

To: ebuckley@utk.edu
Subject: your senior honors project
Cc: jromeise@utk.edu

Emily:

Please see me as soon as possible re your senior honors project. It is not adequate in its present form.

Thanks,
ML

Subject: RE: your senior honors project
To: Mark Luprecht <mluprech@utk.edu>

Dr. Luprecht,

What do I need to bring with me when I meet with you for my project. I can meet with you between 11 and 1 tomorrow, if that is convenient. Really, I'll work my schedule around so I can meet with anytime. All of the illustrations in my portfolio have been completed and I have pictures of them being worn by there present owners. There was a problem with developing them by the time the project was due. I can also bring in my notes and complete descriptions of the pieces.

This semester has been the toughest of my college career. I am getting married in 4 weeks moving to Seattle in 5.5 week away from my family and everything I've known and my classes this semester have been more work intensive than any of my others. I am emotional and overwhelmed and I got in over my head when I decided to do this project. The product you see doesn't reflect a great quality of work but I have actually been very productive in making clothes this semester, just not in documenting them or the process. I just want to graduate. I know I am a talented dressmaker and that this is my passion, I'm just sorry I wasn't able to convey that to you through this project. Let me know what I need to do.

Thanks, Emily

>===== Original Message From Mark Luprecht <mluprech@utk.edu> =====

>Emily:

>

>Please see me as soon as possible re your senior honors project. It is not
>adequate in its present form.

>

>Thanks,

>ML

>Mark Luprecht, Professor and Director

>University Honors Program

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Paris: La Capitale de la Mode du Monde

Emily Buckley

Dr. Levy

French 440

Paris s'appelle « La Capitale de la Mode du Monde » et elle a eu ce nom depuis centaines des années. La mode est une facette importante des sociétés parce qu'elle peut être non seulement la cause mais aussi l'effet des événements courants. Les vêtements et la mode sont un indicateur de l'esprit d'une société. Censément, Louis XIV dit, « mode est le miroir de l'histoire » (Steele, Paris 20).

La tradition d'être à la mode à Paris a commencé sous le règne de Louis XIV. Il y avait des lois très strictes dans la cour de Louis XIV au sujet de ce qu'on a permis ses courtisans de porter. Les règlements d'habillement ont fourni Louis XIV une manière avant dont pour différencier sa cour de toute cour. Louis XIV s'est présenté comme tête de « la plus magnifique des cours dans l'histoire du monde occidental » (Steele, Paris 21). Mais aussi bien que présenter une cour magnifique, le roi du soleil a su qu'étant hanté avec la mode distrairait ses courtisans des sujets de courir le pays. Le roi a accordé des honneurs spéciaux aux courtisans qui l'ont satisfait ; honneurs tels qu'être laissé pour porter un certain modèle de manteau, de lacet supplémentaire, ou d'avoir le privilège d'habiller le roi le matin. Avec de tels détails et concours petits au sujet du sien allez au devant du roi du soleil était libre pour courir le pays comme il a vu l'ajustement.

Cependant, pendant que le roi vieillissait, il n'a pas permis les modèles de sa cour à Versailles au changement. Ses courtisans ont été liés par les lois très spécifiques des années déjà de s'habiller très luxueusement et

formellement. Le feutre plus jeune de courtisanes les a suffoqués et a commencé à chercher de nouveaux modèles et à fonder à Paris. Après que Louis XIV soit mort, la mode est devenue beaucoup plus une question d'individualité aux parisiens (Steele, Paris 25).

Les années entre 1871 et 1914 s'appelle la deuxième révolution industrielle. Pendant ces années, la manière dont des biens de consommation ont été faits a été révolutionnée. Les fabricants pouvaient fabriquer en série les produits, qui a signalé que plus d'articles étaient disponibles pour être achetés et au même temps plus de personnes ont eu assez d'argent pour acheter ces nouveaux articles.

Un autre effet important de la révolution industrielle a été la presse typographique. Bien que la presse ait été inventée plusieurs décennies avant la deuxième partie de la révolution industrielle, c'était un facteur principal en communiquant les idées de la mode aux différents pays et aux différentes classes par des revues et des gravures (f) de mode. Les autres pays copiaient les gravures de mode de Paris mais ils les changeraient légèrement pour faire aux conceptions un peu plus modeste. Les couturiers étrangers critiqueraient Paris pour être trop scandaleux mais ils laissaient toujours leurs designs être fortement influencés par la mode parisienne.

Worth est réellement la première maison principale de la mode. Charles Frederick Worth était un Anglais qui a établi sa maison à Paris en 1857. À la taille de sa popularité, chaque femme dans le monde qui a su de lui a voulu

une robe par Worth et en même temps, le but de Worth devait habiller chaque femme à travers le globe.

En 1860, les créations de Worth ont commencé à être vues à la cour et devenues rapidement populaires dans toute la France, l'Angleterre, l'Amérique et chaque endroit où les femmes pourraient se permettre une robe de Worth. Puisque Worth a commencé hors de travailler pour qu'un prêt porter magasin, qui a vendu des écharpes, des châles, et d'autres accessoires, il était au courant des manières de distribuer des marchandises au public (Coleman 13).

Un de la couture de haute de raffinage par Worth de manières est qu'il a inventé le système modèle. Il créerait une collection de robes et les clients pourraient sélectionner une conception et elle serait faite spécifiquement à leurs mesures. Des modèles ont été également préparés avec parfaitement des robes de coupe dans les tissus spécifiques à cette conception pour être exportés vers New York et Londres. Avant Worth, les couturières étaient des techniciennes et ont remonté une robe de la conception du client et du choix de tissu. Une des innovations de Worth était des morceaux interchangeables de modèle, qui ont permis à ses conceptions de devenir bien plus répandues (Coleman 39).

Aussi réussi que Charles Frederick Worth était en tant que couturier de couture de haute, ses fils étaient moins réussis et d'ici 1900, la maison était dans un déclin pointu. On lui a dit que la maison a habillé plus de douairières que des débutantes et tout au sujet de leurs conceptions et choix de tissu était antique. Bien que la maison n'ait été plus la force qu'elle avait été, la famille

restée dans les affaires de couture de haute et un petit-fils de Worth est devenue un président de Chambre Syndicale de la Haute Couture Française et a fait des avances pour des ouvriers dans l'industrie (Coleman 23).

Bien que la famille de Doucet ait fait l'habillement avant valeur de Charles, la maison ne s'est pas spécialisée dans la couture de haute jusque environ vingt ans après que Worth ont commencé. Jacques Doucet était l'homme sous lequel la maison de Doucet a vraiment prospéré. Avant qu'ils aient concentré sur l'habillement des femmes l'habillement des hommes produits par famille pour la plupart les services et d'habillement comme blanchir, repasser, et entretien. En 1870, la maison de Doucet fournissait la couture de haute à la reine de Wurtemberg et à la lingerie prête à l'emploi à l'impératrice Eugénie, qui a lancé la carrière de la maison en fournissant le bel habillement aux femmes aux niveaux les plus élevés de la société (Coleman 143).

