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ARTH 1204
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Question 1:

The dress to the left was designed by Charles Frederick Worth during the Victorian period. He was an Haute Couture designer meaning his designs were custom made. Women who were of high financial and social status wore this heavy, complex dress. Because this dress was so heavy it has a bustle to help support the dress. This beautifully structured ornamental dress was worn to special events by women who lived rather expensive lives with servants and maids.

The cardigan and skirt ensemble to the right was designed by Jean Patou. Patou is known for creating “sporty” Haute Couture ensembles during the 1920s. The type of women who would wear this ensemble is a woman who believes in modernism or breaking what would be considered the norm during that time. This ensemble puts emphasis on the active female body of the 1920s. Woman athletes loved his designs because it merged sporty and fashionable clothing which looked to the future of fashion. Like women athletes, wealthy women who enjoyed the freedom and movement in their clothes wore Patou’s designs.

Question 2:

The image to the left is a shirtwaist or a woman’s blouse made from cotton, worn from the end of the 19th century to the 20th century. This blouse was worn by women of the working class. This garment is the first mass produced ready to wear made garment. This garment was versatile enough that anyone of any financial status can wear it. It resembles a man’s shirt and was suitable for work, sports or any day activities for different class. This shirtwaist was a symbol of modern femininity. Because of this shirtwaist emerged the Triangle Shirtwaist Factory which mass produced blouses for women and men during the early 20th century. Unfortunately, this factory had a devastating fire that left families mourning the loss of these workers.

The image to the right is a day dress designed by Charles Fredrick Worth. The materials of this day dress are silk and velvet. Women during the Victorian period wore this complex dress that needed support when wearing it unlike the image to the left. This was a dress only the upper-

class people could afford. This kind of dress really showed their wealth. Unlike the women who wore the shirtwaist garment, the women wearing this day dress couldn't establish their own place in society. The heavy weight of the dress and complexities are a metaphor for the weight the women carried in a patriarchy society. The similarities between these two garments are that they were both worn by women. During these periods both women at that time wanted to establish their independence in society. Both fashions were used to show social and financial status and were Haute Couture designs.

Question 3:

The image to the left is a Bar Suit designed by Christian Dior during the 1950s. The materials of this suit are silk shantung, pleated wool crepe, taffeta and silk. This garment depicts the "new look" silhouette which is sloping shoulders, hourglass silhouette and full skirt. The Bar Suit reminds me of a uniform for an elegant and feminine woman. The "new look" silhouette celebrated the female figure. Unlike the garment on the left designed by Madame Gres, the Bar Suit is shown with a hat, gloves and shoes. This garment is an example of historicism in fashion. It is inspired by the fashions of the 19th century to help create garments that speak to specific space and time.

The image to the right is a silk pleated dress designed by Madame Grès during the 1930s. Her designs spoke to her background as a sculptor. Unlike the Bar Suit, this dress was flowy and took the shape of whoever wore it. You can tell Madame Grès is inspired by Greek statues when it comes to her designs. Her design contained more structured underpinnings to hug the body under the light fabric. Though these are two very different takes on how fabric is used to bring structure to the body, they are both considered Haute Couture though the Bar Suit is postwar Haute Couture. The same color was also used for the Suit jacket and the Grecian dress.

Question 4:

The illustration to the left is an advertisement for Lady Levi 701 manufactured by Levi Strauss & Co during the 1930's. The illustration depicts a woman enjoying leisure time on a

dude ranch which was common for wealthy women to do on vacation. Levi designed this five-pocket jean made and marketed for women of that time. Women wanted to feel feminine and sophisticated and the marketing like this illustration shows that. This image of femininity was important because it was the first women's denim product since Levi's Freedom-All's in 1918. This advertisement appeals to the all things American fashion with its western aesthetic.

The image to the right is a Zoot Suit made from wool plain weave and twill during the early 1940's. Like the Lady Levi advertisement both and depicted high-waisted with a cuff that meets at the ankle. Otherwise the zoot suit is wide-legged, pegged trousers and a long coat with a wide lapel and padded shoulders. Unlike the Levi advertisement that just has the denim shown, the Zoot Suit is pictured with a collar shirt and tie. This suit was the style of dress for African American, Latino, Filipino and Italian men in communities like Harlem and Chicago. This suit was the popular example of originality in menswear at that time.

Question 5:

Madeline Vionnet is an Haute Couture zero waste designer who worked during the 1920's and 1930's mainly. Unlike most Couturiers, Vionnet never sketched her ideas first. She was a designer inspired by Classicism. She experimented with clothing construction in relation to the body. With use of the bias-cut technique, the garment took to the shape of the wearers body. The bias cut is a diagonal way of cutting fabric to give it stretch ability to mold to the body and allow for movement. Vionnet uses this technique to release the release the potential of the fabric to see how to relates to the 3-dimentional form of the body.

With this garment, there's no need for applied decoration, the gridded pin tuck can be used as an ornament and structure. Pin tuck technique is a very narrow fold that is sewn into place. Her clothing embrace the natural form of the body she didn't believe in distorting it with a corset. Vionnet wanted to celebrate the curves of the women's body conveying freedom and independence. She even printed her own thumbprint on her clothing labels to ensure to consumers they are an original.

Question 6:

The 1930's to the 1940's was a crucial period for sportswear fashion. Sportswear morphed from clothing being worn for sports to smart casual clothing. Sportswear was promoted

in fashion magazines like *Harper's Bazaar* across America. Women were shown walking down busy urban streets alongside cars and traffic. Although their presence was problematic the readymade sportswear allowed women to feel at ease in the modern city. Sportswear was also marketed as affordable and easy accessible for the modern women who works, spends time with the family and enjoys vacations. Because sportswear consists on interchangeable garments they're versatile enough to adapt to different lifestyles. The use of magazines and well known athletes is a key tool in marketing.

Question 7:

Coco Chanel is the designer behind the illustration of the frock dress called "The Chanel Ford". This illustration featured in *Vogue* is an example of modernism. Like the Model T, this dress was a head of its time. The mid 1920's silhouette which is short, straight and tubular was the ideal masculine female look. Another example of modernism is a knitted cardigan and skirt ensemble by Jean Patou. Like Chanel, Patou designed sportswear so they were each other's rivals. His clothing brought emphasis to the active female body during the 1920's.

Question 8:

Paul Poiret is an Haute Couturier who collaborated with other artist like Paul Iribe to create avant-garde modernist designs. Poiret designed a Sorbet Gown that include Middle Eastern designs and Classicism in fashion and art. Sonia Delaunay who worked as a painter is also a designer who infuses art into her designs. She worked as a textile, fashion and costume designer, she believed that all art forms were equal. She painted abstract colors and geometric shapes that also resembled her clothing designs like the Simultaneous Dress. Her creations were avant-garde and not considered amongst mainstream fashion.