

LA MODE - DESIGN - SUITABILITY OF DRESS

BY

MARIE-EUGÉNIE JOBIN

BOOK ONE

LA MODE - DESIGN
AND
SUITABILITY OF DRESS
BY
MARIE EUGENIE JOBIN

ILLUSTRATIONS
BY
THE AUTHOR AND THEODORE JOBIN



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LA MODE - DESIGN - SUITABILITY OF DRESS

IN THREE BOOKS

BOOK I

FUNDAMENTALS OF COSTUME DESIGN

BOOK II

ABRIDGED HISTORY OF COSTUME

BOOK III

SUITABILITY OF DRESS - DESIGNING OF COSTUMES

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY

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RESEARCH REPORT NO. 12

FOREWORD

My reasons for writing this Manual are: first, the pupils' need of such a book in our Trade High and Vocational Schools where industrial education prepares girls for wage-earning. Secondly, the teacher's need for a handy reference book. Third, the need for a practical guide for the home dressmaker who has never attended a trade school but must help balance the family budget by fashioning her own clothes yet wishes them to be both tasteful and stylish.

Our feminine population is now, more than ever before, extremely conscious of clothes; and fashion, especially among the younger generation, tends to follow a favorite line of thought. Inspired by the magnificent results of our dress manufacturing in the United States, young girls constantly seek novel designs for their clothes which they quite often make themselves. The opportunities are prolific and no better time could be found to scatter the seeds of artistic originality in the minds of our wonderful youth, eager as they are to create and spread new ideas.

An incentive to this are American textiles, whatever they may be, which are the pride of the land: cotton, woolen, silk, bemberg, rayon, nylon and orlon. This wide range of fabrics offers valuable and timely chances for real and prodigious adventures in the field of designing women's clothes.

The material assembled in this Manual comprises a valuable collection of notes which I gathered in New York and Paris for classroom purposes and also my class and outside lectures, both local and State-wide, delivered during my many

1900

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years of teaching art and costume designing in the Trade High School for Girls in Boston, Massachusetts. These years were the most rewarding and enjoyable of my life, and the thrill that I experienced when my pupils won prizes and honorable mentions, cannot be easily forgotten. My aim has been always to convey the importance of art in relation to fashion, and to create an interest in designing original and artistic gowns. To this end I have endeavored to emphasize the drastic changes in fashion such as the style of a skirt, the placing of the belt, the cut of the sleeve, striking variations in neckline - in fact, the entire silhouette.

It is interesting to note that a radical substitution of lines in the general appearance of a frock is quite often influenced by a motive far removed from commercial reasons. For example, when Madame Paquin, the well-known French designer, created and launched the bateau neckline it was to replace the very low V-shape which had been causing concern and comment among the clergy. Supposedly immodest fashions had swept Paris, hence the world of styles (the designers) was severely criticized and condemned by the Archbishop of Paris. So Madame Paquin, a devout person, revolutionized "la mode" by her graceful neckline and fuller skirts. Indeed, there has always been a story of interest linked with fashion's changes and these brilliant, gleaming showings of new styles are quite often full of significance in their changes of silhouette, color and details.

As will be seen, certain innovations are extremely artistic, varied and even dramatic; at other times they are merely conventional and occasionally they even seem quite ridiculous, such as the grotesque bustle of 1885, the hobble skirt of 1912, etc. Although it is often said that "there is nothing new under the sun", nevertheless, for our purposes we

may term as original a finished product to which the creator has succeeded in giving an appearance of novelty. Is it not rather extraordinary that when these new "High Lights of Style" are introduced to the public one can observe that the designers and the couturiers seldom contradict each other? The general trend of lines discloses itself clearly, yet clever fashion tricks often give the illusion of practically the same silhouette in the appearance of up-to-date models; there are occasionally two kinds of silhouette.

"La Mode", like all works of Art, may be analyzed in the realm of design and in the realm of ideas. Colors are frequently inspired by various current events, as for example: the vivid coloring of 1925 following the great Florida real estate boom, and the popularity of the new shade of stratosphere blue, a lustrous violet-blue tone prompted by the ascension of Mr. Picard in 1934.

In the Spring of 1934 it was rumored in Paris that skirts were not to be so long. Manufacturers began to worry because, with so many shops closed and no shortage of material, fashions should be the best means of helping Industry during that period of depression. Of course, the low income of so many women had to be glorified, in a certain measure, by occasional alterations of style, but Industry needed to be considered. Therefore, the designers agreed to leave the length of the skirt as it was, giving their attention to the sleeve, the waistline, and many other details.

Various anecdotes concerning the remarkable evolution of feminine costume and the seasons for the ingenuity displayed by the makers of fashion, show the importance women's dress plays in our every day life.

The radical changes of style such as narrow to wide skirts, short or long sleeves, high or low waistline, high or low neckline, do not always occur at definite times of a period or a season, but when they do happen the gowns of the previous year cannot even be made over or worn successfully. The gowns of 1944 - 1945 just could not fit in with the "New Look" frocks of the great French designer, Christian Dior. Therefore, a new wardrobe for Madame and Mademoiselle was the keynote for stylish and up-to-date American women; whatever might have been the reason for that great innovation, which probably was inspired by business considerations, the "New Look" came and is still with us at present. It is rumored, however, in fashion circles that the boyish straight silhouette of 1922, may appear again before too long.

Since the turn of the Century, these remarkable transitions have been extremely interesting especially during the Twenties when a complete evolution occurred in the dressmaking trade. This period actually marked the termination of an unparalleled era of fashions and styles, and the rise of another which caused no end of comment in the fashion world. These loose chemise dresses were far from beautiful, but the materials and trimmings were so rich and costly that it compensated, in a certain measure, for the odd lines of a style that women found difficult to fit becomingly to their particular figure. The beautiful feminine figure was practically hidden by those draperies hung from the shoulders, then the decorations and harmony of color were emphasized in various effects, especially around the hips where the Moyen Age belts were placed above the abbreviated full skirts of 1928-29. Then, in 1931 the very sudden change revolutionized the entire fashion world. These new creations that came from Paris were soon adopted and copied in New York. With the long skirt, the nat-

ural waistline, the set in sleeves, the tailormade effects of the neckline, women found themselves compelled to replace their last year's wardrobe. But it was a great relief to see, once again, the bustline and curves beautifully emphasized in these exquisite modes that came from the best couturiers. All designers contributed to this drastic change in women's attire. However, the most noticeable change in the entire gown was in the skirt which was longer and wider; its pattern was so different from the previous years. Decidedly, 1931 was a year of fullness on skirts, draperies, and diagonal effects on bodices.

The sameness of styles on the main lines during the years of World War II was obvious in many aspects of the general mode. Nothing came from Paris, and here in the United States, the silhouette was frozen by the War Production Board with emphasis on the saving of materials. The width of the skirt was regulated and no manufacturer presented wider skirts than 60 inches, even the hem was abbreviated to a mere 1 1/2 inch.

The entire content of this Manual "LA MODE, DESIGN, AND SUITABILITY IN DRESS" is divided as follows: BOOK ONE: -The Feminine Figure, Fundamentals of Costume Design, Applied Design, Textiles and Theory of Color; BOOK TWO: - Abridged History of Costume; BOOK THREE: Suitability of Dress, Method of Designing Up-to Date Feminine Clothing.

In preparing my manuscript, my chief intention has been to present a useful piece of work rather than to attempt literary perfection. By its practicableness, expressed in simple language, I sincerely hope this book will prove helpful to students in the many industrial schools of our country which follow the modern method of "Learning by doing".

C O N T E N T S

BOOK ONE

FUNDAMENTALS OF COSTUME DESIGN

CHAPTER		PAGE
I	THE FEMININE FIGURE	2
II	FUNDAMENTALS OF COSTUME DESIGN	6
III	APPLIED DESIGN	11
IV	HISTORIC ORNAMENT, EGYPTIAN, ASSYRIAN, GREEK ROMAN, CHINESE, JAPANESE	15
V	ROMANESQUE, BYZANTINE, GOTHIC, RENAISSANCE, ART OF INDIA, ARABIAN, PERSIAN, CELTIC	22
VI	TEXTILE, WOOL, LINEN, COTTON, SILK	33
VII	RAYON, NYLON, ARALAC, PELLON	48
VIII	THEORY OF COLOR	54
IX	COLOR HARMONY	58
X	ANALYSIS OF STYLE, TRIMMINGS, NATIONAL COSTUME	65

BOOK TWO

ABRIDGED HISTORY OF COSTUME

FIRST PERIOD

I	ANTIQUITY TO CHRISTIAN ERA	3
---	----------------------------	---

SECOND PERIOD

II	EARLY CHRISTIAN COSTUMES	8
III	MIDDLE AGES COSTUMES	12

THIRD PERIOD

IV	COSTUMES OF THE RENAISSANCE	18
V	COSTUMES OF THE XVII CENTURY	26
VI	COSTUMES OF THE XVIII CENTURY	31
VII	COSTUMES OF THE FRENCH REVOLUTION	35
	COSTUMES OF THE FIRST LADIES OF THE LAND (UNITED STATES)	38
VIII	MODES OF THE XIX CENTURY (1800 to 1814)	43
IX	FASHIONS OF THE RESTORATION (France)	49
X	COSTUMES OF THE ROMANTIC PERIOD (1830-1852)	59

TABLE I

LIST OF CONTENTS

1	Introduction	1
2	1.1. Objectives of the Study	2
3	1.2. Scope of the Study	3
4	1.3. Methodology	4
5	1.4. Organization of the Report	5
6	2. Literature Review	6
7	2.1. Theoretical Framework	7
8	2.2. Empirical Studies	8
9	2.3. Summary of Literature	9
10	3. Research Methodology	10
11	3.1. Research Design	11
12	3.2. Data Collection	12
13	3.3. Data Analysis	13
14	3.4. Ethical Considerations	14

CHAPTER I

INTRODUCTION

1.1. Objectives of the Study

The primary objective of this study is to investigate the impact of digital marketing on consumer behavior. This section outlines the specific goals and aims of the research.

1.2. Scope of the Study

The study focuses on the digital marketing strategies employed by leading e-commerce companies in the United States. It examines how these strategies influence consumer purchasing decisions.

The research is limited to the period from 2018 to 2022, covering the growth phase of digital marketing in the retail sector.

1.3. Methodology

This study employs a quantitative research methodology, utilizing secondary data from industry reports and academic journals to analyze trends and correlations.

The data is analyzed using statistical software to identify significant relationships between digital marketing metrics and consumer behavior indicators.

The research design is descriptive and correlational, aiming to provide a clear picture of the current state of digital marketing's influence on consumers.

The study is structured to first review the literature, then present the methodology, followed by the data analysis and final conclusions.

The findings are expected to contribute to the understanding of digital marketing's effectiveness and provide insights for business strategists.

The report is organized into four main chapters: Introduction, Literature Review, Methodology, and Results and Discussion.

The literature review section will explore various theories and empirical studies related to digital marketing and consumer behavior.

The methodology chapter details the data sources, collection methods, and the statistical techniques used for data analysis.

THIRD PERIOD (CONT.)

CHAPTER	PAGE
XI SECOND EMPIRE (FRANCE) COSTUMES IN THE UNITED STATES	72

FOURTH PERIOD

XII FASHIONS (1871-1899)	89
XIII FASHIONS (1900-1912)	110
XIV FASHIONS (1912-1914)	126
XV THE WAR (1914), MODES 1914-1920	131
XVI 1920 READJUSTMENT TIME TO 1924	142
XVII STYLES OF 1924 t. 1931	150
XVIII 1931-1939 FASHIONS	164
XIX STYLES, 1939 t. 1945 (WORLD WAR II)	176
XX POST WAR YEARS	190
XXI MID-CENTURY YEAR TO 1955	204

BOOK THREE

SUITABILITY OF DRESS - DESIGNING OF COSTUMES	I
--	---

FOREWORD	2
----------	---

CHAPTER

I CORRECT CLOTHING - ITS EFFECT ON ONE'S PERSONALITY	5
II ORIGINALITY IN COSTUME DESIGNING	17
III PROCEDURE IN DESIGNING	20

B O O K I

FUNDAMENTALS OF COSTUME DESIGN

I

CHAPTER ONE

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COURSE OF STUDY

COSTUME DESIGN AND SUITABILITY OF DRESS

SIX UNITS COVERING ELEMENTARY ART KNOWLEDGE IN RELATION TO

COSTUME AND SUITABILITY OF DRESS.

UNIT I - TREND OF STYLE AT PRESENT

- a - Analysis of the present fashion
- b - Effect on Personality
- c - Main characteristic of Costume

UNIT II - FIGURE ANALYSIS

- a - Measurement of Figure
- b - Types of Figure and Main Factors involved in relation to Personality
- c - Sketching the Model

UNIT III - ART AND DRESS IN RELATION TO PERSONALITY

- a - Line and Design
- b - Harmony, Balance and Sequence in good dressing
- c - Attraction: Vertical, Horizontal, or Oblique lines

UNIT IV - FASHION AND STYLE

- a - Meaning of Fashion
- b - Meaning of Style
- c - Main points of up-to-date fashions
- d - Textiles

UNIT V - CHARACTERISTICS OF COLOR

- a - Tones in Vogue
- b - Influence of Color on Personality
- c - Study of Blonde and Brunette
- d - Psychology of Color
- e - Origin of New Tones

UNIT VI - SUITABILITY OF DRESS

- a - Morning, Afternoon, and Evening Dress
- b - Accessories in Relation to Line and Color of Dress.
- c - Procedure in Original Costume Designing.

CHAPTER ONE
THE FEMININE FIGURE

GOD in His infinite wisdom and kindness has chosen woman to be the masterpiece of His creation.

Woman's body surpasses everything in the world in beauty, charm and grace. A man once said, "There is no such thing as a homely woman". Recently (February 1953), the well-known designer, CHRISTIAN DIOR, expressed the same statement - the manner of dress makes the difference.

Through the years of civilization since Antiquity - especially since the emancipation of women - the feminine figure of fashion has changed contours considerably from time to time, and always with a marked deviation of silhouette. The natural feminine figure, however, remains practically the same as it was when women covered themselves with draperies and folds of material as Greek and Roman ladies did with such perfect artistic effect.

Of course, drastic changes of the silhouette have occurred constantly since the 14th Century when women discovered the beauty of the waist line and the corset was invented, but whatever the reason may be for the bosom to be hidden or pushed upward, or for raising the waistline, or lowering it, the fashionable silhouette is quite a different matter from that of

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637

TO: THE DIRECTOR, NATIONAL BUREAU OF STANDARDS
432 RICHMOND AVENUE
WASHINGTON, D. C. 20535

FROM: DR. J. H. GOLDSTEIN, CHICAGO
AND DR. R. F. W. WILSON, CHICAGO

SUBJECT: NEUTRON SCAFFOLDING

Enclosed for the Bureau are two copies of a report on the results of our work on neutron scattering from a neutron scaffold. The report is written for the Bureau and is intended to provide a summary of the work done to date. It is hoped that it will be of interest to you and your colleagues.

The work was supported by the National Science Foundation under Grant No. NSF-40530. We are grateful to the staff of the National Bureau of Standards for their assistance in the preparation of this report.

Very truly yours,
J. H. Goldstein
R. F. W. Wilson

the feminine body which should be drawn with as little clothing as possible (simply attired or nude, as it is practiced in the Fine Art classes) emphasising every line and curve.

The main factor in acquiring ability to draw the figure for fashion composition lies in the practice of rapid sketching from the model in various artistic positions. The standing, rather stiff figure, which is drawn from measurements,

is used a great deal for the purpose of dressing the figure, but it is quite useless to entertain the false assumption that a well designed frock can possibly look as well on a lay figure as it would on the model posing in a graceful position. After all, art is based on certain laws, and the interpretation of these depends largely on the artist himself. In the field of fashion designing, one must search artistic and graceful positions for the living model on whom the stylish gown will be designed.

Many designers in Paris and in New York ask their patron or customer to walk around the room and to sit down occasionally before they attempt to create suitable and artistic clothes for Milady.

It is a great help to the student that the modern trend of fashion drawing tends to eliminate such unnecessary details as a finished drawing

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The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice to ensure the integrity of the financial data. This section also outlines the procedures for handling discrepancies and the role of the accounting department in providing timely and accurate reports to management.

The second part of the document details the various methods used for data collection and analysis. It describes the use of statistical software to process large volumes of data and the importance of regular audits to identify and correct any errors. This section also discusses the role of the internal control system in preventing fraud and ensuring the accuracy of the financial statements.

The third part of the document focuses on the implementation of the proposed changes. It outlines the steps to be taken to ensure a smooth transition and the role of the project team in coordinating the various activities. This section also discusses the importance of communication and training in ensuring that all staff are aware of the changes and their responsibilities.

The fourth part of the document discusses the expected benefits of the proposed changes. It highlights the potential for improved efficiency, reduced costs, and enhanced accuracy of the financial data. This section also discusses the importance of monitoring the progress of the project and making adjustments as needed to ensure that the objectives are achieved.

The fifth part of the document provides a summary of the key findings and recommendations. It emphasizes the need for continued monitoring and evaluation to ensure that the proposed changes are implemented successfully and that the expected benefits are realized. This section also discusses the importance of ongoing communication and collaboration between all stakeholders in the organization.



In conclusion, the proposed changes are expected to have a significant positive impact on the organization's financial performance. By implementing the recommended measures, the organization can improve its efficiency, reduce costs, and enhance the accuracy of its financial data. It is essential that all stakeholders work together to ensure a successful implementation and to continue to monitor and evaluate the progress of the project.



of feet, hands, or even features. In the drawing of a graceful figure with an up-to-date gown, a lovely head may possibly enhance the charm of the sketch, but a portrait is not indispensable to an artistic fashion design, the aim of the sketch being to show off the gown as the center of interest.

Measuring with your eye (generally the right one) is a comparatively easy habit to acquire, once the student has memorised the proportions of the human figure according to the Greek measurements, and with patience and practice, the future costume designer will be drawing the stylish figure quickly and accurately.

PROPORTIONS OF THE FIGURE FOR FASHION PLATES

In fashion magazines and newspaper illustrations, as in sketching from a model, the head is the unit of measurement. Proportions are, therefore, approximately as follows:

Lengths: The full length of the stylish figure is eight times that of the head, except when sketching from life, in which case it is about seven and one-half heads. One head and one-half to the shoulder, two heads and two thirds to the natural waistline, three heads and three quarters to the hip line, five heads and nine sixteenths to the top of the knee, seven heads to the ankle.

The elbow comes to the waistline. The forearm for the female is shorter than the upperarm.

The width of shoulders is one and one-half head.

Hips about one and one-half head and the same width as the shoulders.

The head, which is oval in any position, is divided into four equal parts. The first part is from the top of the head to where the hair begins to grow. The second part is where the eyes are placed. The third is where the nose is, and the fourth part is the chin.

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Section Header

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The distance between the eyes is the same as the measurement of one eye. The base of the nose is the same width as one eye.

The mouth is placed one-third the distance from the base of the nose to the chin. The size of the mouth is about one and one-half that of the eye.

The ear is placed directly in line with the nose and is exactly the same length. The top of the ear is in direct line with the eyebrow.



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CHAPTER TWO

CHAPTER TWO

FUNDAMENTALS OF COSTUME DESIGN

It is absolutely undeniable that for centuries French designers have taken the lead in the fashion world and still lead in all that is original, artistic and striking in this field. In recent years, however, American designers have attained remarkable success in designing and manufacturing women's clothes that are both stylish and beautiful.

To the French, our mode of life in relation to costume, which means the progress of civilization, is of the greatest importance. Also, women's activities, in relation to costume, have been a significant influence in the creating of costumes for American women.