Pendant la Première Guerre Mondiale le caractère de la maison de Doucet était sobre et élégant avec la finesse dans l'exécution qui ne pourrait pas être surpassée. Tandis que ses concurrents, Worth en particulier, concevaient les vêtements très structurés, Doucet faisait l'habillement qui a coulé, en utilisant les tissus qui étaient plus légers et sensibles. Jacques Doucet est également accrédité avec créer l'agrafe, même aujourd'hui, de la garde-robe d'une femme, le costume travaillé. Employer des fourrures car le tissu et la fabrication des manteaux adaptés avec eux est également une création que Jacques Doucet a le degré de solvabilité de (Coleman 145).

La maison, bien qu'il ait été productif pendant la guerre, n'a pas survécu il très longtemps. Dans 1924 la maison fusionnée avec plus petite, moins connue et a duré seulement quelques années ensuite cela. La chute de Doucet est attribuée à ses modes d'invariable. Doucet a aimé voir des femmes dans les lacets et des vrilles et des lignes féminines désirer ardemment, couler et ne pourrait pas adapter ses conceptions aux attitudes changeantes des femmes (148).

« Les années juste avant que la Première Guerre Mondiale ait vu le développement d'un modèle radicalement nouveau de la robe des femmes, qui a été appelée le 'le commencement de la mode moderne' » (Steele, Paris 221). Pendant que l'habillement changé, ainsi faisait la manière il a été dépeint en magasins et en les graveurs de mode. Poiret, sous qui a travaillé Worth et Doucet, a bientôt commencé sa propre maison et a décidé que ses conceptions étaient si révolutionnaires qu'il a eu besoin d'une certaine nouvelle manière pour que le public les voie. Il a loué le peintre Iribe pour peindre ses conceptions « avec sentiment, » qui a débuté l'art Deco graveur de mode (Steele, Paris 222).

Steele suggère que la guerre n'ait pas eu comme le grand et radical effet sur la mode comme historiens ont précédemment discuté mais que la révolution de mode se produisait avant que la guerre ait commencé. Certains des changements que la guerre a eus sur la mode était que les maisons de mode de Paris ont fermé leurs portes quand l'Allemagne a déclaré la guerre sur la France et l'Amérique a invité ses concepteurs à se développer « quelque

talent [ils ont] pour concevoir vêtements » (238). Cependant, les concepteurs parisiens ont ouvert leurs portes encore après les premiers mois effrayants de la guerre.

Les changements de la mode actuellement qui mais sont habituellement pas correctement attribués à la guerre sont le hemline augmenté, le V-cou et le déclin des os de baleine et des séjours en métal dans des corsets. Ces changements se sont transformés en la mode célèbre des années 20, qui est habituellement vue comme femmes se libérant. Il est facile de dire que la guerre était la cause de ces modes mais c'est seulement parce qu'après la guerre, les femmes ont semblé différentes. La mode a été déjà dirigée dans cette direction avant la guerre. Une des plus grandes différences que la mode affectée qui a été provoquée réellement par la guerre était la rupture de la hiérarchie sociale. Après que la guerre il ait été dure pour connaître la classe d'une personne d'ailleurs ils se sont habillés (Steele, mode 237).

C'est autour de la période de la première guerre mondiale que Coco Chanel écrit la scène de mode avec ses costumes chics et minces et les sports portent. Certains indiquent que c'était Chanel et pas tellement la guerre qui ont guidé la mode vers manière plus pratique et la de « mannish » de s'habiller mais ce n'est pas entièrement précis non plus. Les conceptions de Chanel pendant l'ère de guerre « l'ont rendu chic au sembler pauvreté-frappé » (Steele, Paris 248). C'était ainsi admis et embrassé parce qu'il y avait beaucoup de noms fiers qui étaient devenus pauvres. Elle des vêtements a représenté la réalité et la dignité de sa clientèle.

Elsa Schiaparelli a été soutenu en Italie, eloped, et a été laissé abandonné avec sa fille en Amérique. Quand elle est revenue à l'Europe, elle s'est établie à Paris et a installé sa maison de couture où elle a remporté un grand succès sur sa première saison. Tandis que son habillement incluait des vêtements de sport, les lignes qu'elle a employé pour des vêtements et des conceptions étaient beaucoup plus "bold" et plus adapté que les lignes de l'habillement de Chanel. Schiaparelli a basé beaucoup d'elle des conceptions sur les mouvements d'art du temps, y compris le cubisme, surrealism, et art africain et tandis qu'elle des vêtements étaient controversée en termes de goût, elle était toujours très réussie.

Quand la guerre a été déclarée dans 1939 l'industrie de mode n'a pas immédiatement pris la notification. Il était quand les Allemands ont occupé Paris que la couture a été affectée. Les femmes de Paris ont dû avoir la permission spéciale des Allemands d'acheter la couture - "au delà des rations d'habillement pour les Françaises ordinaires" (Steele, Paris 264). Il y avait des rapports en Amérique, qui s'est avérée être fausse, qui les Français étaient incité pour concevoir "des modes exotiques" spécifiquement pour les Allemands et qui les Allemands achetaient plus que moitié des marchandises vendues. Les concepteurs qui ont maintenu leurs maisons de couture ouvertes essayaient de concevoir les modes qui étaient pratiques à la réalité de la vie parisienne sous le métier (Steele, Paris 265).

À cause de l'Occupation, le reste du monde a été découpé de la mode de Paris. « Les couturiers et les fabricants américains et britanniques étaient

tout seuls pendant quatre années » (Steele, Paris 268). En raison d'une ration de textile en Grande-Bretagne et en Amérique, la mode s'est concentrée sur les vêtements de sport que l'inclus des jupes court et le tissu de tweed. En 1944, quand Paris a été libéré, le reste du monde a été choqué pour voir les modes là. Il y avait de longues jupes de velours et d'habillements gonflés décorés dans les sequins. Tandis qu'en Grande-Bretagne et en Amérique, les gens assumaient cela le tissu de conservation aiderait l'effort de guerre, à Paris la pensée était que « plus que un vêtement employait matériel, moins les Allemands obtiendraient » (Steele, Paris 268).

Comme marqueur de la fin de la mode de temps de guerre, Dior chrétien a présenté son « New Look. » À son exposition,

Pendant que les modèles marchaient au delà, l'étonnement indubitable a salué la vue des robes longues et des jupons. Les applaudissements ont éclaté et le couturier a été félicité pour sa révolution... que c'était le triomphe d'une nouvelle féminité reflétée dans les jupes, pleines comme des corolles, et les corsages bien ajustés. La page vraiment a été maintenant tournée et la guerre vraiment fini ; le « New Look » a continué pour conquérir la mode du monde. (Veillon 145)

À Paris est jamais une évolution et une pièce de tranchant de culture parisienne. Il a affecté le monde entier. Pour être un producteur réel de haute couture, on doit rencontrer certains critères et appartenir à Chambre Syndicale de la Haute Couture. Être à la mode est et sera toujours inhérent aux parisiens.

Works Cited

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Steele, Valerie. Fashion and Eroticism: Ideals of Feminine Beauty from the Victorian Era to the Jazz Age. New York: Oxford University Press, 1985.

Steele, Valerie. Paris Fashion: A Cultural History. New York: Berg, 1998.

