A HISTORIC CHINESE TEXTILE AS A SOURCE OF INSPIRATION FOR COLOR SCHEMES, LINE, AND DESIGN MOTIFS IN WOMEN'S COSTUMES

by

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A HISTORIC CHINESE TEXTILE AS A SOURCE OF INSPIRATION FOR COLOR SCHEMES, LINE, AND DESIGN MOTIFS IN WOMEN'S COSTUMES

INTRODUCTION

The use of a historic textile as a source of inspiration for contemporary women's costumes presents an absorbing and extensive challenge. Many interesting hours and much worthwhile knowledge may be gained from such an endeavor.

The present study is by no means a conclusive study of all the ideas to be derived from the ancient Chinese table runner. Neither is the study an example of all methods by which costume ideas may be represented. There are other representations which are just as effective.

The purpose of the present study is to develop a method of costume design representation which design and clothing construction students may employ. Aside from serving as an example of a costume design procedure, the study may be used as a guide for study of other textiles. It also provides sources of costume information for individual and class discussions and investigations. A knowledge of historic textile colors, methods of fabric designs and construction, and ancient costume styles is also provided. Finally, such a study should aid the individual in developing his creative ability.

As in other studies the present endeavor has its
limitations. It is limited to representation by water color illustrations and color photographs. The use of such media does not represent accurately the complete beauty of ancient Chinese colors and perfection of workmanship, and the reader is unable to view the original beauty of the source of inspiration. Because the representations must be produced in small areas, it is impossible to represent truly the minute details of the fabric motifs. Another disadvantage of the study is the absence of the actual garments represented. The reader is required to visualize the actual appearance of the garments.

Chapter I consists of representations of sportswear and lounging costumes. Chapter II presents costumes for street, work, and school wear. Chapter III includes costume designs for evening wear. In the presentation no attempt has been made to design dramatic or custom-style garments. It is the opinion of the author that the student of costume and clothing construction will develop much more practical designing ability by developing costume designs for the average individual. From the writer's experience, designing wearable costumes with original, unusual style details has required more thought and study than designing dramatic, extremely high-styled custom-type garments.
From the Chinese table runner, which was used as a source of inspiration, costumes for the varied activities of the average individual are developed. However, these do not represent all of the ideas which may be developed from this source. Many more costumes could be created from this same source. This is only a beginning. The beautiful colors and motifs of the textile provide a multitude of inspirations.
CHAPTER I

REPRESENTATION OF ANCIENT CHINESE INFLUENCE UPON CONTEMPORARY SPORTS AND CASUAL COSTUMES

In this world of today, as at no time in the past, the average individual has the opportunity to enjoy more comforts, luxury, and benefits than any of his ancestors had. All of this has been made possible because of the efforts and accomplishments of ancient civilizations. As one author has so truly and aptly stated, "Each of our todays is based on many yesterdays and guides many tomorrows." (6, p.46)

In many fields of endeavor ideas inspired by the past are adapted for use in the present. Merchandisers, builders, architects, and designers are continually searching the past for new ideas. One of the more continual searchers is the designer of women's wearing apparel.

American Fabrics, a leading textile magazine, frequently devotes almost an entire issue to the ways in which designers use historic sources for inspiration.

Fashion throughout the ages has borne the imprint of the weaver ... and thus historical as well as the cultural development of a period are easily determined from its fabrics.

Designers, then, drew on fabrics for fashion inspiration. They do today ... and will forevermore. (6, p.46)
In an *American Fabrics* article, "Path of the Sun," which was written about the journeys of Mr. William Pahlinan (one of America's foremost designers and decorators) these interesting statements are found:

> With the contraction of space and time, more and more of us will be exposed to the stimulating impact of the Orient, whose exuberance of color and ancient refinement of design have provided the artist with deep inspiration and source material from time immemorial. (16, p.62)

In "Haute Couture," a report on fashion collections in Paris, a writer for the *American Fabrics* has this to say:

> The Fabric Houses are the backbone of the Haute Couture. In most cases, they trace back many generations and have museums of their own which they use to involve what Paris has always been known for -- unusual and charming materials.

> Months before the designers start to think of new collections, the fabric people are busy working new materials, delving into the past with present-day methods to produce the most beautiful materials possible. At length they present their efforts to the different couture houses for their selection, and this is where fashion begins. The fabrics will inspire the designer and influence his general concepts of silhouette he will offer. (10, p.36)

From the foregoing statements it would appear to the reader that some of the richest sources of inspiration for costume design are fabrics and costumes made by man in the past.