In all dress designing, three major factors, each important in itself, but all closely related to each other, must be considered fundamental. They are:

1. Art and design.
2. Fashion and style.
3. Yearly and seasonal change in style.

Art and design: The relation of Art to costume-creating cannot be over-emphasized as a basic factor in the designing of fashions. An elementary knowledge of drawing helps the student to express his ideas on paper in a clearer way

than in any other form of expression. Some designers prefer to use muslin or cambric to design and construct a model, but this method requires much more time. A number of rough sketches should be made before a decision can be reached; alterations of the contour, changes in color, etc., are more clearly indicated, and the final result is more satisfactory. In a few lines the designer expresses his idea of conception of the new fad he wishes to create.

No work of Art can be executed by chance or accident, the laws of order, theory of color, rules of composition, must be obeyed in order to create a work of art, and the designing of fashions, as it is done today, may be considered very artistic. All artists in the designing field, aim to attain beauty which is the main quality of all art productions.

With today's abundant variety of materials and colors at her disposal, the designer has ample choice. But it is important to warn that this very variety increases as never before the problem of presenting really novel ideas. We must remember, besides, that purely eccentric modes are not truly novel because they rarely obey the laws of order, color harmony and composition, hence they succeed in being only bizarre and their vogue is very short-lived indeed. Invariably they quickly give place to more artistic fashions.

Dress design is so closely linked with Art development that from earliest Egyptian times to the present, in all civilized countries, the costume of a statue, or in a frieze or painting has been a factor in both dating the object and determining its nationality. In other words, each generation, each century and each racial group stamps its personality upon dress. To this day, the current mode of living and women's activities have greatly influenced the French in designing their creations. For instance, when designing for Americans they take into consideration the American esprit.

Fashion and Style: These two terms are so often confused that their respective significance must be clearly understood.

What we generally call "fashion" is nearly always a fleeting caprice often

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governed by the various tastes of the day. For example: the Military effects inspired by the war and imitated by the masses. Fashion is what the French call "la mode". It changes frequently, and its deviations are by way of color, material, or adjuncts. "La mode a ses revolutions comme les Empires" (Fashion has its revolutions as Empires have) wrote the editor of a fashion magazine of 1834.

Style, however, remains the main characteristic of costume, also by our mode of living. Style is often called "line". It preserves that remarkable quality which is of such great importance in the feminine attire. A very stylish gown may be rather plain, and this type of dress is not so much affected by its detail and adjuncts.

Paris remains the dictator of style, but American designers do not always copy the French creations exactly as they slavishly did before World War I. They now take liberties in the choice of colors, materials, details and trimmings. In fact, American couturiers have become experts in obtaining marked originality by their artistic combinations. Their ready-made feminine garments become works of art; they are often exquisite in their arrangement of adjuncts, which may be considered of great importance to the trade.

Yearly and seasonal change in Style: The main characteristic of a gown is its relation to the current style or fashion launched by the great designers of Paris or New York. After close analysis of dress and with the study of lines since the Egyptian period, we now discover (1955) that radical changes of style seldom occur oftener than once a year and the change is on one or two, only, of the four main points of a gown; that is, the neckline, the waistline, the cut of the sleeve, the general style of the skirt. Although details may vary considerably, it is the dominant lines of the gown that date it - it is stylish, or it is not.

In regard to color there is, curiously enough, at the beginning of each season a marked tendency toward unusual colors. Those shades that have new names, however, may be very similar to, or only slightly different from, some well-known color worn the previous season. There is always a reason for the popularity of

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certain shades and very often we shall find this reason in some current or immediately recent, incident or big event.

In the United States, during the Second World War (1939-1945), no radical change took place. For the first time in her fashion history the Government intervened through the War Production Board, which "froze" the silhouette by restriction on material even to regulating the width of the skirt and the hem. Now that radical changes in fashion occur again yearly, the designing of women's clothes becomes more difficult and complex. The full significance of radical changes is never fully grasped at the beginning of seasons, but later, and when they have been launched by the great couturiers and observed by the masses, "la mode" does not take long in being gradually adopted. Dior, the French designer of his "New Look" is a vivid example of this. When he introduced his "New Look", everyone lengthened her skirt, the short one having become decidedly passée.

A factor governing seasonal and yearly change in dress, is women's increasing participation in the many fields of modern activity necessitating types of garments adapted to these demands. With the disappearance of the class system of nobility in various countries and with the increasing emphasis on comfort in dress resulting from the remarkable industrial development, dressmaking as a trade has practically vanished. Copying imported models (both classic and casual) which are manufactured to be sold at lower prices is done extensively, (1955).

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CHAPTER THREE

CHAPTER THREE

APPLIED DESIGN IN RELATION TO TEXTILE AND COSTUME

Beauty involves a certain harmony of relation between the mind and the surroundings. Taste cannot be taught like other subjects, but under artistic environment it can grow and develop until one can enjoy a perception of beauty and distinguish between order, organization, chaos and ugliness.

The thrill of beauty is generally caused by emotion at certain times of life. One who is trained in artistic judgment will enjoy this emotion and thrill more fully and oftener. A trained observer does not need this constant element of novelty, while an untrained observer is constantly in search of new elements.

The meaning of order and organization is manifold. Too much organization becomes monotonous; a certain amount of interest and contrast is absolutely necessary to an artistic arrangement, therefore an elementary knowledge of the history of ornament is not only important, but it is interesting and inspiring, since so many of our modern fabric designs have been greatly influenced by historic ornaments. One may recall the various motifs inspired by Egyptian Art during the excavation that went on in 1925. Everything was "King Tut." The fabrics in the designs reflected the strong influence that lasted about two or three years. Even costume jewelry was copied and manufactured in that special oriental style.

Fabrics for dress and garment manufacturing are a factor of uppermost importance in the designing of gowns. These silks, cottons, linens,



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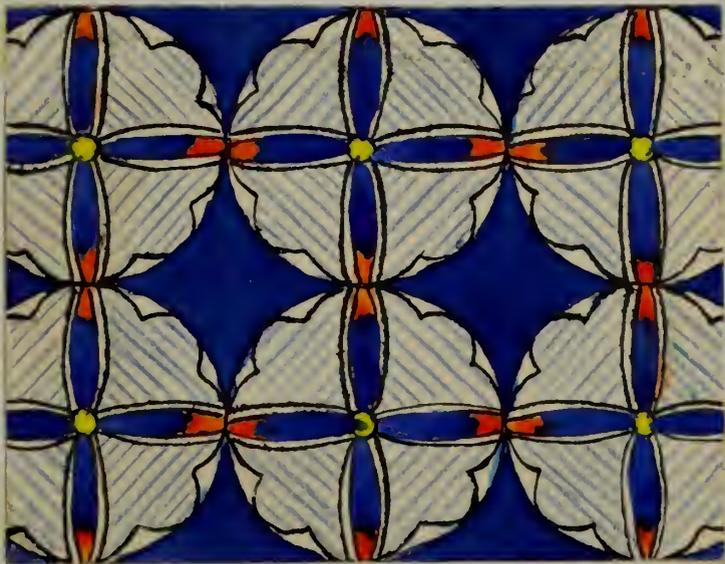


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EXAMPLES OF BASIC UNITS - REPETITION AND ALTERNATION





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or rayons may be designed in such a manner as to have their ornaments woven as part of the texture stamped or embroidered on the material itself. In every case, however, the principles of order are involved, harmony, balance and sequence enter into every part of the design composition. That is, every good arrangement must possess these three elements of Design.

The meaning of Design is thus expressed by Dr. Denman Ross of Harvard University, Cambridge, Massachusetts: "By Design, I mean order in human feeling and thought, and in many varied activities by which the feeling of that thought is expressed. By order, I mean particularly three things, Harmony, Sequence, and Balance. Of these three principles of order, the first and foremost, the most far-reaching and comprehensive, is the principle of Harmony. We have Harmony in all Balance and we have it also in all Rhythm."

|| Design is a combination of tone, measure and shape combined to give harmony and balance. The Principles of order are: Harmony, Balance, and Sequence. Harmony means uniformity in all parts and elements of a composition. Balance means uniformity in opposition, . Balance may be obvious or occult. Sequence means uniformity in change or movement. ||

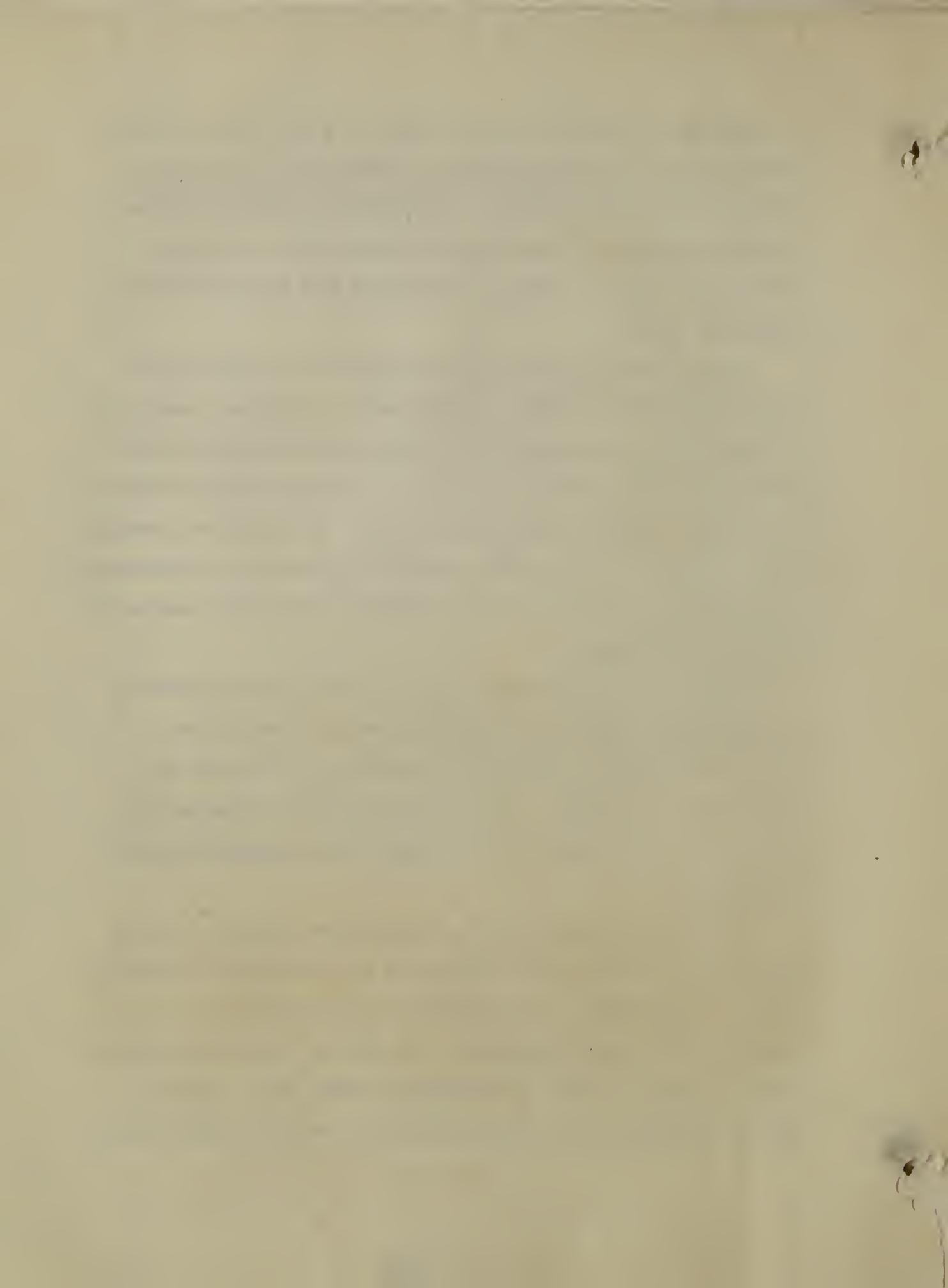
Designs are composed of units; those figures whatever form they may represent, are repeated in symmetrical and harmonious arrangements to cover a given space. We have repetition, alternation, variety and contrast, in every good composition. The Unit may be a conventionalized flower or plant; it may be a combination of dots, lines, squares, or circles, and flowers, but in any case this Unit must be placed with the

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idea in mind that it either repeats itself alone or in combination with other units. Repetition may be considered the most important factor of textile ornamentation. The main characteristic of a design must be carefully planned before the entire given space is covered. The trend of fashion is to be considered, also the size of the entire decorative motif. It must not be monotonous, hence the reason for a sequence of alternation and gradation. Other forms subordinated to the main unit often relieves this monotony. But these designs should not decrease significance of the main unit in order that the entire surface possess the quality of "fitness" which must enter into every phase of this decoration.

Designs are nearly always symbolic, even though the realization of this matter seldom impresses the great majority of people. Designs may be entire copies of historic Units, to express a certain current event, or they may be composed of certain forms, that convey definite messages and many of our modern designs are full of significance.

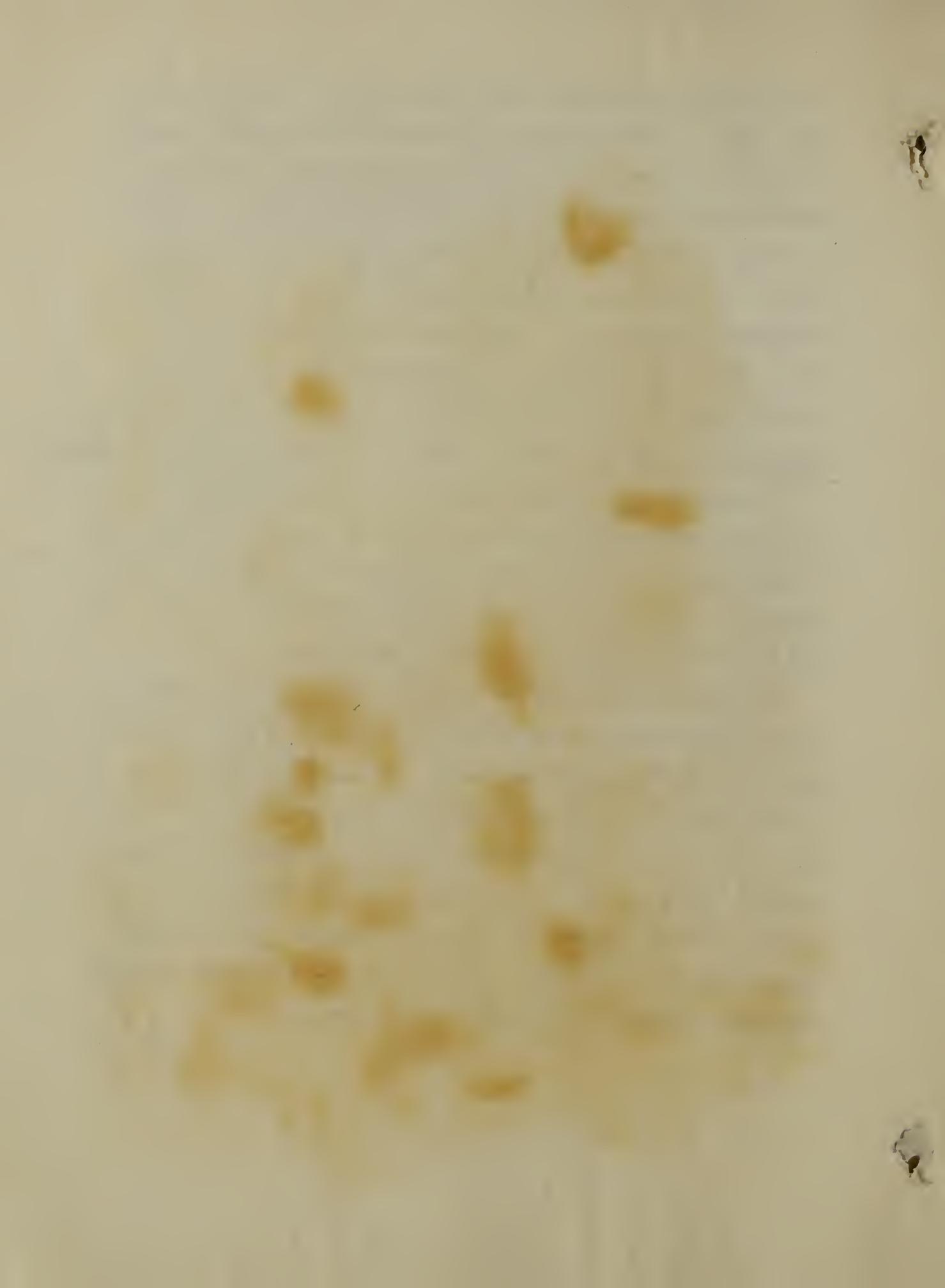
In considering these Ancient ornaments, we realize that practically all the various races of the world have attempted to draw or paint, no matter how primitive these people were. But, as they progressed in civilization their designs became more and more harmonious in line and color often copied or inspired from nature. Their religious feelings prompted these tribes to design motifs that were nearly always symbols of their different beliefs: for instance - in Egyptian art, the Winged Disk, emblem of the sun, etc. However, even the most savage ornaments have charm and beauty in their various arrangements.