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Translation:

Paris is often called the « Fashion Capital of the World » and has had the title for hundreds of years. Fashion is an important facet of societies because it can be both a cause and/or effect of current events. Clothing and fashions are an indicator of the spirit of a society. Supposedly, Louis XIV said, « Fashion is the mirror of history » (Steele, Paris 20).

The tradition of being fashionable in Paris began under the reign of Louis XIV. There were very strict laws in King Louis XIV's court about what his courtiers were allowed to wear. The clothing regulations provided Louis XIV a way in which to differentiate his court from any court before and from any other current court in the world. Louis XIV presented himself as the head of the "most magnificent court in the history of the Western world" (Steele, Paris 21). But as well as presenting a magnificent court, the Sun King knew that being obsessed with fashion would distract his courtiers from matters of running the country. The king bestowed special honors to courtiers who pleased him; honors such as being allowed to wear a certain style of coat, extra lace, or having the privilege of dressing the king in the morning. With such details and petty competitions concerning his court the Sun King was free to run the country as he saw fit.

However, as the king aged, he did not allow the styles of his court at Versailles to change. His courtiers were bound by the very specific laws of years before of dressing very luxuriously and formally. The younger courtesans felt stifled and began to seek new styles and found them in Paris. After Louis XIV

died, fashion became much more a matter of individuality to Parisians (Steele, Paris 25).

Worth is actually the first major house of fashion. Charles Frederick Worth was an Englishman who established his house in Paris in 1857. At the height of his popularity, every woman in the world who knew of him wanted a dress by Worth and at the same time, Worth's goal was to dress every woman across the globe.

By 1860, Worth's creations began to be seen at court and quickly became popular throughout France, England, America and every place where women could afford a Worth dress. Because Worth started out working for a ready to wear shop, which sold scarves, shawls, and other accessories, he was familiar with ways to distribute merchandise to the public.

One of the ways Worth refined haute couture is that he invented the model system. He would create a collection of dresses and clients could pick a design and it would be made specifically to their measurements. Models were also prepared with perfectly cut dresses in the fabrics specific to that design to be exported to New York and London. Before Worth, dressmakers were technicians and put together a dress from the customer's design and fabric selection. One of Worth's innovations was interchangeable pattern pieces, which allowed his designs to become even more widespread.

As successful as Charles Frederick Worth was as an haute couture fashion designer, his sons were less successful and by 1900, the house was in a sharp decline. It was said that the house dressed more dowagers than

debutantes and everything about their designs and fabric choices was ancient. Although the house was no longer the force it had been, the family stayed in the haute couture business and a grandson of Worth's became a President of the Chambre Syndicale de la Haute Couture Française and made advances for workers in the industry.

Although the Doucet family was making clothing before Charles Worth, the house did not specialize in haute couture until about twenty years after Worth began. Jacques Doucet was the man under which the house of Doucet really thrived. Before they concentrated on women's clothing the family produced men's clothing for the most part and clothing services like laundering, ironing, and maintenance. By 1870, the house of Doucet was providing haute couture to the queen of Wurtemberg and ready-made lingerie to Empress Eugénie, which launched the house's career in providing beautiful clothing to women in the highest levels of society (Coleman 143).

During World War I the character of the house of Doucet's was sober and elegant with fineness in the workmanship that could not be surpassed. While his competitors, Worth in particular, were designing very structured garments, Doucet was making clothing that flowed, using fabrics that were more filmy and delicate. Jacques Doucet is also accredited with creating the staple, even today, of a woman's wardrobe, the tailored suit. Using furs as fabric and making fitted coats with them is also a creation that Jacques Doucet has the credit of (Coleman 145).

The house, although it was productive during the war, did not survive it very long. In 1924 the house merged with a smaller, lesser known one and lasted only a few years after that. Doucet's downfall is attributed to his unchanging fashions. Doucet loved to see women in laces and frills and long, flowing feminine lines and could not attune his designs to the changing attitudes of women (148).

"The years just before World War I saw the development of a radically new style of women's dress, which has been called 'the beginning of modern fashion'" (Steele, Paris 221). As the clothing changed, so did the way it was depicted in magazines and in les graveurs de mode. Poiret, who worked under Worth and Doucet, soon started his own house and decided that his designs were so revolutionary that he needed some new way for the public to see them. He hired the painter Iribe to paint his designs "with feeling," which commenced the Art Deco graveur de mode (Steele, Paris 222).

Steele suggests that the war did not have as great and radical effect on fashion as historians have previously argued but that the fashion revolution was happening before the war started. Some of the changes the war did have on fashion was that the fashion houses of Paris closed their doors when Germany declared war on France and America urged its designers to develop "whatever talent [they have] for designing clothes" (238). However, Parisian designers opened their doors again after the first frightening months of war.

The changes in fashion at this time that are usually but not correctly attributed to the war are the raised hemline, the V-neck and the decline of whale

bones and metal stays in corsets. These changes evolved into the famous fashion of the 1920's, which is usually seen as women liberating themselves. It is easy to say that the war was the cause of these fashions but that is only because after the war, women looked different. Fashion was already headed in this direction before the war. One of the biggest differences that affected fashion that was actually caused by the war was the disruption of social hierarchy. After the war it was hard to know a person's class by the way they dressed (Steele, Fashion 237).

It is around the time of the First World War that Coco Chanel enters the fashion scene with her chic, slim suits and sports wear. Some say that it was Chanel and not so much the war that guided fashion toward the more practical and "mannish" way of dressing but this is not entirely accurate either. Chanel's designs during the war era "made it chic to look poverty-stricken" (Steele, Paris 248). This was so accepted and embraced because there were many proud names that had become poor. Her clothes represented the reality and the dignity of her clientele.

Elsa Schiaparelli was born in Italy, eloped, and was left abandoned with her daughter in America. When she returned to Europe, she settled in Paris and set up her house of couture where she became successful in her first season. While her clothing included sportswear, the lines of her clothes and her designs were much bolder and more fitted than Chanel's clothing lines. Schiaparelli based much of her designs on the art movements of the time, including cubism,

surrealism, and African art and while her clothes were controversial in terms of taste, she was still very successful.

When war was declared in 1939 the fashion industry did not immediately take notice. It was when the Germans occupied Paris that couture was affected. Paris women had to have special permission from the Germans to buy couture – “over and above the clothing rations for ordinary Frenchwomen” (Steele, Paris 264). There were reports in America, which turned out to be untrue, that the French were being made to design “outlandish fashions” specifically for the Germans and that the Germans were buying more than half of goods sold. The designers who kept their couture houses open were trying to design fashions that were practical to the reality of the Parisian life under occupation (Steele, Paris 265).

Because of the occupation, the rest of the world was cut off from Paris fashion. “American and British fashion designers and manufacturers were on their own for four years” (Steele, Paris 268). Because of a textile ration in Britain and America, fashion focused on sportswear that included short skirts and tweed fabric. In 1944, when Paris was liberated, the rest of the world was shocked to see the fashions there. There were long velvet skirts and puffy sleeves and clothing decorated in sequins. While in Britain and America, people assumed that conserving fabric would help the war effort, in Paris the thought was that “the more material a garment used, the less the Germans would get” (Steele, Paris 268).