In this paper the author has illustrated the use of a specific textile -- an 18th century Chinese table
runner -- as a source of inspiration and has attempted to develop a method of designing which might be utilized by costume design and clothing construction students. Students may also get ideas on the adaptation of colors and motifs from historic textiles for use in current costume and fabric design.

Illustrated costumes in the thesis are arranged in three distinct chapter groups. Chapter I includes costumes for sportswear and casual wear. Chapter II contains costume designs for street, work, school, and informal dress-up occasions. In Chapter III designs for evening wear are presented. All designs illustrated are the author's original ideas. Each illustration includes an enlarged representation of the fabric designed by the author. Preceding the costume design page is a photograph of the source of inspiration from the table runner.

Following each costume plate is a small drawing of the costume pattern. This pattern is not drawn to scale, but is included merely to furnish the reader with an idea of how the pattern may be developed.

Costumes in Chapter I embrace styles for both teen-agers and adults. Two cotton pedal pusher (sportswear) costumes with a matching jacket and overblouse were designed for the adolescent. One trouser and blouse costume is illustrated for the older adult. A lounging
costume consisting of long jacket and tapered trousers is portrayed for the tall dramatic adult. A yellow silk printed overblouse with matching shorts is portrayed for the young teen-age girl. Two cotton bathing suits, one of printed fabric with matching jacket and one of plain-colored fabric are presented. For play wear, a short semi-fitted jacket with matching shorts and large circular contrasting skirt is included for the woman or girl of slender build.

Since every individual is different in stature and appearance, the author felt that designs should be made that would be suitable for more than one figure type; for this reason some were designed with the large woman in mind. However, the largest group of designs is portrayed for the average-sized figure.

Chapter II, which includes the greatest number of designs, shows costumes for various occasions. Several are for street and outer wear, and several are for school, work, and social occasions. In a few of the designs the ideas are adapted to the current costume silhouette. Chapter III contains the fewest number of designs. In this chapter, costumes for semi-formal and formal wear are developed.

It is the hope of the author that the costumes presented will show the reader the great number of ideas
for costume design that may be inspired by one textile, in this case an 18th century Chinese embroidery.

The designs included in this study are just a suggestion of what might be done. Many more ideas for costumes may be derived from this source. The method employed for developing costume designs from this textile may be applied to any historic textile. The study of these textiles for new ideas and inspirations will always be a challenge to the individual who is interested in creating something original.
CHAPTER II

PORTRAYAL OF ANCIENT CHINESE TEXTILE INFLUENCE UPON CURRENT DAYTIME COSTUMES

In this chapter twelve costume illustrations are included, all of which show the Chinese influence. Again color and pattern were inspired by the same Chinese embroidery.

In this group are costumes for school or work, street or home wear, and those for social occasions.

To wear for school or work, a pink linen blouse with self-fabric trim and brown wool skirt is presented first. The following costume is a white linen bare-back dress with matching jacket. This costume is appropriate for street wear with the jacket or informal wear at home without the jacket. For the young adult a simple, basic, all-wool novelty weave costume with contrasting wool blouse and matching jacket is included. To wear on the street or at informal dress-up occasions, a sheer cotton voile dress with plain and printed silk accessories is illustrated in a soft grayed blue color. Designed for the tall, slender, sophisticated individual is a green printed silk chemise-type dress. A gray linen dress in a modified chemise style with embroidered collar and belt is included for the less slender figure.

For the short stout figure is a green silk or
light-weight wool dress with long unbroken lines and trim concentrated near the neckline.

Designs for outdoor wear include two coats and two suits. One coat is a rain coat constructed of black and white striped cotton. To wear with this coat is a matching hat with underbrim facing of black velvet-reen. The other coat is a casual all-wool coat to wear over suits and dresses. The two suit designs represented are for wool fabrics. One is a novelty weave blue wool, the design of which was adapted from a Chinese military officer's uniform. The design of the beige wool suit was inspired by one of the motifs in the Chinese embroidery.

In Chapter II as in Chapter I, each costume design is accompanied by a photograph of the source of inspiration, a drawing of the pattern, and small illustration of the fabric.

Chapter II endeavors to demonstrate how ideas from the same source of inspiration utilized for developing sportswear and casual designs may also be an inspiration for ideas for other types of costumes. This chapter is a continuation of costume illustrations, but for costumes of a different type from those in Chapter I.

The procedure for developing designs in Chapter II is the same as in Chapter I. Through representation of
varied types of garments the reader becomes aware of the versatility and unlimited number of ideas a fabric may inspire. As one author has so aptly expressed it:

Every fabric expresses a mood. It comes in the fiber and is expressed in the fabric creation by weave, texture, finish, design, color. The mood can move a great designer to an interpretation in drape and silhouette. In every fold of a dress he creates sculpture -- lyrical, severe, or graceful; from classic sculpture the designer can in his turn draw inspiration for fashion.