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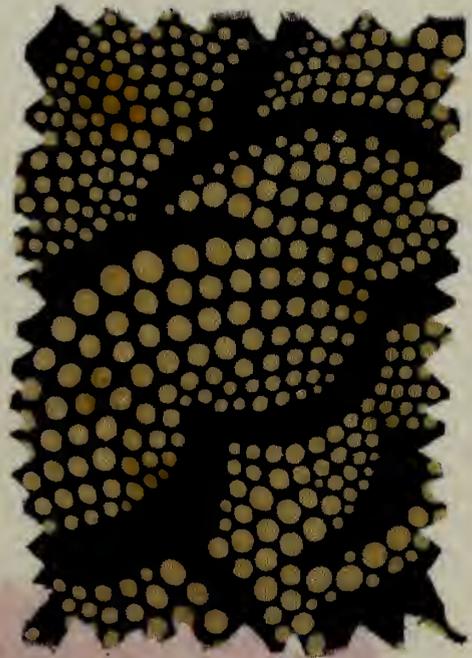


Designs and colors
1910 - 1913





Designs and Colors
1922 - 1923

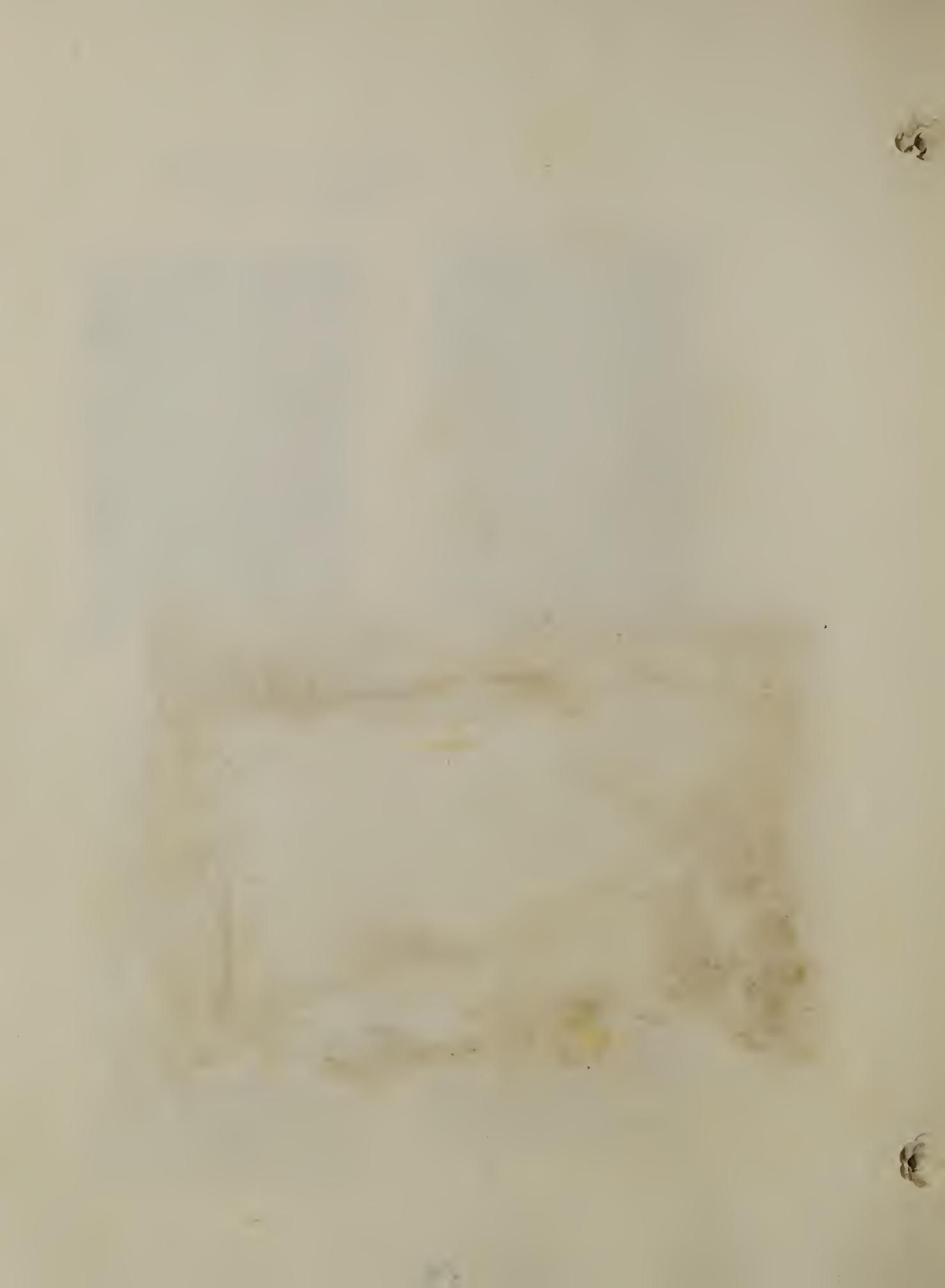


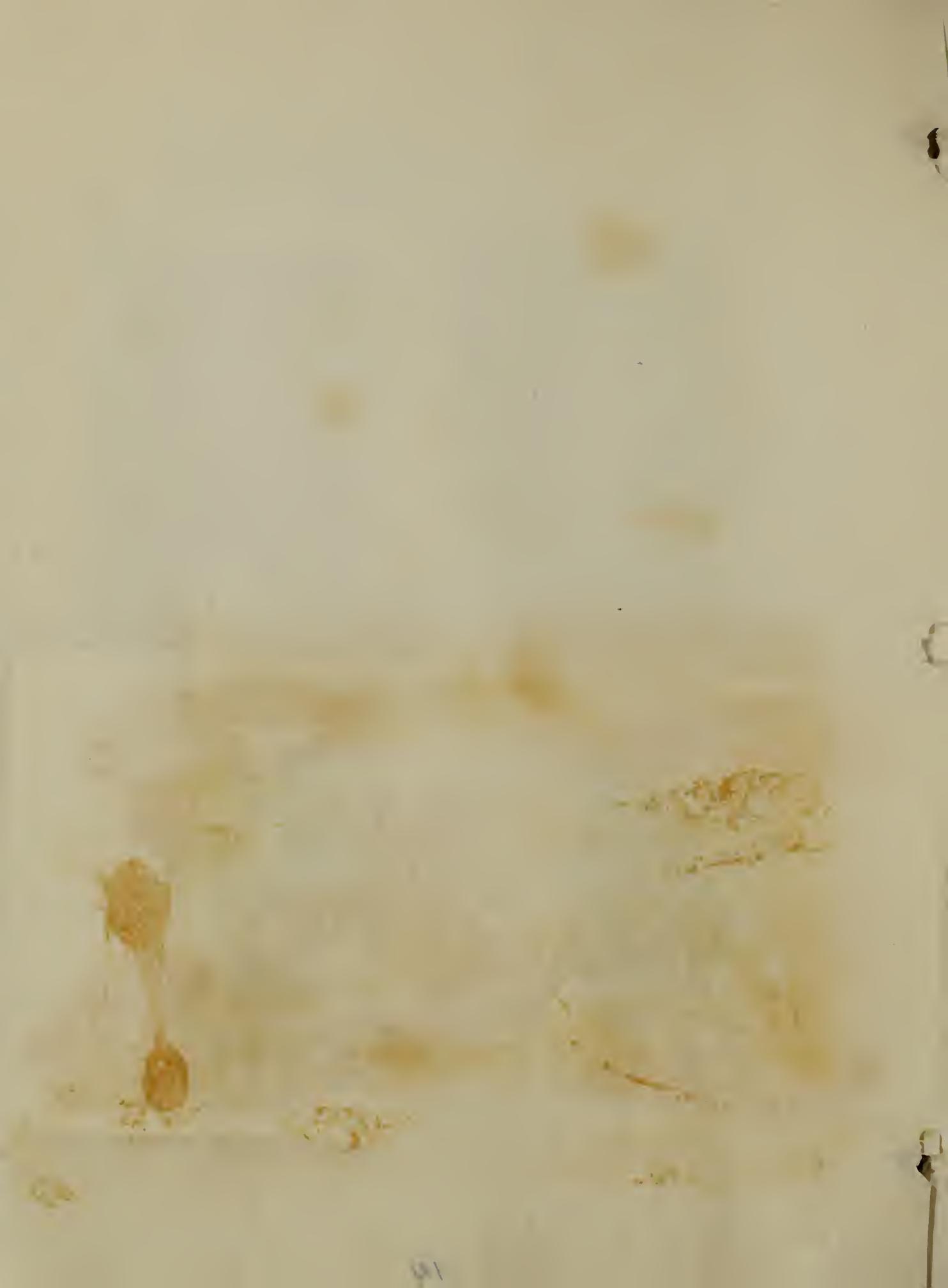
Designs and colors
1922 - 1923



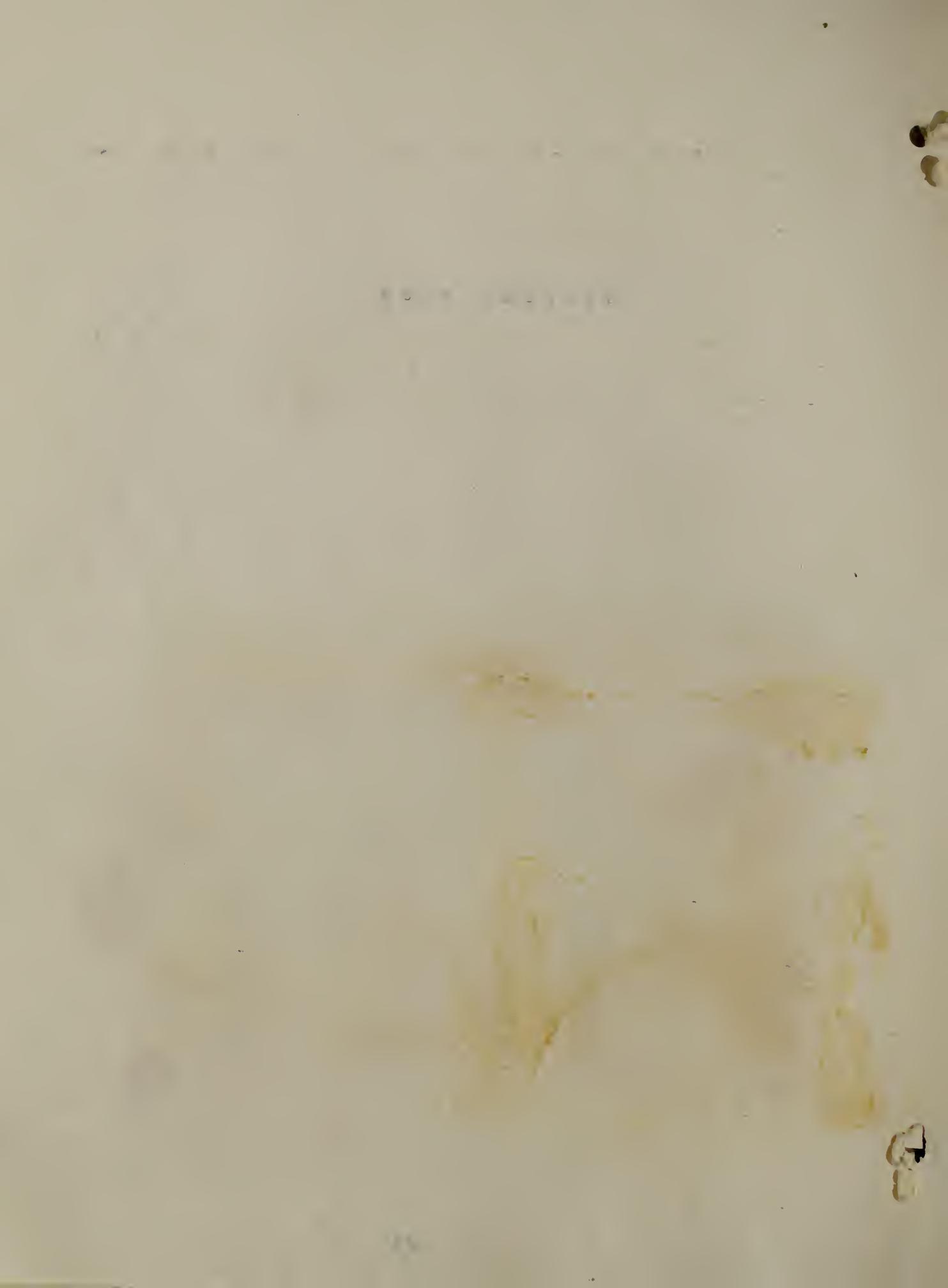
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CHAPTER FOUR



CHAPTER FOUR

HISTORIC ORNAMENT

EGYPTIAN, ASSYRIAN, GREEK, ROMAN, CHINESE

EGYPTIAN ORNAMENT

The Art of the Egyptians was purely symbolic and entirely based on their favorite flowers - the Papyrus and the Lotus, which they conventionalized artistically following, however, the rules of their geometrical and orderly lines.

These exquisite forms conveyed their ideas and messages which never failed to be understood. It may be said that the Lotus, however, is found more frequently in the decoration of the Egyptians than any other form. That lovely flower that grows on the banks of the Nile, is a kind of plant similar to our pond lilies, but the color differs considerably. It is a vivid purple with a deep orange centre. The importance of that plant may be easily conceived since it is considered sacred and offered to the Gods in worship.

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The Egyptians also used the Papyrus plant in their symbolic decorative motifs, but not so extremely, however, as they did the Lotus. A kind of paper on which they wrote their sacred legends, was made from it.

Another symbolic figure very much in use by the Egyptians was the Scarabaeus, as an emblem of evolution and advancement. That slow developing beetle in their designs, full of mysterious charm, is associated with the rising Sun exemplifying the successful growth of nature.

ASSYRIAN ORNAMENT

The Art of Assyria resembles the style of the Egyptians, but it seems to have deteriorated rather than progressed in perfection of lines and beauty.

At the end of the 4th Century, B.C. an attempt to use natural forms instead of conventionalized ones in their general composition gave the Assyrian Ornament an inferior representation. Their ornaments were not based entirely on any natural figure. They used the pineapple and sometimes borrowed the Egyptian Lotus. But in the general conception of their Art the Assyrians failed to express themselves as the Egyptians did. Throughout their compositions, the Assyrians obviously lacked artistic rendering of their figures and motifs; they may have tried to express certain qualities which they failed to do because of a lack of refinement in their execution. In the character of their Art they never attained the high standard of the Egyptian artistic performance.

GREEK ORNAMENT

In the realm of decorative design as in their dress and architecture, the Greeks attained such a high degree of perfection that no nation has succeeded in surpassing their artistic achievement. Quite surprisingly, however, the Greek ornament, though beautiful, has no symbolic meaning, but this fact does not seem to interfere with the beauty of the Greek's exquisite creations, where symmetry is obvious in every part of their compositions. There is that excellent gradation of shape and measure with the rectangle and its subdivision as the base of their productions. The reason for this lack of symbolism may be caused by different religious feelings from that of the Egyptian people who were more superstitious.

But the style of many Greek motifs emphasize Egyptian influence though developed in an entirely different manner. The Greek quality of observation joined to a refined mind, were instrumental in observing more strictly the laws of nature, in new forms of conventionalized leaves and flowers.

The designs painted on Greek vases exemplify admirably their attention in minute details following their established laws of harmony of shape and measure. It is interesting to compare the Greek and Egyptian ornament,



such as the Scroll (symbol of the Nile River in the Egyptian hieroglyphics) and the Greek Lily, suggestive of the Lotus Flower, even the rosette is of Egyptian origin. However, the most popular motif is the *Acanthus* which was used profusely. The artists of the Renaissance considered this lovely group of leaves, which is seen in their compositions, as a perfect arrangement. Even today, artisans are inspired by these forms.

Section 1

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects undertaken and the results achieved. The report concludes with a summary of the work done and a list of the names of the persons who have been engaged in the work.

The second part of the report deals with the financial statement of the year. It shows the total amount of the grant received and the amount expended. It also shows the balance carried forward from the previous year and the amount of the grant for the following year.



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ROMAN ORNAMENT

The type of decoration used by the Romans, in the various parts of their edifices and decorations varied considerably from that of the Greeks, their art appeared as if it were entirely for self-glory.

We derive the major part of our information about Roman forms from the excavated city of Pompeii, hence the reason this style is often called Pompeian. Their whole system of decoration seems to have been based from very few motifs and figures. It may be said also that many of these compositions now are considered rather vulgar. However, the execution of these designs was so exquisite and so perfectly rendered that they are extremely pleasing to the eye. Very few printed ornaments are to be seen, and these are really the same as those in Pompeii. There is no originality in the coloring and most forms are copies of Greek Art.

The most used motif in the Roman composition is the scroll, grouping together leaf after leaf of the Acanthus plant which the Greek had used with more artistic skill. In their arrangement of this particular design, the Roman exaggerated a great deal from their desire to create a feeling of admiration. This pattern of the Acanthus leaf is so easily reproduced that modern designers have used it profusely.



The first part of the document is a letter from the Secretary of the
 Board of Education to the President of the Board of Trustees of the
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Chinese Question

CHINESE ORNAMENT

Chinese Art may be considered, with reason, to be about the only one really original in its conception. Of great antiquity this remarkable nation developed her art without the influence of other nations' forms. The Chinese, perfectly pleased with their accomplishment, did not progress as other nations did, but the development of their ornament possesses the main characteristics of good design, nevertheless. Their natural gift for harmony reveals the same quality shown in every period of their art development. In fact, the Chinese seem to be behind in the progress of new forms. However, their ornaments are extremely decorative and exemplify their natural gift for harmony of lines and color, even when the lack of a knowledge of the theory of design seems so obvious in the many details. It may be also added that their concern about the observation of natural laws of radiation shows a high degree of natural instinct.

The Chinese loved to turn into design everything and anything they selected for their decoration; for instance: sea shells, rocks, clouds, the sea, etc. However, there are certain forms which used as a unit were often repeated - the dragon is one of these, even the centuries have not altered its hideous form which, as we know, is one of their symbols.

CHAPTER I



The first part of the book is devoted to a general survey of the history of the world from the beginning of time to the present day. It is a comprehensive and well-written work, and is highly recommended to all who are interested in the history of the world.

By the author of 'The History of the World'

The second part of the book is devoted to a detailed account of the history of the world from the beginning of time to the present day. It is a comprehensive and well-written work, and is highly recommended to all who are interested in the history of the world.



ART OF JAPAN

As for the Art of the Japanese, it is obvious that it was borrowed from Chinese compositions. However, the chief concern of the Japanese was their aim to imitate nature which they studied carefully, thus giving them the undisputed ability to create charming new forms.

Their general progress in Art is remarkable, but it can easily be explained because of a certain habit of decorating even the most common object with carvings of designs; this helped considerably in developing their natural artistic gift.

Even today (1954), Japanese art is often reproduced. The beauty of design in scrolls executed centuries ago has, like Chinese art, delightful arrangements of color harmony. There is variety in the realm of design and ideas in all Japanese compositions.

Boston Art Museum possesses a valuable collection of Japanese art, due to the efforts of three men (Morse, Fenollosa, and Bigelow) who spent many years in Japan. Discovering the high standard of Art in the country, these men imported (1882) a large quantity of various pieces of work, such as wonderful scrolls, screens, and ceramics.

The Japanese Art exhibition of November and December, 1953, (initiated, by John D. Rockefeller, 3rd), attracted visitors from all parts of the country, although it had been seen in Washington, New York, Chicago, and Seattle, before it came to Boston.

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description of the country, its position, and its
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THE END

YASHTARUP, I. B.



CHAPTER FIVE

1875

CHAPTER FIVE

ROMANESQUE, BYZANTINE, GOTHIC, RENAISSANCE
INDIAN, ARABIAN, TURKISH, PERSIAN, CELTIC

ROMANESQUE ORNAMENT

The type of decoration known as the Romanesque style was really brought about by an alteration of the Roman forms which gave place to entirely new shapes.

The necessity of these races to practice a rather strict economy in their various buildings and in their art in general directed the development of their ornament, which was a slow but radical change. In fact, the complete system of Romanesque ornament was strongly influenced by the church. Even the art of the builders was inspired by the religious orders of that period. Romanesque Art, distinctly religious, influenced civilization and culture in large measure.

1880

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LIBRARY

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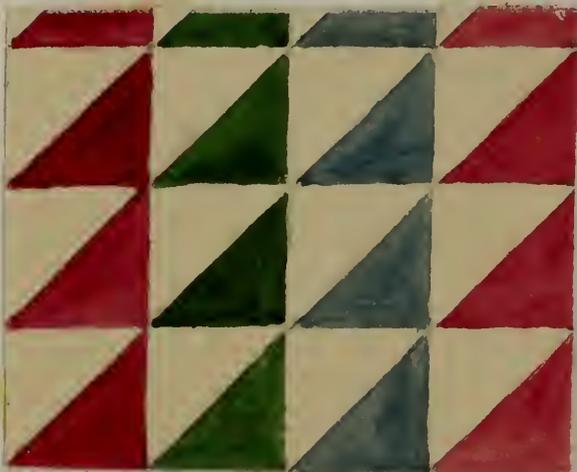
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BYZANTINE ORNAMENT

The great majority of Designs of that period were symbolic in character. Despite the fact that Romanesque ornament seemed to have followed the influence of Persia and Assyria, Byzantine Art developed in an entirely different form, new, beautiful, and with remarkable original harmony of lines. The period of transition between the Romanesque and the Byzantine ornament, however, caused confusion resulting in a certain difficulty in their respective classification.

The transition between the Greek and Roman periods was more sudden, hence, the practically easy manner of distinguishing these two previous periods, as compared with the Romanesque and Byzantine periods. In fact, it is sometimes almost impossible to distinguish these two ornaments, although the Byzantine ornament may be considered with reason to be more finished and in a way more beautiful. It had

developed artistically though slowly and one only has to study the entire decorative motifs of the great church of St. Sophia in Istanbul (Constantinople), built by Emperor Justinian in the year 532 A.D., to realize the exquisite decoration of scrolls and conventionalized Acanthus leaves which exemplify vividly the enormous difference from any previous forms, but a very beautiful design is shown here of conventionalized leaf forms with a marked tendency toward the much-used scroll.



