan and is the only fabric that is not washable. The long evening dress is 100 percent reversible silk, border fabric, screen printed in Italy especially for the designer Valentino.

Muslin was initially used in draping techniques on the sized model forms to work out some of the style lines. Shells were then cut in the border print fabric for draping, fitting and adjustment to the model. Necessary corrections and style changes were made as the border print fabric motifs indicated to the designer. The garments were then constructed in the border print fabrics using custom techniques.

Plate 1. Child's French Cotton Sundress.

The authentic French Provincial border print encircles the coordinating print fabric as a ruffle. The same border print design is used in the removable gathered Peter Pan collar.

Stenciled ribbon with the child's name is attached to areas between the border motif in order to personalize the outfit. When the cape collar is removed, a sundress with the border design at the bottom results.

Plate 2. Raschel Knit Two-Piece Dress.

The raglan sleeve blouse top can be worn in or out. The border print motif begins at the top of the right raglan sleeve and is gathered softly at the neckline. It continues into the bias surplice right front ending at the left bottom of the blouse. The left sleeve is just the reverse, the border print motif is at the bottom of the sleeve hemline. The surplice left front top is created out of the coordinating print fabric. The softly gathered skirt is encircled by the border print motif. The dress illustrates versatility for dressy or casual wear.

Plate 3. Contemporary Border Panel Tunic.

The border print motif forms a rectangular panel with printed diagonal stripes in the center. The panel was cut in the center and one-half was draped in the front with the diagonal stripes running from right to left, and the other one-half was draped in the back with the stripes in the reverse direction. This arrangement resulted in the border motif appearing along the left side of the front and the right side of the back. The tunic may be worn loose or belted as a

dress or worn over pants or a skirt.

Plate 4. Oriental Jersey Jumpsuit.

The large Oriental motif in vivid colors extends all the way down the left side of the jumpsuit. It is reversed in the back, with the motif extending down the right side. At the bottom of the right front pant leg of the coordinating print fabric, part of the left sleeve red border motif was attached in order to tie in with the same red motif at the top of the sleeve. This was also done in reverse at the bottom of the left back pant.

Plate 5. West Virginia Scenic Dress.

The dark brown mountains of the scenic motif were placed around the waistband in order to have a slenderizing effect. The lightest part of the scenes are at the bottom of the dress. The diagonal, wavy lines of the sky were placed in the bodice in order to minimize the bust line. Stripes in the scenes are placed vertically down the front of the long sleeves. The mandarin collar and cuffs were designed with the dark brown of the mountains tieing in with the waistline. Different coordinating colored vests may be worn with the dress for a tailored ensemble.

Plate 6. Reversible Silk Evening Dress.

The large silk border print motif is placed at the top of the skirt in a downward position and at the bottom of the

bodice in an upward position. Skirt and bodice were joined at the waistline. This side of the fabric is very satiny and lustrous with pastel colors in the border motif. All the seams were flat felled in order for the dress to be reversible.

Plate 7. Reversible Silk Evening Dress.

Plate 7 is the reverse side of the dress in Plate 6. This side of the fabric is dull with vivid border colors. The border motifs were placed in the same positions as in Plate 6. The back and front of the dress are reversed, thus the keyhole neckline of the back becomes the front neckline, while the plunging neckline of Plate 6 becomes the back neckline. The versatility of this dress results in two different costumes.

Plate 8. Man's Western Shirt.

The authentic Indian border print is positioned so that the motif points simulate pointed western yokes in the front and back of the shirt. Since the border print is in two different shades, the white color was chosen for the yoke placement and the collar. The darker motifs form the shirt opening, the cuffs, and the collar stand. In each motif there is a subordinate design that is strategically placed which ties the designs and colors together. This demonstrates the blend of two colors in the same border print, emphasizing the subordinate design as the design coordinating the style lines for a more distinctive shirt than if only one color had been used.