The art of the Orient, although surrounded by age-old mystery which has always separated East from West has been influential in our art and architecture design and decoration, and is even more so today. (11, p.59)

How true this statement is! To the creative individual, every fabric, whether it be an ancient one or one woven at the present time, produces an inspirational mood by its weave, texture, color, and motif. This mood does not inspire ideas for just one type of costume design, but for many, many types of costume design.
CHAPTER III

PRESENTATION OF ANCIENT CHINESE INFLUENCE
IN CONTEMPORARY EVENING COSTUMES

As a source of inspiration the ancient Chinese embroidery presents unlimited ideas for costume designs. From the beautiful colors one may derive innumerable inspirations for contemporary fabrics. From the fabric motifs many ideas for costume fashions, line and details, and fabric designs may be obtained.

In Chapter III the objective is to further illustrate how an idea source may be used in the presentations of costumes for more formal wear.

One costume in the evening group is a pink sheath-style dress with cotton lace jacket. When worn without the jacket this costume is appropriate for formal occasions. Designed for the college girl is another formal costume of black velvet with rhinestone trim. The third evening costume is a two-piece garment consisting of a silk topless bodice with two skirts, which may be worn interchangeably. One of the skirts is bell-shaped in silhouette and is of the same fabric as the bodice. The other skirt is long and full, and is a soft wool.

Preceding each costume plate, as in Chapters I and II, is a short description and explanation of the garment. Included with the description is a colored
photograph of the source of inspiration. In the presentation of the formal costume, the objective, again, is to portray simple, practical contemporary costumes. It is the hope of the author that by so doing, the reader will be inspired to create original costumes for herself. Further, by designing costumes similar in type to those worn by the average individual, it is hoped the reader may be helped to visualize contemporary costumes inspired by an ancient source.

Fabrics and costumes of the past provide one of the richest sources of inspiration for the creative student who has dreamed of becoming a dress designer. Although not all costume students will have the opportunity as the author did, to study a large collection of authentic historic textiles, this fact should not lessen their desire to study such sources.

Famous costume designers in the past as well as the present are continually consulting the works of past craftsmen, especially ancient textiles.

No craft tradition can hope to survive by a blind imitation of the past. The past is dead and the conditions that led to the living quality in the craft tradition is lost. To mold form out of the present with all its richness and significance calls for a level of creativity rarely found. It is not through designers pouring out from art schools that we can seek new craft impulses. What then is the answer?

It may well be that the time has come
to cease to teach and only to make available, through regional museums, with small traveling units that can move from village to village, the finest samples of craftsmanship both of India and of other countries of the world. (16, p.48)

As a student of costume design, in the opinion of the writer, the creative individual should study the crafts and art of the past, whether they be textiles, metals, sculpture, fine porcelain, or jewelry. In this study an attempt has been made to interpret the past in terms of the present.
CHAPTER IV

HISTORIC TEXTILES AS A SOURCE OF INSPIRATION
FOR COSTUME DESIGNS

When approaching the conclusion of the study, several questions arose in the mind of the author. Was the objective of the study accomplished? Will it be helpful to students of costume design? Were there other aids useful to the creative individual which the study might have included?

In regard to the accomplishment of the objective, the study has presented a procedure which the creative student can utilize. If the student lacks the ability to draw figures, he might trace figures for his designs. With a little practice, he can become quite adept in the use of water colors. If the student lacks knowledge in pattern construction he may consult clothing construction books. Such knowledge enables the individual to determine whether or not the construction of the design is feasible.

In answer to the question as to whether or not the study will be helpful to the student, several aids are included. All of the costume designs are illustrated in colors adapted from a Chinese textile. It is hoped that such a method of color development will suggest to the reader ways of using color inspired by a specific source.
To match the colors in the drawing with the fabric colors, actual mixing of colors is required. This should help the student to develop a better knowledge of color development. Representing the designs on figures will also provide an increased understanding of figure construction and garment presentation. By including a small drawing of the pattern some knowledge of costume patterns will be attained.

Construction of each original design would help the designer to determine whether or not his costumes were practical and wearable. His knowledge of the draping quality or hand of fabrics would also be increased. Since many individuals are unable to visualize the actual costume from a drawing, it would be helpful if each costume illustrated were constructed in the fabric.

The accomplishment of the present endeavor is the presentation of one procedure for developing costume designs inspired from an ancient textile.