As a marker of the end of wartime fashion, Christian Dior presented his "New Look." At his show, "as the models walked past, unmistakable astonishment greeted the sight of the lengthened gowns and underskirts. Applause broke out and the couturier was congratulated for his revolution...It was the triumph of a new femininity reflected in the skirts, full like corollas, and the tight-fitting bodices. Now the page was truly turned and the war really over; the New Look went on to conquer the world."(Veillon 145)

Fashion in Paris is an ever evolving and cutting edge part of Parisian culture. It has affected the entire world. To be an actual producer of haute couture, one must meet certain criteria and belong to Chambre Syndicale de la Haute Couture. Being fashionable is and will always be inherent to Parisians.

Portfolio Defense

Emily Buckley
May 2005
Honors Seminar Project

This project was hard to finalize because fashion and sewing for friends and myself are such a normal part of my life, I found condensing and describing my work to be very difficult. I wanted my final honors project to be something that I really loved even though it is only barely connected to my major. My major is Language (French) and World Business, and I plan on working mostly in the fashion industry. I chose this major primarily because there is no fashion design major at the University of Tennessee, and because I plan on owning my own designing business. I also love the French language and culture, and fashion is closely associated with France. Since I was six or seven, sewing has been a part of my life. Even before that, I remember being very fascinated with clothes, how they were worn, when they were worn, and their colors and textures. It has been something I could be proud of myself for; something about sewing motivates me to create.

So far, when I sew, the piece I work on always has an element that I have not tried before – so each piece is a sort of experiment. I use my own designs most of the time, but if there is a technique I cannot work out on my own, I buy a pattern to learn from.

My portfolio and the accounting records are comprised only of a few dresses, but I have made banners that are 18 feet high and curtains for a local church, pajamas, lingerie (women's), swimming suits (women's), boxers (men's), slacks, blue jeans, all sorts of shirts and have done alterations for many different types of clothing. The particular pieces that I have included in the portfolio were chosen because they have been my most challenging works so far. These dresses were challenging because they were very complicated and were designed for body types other than my own (sewing clothes for myself is a lot easier for me than sewing for other people).

This project was supposed to be a very small-scale business model. I wanted to show that I could obtain customers, create a product that the customer could love while keeping the integrity of my designs intact, and keep a record of the products I made and sold. The customers were generally friends from school or church who heard about my sewing by word of mouth. All of the girls loved their dresses. I was very happy with how everything turned out. I feel like the designs and materials flattered their bodies and that the girls were open to my suggestions on the design.

A design is chosen for one of my customers by working as a team on what both the customer and myself would like to accomplish. The customer tells me the occasion or her particular need for the new piece in her wardrobe and we start working from there on material, color, and the exact details of the design. We usually meet at a fabric store and start browsing and discussing ideas. I get a few swatches and we meet up again to look at sketches, make the final decisions, and take measurements. I buy the material and notions for the dress. The first fitting happens when I have the basic dress basted together. I make alterations if any are needed. The second fitting is done before the hem or closures are finalized and any needed alterations are made. The completed dress is given to the customer and payment is received. I charge by the hour for the number of hours it takes me to cut and sew the dress. I do not charge for hours used in shopping for

material or meeting with and/or fitting the client. I have not required down payments since all my clients have been friends whom I trust but in the future, for people I have not known for long, I will have a down payment system in place.

I hope this project demonstrates that I accomplished what I set out to do, which was to create a very rough sketch of what my future business will become. I am passionate about clothing and learning everything I can to improve my skill and my knowledge. I will always be sewing and creating and there will always be women who want that perfectly unique item for their wardrobe or a beautiful gown for a special night, which means as long as I can use scissors and a needle, I will always have a job.

Income Statement
for Buckley Enterprises
for January 1, 2005 - April 30, 2005

Fees Earned

Productions (\$10/hr capped at \$175)

Schwartz formal	\$175
Lynch cocktail	\$155
Sarros bridesmaid dress	\$170
Sarros formal	\$80
Buckley cocktail dress	\$145
Total Production Revenue	\$725

Alterations (per item basis)

Wallace formal	\$40
Stoll uniform	\$15
Sheaffer bridal gown	\$75
Total Alteration Revenue	\$130

Total Revenues	\$855
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Expenses

Depreciation of equipment	\$32
Dress maker's dummy	\$147
Notions	\$46
Iron	\$35
Ironing board	\$11
Pattern paper	\$9
Scissor sharpening	\$14

Total Expenses	\$294
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Net Income	\$561
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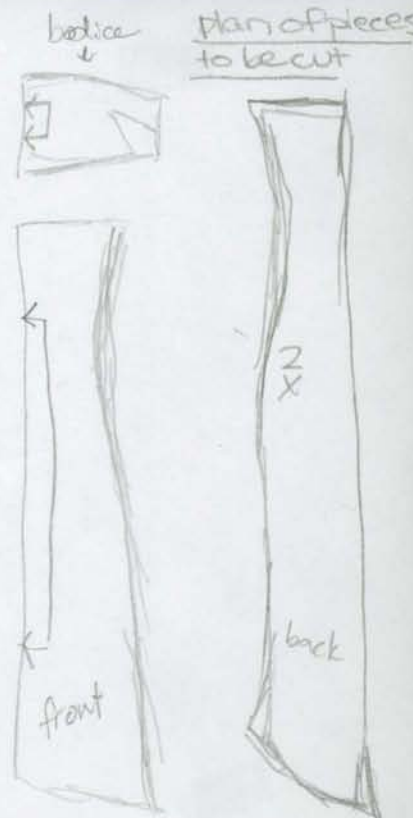
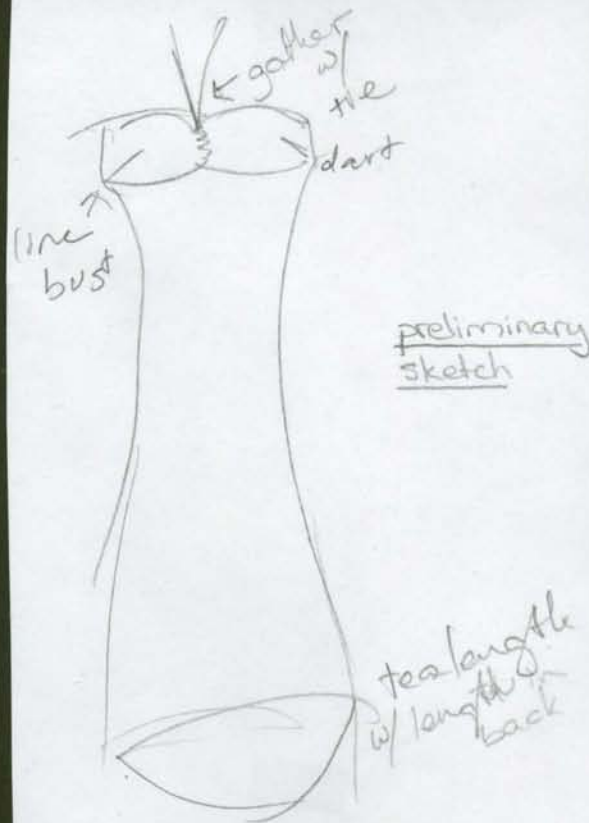
Buckley Sundress