Plate 1. Child's French Cotton Sundress



Plate 2. Raschel Knit Two Piece Dress



Plate 3. Contemporary Border Panel Tunic



Plate 4. Oriental Jersey Jumpsuit



Plate 5. West Virginia Scenic Dress



Plate 6. Reversible Silk Evening Dress



Plate 7. Reversible Silk Evening Dress



Plate 8. Man's Western Shirt

CHAPTER IV

SUMMARY AND RECOMMENDATIONS

Summary

Fashion design is an alive, dynamic art and by effectively expressing it through fabrics, colors, line and other elements of design, the completed costume reflects the current mores and status of the world. Peasant and aristocratic border print dress designs from many countries throughout the centuries have provided today's designers with a rich heritage of ideas. Since fashion is no longer dictated by High Society, the designer's creative use of fabric designs illustrates the events or social impact of the given decade within the context of the twentieth century.

The purpose of this study was to investigate and demonstrate the creative use of border print fabrics by twentieth-century designers in contemporary fashion apparel. Original contemporary garment designs were created and constructed to illustrate specific categories of contemporary fashion apparel in border print fabrics.

An historical survey of five hundred designer border print fashion illustrations through the eight decades of the twentieth-century was made. Thirty-two designers' fashion illustrations were arbitrarily selected for their creative, diverse use of border print fabrics, border fabric style changes and current border fabric design ideas

representative of eight decades. A brief commentary of the historical highlights of each respective decade was written and accompanied by Zeroxed illustrations to serve as visual references.

Seven original contemporary border print garment designs were created to be rendered in border print fashion fabrics in order to illustrate their creative use in contemporary fashion apparel categories. The fabrics were obtained from retail stores in New Mexico, New York, Florida and West Virginia that specialized in unusual and imported border print fabrics. Muslin and the border print fabrics were draped on different sized model forms to achieve the desired style lines. Necessary adjustments were made as dictated by the border print design and the garments were then constructed using custom techniques. The seven completed garments were modeled and photographed in order to illustrate creative border print fashion designs for the decade of the eighties.

Recommendations

Suggestions for further research that evolved from the study are as follows:

- 1) More studies should be conducted to illustrate the creative use of border print fabrics by twentieth-century designers and their adaptive and inspirational usage.
- 2) Conduct more intensive historical research relative to the cultural impact of border print fashion.

BIBLIOGRAPHY

1. American Fabrics Encyclopedia of Textiles. 2nd., Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973. p. 452.
2. "American Printed Fabrics Council Names 11 to Interim Tommy Awards." The Fashion Showcase, Vol. XVII, No. 2 (February, 1981) p. 20.
3. Beitler, Ethel Jane and Bill Lockhart. Design for You. New York: John Wiley and Sons, Inc., 1965.
4. Bigelow, Marybelle S. Fashion In History. Minneapolis, Minnesota: Burgess Publishing Co., 1979.
5. "Bill Tice, ESP." Women's Wear Daily, Thursday, August 22, 1974, p. 15.
6. Black, J. Anderson and Madge Garland. A History of Fashion. New York: William Morrow and Company, Inc., 1975.
- ⑦. Blum, Stella and Louise Hamer. Fabulous Fashion 1907-1967. Clayton, Victoria: Wilke and Co., Ltd., 1981.
8. Boyd, Carol Ann. "Selected Methods of Silk Screen Printing for Decorative Fabrics." Master's thesis, Oklahoma State University, 1970.
9. Bradley, Carolyn G. Western World Costume. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954.
10. "Breakaway Fashion." American Fabrics, No. 80 (1968), pp. 39-62.
11. Brock, Paul. "Molas Rectangular, But Definitely Aren't Square." Dallas Morning News, September 30, 1979.
- ⑫. Brockman, Helen L. The Theory of Fashion Design. New York: John Wiley and Sons, Inc., 1965.
13. Campbell, Julia Marie Zekoll. "Contemporary Fabrics from Ashanti Tradition." Master's thesis, Auburn University, 1972.
14. Carter, Ernestine. The Changing World of Fashion. New York: G.P. Putman's Sons, 1977.