The Gothic style is characterized by its verticality and its use of pointed arches. It is a style that is both functional and decorative, and it is one that has been used for centuries. The Gothic style is a style that is both functional and decorative, and it is one that has been used for centuries.

The Gothic style is a style that is both functional and decorative, and it is one that has been used for centuries. The Gothic style is a style that is both functional and decorative, and it is one that has been used for centuries.

Gothic Ornament



Gotische Handschrift



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RENAISSANCE ORNAMENT

In the realm of Renaissance decorative designs, one must begin by tracing its progress from Italy throughout Europe.

Renaissance Art may have, in a certain measure, taken its inspiration from the art of antiquity, but the artists of that period were really innovators who were somewhat influenced by the Greco-Roman motifs. Animated by an entirely different spirit from that of the antiquity, the ten centuries of Christianity left its stamp, and the spirit of the Renaissance artist contributed to the complete change of form with really no close imitation of past periods. The first period may be described as a combination of Middle Age form with those of antiquity.

The secular spirit that prevailed influenced the new forms and for the first time since the fall of the Empire, civil designs were more important than religious ones. The value of the study of the Renaissance period ornament cannot be overestimated. No style of decoration has ever been arranged with more regard to the principles of order - harmony, sequence, balance - than the ornament of this extraordinary period.

The Italian Renaissance style is absolutely influenced by the old Roman forms. Some of the intact Roman buildings were the direct influence of that remarkable period. Exact copies of designs were first obvious as the artists endeavored to introduce a vastly different style from what the Gothic art had been. There was really no attempt to launch entirely new designs and forms, but just a desire to use the lines of Pagan, Roman, and Greek art for modern Christian art. In fact, these old pagan designs were admired deeply by Italian artists who felt that nothing could be conceived, or innovated that could surpass these

CHAPTER I

The first part of the book is devoted to a general introduction to the subject of the history of the world. It is divided into two main sections: the first section deals with the physical world, and the second section deals with the human world. The physical world is described in terms of its various elements, such as the earth, the atmosphere, and the water. The human world is described in terms of its various elements, such as the individual, the family, the community, and the nation. The author discusses the relationship between the physical world and the human world, and how they have influenced each other throughout history. He also discusses the various theories of history, and how they have been used to explain the events of the past. The book is written in a clear and concise style, and is suitable for students of history and general readers alike.

ancient patterns. These stone fragments of untold charm in their perfection of details, could be used and recut to the building of Christian monuments and churches. We may mention here the great artist Donatello who executed with perfection the exquisite bas-relief designs which are still the admiration of the traveller.

In France, however, the artist differed somewhat from the Italians in his conception of what this period represented in the world of art. Artists were accustomed to work in the Gothic style, despite the training which they received from the Italians who came to France, hence, the Renaissance movement in France developed suddenly on entirely new lines.

Possessed of remarkable ambition to surpass their instructors the Italians, the French were not entirely dominated by Italian influence. The style of French Renaissance is, therefore, considered of a very high standard. It is a modification of classic forms.

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1875

The first part of the report deals with the general situation of the country in 1875. It is a year of general depression, and the agricultural and manufacturing industries are suffering severely. The price of wheat is low, and the demand for manufactured goods is small. The government has taken various measures to relieve the distress, but these have not been sufficient to prevent a general decline in the country.

The second part of the report deals with the financial situation of the country. It shows that the public debt has increased considerably since 1870, and that the government has had to resort to various expedients to meet its obligations. The revenue has fallen, and the expenditure has increased. The result has been a large deficit, which has had to be met by borrowing. The government has also had to raise taxes, and this has added to the general depression. The financial situation is therefore very serious, and it is hoped that the government will be able to find a way out of its difficulties.



197-10-1001

The most important feature of income tax is the need for
of stability. It is the purpose of the law to provide a stable
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ART OF INDIA

The most remarkable feature of Indian Art is its quaint quality of originality. No foreign influence of any kind is apparent in their odd system of decoration. The nation of India has not been, and is hardly even today, a progressive nation. Their Art remains practically the same, symbolic in nature, and representative of their religion and superstitions.

They used practically the same or similar motifs based on one particular floral form which appears different, however, because of their innate sense of balance and rhythm. This explains why their designs are so far from being monotonous. Their natural instinct for color is exemplified by their harmonious schemes, so well adapted to the original application of their ornaments. They possess, however, certain rules for their color arrangements which they observe strictly, especially on their fabrics that are generally known to be exquisite in coloring as well as in design. Gold is often used in various grounds of light or dark surface. Often times a gold outline emphasizes the graceful unit of the decoration.



ARABIAN ORNAMENT

Very few traces of Arabian Art may be obtainable; however the Arabs certainly designed and worked out an Art of some kind, but nothing in the line of pottery, arms or textiles exist today to give a clew to the particular originality of their Art.

The spreading of Byzantine influence from the 6th to the 11th centuries in Europe contributed considerably to the development of the Arabian forms. The Arabian decoration is rather simple despite its many complicated forms. There are no superfluous lines. Their close contact with the Persian and Greek Art gave the Arabs the chance to develop forms that are called Byzantine.

Inspired by Islam Art, their designs grew in different forms influenced by the Byzantine ornament which had been itself inspired by early Arabian designs in the beginning. For color, a blue tonality with yellow and gold designs.

Arabian Ornament

CHAPTER 1

The first part of the book is devoted to a general introduction to the subject.

In the second part, we shall consider the various methods of solving the problem.

The third part is devoted to a detailed study of the problem.

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The fifth part is devoted to a detailed study of the problem. In this part, we shall consider the various methods of solving the problem. We shall also discuss the various applications of the problem. The sixth part is devoted to a detailed study of the problem. In this part, we shall consider the various methods of solving the problem. We shall also discuss the various applications of the problem.

The seventh part is devoted to a detailed study of the problem.

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The ninth part is devoted to a detailed study of the problem.

In the tenth part, we shall discuss the various applications of the problem.

The eleventh part is devoted to a detailed study of the problem.

TURKISH ORNAMENT

Turkish Art is in fact a combination of modified Arabian forms with early Byzantine ornament. The Turks are not an artistic people. The grouping of entirely different motifs exemplifies a tendency to deviate from traditions and the ancient forms of their ancestors.

They were the first among the nations of the East to adopt the style of the Western part of Europe in their architecture and general decorations. Even their beautiful carpets are not supposed to have been designed by them; their rugs, so well planned in both ornament and color, are said to be mostly Arabian in character. Therefore, their embroideries remain practically the only part of their Art that may readily be called Turkish ornament exemplifying the real character of that Nation. Their Art sense is considered below the standard of the Art of India.

PERSIAN ORNAMENT

The main beauty of the Persian decorative design is its freedom and elegance that we notice in the rugs and printed cloths. Though inspired by Arabian motifs, the genius of the Persian nation contributed largely to the perfection and variety of her designs which we still find in her exquisite carpets, illuminated manuscripts, embroidery and pottery, so skillfully designed and executed.

We may occasionally notice a similarity in her work with that of India, especially in the coloring, but as a whole, Persian decorative art, though beautiful, is not as perfect as the Arabian design. This may be due to the mixing of real life subjects in their composition. But the great pomp of the Persian nation left its stamp on her entire system of decoration, and her undeniable skill and original taste gave her the chance of developing really more graceful forms than both India and Arabia.

The floral designs arranged in various styles either with real or imaginary animals - sometimes a human figure - were as many other artistic nations' motifs - mostly symbolic, in the realm of ideas.

Persian color harmony, though rather conventional, is like the style of the Art of India, polychromatic in nature on a dominant surface or ground.

CONFIDENTIAL

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CELTIC ORNAMENT

The origin of Celtic ornament has never been truly established. We hear that it was in Ireland, then again we are told its birthplace was in the Scandinavian countries. However, Celtic Art stands out as forms that exemplify their undoubted antiquity by this interlacing design derived from primitive ornaments. The main characteristic of their compositions is the absence of foliage and other plant forms; also their elaborate geometrical patterns. As it advanced in style, in connection with Byzantine forms the Celtic ornament was often composed with a part of the interlacing cord with animal forms, birds or heads of animals, which effect gave the entire arrangement an appearance of originality and decorative beauty. .

Celtic ornaments do not seem to be symbolic in their general representation except in one case where designs do not have definite beginning or end. This may have been inspired by the feeling of the eternal peace of future life.

Their intricate interlaced designs and the perfection of their units of lines with repetition and alteration is so remarkable as to be almost beyond comprehension. The harmony of their line compositions was not only exquisite in their intricate arrangements, but the coloring also is beautiful and extremely well balanced in value.

SECRET

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CHAPTER SIX



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Cotton Print of 1950



Color Print of 1980

CHAPTER SIX

TEXTILES

This short chapter on textiles is a mere exposé of their origin and variety as used in clothing industry today.

According to tradition, fig leaves were the first "textile" used by human beings. Leaves and grasses still clothe primitive tropical tribes. Early people of the temperate zone protected themselves from winter's cold by animal skins and even today fur is the fabric from which Eskimos make their garments. As nomads became agricultural they learned to weave textiles from the wool of sheep and from flax and cotton plants. This spinning and weaving became not only a necessity of civilization but also a domestic art. As peoples became nations, textile played a more and more important part in human relations, differentiating priest from layman, ruler from the ruled - the higher the office the finer and more ornate the textile.

It is a far cry from primitive homespun to the intricately processed "miracle fabrics" of today and, in their extraordinary development, textiles have undergone various interesting phases. Though they differ considerably in origin, process and characteristics all textiles may be classified by the following analyses:

I. Origin, or Raw Material: vegetable, animal, synthetic (man invented).

THE HISTORY

OF THE

The first object of this history is to give a full and accurate account of the progress of the human mind from its original state to the present time. It is not intended to be a mere collection of facts, but to show the connection and dependence of all the different parts of human knowledge. The history of the human mind is divided into three parts: the history of the human mind in general, the history of the human mind in particular, and the history of the human mind in the future. The first part is the most important, and the most difficult to write. It is the history of the human mind in general, and it is the history of the human mind in all its various branches. It is the history of the human mind in all its various branches, and it is the history of the human mind in all its various branches. It is the history of the human mind in all its various branches, and it is the history of the human mind in all its various branches.

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2. Process or Composition: woven, braided, knitted, or non-woven (the "Pellon" of 1953).

3. Characteristics:

a. Coloring: - dying, bleaching, printing.

b. Finish: - lustrous, dull, smooth, rough.

c. Quality: - soft, stiff, heavy, lightweight, thick, thin.

When we speak of textile whatever its kind, we seldom realize that it is composed of several parts, the smallest and most important being fiber. The fiber of the raw material is converted into a filament which may vary considerably in length according to the kind of raw material from which it comes. This in turn is made into yarn which constructs all kinds of threads interlacing each other vertically (the warp or yarn) or horizontally (woof, or filling yarn) to weave the textile according to the given design.

Fibers may be (1.) animal, such as wool, mohair, alpaca, horsehair, silk, etc., or (2.) vegetable; such as linen, cotton, kapok, jute, straw, etc.; or (3.) man-made, such as "miracle fabrics" whose wide variety are in a class by themselves (so greatly their basic elements differ. They are:

a. Cellulose: chemically treated substance forming filaments producing the lovely, silky rayons, bembergs, acetates, etc.

b. Protein: fibers whose basic element is skim milk. From this "Lanital" (Italian) and "Aralac" (American) are manufactured to resemble wool.

c. Vegetable base: corn meal and soy bean from which the cloth called "Zein" is made.

d. Resins: "Nylon" and "Vinyon".

These synthetic filaments undergo an elaborate chemical process whose



1. Introduction
 The purpose of this study is to investigate the effects of various factors on the growth and development of the human body. This study is based on the following objectives:

- a. Objective 1
 To determine the effect of nutrition on the growth and development of the human body.
- b. Objective 2
 To determine the effect of exercise on the growth and development of the human body.
- c. Objective 3
 To determine the effect of sleep on the growth and development of the human body.
- d. Objective 4
 To determine the effect of stress on the growth and development of the human body.

The study is based on the following hypotheses:

1. Hypothesis 1
 Nutrition has a positive effect on the growth and development of the human body.
2. Hypothesis 2
 Exercise has a positive effect on the growth and development of the human body.
3. Hypothesis 3
 Sleep has a positive effect on the growth and development of the human body.
4. Hypothesis 4
 Stress has a negative effect on the growth and development of the human body.

The study is based on the following methods:

- a. Method 1
 The study is based on a cross-sectional design.
- b. Method 2
 The study is based on a longitudinal design.
- c. Method 3
 The study is based on a case-control design.
- d. Method 4
 The study is based on a cohort design.

The study is based on the following results:

1. Result 1
 Nutrition has a positive effect on the growth and development of the human body.
2. Result 2
 Exercise has a positive effect on the growth and development of the human body.
3. Result 3
 Sleep has a positive effect on the growth and development of the human body.
4. Result 4
 Stress has a negative effect on the growth and development of the human body.

The study is based on the following conclusions:

1. Conclusion 1
 Nutrition is a key factor in the growth and development of the human body.
2. Conclusion 2
 Exercise is a key factor in the growth and development of the human body.
3. Conclusion 3
 Sleep is a key factor in the growth and development of the human body.
4. Conclusion 4
 Stress is a key factor in the growth and development of the human body.

terminology, like the names given the finished fabrics, bewilders the uninitiate. How these exquisitely lovely materials could be invented and perfected or even dreamed of is a mystery to purchasers. And their variety multiplies!

For years type of textile has ceased to be regulated by the seasons. Appearance and durability rather than texture are now the determining factors, hence wool or aralac may be worn in summer; rayon and nylon in winter. Very few dress materials, if any, are as stiff and heavy today as they were before the Twentieth Century.

Some knowledge of the main classes of textile used in women's clothing is so essential to prospective purchasers or makers of frocks, that I shall devote separate pages to each kind of material manufactured at present in civilized countries.

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WOOL

Woolen cloth, the most ancient of textiles and, next to cotton, the most important, comes from the fleece of domesticated sheep of which there are 40 species. Curiously enough, if domestic sheep are allowed to run wild they soon return to their primitive state and produce inferior wool.

Sheep herding is said to be man's first movement toward civilization. King David in the Old Testament was a shepherd and both Hebrews and Babylonians wore woolen cloth some thousand years B. C. and although various modern devices have considerably reduced the time required to manufacture this textile, the method of preparing wool fibers is today practically the same as it was then.

In Europe, as early as 200 B. C. Romans improved their breed of sheep and it is said that the famous merinos of Spain are descendants of those Roman flocks. Crossed with native breeds of other countries, Spain's merino, which produces the most beautiful of all wools, is responsible for the marked improvement in the crossbreed of which there are approximately 200 varieties. Spain forbade the export of her merino for centuries until the Treaty of Armada permitted Britain its importation and in 1795 the ban was lifted for all countries. But England, because of her soil and climate, could not raise the merino sheep successfully. Every English colony started raising sheep, however, and soon England became the best producer of wool in the world. She has been making woolen cloth since 1066 when skilled weavers were brought from the continent to teach her.

In the United States woolen mills were established in Massachusetts - one in Rowley (1643) and the other at Watertown (1664). It was also in

Massachusetts, in the late 18th Century, that a water-power mill appeared. Incidentally, President Washington raised flocks of sheep and the weave-shed and looms of his plant may be seen at Mr. Vernon, at But it was Hartford, Connecticut, that his inaugural suit of fine, dark brown wool was made. Today, our States that raise sheep and manufacture wools are Texas, which leads in quantity, Wyoming, California, Colorado, Montana, Idaho, New Mexico, Oregon, Utah, Missouri, Michigan, Arizona, Nevada, and Ohio whose wool equals in quality the merino of Central Europe, Australia, South America and South Africa.

This warm, soft, strong, practical fabric so elastic it may be stretched one-third its original length without breaking, is now manufactured all over the world. The quality of the cloth is determined by the length of its fiber. Fine broadcloths and other fine woolens come from shorter staples whereas long, less wavy fibers make worsted and other less expensive fabrics. Sheep raised in Ireland, Scotland and Canada, etc., give this longer staple which, however, makes a very good quality of wool. "Mongrel sheep" give irregular staple-fibers (sometimes 16" long) which produce inferior wool used mostly for rugs, carpets, etc., but also for children's clothes.

Wools are cheap in places far from civilization but rather costly in some European countries and especially in our own land whose high custom tariff protects wool growers and manufacturers.

Cloth is also made from "pulled" or "dead" wool, so-called because taken from the cast-off hides of slaughter-house sheep. This wool is used in greater quantity than the virgin wool but is inferior to it

because of the chemicals used to detach the fibers from the dead animals. Fleece gives us such cloths as challis, cheviot, covert cloth, flannel, kasha, tweed, serge, wool jersey, etc., etc.

In the days of cotton-and-wool, or synthetic fiber-and-wool mixtures or substitutes for wool, it is well for milady to look for the descriptive tag on her prospective purchase. For instance, "100% virgin wool" means wool that has never before been used nor mixed with other fibers. On the other hand, "re-used" wool means, as the name indicates, wool that has been used already in material and is now re-made into other apparently new material. What we call reprocessed wool means that the wool fabric had been previously reduced to fiber.

Because not all wools are fabricated from sheep's fleece. Milady the Purchaser of woolen yardage or garments should know the main classes which are: often times mentioned as wool but which come from various animals such as:

Alpaca: named for the animal which is allied to the camel family and is indigenous to Peru and Chili and whose fleece makes it. Alpaca cloth, stylish and expensive at the turn of the century, is seldom mentioned now. Peruvians wore it before the Spanish Conquest and afterward made it successfully for European trade.

Angora: comes from the fleece of the Angora goat (said by some to be the most ancient domestic animal known) and is especially adapted for hand and power knitting. Mohair is made from it, a strong, cool, dust and moisture resistant cloth used mostly for upholstery, braid, lining, and even false hair.