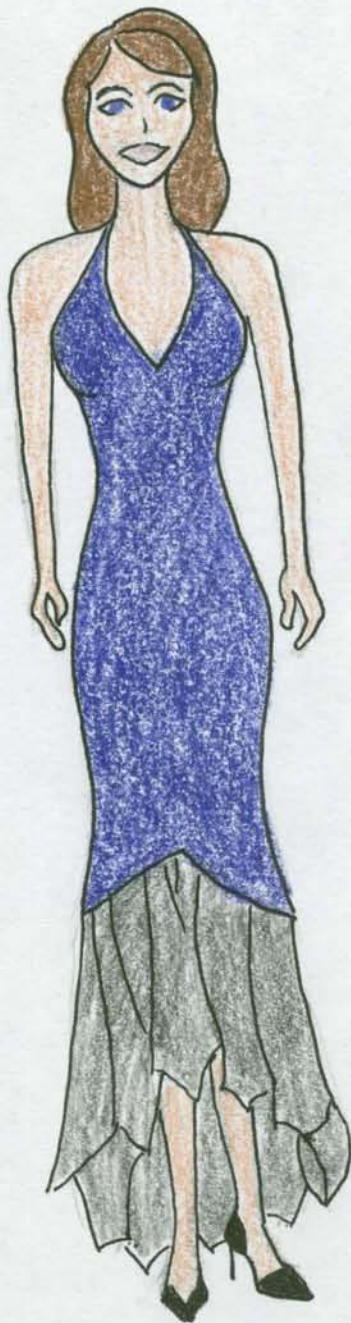


This sundress is made from a green and white floral print jersey knit. The bust is gathered in the middle and has side darts. The neck line is sweetheart with a halter tie. It is empire waisted and fitted to the hips. The dress has a tea-length hem and a slight train.

(pictured are front & back of finished dress)



Buckley, Erin Cocktail
Dress



This cocktail dress is made from a stretch velvet interwoven with metallic threads. The bottom of the skirt is black chiffon with quarter-sized bangles tacked on intermittently. The neck-line is a low-V halter. The top of the lower skirt starts just above the knee in front and just below the knee in back. The panels of the lower skirt end in points at a tea length in front and to the floor in back.

(pictured: Buckley's (blue) & Lynch's (red) cocktail dresses)





Lynch
Cocktail Dress

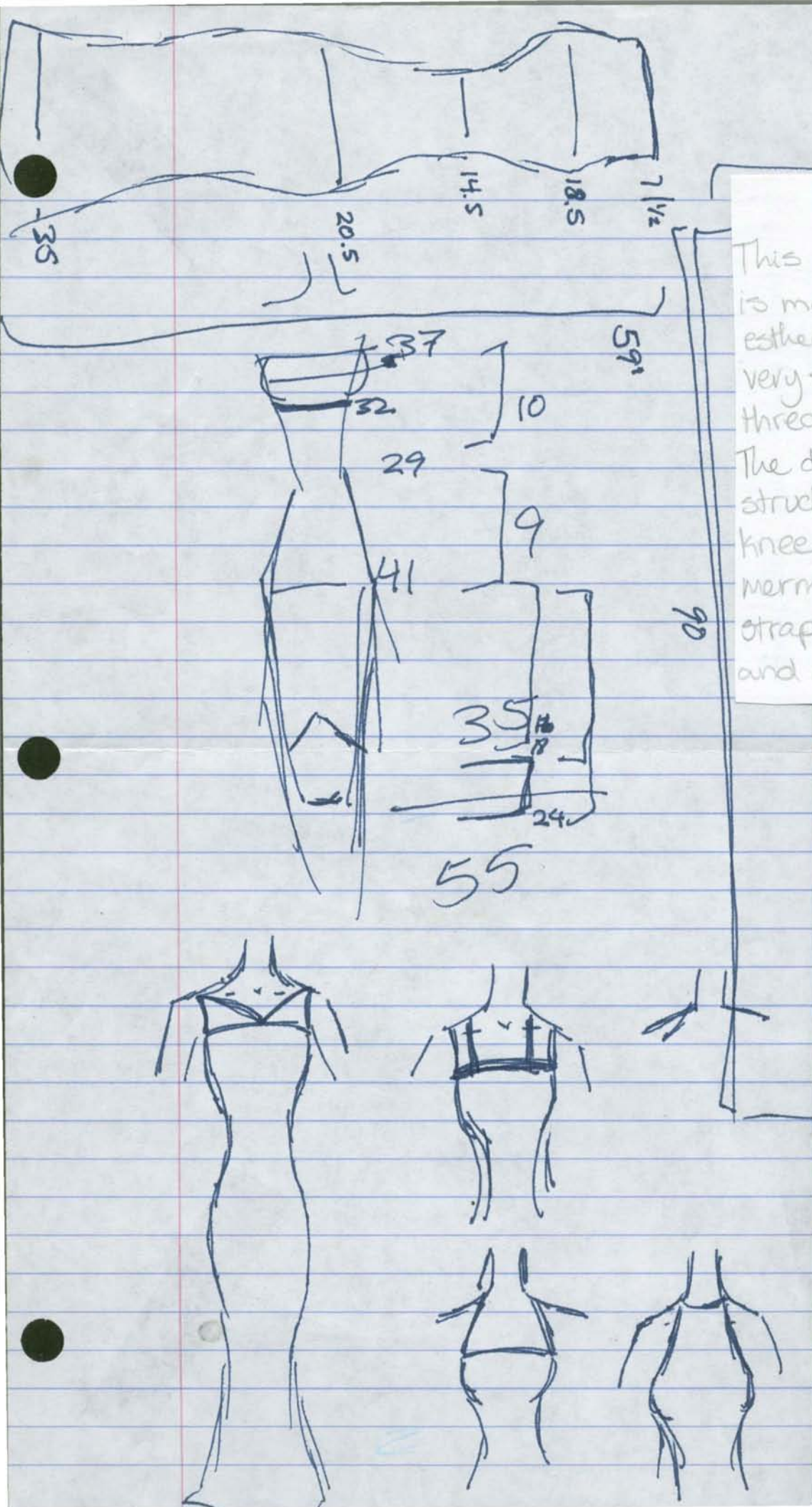


This cocktail dress is made from an peachskin material. The knee-length skirt is cut on the bias. The empire waist in the front dips in the back to below the waist. The closures are two red jewel-like buttons at the nape of the neck and an invisible zipper in the back center seam. The bust is gathered at the empire seam. The dress is a halter with a deep-V neck line.





Sarros Formal



This floor length formal is made from a polyester knit with some very subtle silver metallic threads woven through. The dress is a simple construction, very fitted to the knee and then flares -- a mermaid-type dress. The straps are about an inch and a half.





Schwarz
Formal

The Schwartz formal is the only dress in the portfolio made from a pattern. I have included it to show my ability to follow a pattern, as well as my ability to adapt a pattern to a client's needs and desires. The dress's outer layers are georgette, the lining is polyester, the corset/foundation is made from the lining material, heavy-duty interfacing and boning, and the red peek-a-boo frill is a sheer organza. The neck-line is a wide-V.