15. Chang, Sophia Ching-Hsin. "Adaptation of Traditional Chinese Design Details to Modern Western World Apparel." Master's thesis, Texas Woman's University, 1982.
16. Chiffons 9-14 (Paris) American Edition. 20 Avril - 5 Juillet 1908.
17. Clark, June E. Richtarik. "Aspects of Hawaii as Inspiration for Modern Day Apparel for Women." Master's thesis. Colorado State University, 1963.
18. Cloth World Sewing Tips. Border Prints. 1981.
19. "Couture Touch: How to Sew with Border Designs." Vogue Pattern Book International, Vol. 44, No. 5 (April-May, 1970), pp. 62-64.
20. Craig, Hazel Thompson. Clothing. Philadelphia: J. B. Lippincott Co., 1973.
21. Davis, Marion L. Visual Design In Dress. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1980.
22. De Paola, Helen and Carol Stewart Mueller, Marketing Today's Fashion. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1980.
23. Deschodt, Anne Marie. Mariano Fortuny, 1871-1949. Paris, France: Gibert Clarey a' Tours, 1979.
24. Doerr, Catherine M. Smart Sewing. New York: Macmillan, 1967.
25. Elkins, Ann. "Sew a Border Print." Good Housekeeping, Vol. 184 (February 1977), p. 114.
26. Ericson, Lois and Diane Ericson. Ethnic Costume. New York: Van Nostrand Reinhold Co., 1979.
27. Ewing, Elizabeth, History of Twentieth Century Fashion. London: B. T. Batsford Ltd., 1974.
28. Exotic Styling. New York: Time-Life Books (The Art of Sewing Series), 1974.
29. Fashion Institute of Technology Designer File Folder. Cardin, Pierre 1968-1977. New York: 1981.

30. Ferebel, Ann. A History of Design From the Victorian Era to the Present. New York: Van Nostrand Reinhold Co., 1970.
31. Flaahavin, Ardene. Southwest Sales Representative, Gottex Company, Tel Aviv, Israel. Interview, 26 July 1982.
32. Gazette Du Bon Ton, No. 7 Paris: Lucien Vogel (1922), p. 55.
33. Glynn, Prudence. In Fashion. New York: Oxford University Press, 1978.
34. Gold, Annalee. 75 Years of Fashion. New York: Fairchild, 1975.
35. Haden, Doris Kelly. "The Influence of Ancient Peruvian Textiles on Fabrics of Today." Master's thesis, Colorado State University, 1965.
36. Harris, Glenna Hope. "Original Textile Influenced by Historical Traditions and Executed in Various Materials and Process." Master's thesis, Texas State College for Women, Denton, Texas, 1937.
37. Harris, Jill Jordan. "Handcraft Techniques and Construction Detailing as Incorporated in Contemporary Garment Design." Master's thesis, Auburn University, 1976.
38. Hill, Margot Hamilton and Peter A. Bucknell. The Evolution of Fashion. New York: Reinhold Publishing Corp., 1968.
39. Hillhouse, Marion S. and Evelyn A. Mansfield. Dress Design. New York: Houghton Mifflin Company, 1948.
40. Jabens, Elaine. The Fashion Director. New York: John Wiley and Sons, Inc., 1972.
41. Jarnow, Jeanette and Beatrice Judelle. Inside the Fashion Business. New York: John Wiley and Sons, Inc., 1974.
42. Johnston, Susan. Erte' Fashion Paper Dolls of the Twenties. New York: Dover Publications, 1978.
43. Keagy, Dotti and Anne Smoller. "Exotic Ethnics Provide Summer Flash." Dallas Morning News, 13 May 1981, Sec. E, p. 9.
44. Kemper, Rachel H. Costume. New York: Newsweek Books, Verona, Italy: Mondadori, 1977.