Cashmere: a soft wool, beautiful, practical, but expensive, made

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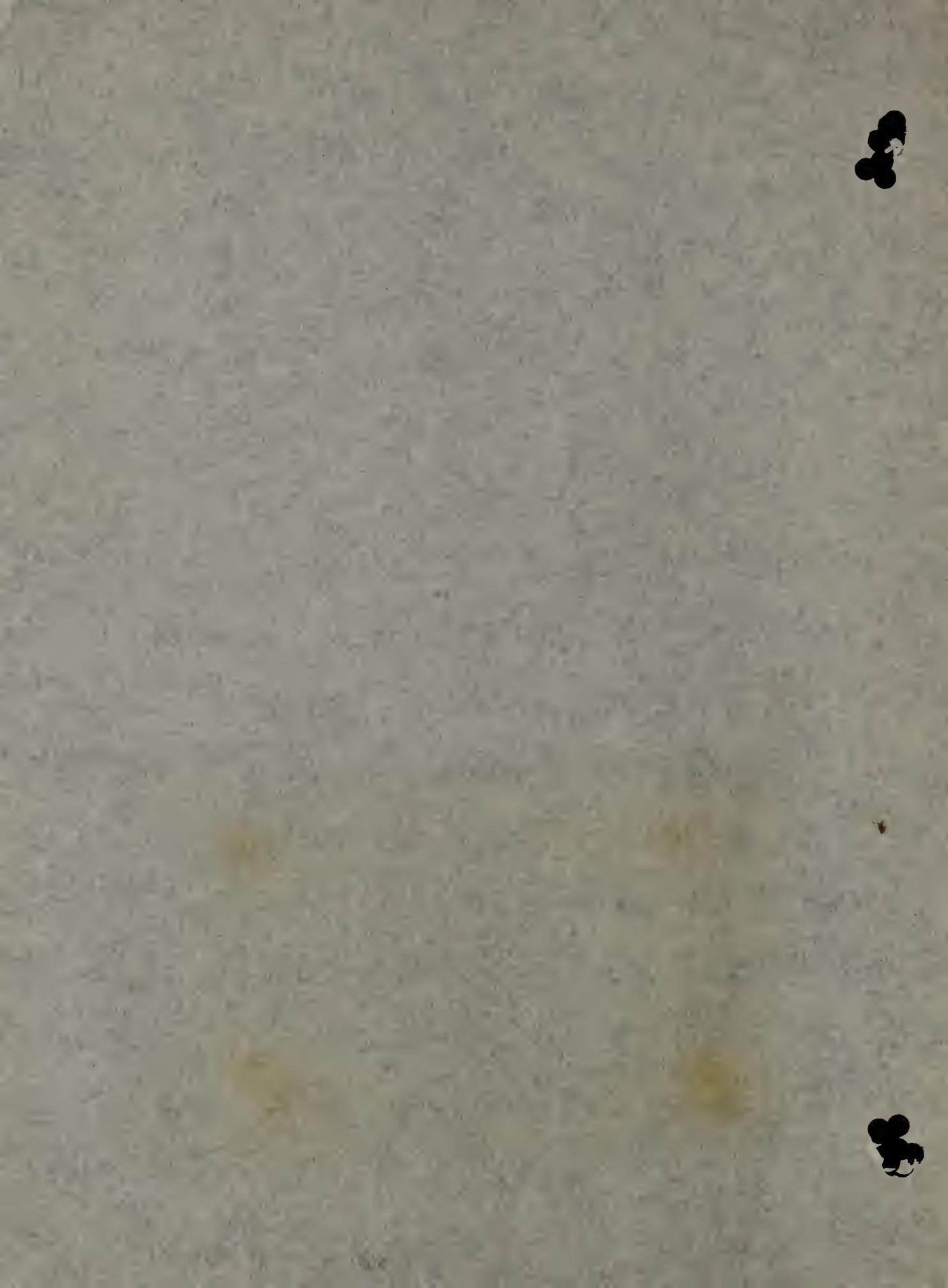
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TABLE OF CONTENTS

CHAPTER I

CHAPTER II

CHAPTER III



SAMPLES OF WOOL

American Wool Cloth - 100%

English Wool Tweed

Sheddy Wool Cloth

1870

1871

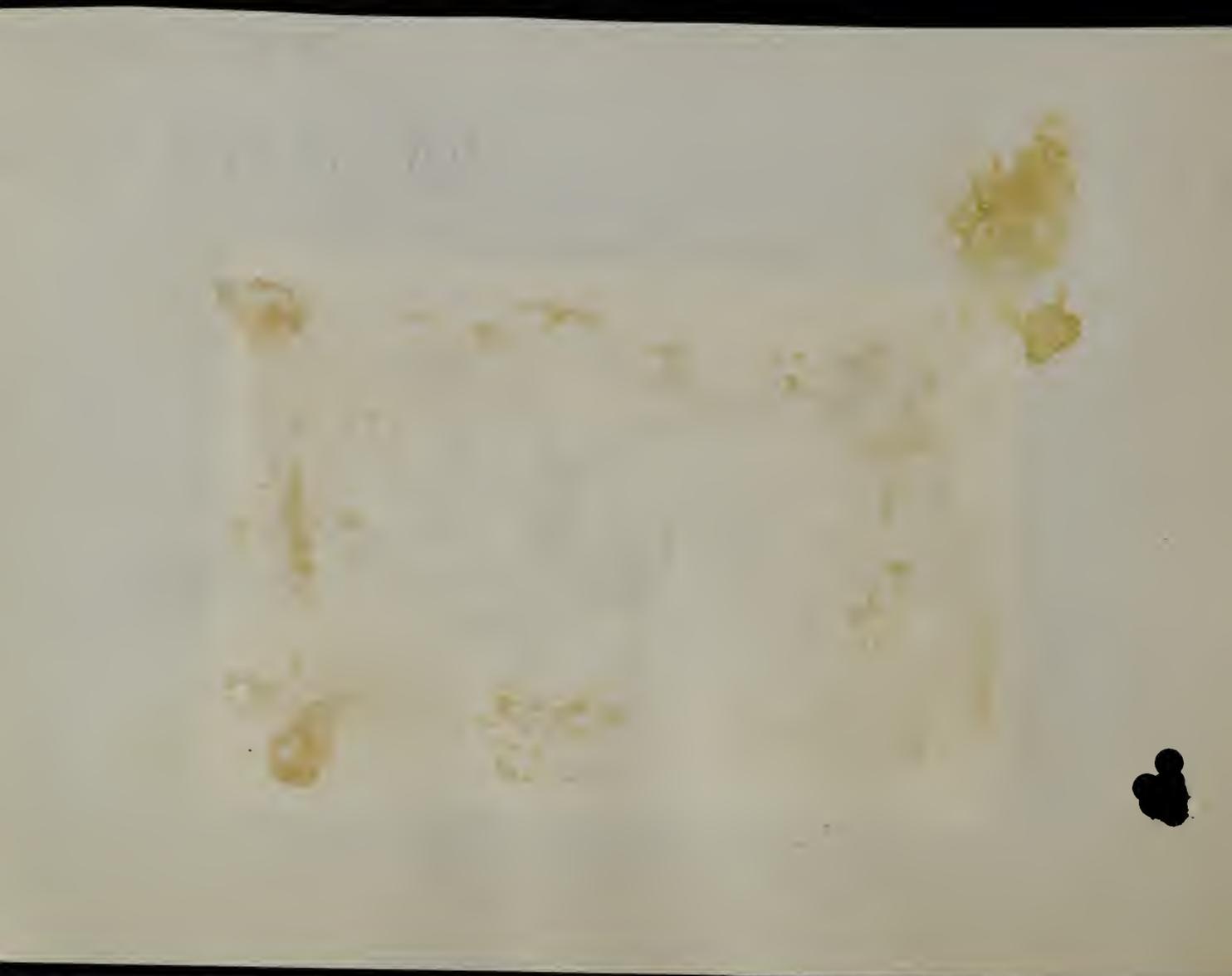
1872

1873



Homespun, American Wool Cloth





from the fine fleeces beneath the hair of the goats of Kashmere, Tibet, and the Himalayas. The brownish fibers are strong and silky. Paisley shawls are made of this cloth, as well as dresses.

Llama: named after the South American animal llama, native of Bolivia, Peru and Argentina, a smaller, humpless cousin of the camel family. Llama makes a strong, durable cloth for sportswear.

Vicuna: a very soft fabric selling for more than \$100 a yard, from the fleece of the vicuna, a small relative of the llama roaming the Andes from Ecuador to Bolivia and often feeding in sheep pastures. Its reddish tan hair is delicate and lovely.

I have been thinking of you very much lately and wondering how you are getting on. I hope you are well and happy.

My love to you and the children.

I have been thinking of you very much lately

and wondering how you are getting on. I hope you are well and happy.

My love to you and the children.

I have been thinking of you very much lately

and wondering how you are getting on. I hope you are well and happy.

My love to you and the children.

Always with affectionate regards.

LINEN

Perhaps the oldest vegetable textile fiber is flax. From its filaments comes linen, -strong, beautiful, popular. Egyptians wore linen some 5000 years ago. They also used it to encase mummies. To such a high state of perfection did they bring it that its finest was almost as sheer as modern chiffon! Throughout antiquity linen was a symbol of luxury, and to be dressed "in purple and fine linen" signified royalty or at least aristocracy.

Curiously enough, it was Phoenicians who introduced flax-cultivation into Ireland, and today Eire, possessing one-third of the world's spindles, leads in the production of fine linen - the best, in fact. Belgium comes a close second because of the composition of her Lys River water. Coutrai, on that river is nicknamed "the flax city". Other countries raising flax are France, Holland, Russia, South Africa, India, Asia Minor, Japan and China.

Linen fabricating is a long process and every country has its own method. Russia uses the most ancient and natural one - retting - which still is considered the best for durability, but Ireland has developed the most rapid method called tank-retting. Ireland's industry was founded by French textile workers about 1700 A. D. Around that time a man, Louis Crommelin, improved the technique of raising and processing flax.

As early as 1686 and 1688 England and Scotland had flourishing linen industries, the weaving of the flax being done, however, entirely in the home until 1787 when England established a spinning mill. Next, in 1812, she introduced a successful power loom. Our American colonies also cultivated flax and their homespun linen, as it is still called, was used extensively by our forefathers not only for their clothes but also for their household linen. They had brought the indispensable spinningwheel with

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them from England, France, or Holland, etc., and every girl learned to spin as a matter of necessity. Today, the United States cultivates flax in the Dakotas, Minnesota, and Montana, chiefly for linseed oil and imports her yarn for linen manufacture, cotton having superseded linen as an American textile industry.

Linen making has been so perfected that it is now non-shrinkable, but though it launders well, it still fails to take dye evenly and although it is much cooler than cotton it is so much more expensive that it is less universally used. However, nothing seems to affect it, neither water, hot sun, soap or a hot iron.

Under the microscope linen fiber resembles bamboo in structure and is much longer than that of cotton, but to distinguish between the two textiles, which closely resemble each other, the simplest method is that used by French peasants and New Englanders who dampen a little spot and watch it spread - the linen will absorb more quickly.

Linen is manufactured in a wide variety of weaves such as batiste, homespun, linon (French for lawn), crash, handkerchief linen, and Irish.

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REVUE D'ART

1936

FRENCH LINEN PRINT OF 1936



FRANCIS LLOYD PAINTE 1938

SAMPLES OF LINEN

Irish Linen

Home-spun Linen

Handkerchief Linen

1870

1871

1872

1873

COTTON

Cotton, though now being superseded largely by rayon and nylon for dresses and underwear, is the number one fabric. Its manufacture is one of the important industries in the United States of America, and not only supplies 90% of clothing material but is used also in connection with medicine and in the manufacture of explosives.

White or creamy, the small cotton plant belongs to the mallow family and is related to the hollyhock. Though tropical, it is also cultivated successfully in temperate climates where there is satisfactory rainfall. Of its numerous species, varying in quality and appearance, only three or four are essential to man. Egyptian cotton is said to be among the best because of the Nile River which irrigates the valley where it grows, but the Sea Island species off the coast of Georgia turns out the most perfect cotton in the world. Closely resembling the Egyptian is Arizona cotton but its fibers are longer (1 1/2" long). Mexican and Peruvian fabrics are very much like in color and texture that in Egyptian tombs. The Peruvian fiber yields a very strong filament often mixed with wool yarn for the manufacture of merino because it is itself rather wooly. Cotton with a long, silky fiber used for priestly garments grows in India, China and Abyssinia.

Our earliest records of cotton-growing are in India, 1800 B. C., and later in Egypt. In the first century A. D., muslin and calico were brought to Italy and Spain by Arab traders, and in the 9th Century, Moors were cultivating cotton in Spain. The Crusades spread the knowledge of cotton throughout Europe and as early as the 13th century England was using cotton for candlewick. Columbus, in 1492, found cotton trees in

Section

The first part of the report is devoted to a general survey of the work done during the year. It is divided into three main sections: the first dealing with the general work of the office, the second with the work of the various departments, and the third with the work of the various branches.

The second part of the report is devoted to a detailed account of the work done during the year. It is divided into three main sections: the first dealing with the general work of the office, the second with the work of the various departments, and the third with the work of the various branches.

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the Bahama Islands and took samples to Spain. By 1519 cotton was found in Mexico and Central America by Pizarro and Cortez, and Brazil was cultivating it in 1520. Not before 1641, however, was cotton established as an industry in England and around 1701 Britain forbade its use in order to protect her wool industry.

Here in the United States cotton was being raised in 1607 in Jamestown Colony, and plantations were flourishing by 1650. Of course, as early as 1792 Eli Whitney, an American teacher in Connecticut had invented the well-known cotton gin (a machine for separating the cotton from its seed) which, though a simple device, revolutionized the cotton industry by speeding up production. Now, our "cotton belt", extends from Texas to North Carolina. At present (1953) we supply 50% of the world's cotton consumption. Down the years there have been 4000 attempts to perfect a mechanical cotton picker to do away with the tedious back-breaking business of hand-picking. Rust brothers having successfully invented one in 1936, we may increase production further. Yet, so far as we ourselves are concerned, we consume only 15% of the output.

How is cotton cloth graded, you ask. By the number of threads to the square inch, called "the thread count", of crosswise or filling yarns.

Cotton waste is used for paper padding.

According to recent (1953) reports of the cotton manufacturing industry, its importance seems to be increasing so much that manufacturers are speaking of it as the Miracle fabric.

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SAMPLES OF COTTON

Egyptian Cotton

American Cotton

Cotton from India



1870

1871

1872

1873



SILK

Silk, that beautiful and strong product of the mulberry tree's silkworm, does not seem to date as far back as cotton or linen. Chinese legend, however, put it at 2640 B. C. when the young Empress, Li-Ling-Chi, discovered how the thread could be unwound from the silkworm's cocoon and spun into cloth. Astonished China justly named her "Goddess of the Silk Worm", and started cultivating mulberry trees and developing her silk industry to a high degree of excellence. She kept her secret for centuries by threatening the death penalty on any betrayer of it.

Nevertheless, it was disclosed to Japan in the third century A. D. and she immediately became interested in sericulture. Eventually, small quantities of raw silk found their way to Greece and Persia, who marveled at the extraordinary substance. It was not till the sixth century, however, that the Roman Empire and the Western World heard of the cocoon's mysterious, lovely filament. By 552 A. D. missionary monks, after a long stay in China, had brought back silkworm eggs and bundles of young mulberry trees thus starting an industry that has flourished till now when the 20th century has given birth to still more astonishing textile marvels through chemical experimentation. France, became especially zealous in silk manufacture, Lyons being her foremost designing center.

During the 1880's the silk industry was in grave danger of disappearing because of disease devastating the silk worms, but the great scientist, Louis Pasteur, (he who invented the pasteurization of milk) by study found the cause of the disease and saved the silk industry. He initiated scientific methods of selecting silkworm eggs and became known

The first part of the report is devoted to a general survey of the
 situation in the country. It is found that the country is in a state of
 general depression, and that the people are suffering from want and
 distress. The cause of this is attributed to the failure of the
 government to take any effective measures to relieve the people.
 It is suggested that the government should take the following steps
 to improve the situation: first, to reduce the expenditure of the
 government; second, to increase the revenue of the government; and
 third, to take measures to improve the condition of the people.
 It is also suggested that the government should take measures to
 improve the condition of the people by providing them with
 employment opportunities, and by providing them with social
 services. It is also suggested that the government should take
 measures to improve the condition of the people by providing them
 with education, and by providing them with health services.
 It is also suggested that the government should take measures to
 improve the condition of the people by providing them with housing,
 and by providing them with water supply. It is also suggested
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 of the people by providing them with electricity, and by providing
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as the "Father of Modern Sericulture".

Silk fiber originates thus: On the mulberry leaf the moth lays its eggs which hatch out of the larvae which, in turn grow into worms and for three days these spin their cocoon from which, some fifteen days later, bursts a new moth to lay its average of 350 eggs, and the cycle repeats itself.

Silk fiber is elastic and in color ranges from creamy white to tan, the fibers of the uncultivated silkworm being somewhat darker. They take dyes beautifully. For centuries silk has had no rival in beauty, durability and strength, silk fiber having one-third the strength of iron wire. It sheds dust easily and is cool even when the weather is warm. It is easily cleansed but does not launder so well. Its natural luster may be increased by manufacturing process. On the other hand, silk can easily be spoiled. Dampness tends to rot it, hence it is poor material for tropical use.

Silks are of many kinds such as China, gros-grain, taffeta, foulard, surah, satin, pongee, shantung, moiré, chiffon, crêpe, etc. Today some of these are so closely imitated in rayon as nearly to baffle all but the expert and it is a question whether synthetic "miracle fabrics" may not ultimately supersede the mulberry's miracle textile.

The United States of America has not been successful so far in cultivating silkworms chiefly, perhaps, for economic reasons. Labor is so much more expensive here than in China where girls received .5 to 10¢ a day, or Japan whose wage was 25¢, or Italy, even, where workers' pay was 40¢ a day, (1938).

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SAMPLES OF PURE SILK

French Brocade

American Silk

Chinese Silk

STATENS ARBEJDE

silke brocade



8/12/2008



CHAPTER SEVEN



1892



CHAPTER SEVEN

MAN-MADE "MIRACLE FABRICS"

RAYON

As we have said, rayon is a successful substitute for silk. Cheaper than either silk or cotton, easily mixed with cotton or wool, extremely durable and perfected to launder well, it leads as a textile for the manufacture of women's dresses and underwear.

As early as 1664 the British scientist, Dr. Hooke, after much research and experiment created an artificial fiber. In 1710 the French physicist, René de Reaumur suggested the possibility of producing a textile fiber to replace cotton and silk. The Swiss chemist, George Audemars, after considerable experimentation took out in 1855 a patent for making fine threads from nitro-cellulose. By 1884, Sir Joseph W. Swan, one of Edison's associates, exhibited what he called artificial silk cloth made from filaments developed by his own process invented in 1877. From 1884 to 1889 Count Hilaire de Chardonnet, Pasteur's pupil, was making an extract from mulberry leaves from which he built up an artificial silk which he exhibited in Paris in 1890. He had been working on the idea for over thirty years. That same year Louis Henri Despaissis patented his cuprammonium process which German scientists afterward improved and two years later the

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viscose process was patented by its discoverers, Cross and Bevan. In 1908 artificial silk hosiery was being manufactured from imported rayon yarn and Marcus Hook in 1911 established a viscose rayon plant in Pennsylvania. But really it was not till 1920 that a successful process was developed by Henri and Camille Dreyfus. That same year rayon yarn was produced commercially at approximately six dollars a pound, today it is only fifty-five cents a pound. Not till 1924 did various commercial associations and the United States Department of Commerce adopt for these synthetic textiles the general name of rayon. Now, besides Pennsylvania, the United States has rayon factories in Virginia and Tennessee (from both which comes one-half of our production), Delaware, Maryland, North Carolina, and Georgia. The rayon factories of Europe are in France, Germany, England, Italy, Holland, Belgium, Switzerland and Czechoslovakia. In Asia, Japan manufactures it.

The materials, processes and finished rayon products differ greatly as may be guessed somewhat from the numerous trade names given to identify them such as "acetate staple", "acetate staple rayon", "aristocrat" (bemberg), "cuprammonium rayon", "avisco", "viscose rayon staple fiber" (very strong), "bemberg", "ceylonese", "acetate rayon yarn" and fabrics, etc. All these, together with other synthetics of various basic elements comprise the textiles nicknamed "miracle fabrics" which seem so mysterious and bewilder us so that manufacturers are now putting the trade names somewhere on the garment to identify the substance of which it is made.

NYLON

Well acquainted, as we are at present with this extraordinary and beautiful fabric - used now, not only for underwear but also for dresses, blouses, etc., it is interesting to learn what its substance consists of; quoting the dictionary (Thorndike-Barnhart): "Nylon, an extremely strong elastic, and durable substance, used to make clothing, stockings, bristles, etc.".

The fibers of that wonderful textile are composed of coal (from mines of Kanawha River Valley, W. Virginia), air and water. The Nylon salt is then produced which Du Pont (plant in Seaford, Delaware) uses for the manufacturing of the finished product nylon, (introduced in 1940).

Nylon replaces other materials for various reasons, principally because it launders easily and dries rapidly. It needs no ironing and takes very little room in Madame's valise.

We owe this remarkable invention to Dr. Wallace H. Carother, whose chemical exploration lead to the discovery of Nylon, after eleven years of research and experiments.