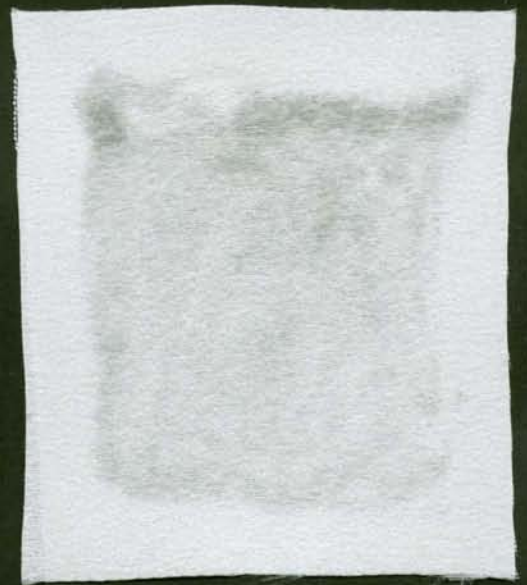
There is an asymmetrical ruffled decorative seam that starts at the center of the V and ends at the split above the left knee. There are wavy-bias cut frills along the neck and back lines, arm holes and the peek-a-boo decoration.

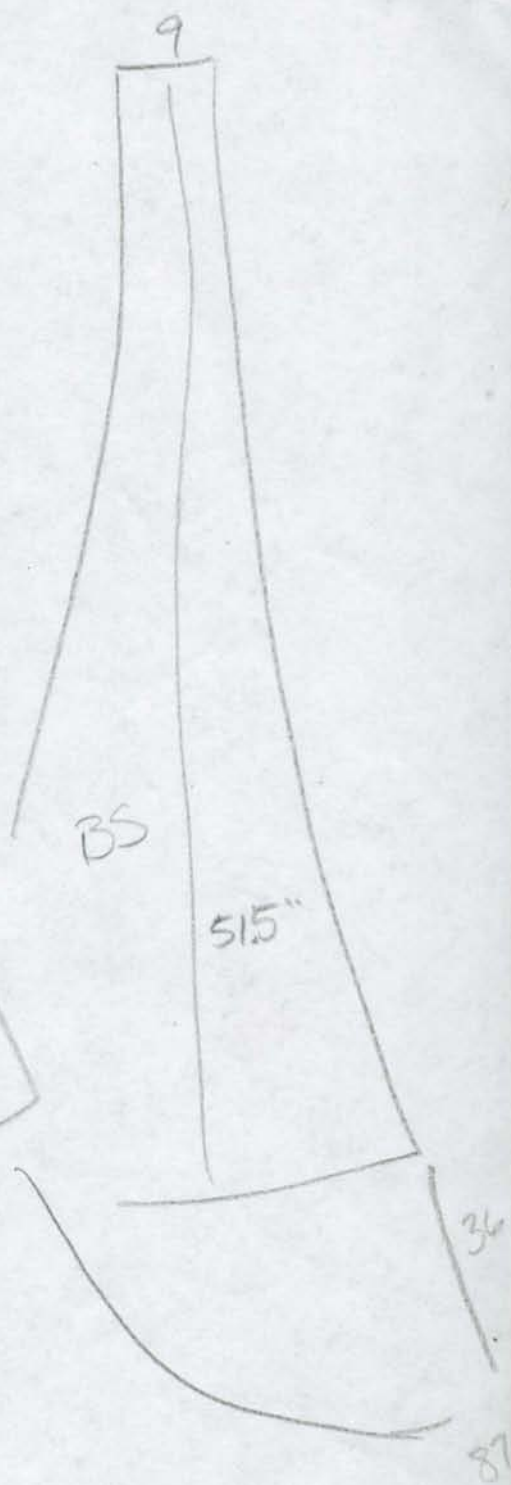
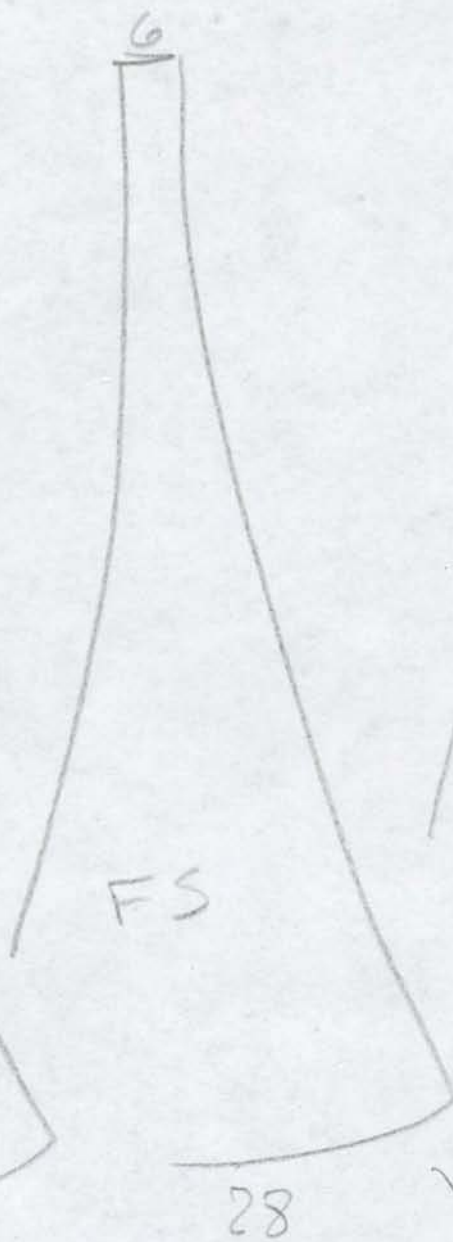
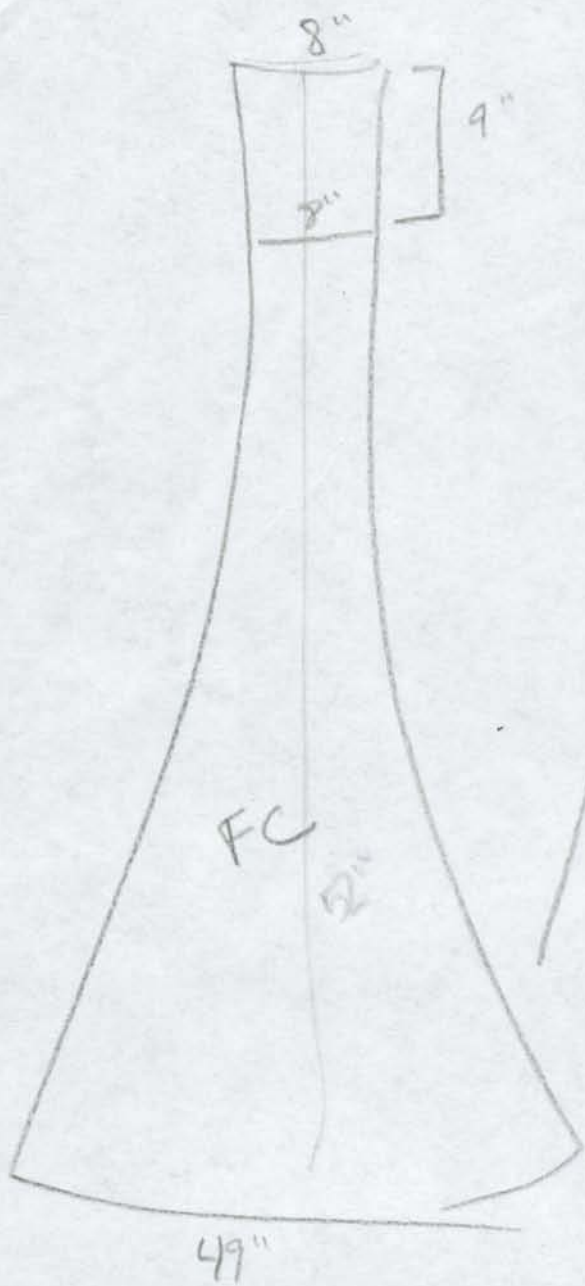
The closure is a center back zipper. The alterations to the pattern were to combine different sizes of bodice and skirt, remove the train and adjust arm-hole/neckline according to client's taste, and to add the peek-a-boo insert according to the designer's taste.