45. Kim, Shin-Aie. "Designing and Constructing Garments Inspired by Foreign Traditional Costumes." Master's thesis, Iowa State University, 1974.
46. Kolodny, Rosalie. Fashion Design for Moderns. New York: Fairchild Publications, Inc., 1970.
47. Kyoto Chamber of Commerce and Industry. Inventive Clothes 1909-1939. Japan: Nissha Printing Co. Ltd., 1975.
48. Lambert, Eleanor. World of Fashion. New York: R. R. Bowker Co., 1976.
49. Lee, Sarah Tomerlin. Five American Fashion Designers. New York: Quadrangle/the New York Times Book Co., the Fashion Institute of Technology, 1975.
50. Leiter Designer Fabrics. Color Slides and Reference Notes for Borders, Scarf and Bold Prints. Kansas City, Missouri: Leiter's, Spring-Summer 1977.
51. Lester, Katherine Morris and Rose Netzorg Kerr. Historic Costume. 7th ed. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1977.
52. Lewis, Virginia Stolpe. Comparative Clothing Construction Techniques. Minneapolis, Minnesota: Burgess, 1976.
53. Liu, Theresa T. "Fabric Printing By Hand and Costume Design." Master's thesis, Kansas State University, 1976.
54. Marly, Diana de. History of Haute Couture 1850-1950. New York: Holmes and Meier, 1980.
55. Merriam, Shell Lou Bergeshouse. "Adaptation of the Designs of the San Blas Cuna Indians to Contemporary Textiles for Interiors and Apparel." Master's thesis, Auburn University, 1973.
56. Metropolitan Museum of Art Costume Collection. Observation. New York: Tour Guide Kiki Smith, Summer 1981.
57. Moslafa, Poshdia Khalil. "Towards an Everlasting Fashion." Master's thesis, California State University, 1976.
58. Panhandle Plains Historical Museum. Historic Fashions 1850 to 1950 Costume Collection. Observation. Canyon, Texas: September, 1981.

59. Pettit, Florence H. American Printed and Painted Fabrics. New York: Hasting House, 1970.
60. Pistolese, Rosanna and Ruth Horsting. History of Fashion. New York: John Wiley and Sons, Inc., 1970.
61. Quant, Mary. Quant by Quant. New York: Ballantine Books, 1966.
62. Reader's Digest Complete Guide to Sewing. Pleasantville, New York: Reader's Digest Assoc., Inc., 1978.
63. Scorgie, Jean Margaret. "A Handweaver's Designs For Contemporary Garments In Loom and Non-Loom Techniques." Master's thesis, Iowa State University, 1969.
64. Shelden, Martha Gene. Design Through Draping. 2nd ed. Minneapolis, Minnesota: Burgess, 1974.
65. Shepard, Carol E. "Designs of Original Apparel: Influenced by the Italian Arts." Master's thesis, University of Wisconsin, 1974.
66. Stimson, Ermina. Sixty Years of Fashion. New York: Fairchild, 1963.
67. Stegemeyer, Ann. Who's Who In Fashion. New York: Fairchild, 1980.
68. Stewart, Lisa A. "Kline-Kinsler RTW Spring-Summer Seminar." California Apparel News 37 January 23, 1981. p. 10.
69. Torrens, Deborah. Fashion Illustrated. New York: Hawthorne Books, Inc., 1975.
70. Vogue, January 1965-December 1981.
71. Vogue Book of Fashion Photography 1919-1979. New York: Simon and Schuster, 1979.
72. Vreeland, Diana and Irving Penn. Inventive Paris Clothes 1909-1939. New York: Viking Press, 1977.
73. Walz, Barbara and Bernadine Morris. The Fashion Makers. New York: Random House, 1978.

74. Waugh, Norah. The Cut of Women's Clothes 1800-1930. New York: Theatre Arts Books, 1968.
75. White, Palmer. Poiret. New York: Clarkson N. Potter Inc., 1973.