The first part of the report is devoted to a general
 description of the project and its objectives. It
 is followed by a detailed account of the work
 done during the period covered by the report.
 The results of the work are then presented and
 discussed. Finally, a summary of the work is
 given, together with some conclusions and
 suggestions for further work.

LANITAL AND ARALAC

Lanital was first manufactured in Italy about 1924 to replace wool which was rare and too expensive.

Here in America we have Aralac (same basic elements) which takes its name from the first letters of Atlantic Research Association (Ara), and the last syllable lac from the latin base for the word milk. It is made from casein, the principal protein being milk. The plants are in Newtonville, Massachusetts, and Taftville, Connecticut. If Aralac could satisfactorily replace wool for clothing, it certainly would be a much cheaper textile as it takes one year for a sheep to produce about eight pounds of fibers, while a cow gives enough milk in the same time (one year) to produce approximately 100 pounds of casein fiber.

Lanital and Aralac take the same kind of dyes that wool cloth does. However, a prolonged boiling treatment may considerably weaken their strength. Mixed with other major fibers, Aralac frequently replaces wool cloth for garments. It was used first in the making of felt hats.

And the list of man-made fabrics continues rapidly from year to year, with varied names that suggest the atomic age: Orlon, Dracon, Dynel, Lurex, Vicara, etc. Materials, though mysterious as to their composition, are most satisfactory in the manufacturing of clothes. Most of them, light weight and strong, easy to launder, emerging from the tub with their frills and plaits unchanged, are gaining in popularity.

This revolutionary change in textile was so well exemplified by the recent exhibition, sponsored by Filene's of Boston, Massachusetts, at the Museum of Science, Boston, (1953). The display of these magic tissues dyed in gorgeous hues actually took the feminine public by surprise and now the entire population is textile conscious.

THE NEW CLOTH "PELLON"

From year to year, miracles are performed in the field of fabrics; the latest one called "Pellon" is decidedly astonishing in its texture, resembling glossy thin leather.

Recently appearing in the United States (1953), this new material is non-woven, non-shrinkable, and actually possesses all the qualities of other synthetic fabrics (nylon, orlon, etc.), while being more practical. It is extremely strong, cuts easily, and also pleasant to manipulate having no bias and no salvage, is composed of various kinds of fibers (wool, camel's hair, etc.) and chemically treated.

Pellon is mostly used for interlining because it is warm - does not wrinkle, consequently does not interfere with the perfect fit of a garment or suit.

Though the credit of such a useful discovery may be attributed to a fiber expert by the name of David Morgenstern who discovered it in a Holland shop while travelling in Europe in search of new material, the real inventors were two young scientists, one Dutch and the other German, who actually developed that marvelous fabric before World War II, and later perfected "Pellon"; it was not then called by that name. David Morgenstern, who began manufacturing the new cloth in this country, gave it the name "Pellon".

The first part of the book is devoted to a general history of the United States from its discovery to the present time. It is written in a clear and concise style, and is well adapted for the use of students in schools and colleges.

The second part of the book is devoted to a detailed history of the United States from the discovery of the continent to the present time. It is written in a clear and concise style, and is well adapted for the use of students in schools and colleges.

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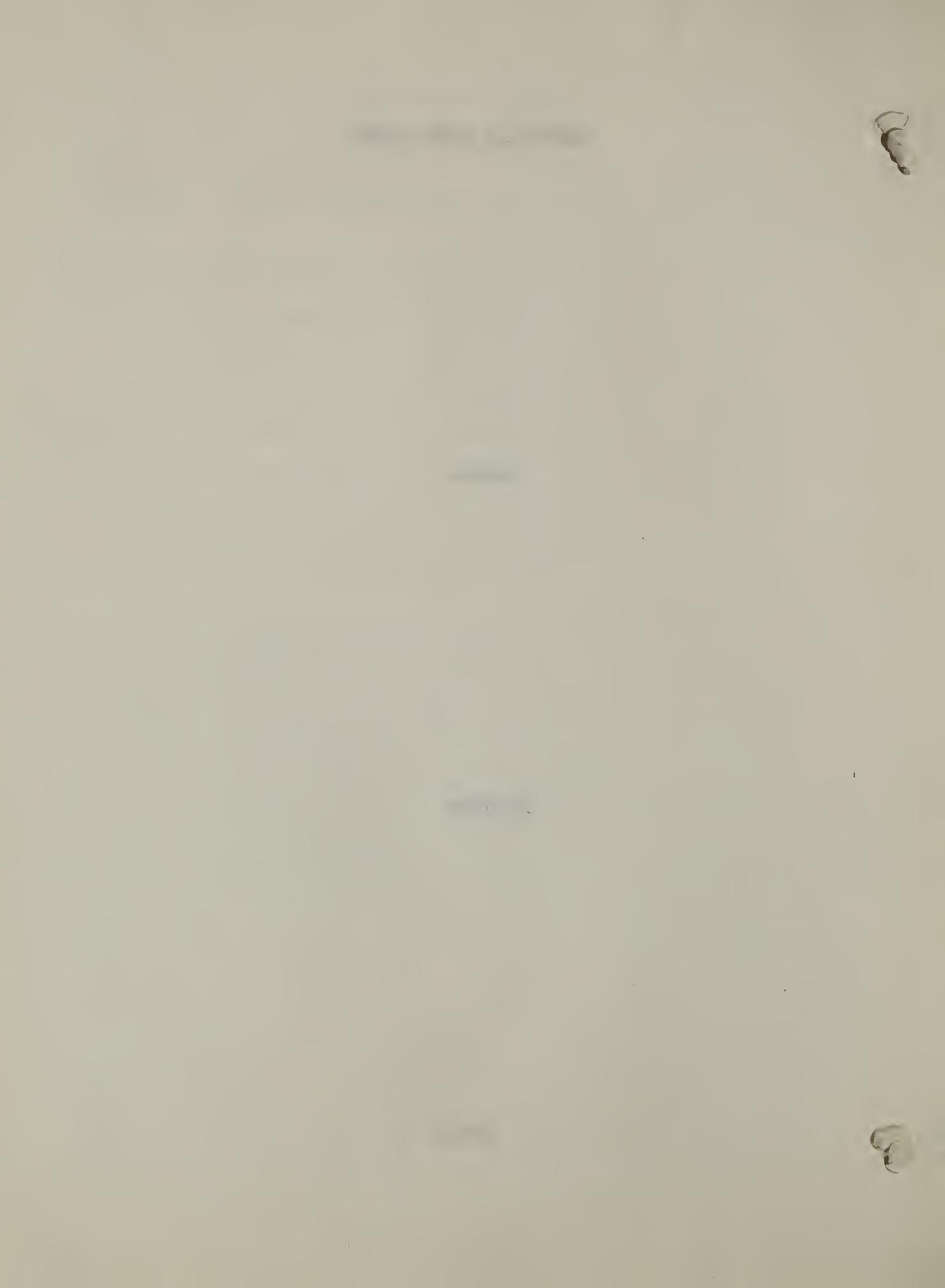
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SAMPLES OF RAYON FABRICS

Acetate

Ceylonese

Bemberg



SAMPLES OF MIRACLE FABRICS

Nylon

Orlon

Aralac



1911

1910

1909



CHAPTER EIGHT

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CHAPTER EIGHT

COLOR AS APPLIED TO ARTISTIC DRESSING

The arrangement of tones in dress is almost as essential as the cut and line, and the general style of a garment. It must be kept in harmony with the individual coloring of the wearer, that is, where the psychology of color reveals itself as a significant factor in relation to color as applied to costume. Each color creates a certain sentimental impression, and nearly always expresses the character of the wearer.

The unexplained fascination of color remains a charming enigma. In its meaning and interpretation, it is as expressive as music, an atmosphere of joy or gloom may be created by certain color schemes and our sensitiveness is more or less affected by various combinations.

Everyone is anxious to wear the newest or latest hues that fashion dictates. It is important, therefore, that women who wish to design their clothes and dress in the latest style, should learn the spectrum colors, the meaning of color value, classification of color harmony, and the laws of contrast. Colors are warm or cool, light or dark, luminous or dull, and the effect varies according to the change of atmosphere and light, etc.

INDEX

CONTENTS

Introduction 1

Chapter I 10

Chapter II 25

Chapter III 45

Chapter IV 65

Chapter V 85

Chapter VI 105

Chapter VII 125

Chapter VIII 145

Chapter IX 165

Chapter X 185

Chapter XI 205

Chapter XII 225

Chapter XIII 245

Chapter XIV 265

Chapter XV 285

Chapter XVI 305

Chapter XVII 325

Chapter XVIII 345

Chapter XIX 365

Chapter XX 385

Chapter XXI 405

Chapter XXII 425

Chapter XXIII 445

Chapter XXIV 465

Chapter XXV 485

Chapter XXVI 505

Chapter XXVII 525

Chapter XXVIII 545

Chapter XXIX 565

Chapter XXX 585

Chapter XXXI 605

Chapter XXXII 625

Chapter XXXIII 645

Chapter XXXIV 665

Chapter XXXV 685

Chapter XXXVI 705

Chapter XXXVII 725

Chapter XXXVIII 745

Chapter XXXIX 765

Chapter XL 785

Chapter XLI 805

Chapter XLII 825

Chapter XLIII 845

Chapter XLIV 865

Chapter XLV 885

Chapter XLVI 905

Chapter XLVII 925

Chapter XLVIII 945

Chapter XLIX 965

Chapter L 985

The three main sources from which we may guide ourselves in the combining of colors are the color spectrum, nature, and a close observation and study of the many artistic arrangements of tones that have been used throughout the ages during the best period of decorative art. Hue, value, and intensity, the three properties of color, must be well understood before attempting to form harmonious arrangements of tones following the trend of fashion, with the many new names of color.

HUE is the color itself, the property by which we recognize each one; Ex. - Blue, red, and yellow, which are the primary colors. The spectrum, commonly called the color wheel, is the direct result of the close analysis of light.

The spectrum of colors varies slightly when seen under different light, such as sunlight, gas light, electric light, etc., however, it does not change considerably.

The secondary colors are composed of two primaries, ex. - red and yellow form orange; blue and yellow, green; red and blue, violet.

VALUE in color means the degree or proportions of light or dark in its particular shade. A color is full intensity or neutralized (dark or light). Value is actually measured and is as important as color itself.

INTENSITY or CHROMA means the brilliancy of a color. The colors of the spectrum are full intensity, measured by wave lengths. In the various use of colors, it is often mixed or neutralized in its use especially for the manufacturing of textiles.

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects and schemes undertaken, and a summary of the results achieved. The report concludes with a statement of the financial position and a list of the members of the committee.

The second part of the report deals with the various projects and schemes undertaken during the year. It is divided into several sections, each dealing with a different project. The first section deals with the work done in the field of agriculture, and the second with the work done in the field of education. The third section deals with the work done in the field of public health, and the fourth with the work done in the field of social welfare.

The third part of the report deals with the financial position of the organization. It gives a detailed account of the income and expenditure for the year, and shows how the funds have been applied to the various projects and schemes. It also gives a statement of the assets and liabilities of the organization at the end of the year.

The fourth part of the report deals with the members of the committee. It gives a list of the names of the members, and a brief account of their work during the year. It also gives a statement of the names of the members who have resigned or retired during the year.

The fifth part of the report deals with the future work of the organization. It gives a statement of the plans for the coming year, and a list of the projects and schemes which are being contemplated. It also gives a statement of the resources which are available for the work, and a list of the persons who are being consulted in connection with the work.

There are new colors and new combinations every season and new names are added to the long list of fashionable tones. Eugene Chevreul (1786-1889), in his book "Simultaneous Contrast", explains the various effects and results of colors being placed side by side when not related. According to this famous Frenchman, 720 colors may be made from the primaries. About 1830 this great chemist was drafted by the Government of France to make colors for the Gobelin Tapestry manufacture, as he was considered the best chemist of France. He took about two years to study colors and wrote several books from which the majority of writers on color obtained their information.

Mr. Munsell, the great American colorist, mentioned Mr. Chevreul in his wonderful book. It is said that in the Gobelin Tapestry rooms 12,000 shades of colors are made from the primary and secondary colors. Contrast, whether of color itself, or of color value, is essential to all schemes of beautiful association. For commerce, for dressmakers and milliners, colors are generally named from flowers, fruits, minerals and other substances. It is for us to analyze these shades and distinguish the spectrum color from which they were made.

Illustrations (Part 1)
Colors in Nature

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CHAPTER NINE



1000





Antiquorum Harmonia



Complementum Harmonia

CHAPTER NINE

COLOR HARMONY - MEANING OF COLOR -

NEW NAMES FOR COLORS AND SHADES

By color harmony, we mean a well-balanced and proportioned arrangement pleasing to the eye.

The various schemes of color arrangements may be excellent, beautiful, satisfactory, or odious; they may be attractive and commanding. Therefore, we must have rules to govern ourselves in the combining of two or more hues, using the scientific classification of color harmony which is composed of four kinds of color schemes. These various combinations of tones may be classified as follows: Complementary, Analogous, Contrasted, Dominant, and Perfected.

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1. Complementary harmony. Colors that are placed opposite on the scale of colors form what is called a Complementary scheme of color; it is a beautiful contrast of warm and cool tones. Ex.- red and green.

2. Analogous harmony. This scheme of tones is formed with two or more colors placed next to each other on the scale of colors, between primaries. Ex. Blue and violet.

3. Contrasted harmony. A combination of colors and non-colors form a contrasted scheme of color. Ex. Blue and white.

4. Dominant harmony. A color scheme composed of one color in a sequence arrangement of different values. Ex. Brown, orange, sand color and pale yellow orange.

5. We also have Perfected harmony which is composed of two sets of complementaries.

Dark colors are often changeable in combination with lighter tones - they sometimes appear darker, and one should give serious reflection to the value of the colors involved in a particular creation.

Each color expresses a clear meaning; it is cold or it is warm. The scale may be divided into two parts from yellow to red violet (included); they are warm colors. From violet to yellow green, they are cool colors.

Light tones are more expressive than dark ones; they seem to give an immediate feeling of gaiety, for ex. Yellow, while violet affects us differently; it is almost depressing in its sombre aspect.

But colors follow the trend of current events, and are, in a large measure, influenced by minor incidents in the life of an important personality. Seasons have more or less discontinued to influence colors

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for dress, and one may observe that the various shades worn during the Winter months may also be in vogue during the Spring and even during the Summer, following, to a certain degree, the recent current events which are powerful in their symbolic meaning to influence and inspire the making of tones for fashions.

Individual taste varies considerably in the matter of color and color combinations. But training and the knowledge of the laws of simultaneous contrast (Chevrue) helps one to select and follow the rules of color harmony. Under all circumstances, appropriateness and suitability in the preference of certain shades for dress, should form a background for the complexion, the eyes, and the hair of the wearer of this or that color in a frock.

Hue, Value, and Intensity, perfectly balanced in harmonious effects, are generally the result of a scientific basic knowledge, and differ vastly from harmony in music which is more scientifically defined and much easier to master. The two Arts, however, both awake in people the same feeling of pleasure or pain.

A certain scheme of color is bound to produce that agreeable or disagreeable sensation when it first meets the eye, wherever it may be - it is beautiful or just satisfactory, hence the reason actresses, singers, and public speakers attach so much importance and significance to the impression they may create with the manner in which they dress.

It is said that a blonde may wear as many as 480 shades, while her sister, the brunette, has 370; the red or Titian hair girl may take her choice among a range of about 300 shades. The gray haired matron may pick out 280 warm or cool different tones.



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Yellow - is cheerful, light and gay.

Orange - warmth, being quite often a real stimulant.

Red - excitement, heat and irritation.

Violet - sombre and dignified; often expresses a certain amount of sadness. It is also used for mourning.

Blue - possesses the quality of sweetness though rather cold. Its expression of purity has caused the artists of many periods, principally the Renaissance, to use it lavishly for the Virgin and classical art in general.

White - containing all colors, may be considered becoming to all types of personality in its powerful meaning of purity. Although white is not listed among the colors of the scale, it is used profusely; it magnifies, however, all persons and objects.

Black - in its absence of all tones, means sadness, grief and despair; it is used for deep mourning, but also occupies an important place in the fashion world. It is rather powerful in its ability of reducing the figure, hence, the popularity of black being worn in all seasons and occasions.

Neutralized tones are powerless in their respective meaning and characterization, but they are used constantly in combination with vivid hues.

The question of color arrangements, however, always remains a complicated sort of controversy in all art productions (beautiful costumes are artistic productions) when the aim of pleasing the eye of the public remains in the balance. The trained colorist is well aware of that sensation of disturbance or of pleasure, caused by the grouping

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of the new colors on the modes launched by the great designers, and the desire of every creator of fashions is to please, hence, to discover the reaction of the public, at the various fashion shows.

There is apparently no limit to the vast number of fancy and odd names given to the new colors and nuances built up of pure colors either slightly neutralized or mixed with another brilliant hue. It is advised that the student make a systematic study of the new tones analyzing every one while using them on their designs. The blues may be Navy, Marine, Oxford, Royal, Stratosphere, Copenhagen, Belgian, Corbeau, Cornflower, Delf, Alice, Ciel, Watteau, Grotto, Sapphire, Yale Raven, Turquoise, etc. Red may be Flame, American Beauty, Tomato, Cerise, Begonia, Poppy, Cardinal, Bordeaux, Coquelicot, Beetroot, Ruby, Wine, Claret, Jacque, LaBelle France, etc., and the numerous rose colors, such as Old Rose, Geranium, Flesh, Coral, Jersey Peach, Raspberry, Tango, Cranberry, Brick, etc. Yellow presents no end of variety, among which are Canary, Gold, Mais, Brass, Mustard, Blidar, Cream, etc. Green may be Bottle, Nile, Saga, Reseda, Olive, Prairie, Russian, Myrtle, Empire, Emerald, Epinard, Laurier, Forest Green, Dark Green. Violet is a color that has given many gorgeous shades of Lavender, Orchid, Lilac, then Purple, Amethyst, Wisteria, Eveque, Regrets, Prune, Plum. As for the Orange, it comprises all the beautiful shades of light orange neutralized or mixed with the complementary color such as the many browns, only to name a few - Tabac, Spice, Marron, Panama, Seal. The lighter shades - Regent, Castor, Panama, New Tan, Champagne, Fawn, Beige, Beach Sand.

The names of new shades are generally inspired by some important current event or by an art exhibit of leading and prominent artists, and



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 of the Board of Education.



there is no limited extent to the mixing possibilities of the various colors. Certain colors are extremely popular, and there is a marked tendency to wear these unusual tones at the beginning of every season. Until a certain time, Canary Yellow as a color for gowns had not been in favor. A manufacturer of Lyons, France, conceived the idea to launch velvet of that hue on the Parisian market. Unfortunately, the merchants refused to buy this velvet on the ground that French women would not wear such a shade. A factory, filled with goods that would not sell, meant ruin for this bold Frenchman, but he suddenly became inspired with a brilliant idea. He went to Paris and interviewed the most popular actress in France. In his predicament, he inspired her to take enough velvet for a dress which she would wear on the stage. The sensation that she created when she appeared in a gown of this odd color may be imagined when every woman in Paris wanted to wear Canary Yellow. The manufacturer's fortune was made as this fashion swept Europe and came to the United States.

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CHAPTER TEN





CHAPTER TEN

WHAT INFLUENCES FASHION -- ANALYSIS OF STYLE

The question often arises, "How does a fashion originate?" In reply, we can say, that anything and everything may be the cause -- a popular play, art exhibit, new movie star, current happenings in war and peace -- but the standard influence is the history of costume itself. Without copying their modes of dress exactly, great designers habitually turn to the costumes of our ancestors for inspiration.