Buckley
Wedding Gown





e



above: front and back of dress without
chiffon overlay.
below: muslin mock-up - used for pattern pieces.





The wedding dress is satin overbed with chiffon. It has a corset closure in the back, that is secured by one and a half inch ribbon. The lining is satin. The underskirt which gives the dress its shape was borrowed from a friend. The chiffon bodice overlay is ruffled. The front of the chiffon skirt is tacked up in four places with little jeweled decorations. The veil (not pictured) is made from an iridescent tulle. The slippers are made from the dress satin and leather.



Fashion History

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Discussion Instructor:

Scott Roney

Clothing is undoubtedly an important aspect of life. In fact clothes are usually classified as a human need: “food on the table, a shirt on our back, and a roof over our heads” is the sort of phrase that indicates that our basic needs are met and we can function in the world. When needs are met, more “needs” seem to spring up in place of the old ones. Or, if not completely new “needs” at least a driving desire to elaborate upon the “needs” met. For example, humans need food to survive. We could survive on lots of things as long as they have nutrition. What is the motivation for cooking? Why do some dishes of food look more like abstract sculptures than something that will sustain human life? Our need for shelter has inspired permanent buildings and monuments and beautiful architectural art works. Why do we insist upon adding bigger, better, and sometimes impractical embellishments to our basic needs?

A “need” for pleasure in art, taste, and aestheticism drives humans to “improve” on the basics of life. While the study of the process and history of these “improvements,” these arts of cuisine, architecture, and fashion, may seem trivial at first, they are not. The enormous historical, cultural, symbolical, and even practical importance associated with these arts is ingrained in people. They can define history and shape the future. King Louis XIV of France, said, “Fashion is the mirror of history” (Steele 20). This paper will speak a little on why fashion is important to history, some causes and effects of Louis XIV and fashion, and possible reasons, including the effects of Louis XIV, for Paris being a contemporary fashion capital.

The importance and obsession with fashion, while sometimes attributed to Louis XIV, actually began in Italy. Fashion grew with the rise of cities and of the middle-class.

Paris, at the time, was not a major city (Steele 17). The structure of the Italian city-states allowed for fashion to grow because fashion innovators could compete and borrow new ideas, whereas, in feudal France, setting a new fashion style would be difficult in an isolated castle (Steele 18).

Fashion setters of the period (14th century-early 18th century) tended to be the country/court with the most power. Throughout the 16th century, Spain gained importance politically, economically, and sartorially. This means that the somber Spanish style influenced the rest of Europe, including Italy. During this era, the Spanish Inquisition and the Counter-Reformation were taking place. The black clothes and white ruffs were reminiscent of priests' and monks' garb (Steele 19). This style never completely caught on in France. The sober nature of the dark clothes took hold not only with the Catholic, courtly, and aristocratic people but also with the Protestant, bourgeois, and urban populous. As time went on, the severe colors and stiff styles must have appealed to the Calvinist ideology; whose emphasis was on conformity and avoidance of temptations of the flesh. The Dutch bourgeois, mainly Calvinists, adopted this style and carried it through to the 17th century (Steele 20).

In the beginning of the 17th century, political and economic power, as well as fashion influence, began to swing to France and Holland. The French influenced the courtly dress and the Dutch influenced the bourgeois clothing. The Dutch basically added the Spanish style black and white as an influence. The French, however, added much more color and glitz from the court of Louis XIV (Steele 20).

Louis XIV wanted his clothing "to represent unparalleled power and glory" (Steele 21). His robes of state, decorated with gold fleurs-de-lys and completely lined

with ermine, demonstrated the king's awareness of the power of clothing. Louis XIV used fashion to present himself "as the cynosure of the most magnificent court in the history of the Western world" (Steele 21).

Louis XIV created an excitement and an obsession with fashion and etiquette in his court at Versailles. The King required that all nobles spend six months at Versailles. This took the nobles out of their seat of provincial power, which is important because the king did not trust his nobles, and allowed him to fill their heads with petty trivialities, so that the nobles would be too busy to want to try and run the government (Roney 1). Once established, the expensive styles of the Versailles court did not change rapidly. There were strict codes on the style of dress one must wear to state functions (Steele 23).

Louis XIV paid very close attention to detail. He had to, in order to run the country from day to day and know which courtiers he wanted to manipulate and how to manipulate them. Louis XIV bestowed many favors and privileges upon his courtiers. It should be noted, however, that the favors were almost imaginary, they were so trivial and such tiny distinctions, and yet the nobles would do almost anything to receive such a gift and were envious of every other noble (Sowards 10).

Accounts of how Louis XIV actually felt about fashion seem to vary a little. Roney gives the impression that fashion was only a tool the king could use to manipulate his nobles (1). This is true, however, was the king disdainful of something so petty, something the "weaker-minded" cared about or did it please him to be dressed so resplendently and to see others in rich and beautiful garments? Saint-Simon wrote that when Louis XIV's grandson was to be married, the whole court should be magnificent. This resulted in shops selling out of their merchandise and people going broke on

clothing themselves for the occasion. Saint-Simon records the king wishing he had not allowed for this, however,

“I do not know whether, as a matter of fact, the King was not rather pleased, for it delighted him to look at all the wonderful dresses during the festivity. It was easy to see how this profusion of material and exploitation of trade pleased him, with what satisfaction he praised the most magnificent and best appareled, and how the little word “discretion” had not been uttered by anybody, including himself.”
(Steele 22)

Saint-Simon draws attention not only to the benefit to the fashion industry in this time of high spending, but also to the extreme extravagance of the court dress. Louis XIV made luxury a necessity. He did this in order to impoverish everyone, making all nobles dependent upon his favors. “Once it [“needing” luxury] had begun this rottenness grew into that cancer which gnaws at the lives of all Frenchmen,” spreading from the court to Paris and the provinces (Sowards 11). Certainly, Louis XIV cannot be blamed for all greed, jealousy, and obsession with luxury in France, but he did seem to encourage these vices.