As a matter of fact, never does one know in advance from where fashion will borrow its main lines for the next season. A variety of circumstances may influence it. Just now, for instance, in 1953, we have two conflicting modes of silhouette: a wide, full skirt, and at the same time a narrow effect. This full skirt may quite possibly be the influence of our present prosperity; the narrow effect, an effort to maintain a sylph-like appearance.

Subjects to be analyzed:

- a. The present trend of style.
- b. Radical changes.
- c. National current events.
- d. Symbolism.

a. The Present Trend of Style

A study of present trends in style is of uppermost importance. The appearance of novelty must be obvious, but what were the steps taken to create it? One must, to find this out, visit with sketch book in hand,

the most up-to-date dress shops; read regularly the latest fashion articles; know the names and characteristics of the great fashion designers of Paris, New York, and Hollywood, and acquaint oneself with their new lines and colors.

b. Radical Changes

Analyze the main lines of the new radical change. No one, not even the professional coutourier, will dare to create a garment that differs entirely in its general lines from the particular year's style, and these general lines remain the principal characteristic of costume. To make our analysis, then, we must first be fully acquainted with the four main points in this latest fashion, thus:

The neckline - Is it low, high, pointed, round, square, "bateau", etc.

The sleeves - Are they long, short, plain or puffy?

The waistline - Is it high, normal, or low?

The skirt - Is it long, short, full, wide, narrow, trimmed or plain?

Remember that these principal characteristics of costume - neckline, sleeves, waistline, skirt, constitute the silhouette, and a change in silhouette means a change of style. For example, let us analyze Dior's "new look" of 1947. The neckline continued to be low except for certain occasions, and, in any case, was not exaggerated. It was glamorized and elegant.

It was the skirt, long and wide, that made the true radical change which people, in 1947, called "the new look." The waistline remained normal and very tight, raising the bust resembling Directoire period without, however, being called "Directoire." No looseness at all was displayed in the bodice, the darts gave an effect of Renaissance fashion. The sleeve, whether short or long, set in or kimono, remained more as during the last years of the War except that the "shoulder pads" were less voluminous.

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c. National Current Events

These always play an important part in clothes designing. After World War II, as indeed, after any war, daring and extravagant gorgeous new fabrics dyed bright hues, expressed the rising spirits of people.

In Boston, in 1946, Filene's "Fashion Train", which was to call public attention to the importance of the textile industry in New England, created a sensation with designs inspired by New England history as "the central theme." But whatever the reason for a fashion or clothes exhibit of any kind, the future costume designer should always attend them to note the "new wrinkle", fad, colors, combination of fabrics and trimmings, all of which are essential in creating the chic frock.

The influence of National events on dress design is strikingly illustrated by the fact that the two World Wars in which our country entered decisively the global arena for the first time as a world power, released our fashion makers and followers from a too slavish adherence to the fashion dictates from abroad. Before 1914 our women lacked individuality in dress. Indeed, a kind of monotonous uniformity existed. When, in the fashions from Paris radical changes appeared, such as the hobble skirt, the unwritten law in our country was that our feminine world must abide by the change. Consequently, women were often petrified by the extremely new. They hesitated to adopt it at once lest they look too stylish and odd, yet in adopting the radical change they felt they must do so to the least detail, changing nothing whatsoever in line, color, or trimming. Today, so far have our costumers gone in initiative that they create various adjuncts which often make the entire gown appear as an original design. In any case, our women now may act independently in the designing field, provided they follow the main lines launched by the great fashion designers of Paris and New York.

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d. Symbolism.

This is about the hardest matter to realize in the fashion field because it is so abstract. It doesn't lend itself easily to analysis and is still less easy to describe. But it exists and has always been very obvious. The most definite means of conveying it is through colors. This is where a study of tone psychology comes in. When, in 1945, the United Nations was uppermost in our thoughts, the colors in vogue were blue and white. At the President's inauguration January 1949, the tints dominating feminine fashion expressed cheerfulness.

At the end of any conflict, such as war, or an affair of widespread interest, a remarkable display of symbolic designs on various materials testify to the interest that had been aroused. La mode at such times favors all kinds of odd emblems on our great variety of fabrics. These unique designs are significant of the passing event. For instance, in 1949, when we had an eclipse of the moon, there appeared on dress materials motifs of the moon, stars, and even a comet to represent our interest in heavenly happenings. During World War I many textiles had stars as their main design unit not, this time, because of phenomena in the sky, but because we Americans had just joined the Allies in the global conflict. Another example is the large, clear-cut designs of figured and flowered materials which were brought about by the popularity of Modern Art. These large figures had no shadows. The color harmony, as one might expect, was a dominant scheme with an occasional contrasting background.

To sum up, whatever the reason for a symbol in a design may be, the custom of using symbolism is of long standing and persists right along in the designing field. Ex.- The black bow as a headdress of the Alsatian costume was added in 1870 as a symbol of sadness at the loss of the Provinces, Alsace and Lorraine to Germany.

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TRIMMINGS

1881

TRIMMINGS

Decoration, ornamentation, adornment, or trimming used in the manufacturing of women's attire play an important part in the designing of a gown, a hat, or even a coat.

Of course, trimming, as we commonly call all decorations on women's dresses, vary considerably in their particular kind. They add a great deal to the style or even to the beauty of feminine clothes, but of all adornments used, lace and embroidery were and still are the most popular in the wide field of decorative art - ribbons, buckles, and braid at certain periods of costume history proved to have been the main accent of a fashionable frock. However, tucks and shirring, also smocking have been and are still used extensively in the trimming of gowns, especially when the dress is made of thin and expensive fabrics; now and then shirring may take the place of extra fullness, but in this case it quite often adds charm and a feminine touch to a garment. Ruffles form an attractive addition on a plain bodice or even an entire dainty frock. They have been used for centuries, not only on women's clothes, but on men's attire which was elaborately adorned with lace ruffles on the neck and the sleeves.

As for tucks, -straight, single, in clusters, on the bias or on the length or width of the material - they sometimes form the only decoration of an original and costly gown. If on the bias, tucks used in a cluster follow a definite and artistic pattern or design. Smocking is still used on children's clothes - it is beautiful and varies considerably in design.

Braid, which was used extensively for military purposes, became extremely à la mode on feminine clothes during the end of the nineteenth

1888

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Century after the innovation of the sewing machine when an entire bodice was practically covered with this trimming. Bows of ribbon are beautiful and still stylish on some parts of a gown, not as much of course, as during the Seventeenth Century when ribbon was used everywhere on the dress.

As for buttons and buckles, they date back very far in the history of Costume - both formed a part of Greek and Roman attire when they were used as fasteners, and during the Tenth Century in Europe buttons became essential as garments of both sexes were more or less fitted to the body. Later, however, during the Renaissance Period, buttons were classed among the luxuries of high-rank people and were then made of gold, silver, ivory, and even of jewels. During the reign of Elizabeth I, of England, buttons turned out to be a most important British industry. Buttons were then, and are still, made of every imaginable material - bone, glass, paper, fabrics, and even coins. It may be of interest to note here that the discovery of lovely shells in Iowa (Mississippi River) led to the introduction and manufacturing of beautiful pearl buttons (1890). In China, the rank of a person was shown by the buttons on hats.

Embroidery, as an art, is still widely practiced as trimming on feminine clothes. It antedated that of weaving, as skins of animals that were found in caves, were decorated with shells and feathers,- in fact, it is said that the needle may have been in usage before the brush. Embroidered wrappings of Egyptian mummies were attractive and apparently done with care.

In France and England, ladies of quality, practiced the art of needlework as an agreeable pastime. During the Crusades, knights had their heraldic devices embroidered by their wives. As we read in the history

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of Costume, sometime in the fourteenth century, the coat of arms of the husband or of the father (of the unmarried women) were always embroidered on the full skirts of that period.

During the reign of Louis XIV (of France, Seventeenth Century), certain rooms of his palace were put aside for workers in the delicate art of needle work. France and Ireland enjoy the reputation of having been especially famous for embroidered lingeries, England for eyelet work, and Italy for its cut work, while Madeira embroidery comes from several countries.

As much as people in general love handwork, the machine has now replaced this old-fashioned kind of labor. In some instances, in fact, it is almost impossible to tell at a glance that this special kind of embroidery was machine-made, so perfect are the machines that manufacture it.

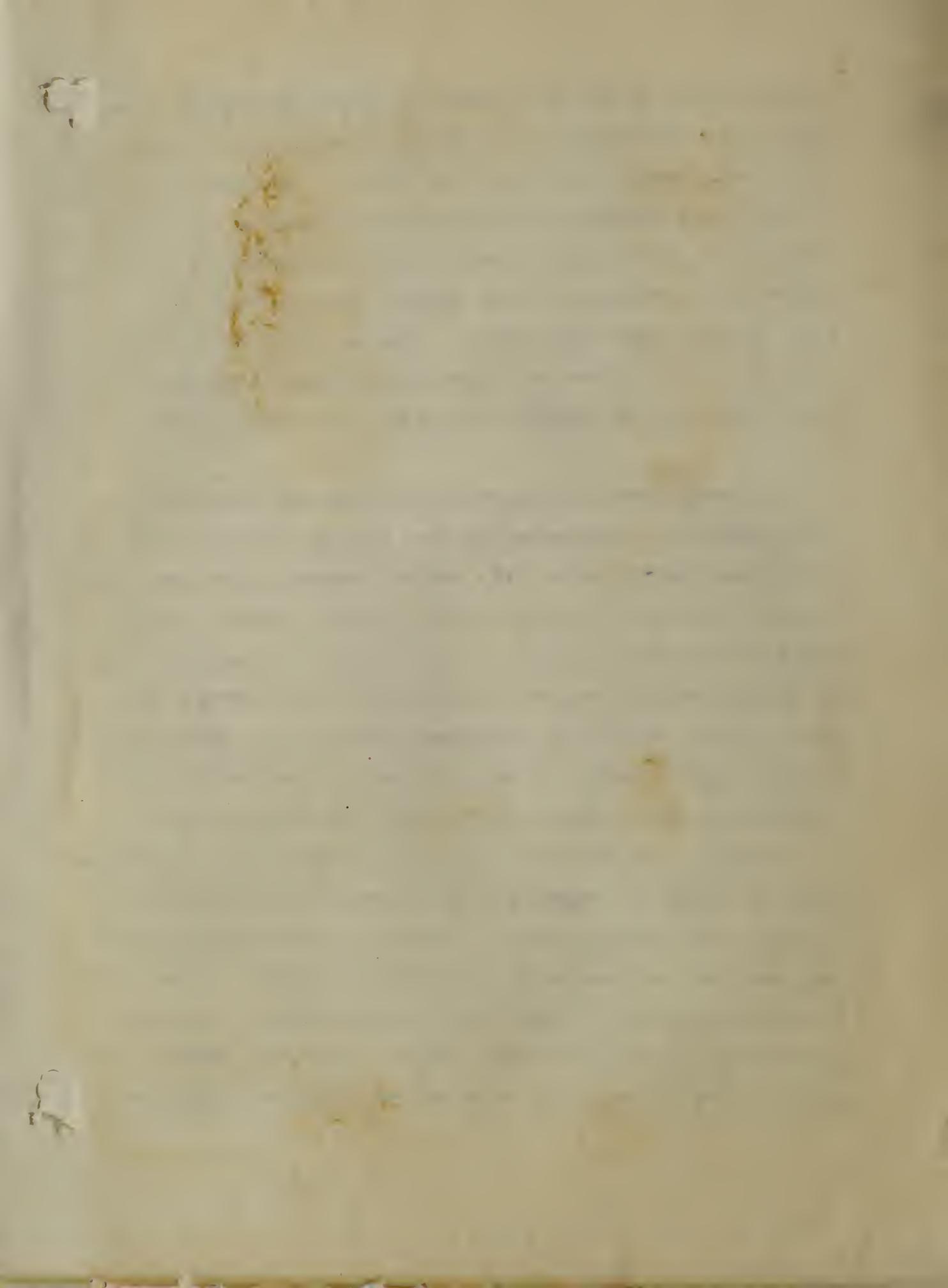
Lace certainly takes the lead in the matter of beautiful trimmings. It has also been the most popular - at present, however, it is not used very much on gowns, and unfortunately real lace seems to have disappeared from the market. Like embroidery, it is very old and a form of lace was even found on the wrappings of Egyptian mummies. What we understand by lace, is a kind of openwork arranged in pattern or design with interwoven threads. The early Christians also made lace that was done with the use of the needle, this kind of decoration lasted through the Middle Ages. But, it was really during the Renaissance that lace became a real industry, although crocheting (looping in a pattern), even genuine needlepoint had developed in Italy as early as during the thirteenth century.

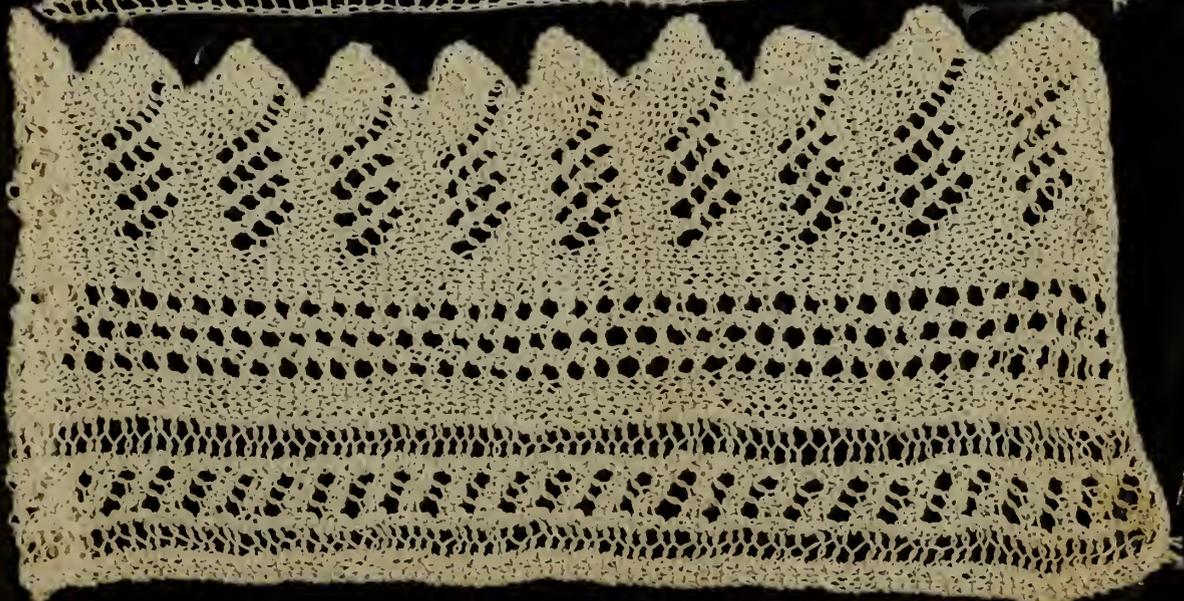
There are numerous kinds of lace such as Valenciennes, Cluny, Duchesse, Point d'Alençon, etc.- the list is too long to mention here, but the best known were really the Valenciennes, the Cluny, the Chantilly, the filet and

the Irish laces. We might here mention the torchon which resembles the Cluny, though much coarser, and it was used extensively by the peasants of European countries on their apron and bodices. For a great many years berthas of real Duchesse or rosepoint were very stylish, and even recently brides of old American families proudly trimmed their wedding gowns with this (now) rare adornment. Not so long ago, Irish and filet laces were quite stylish on white voile blouses. Princess lace which is a kind of braid arranged in a pattern and united with needlework was extremely stylish at the beginning of the twentieth century when even entire blouses were made of it.

At present, what we mostly see are imitation laces manufactured in large quantities. Machine-made lace first appeared in the latter part of the eighteenth century, and in 1813 a bobbinet machine was perfected. Sometimes it is difficult to tell if the lace is real or imitation. Real lace making is practically a lost art. Lace, of course, is used a great deal for curtains, doilies, etc., but at present (1954) lace trimming is really not à la mode. Chantilly and Valenciennes (imitation) were used as recently as 1937 and 1943 on gowns. In fact, whole gowns of imitation silk thread Chantilly lace were in vogue in 1937 and 1948, dyed various colors.

There used to be one kind of trimming that seems to have completely disappeared, and that was faggoting, it was especially popular during the beginning of the twentieth century. First, it was entirely done by hand, then pretty soon one could buy it by the yard in department stores, it was so well done that very few people could tell the difference, except that handmade faggoting was more varied. . . . A few illustrations (handmade) may give the reader an idea of this unique and very attractive decoration.



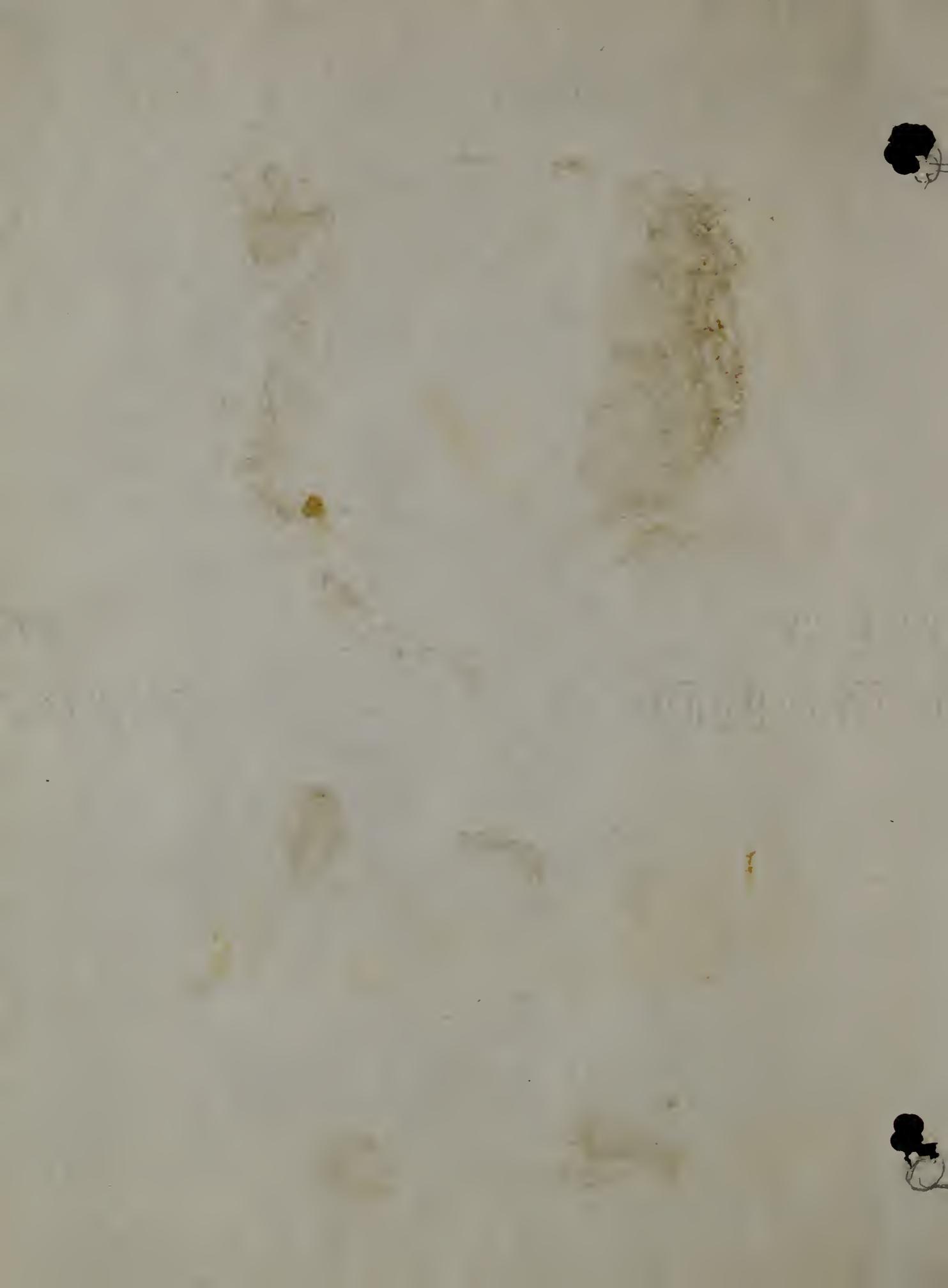


Real Lace-American

parts of dress

Venition

Point



Real Lace - Cluny

French Filet

Princess Lace of 1905-



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1/20

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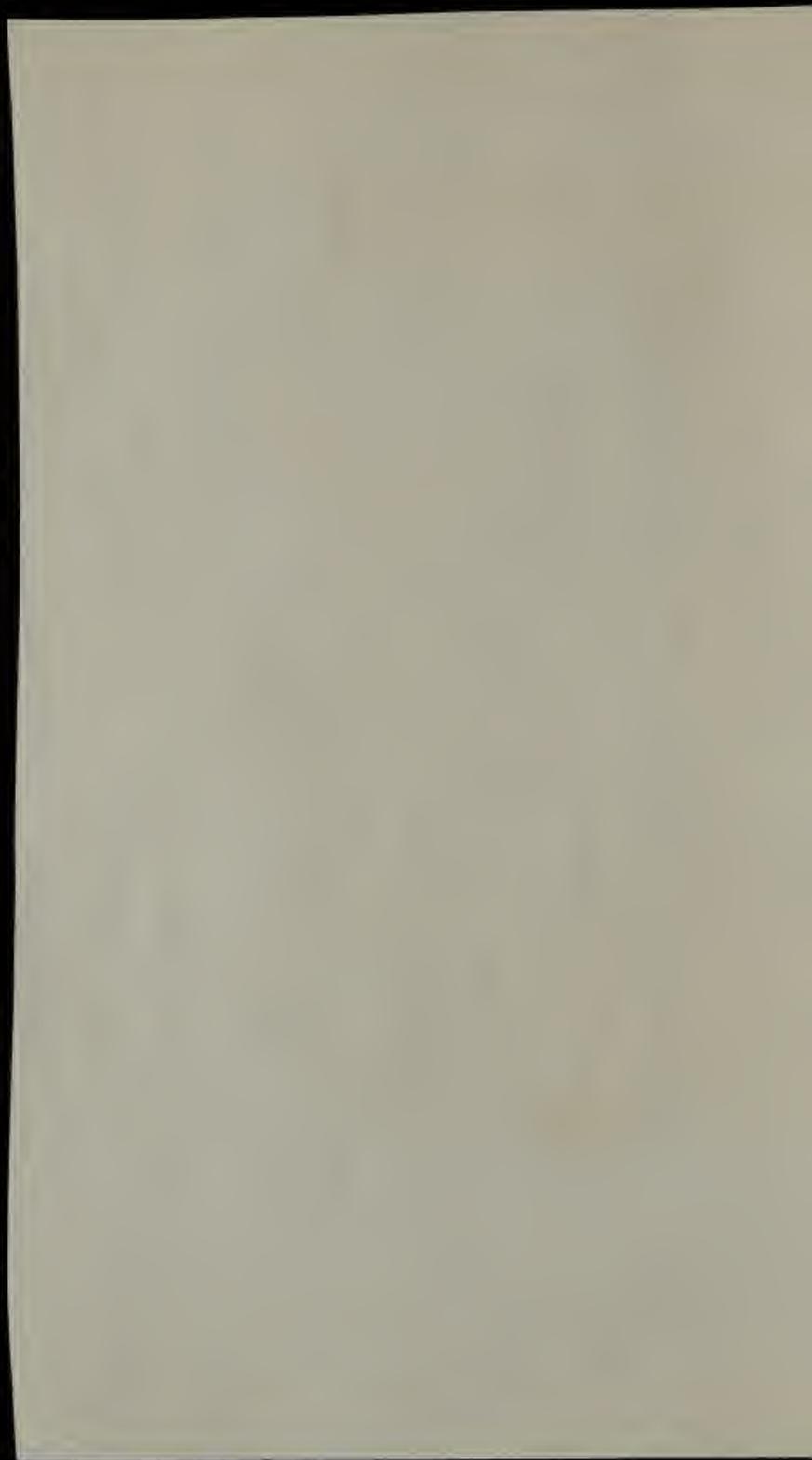
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Examples of Bead lace

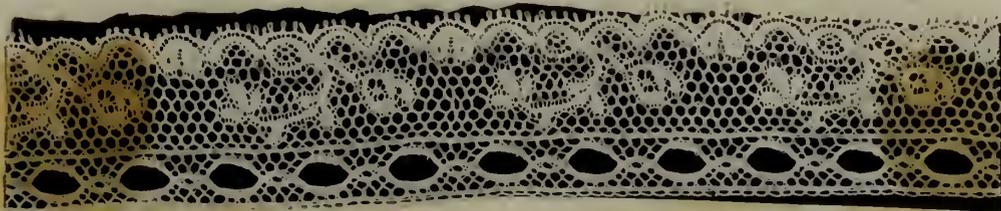
- 1 - French Filet
- 2 - Torchon
- 3 - Irish Crochet
- 4 - Venetian Point
- 5 - American Crochet
- 6 - Dutchess Lace



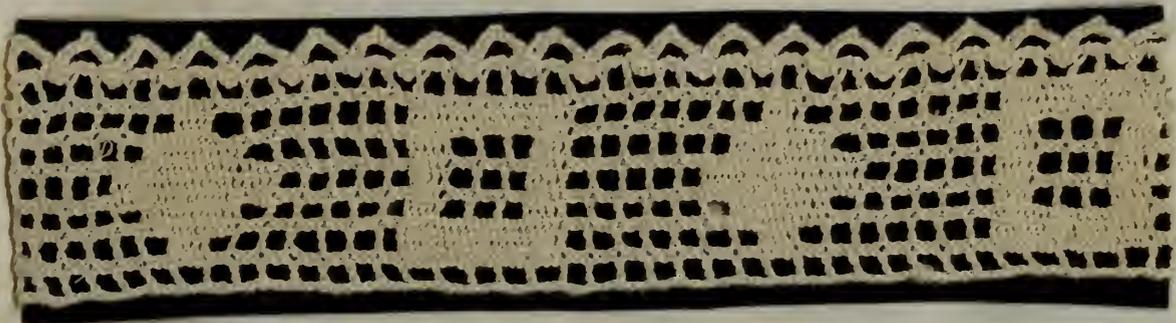
Imitation Lace, Machine made



Imitation-Torskøis lace



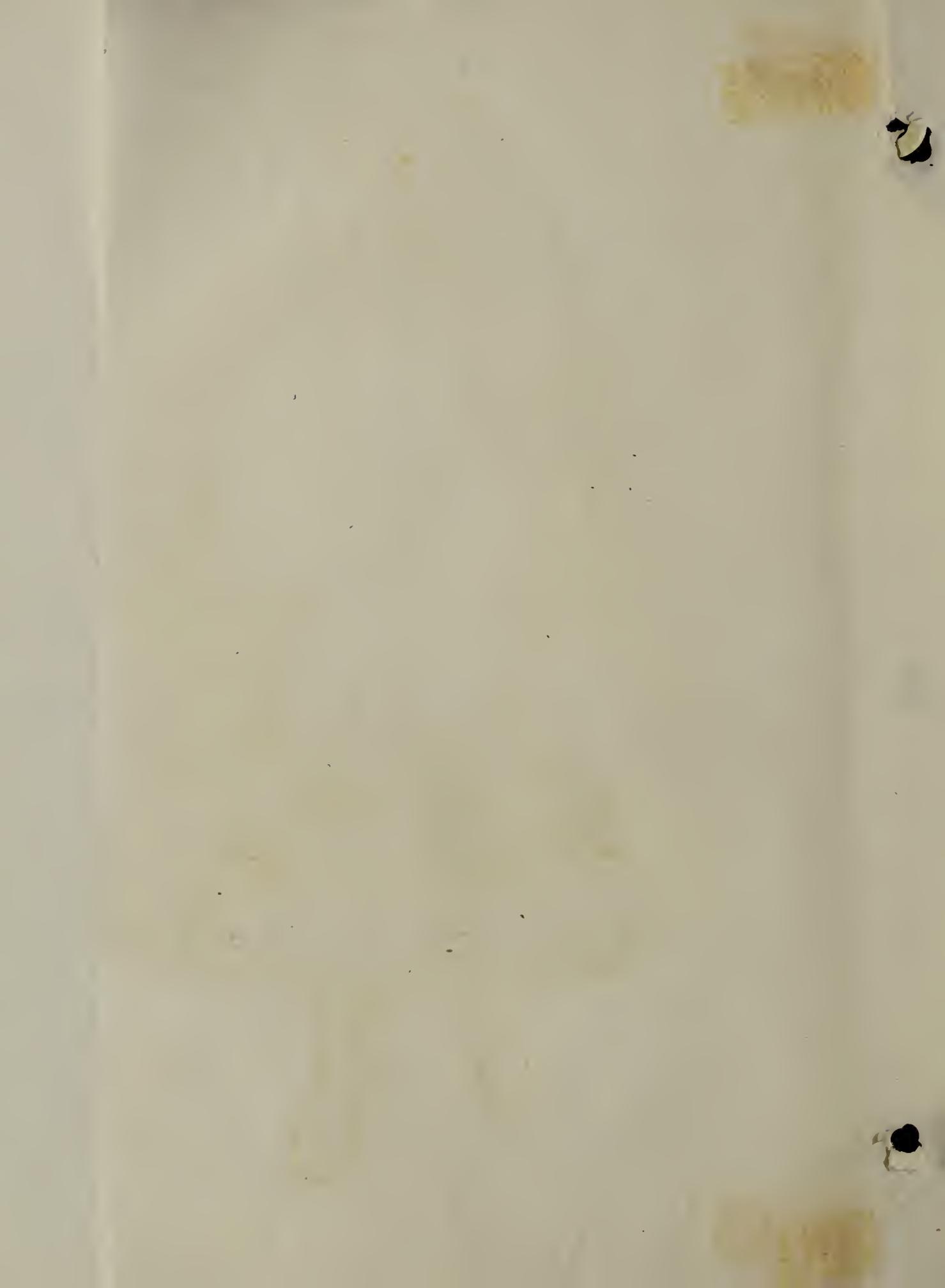
Imitation, Irish Crochet



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NATIONAL COSTUMES





M. E. S.

Italian Costume



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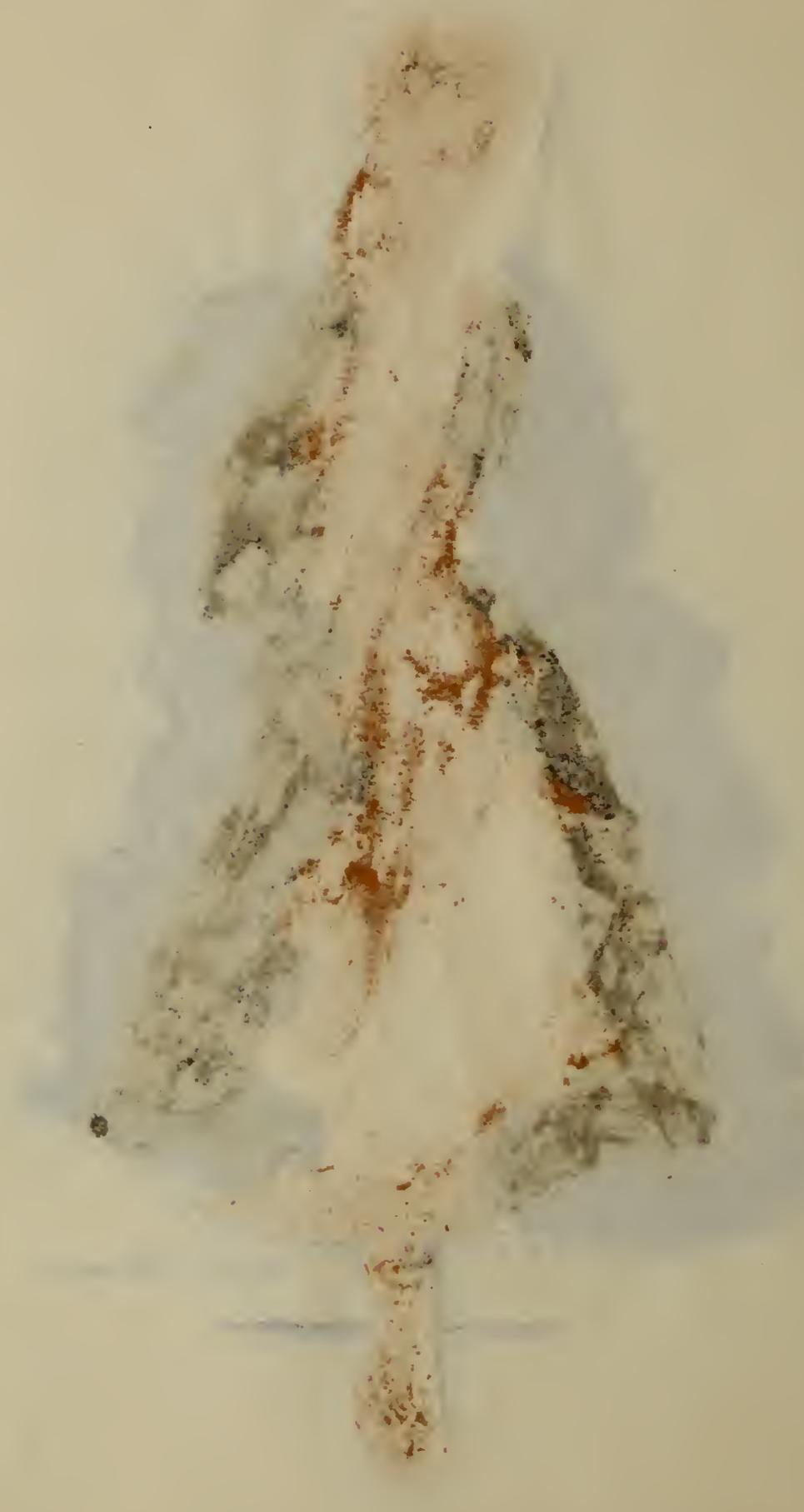
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M. E. J.

French Norman



NATIONAL COSTUMES

What is generally called Peasant Costume fails to express in a definite way, the various and original costumes still worn in some European countries.

Picturesque and quite often beautiful, the National costume discloses and displays the life of the country it represents, symbolic decorations with National colors emphasize the local influence.

These original costumes, though cut on practically the same lines - wide skirt, full sleeves, apron, etc., differ vastly in the style of the bodice, and of the headgear. The embroidery is also nearly always typical of varied inspirations caused by religious and traditional influences.

However, our modern way of life may possibly be an important factor in the disappearance of these charming primitive dresses which are occasionally a source of inspiration for designers of current fashions. Among the most elaborate ones still worn on festive holidays in France, are those of Brittany and Normandy. It appears as if the feminine population of the various provinces of France, (rather conservative) love to cling to this mode of dressing which expresses their innate love and respect for their traditions.

It is difficult to establish definitely what period these unique modes were designed. Some are made of silk, wool, and velvet, with fine linen aprons and caps, trimmed with real lace. It is to be presumed that ideas and inspirations were exchanged from the East to

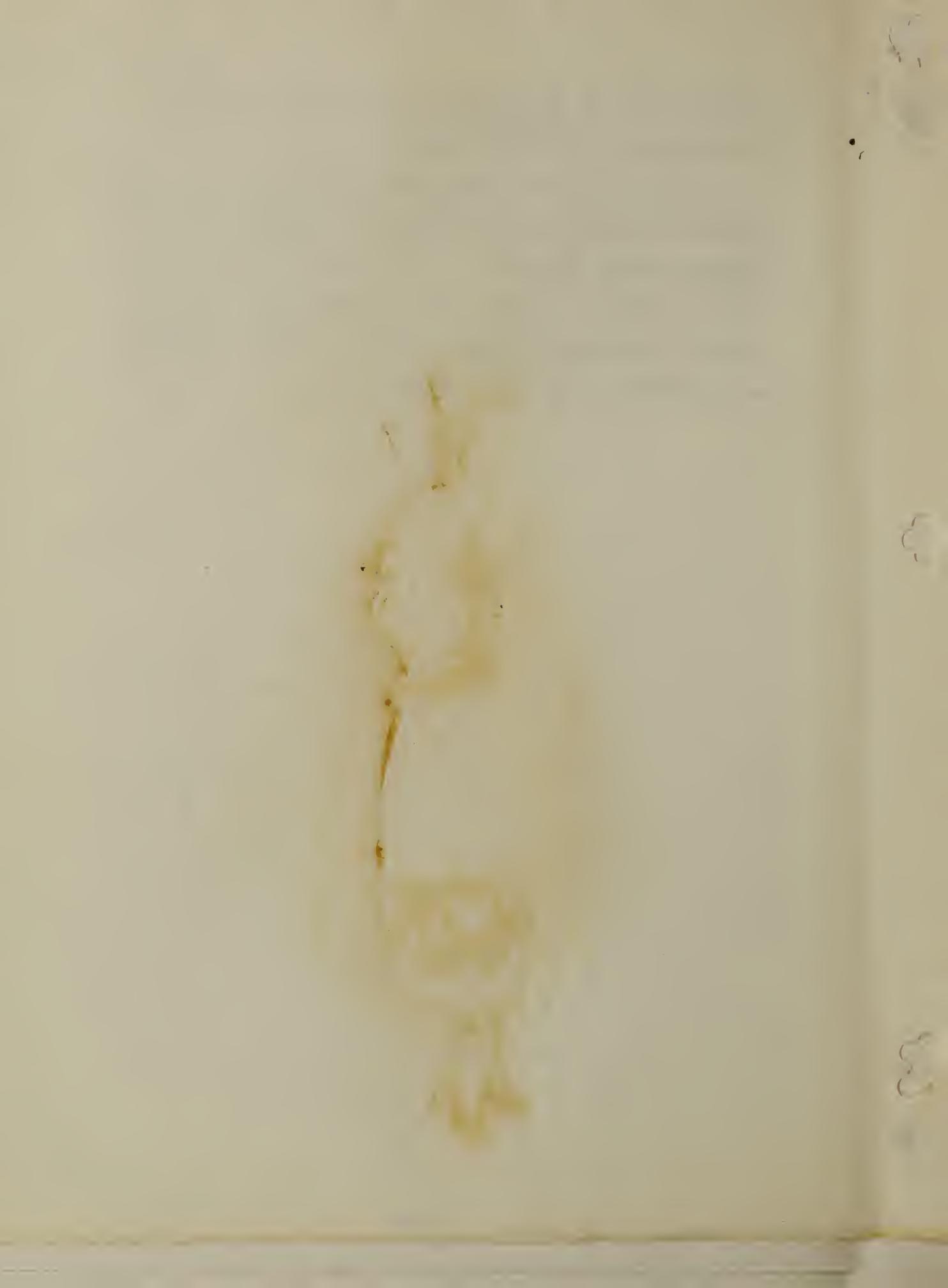
the West, when commerce began to be such an important factor for the various countries of Europe.

A surprising fact to note is that when almost every country of Europe produced National costumes for both men and women, England remained with no sign of an original attire which might be called "British costume". Yet, very few countries of the Continent can boast of so many traditions and with a reputation of conservatism unequalled by other nations.

The first, more common paper is of a certain color
and the second is of a different color.
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places. It is not so easy to find
the same material in all the different
places. It is not so easy to find
the same material in all the different
places.



Amelia
1850





Russian
19th Century

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