In Paris, fashion was growing rapidly because, while the courtiers had to dress to code for formal occasions, they were still very interested in outdoing each other with the latest styles. The thousands of tailors, dressmakers, and milliners were busy not only with creating and duplicating new styles for the court of Versailles but also for the wealthier bourgeois Parisians and the foreign and provincial visitors (Kaiser 390). This not only produced beautiful new clothes and styles but also gave France an important industry. “Fashion is to France what the gold mines of Peru are to Spain,” said Jean-Baptiste Colbert, one of Louis XIV’s ministers (Steele 21). It is important to note that the grand fashions of a period generally tell the style and luxury of the upper class, however,

“it is more difficult to find out what ordinary people and especially working class people actually wore” (Crane 8).

Near the end of King Louis XIV’s reign, some ladies of the court rebelled against the stiff older court fashions in favor of the modern Parisian styles. A month before he died, King Louis XIV was presented with the latest novelties in fashion by Duchesse d’Orléans and the Princesse de Conti to which he replied, “that they could dress as they pleased...that it was a matter of indifference to him” (Steele 23). From that time on, fashion and style was much more personalized, “subject only to public opinion”(Steele 24).

With a new reign in France, people felt a new freedom and a more casual and unceremonious atmosphere. Courtly French fashion, while still popular for formal occasions and in the other courts of Europe, was less influential than the fashions that came out of the city, out of the society of Paris. Even though the styles came from society, the people were still conscious of the value of taste and art, an old court belief (Steele 25).

As the century progressed, men’s styles became far less gaudy and less what we might call today effeminate. Fashion journals were circulated to the provinces so that people could make their own copies of Paris fashion. Because of this, a more aristocratic style of dressing was available to more people. The nobles hated this new development and a visitor from England thought that the rivalry between classes and fashions could be “the End of excessive Luxury, there being nothing that can make Noble Personages so much despise Gold Trimming, than to see it upon the Bodies of the lowest Men in the World” (Steele 27).

The Revolution was the end of the *ancien régime*, which meant new fashion styles were in order. The Estates General convened in 1789 with members dressed according to their Estate. The nobility wore gold-trimmed cloaks and other such finery, the clergy wore their religious costumes, and the commoners had to wear a sort of black uniform; black trousers and cape and an undecorated magistrates cap. Parisians protested the discriminations based on clothing, but when the more radical Third Estate members broke off to form the National Assembly, the black suit became a symbol of political virtue. A man named Roland met with the King wearing a plain suit and little or no accessories. By doing this he made “an obvious and radical statement about their essential irrelevance” (Steele 43).

As the French Revolution gained ground, fashion became more about liberty, equality, and fraternity. There was also the emergence of national colors for the revolutionaries, first in Paris with red and blue and later with white, when Lafayette described it as “a symbol of unity with the king” (Steele 45). High heels, powder and heavy cosmetics were no longer favored for the products suggestive of the aristocracy (Steele 45). (What their world must have been like with no high heels!!!) Fashion magazines promoted dresses by giving them patriotic names. The simplicity of fashion during the revolution could be “a political statement, a matter of economic necessity, or a form of protective camouflage” (Steele 47). In fact, there are hardly any visual records of dress worn by the rich during the Reign of Terror (1793-94) “when customary sobriety appeared necessary for survival” (Mackrell 83).

With the execution of Robespierre, fashion once more became an important part of peoples’ lives. The clothes became more fashionable, picking up where it left off

when people began dressing much simpler for the Revolution. People wanted to rise above the station, or at least make their clothes look like they were above their station (Steele 50).

Fashion progressed from the styles worn after the Revolution to styles that are a little vainer and increasing in complexity, both in the garments themselves and in their social context. The dandy was a man who could be anybody, really. The dandy could be an “understated gentleman who sprang from nowhere and established himself as the social equal of princes,” an “aristocratic, horsey sportsman,” or a “‘fatal man’ of English Romanticism” (Steele 63). The woman of Paris, *la femme Parisienne*, and her image engaged artists and writers throughout the Romantic period and the Belle Epoque. This is the period in which the “taste and grace,” that certain something that women have can be associated with the phrase *je ne sais quoi!* (Steele 74).

Fashion plates were pictures of the latest fashions, hairstyles, and accessories that were circulated in the new and popular fashion magazines. The backgrounds and settings of the usually hand-colored pictures were status symbols of the upper bourgeois (Mackrell 79). The French were particularly distinguished in this minor art form (Steele 99). Each fashion plate would take a day to draw and was then colored in gouache, not watercolors in a painstaking and costly procedure (Mackrell 79). Fashion plates worked much like the advertisements of the 1950-60’s where the design was very important and special features were stressed. For dresses the unique accents that made the dress *à la mode* were exaggerated (Steele 113).

Baudelaire, a great French writer, made very important contributions to the philosophy of fashion. He sees that fashion is not “natural;” it is inherently artificial.

Fashion does not progress towards more naturalness and it does not deal only with the outer clothes of the human body. Fashions change not only in clothes, but also in faces and bodies. "There is no authentic, natural you underneath all the artifice of civilization" (Steele 100). Baudelaire emphasizes the dual character of beauty: "half 'eternal,' half 'ephemeral,' 'fugitive,' and 'contingent'" (Steele 100).

No art is natural. To give a definition to art would be very difficult, but in my opinion, art is trying to recreate something in nature, whether it be an idea, an emotion, a movement. Art may be seeing or creating the beautiful, mysterious, or terrible in things that are basic to us. The art of fashion and how society interacts with it can be described thus:

"Fashion imagery thus reveals how our idea of beauty changes over time. Every style is beautiful in its own time. Fashion is a form of self-creation; but it is not an endeavor that each individual takes alone. Rather, it is a process of collective definition." (Steele 99)

This quality which Parisian women have, in their dress, in their behavior and the way they present themselves, that inspires such art means that they are themselves art. They are something writers want to write about and something that painters want to paint. Uzanne wrote, "they have something better than perfect beauty.' Perfect art" (Steele 73).

Fashion as an art developed all over Europe, but has had a special place in France and especially Paris. The history and tradition that fashion has created (or that created fashion) are ingrained in Parisians. What makes Paris so special, what gives the city its *je ne sais quoi*, is the blending the people, especially the women, whose attitudes, graces, and charms were seen as art with the fashion that has set trends for centuries.

"Fashion is still the fashion capital of the world" (Steele 286). While the 1960's brought in competition from other major cities such as Milan and New York, Paris

reemerged, bright and shining in the 1980's. The House of Chanel was revamped and Yves Saint Laurent called for "a return to the immense prestige and the immense luxury" (Steele 286). Fashion is still a big industry, contributing "a substantial contribution" to the economy. "Economist John Kenneth Galbraith thought that "Instead of spending fortunes trying to become a high-tech nation, France would do far better to concentrate on what it knows best" (Steele 286).

One cannot say exactly why Paris has remained such an international capital of fashion based on the strength of the fashion industry. Just as important as the strength of the industry is the depth and sophistication of the culture. Of course no other country devoted consideration to the philosophy of dress. In France the fashion performers and spectators were well informed and proud of the traditions and their wonderful innovations.

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