The author feels that the present study would be more effective and useful if all of the costume designs were constructed in fabric. Perhaps another costume student may do this. Again, in another costume study, it might be more inspirational for the reader if more custom-type designs were included. Whatever is done in the future, it is the hope of the author that the present
study has provided a practical procedure and inspiration for costume students to use in similar creative endeavors.
ANCIENT CHINESE TABLE RUNNER, SOURCE OF INSPIRATION FOR COSTUMES
Small Area of the Table Runner which Inspired the Costume Design and Fabric

Plate 1 is an illustration of a lounging or casual costume to wear at home. It consists of a loose-fitting overblouse with long tapered striped trousers. It may be constructed of heavy cotton or silk. This costume is designed for the slim, young adult.

Style features representative of Chinese influence are the narrow standing collar and the long kimono-type sleeves cut in one piece with the blouse.
The color scheme of the costume consists of two neutrals -- beige and brown -- with a grayed complement of blue and orange. One of the complements, blue, is presented in a light and dark value.

Source of the inspiration for the fabric design and color is the three long rows of embroidery pictured in the photograph on the previous page.
PLATE 1
Striped Cotton Pedal Pushers with Overblouse
COSTUME DESIGN 2

Plate 2 is an illustration of a costume for general sportswear and activities about the home. It might be constructed of silk (for the blouse) or cotton (for the trousers), or it might be constructed entirely from cotton fabric.

Source of inspiration for fabric color and motif was the multi-colored triangular section enclosing
flowers and butterfly figure.

Yellow from the row of embroidered stitches around the two sides of the triangle was used for the pedal pushers. Blue from the section background was used for the blouse color. Red, yellow, green, and pink were used for the printed motif in the blouse.

Style features characteristic of Chinese costumes are depicted in the narrow upstanding collar and the wide kimono-type sleeves.

The pattern for the costume is simple. Most high-school girls and amateur sewers would be capable of constructing the garment.
PLATE 2
Silk Print Blouse with Pedal Pushers
The costume illustrated in Plate 3 is a lounging or play costume for a teen-ager. It includes a full-cut, loosely fitted jacket with long, closely fitted trousers.

Fabric for the costume may be silk, cotton, or synthetic. Multi-colored striped silk might be used for the jacket, and a plain color velvet or corduroy for the
trousers.

Chinese costume details are depicted in the narrow standing collar, the diagonal right front closing, and the long, wide, kimono-type sleeves.

The color harmony is made up of two complementary colors and light and dark value of two primary colors -- red and blue. The complementary colors are the yellow-green and orange-red.
(Photographic reproduction of original costume design plate)

PLATE 3

Tapered Trousers with Flared Jacket
COSTUME DESIGN 4

Small Area of the Table Runner which Inspired the Costume Design and Fabric

The costume portrayed in Plate 4 is a printed cotton bathing suit with matching beach coat.

The bathing suit has long, slimming, semi-fitted lines. The top is held in place with corset stays in the bodice and a snug band fastened with a buckle.

Chinese costume features are depicted in the wide kimono-styled sleeves, the standup collar, and the
straight line of the coat with slashed side openings.

A complementary color scheme is used with a small yellow color as the body of the conventionalized crab. Complementary colors are blue-green in the figure of the crab and yellow-orange in the background color of the costume.
(Photographic reproduction of original costume design plate)

PLATE 4
Printed Cotton Bathing Suit with Matching Coat
Small Area of the Table Runner which Inspired the Costume Design and Fabric

Plate 5 is an illustration of a blue cotton bathing suit with a leftside zipper closing in the bodice. The suit is lined throughout for added strength. Rubber is woven into the fabric to make it elastic and form-fitting.

This design is an example of the use of a specific part of a motif as a source of inspiration.

Chinese costume influence is represented in the
suit color and the design lines, which have been adapted from part of a motif.

The style of the bathing suit is appropriate for both the adult and the teen-age figure. The suit could be constructed by the home sewer.
PLATE 5

Cotton Elasticized Bathing Suit
Plate 6 is a costume design for informal evening wear. It includes a long fly-away coat with form-fitting trousers.

The jacket fabric is a novelty woven silk. Trousers may be velveteen or wool flannel. The jacket is lined throughout with silk of the same color as the jacket.

Chinese costume influence is apparent in the color,
fabric motif, and design details, which include the narrow standing collar and jacket silhouette.

The costume color scheme is basically monochromatic with one complementary color, a grayed yellow-green.
(Photographic reproduction of original costume design plate)

PLATE 6

Silk Lounging Coat with Fitted Trousers
COSTUME DESIGN 7

Small Area of the Table Runner which Inspired the Costume Design and Fabric

The costume presented in Plate 7 is a cotton play suit with a circular skirt which can be buttoned on or off.

This garment is designed for the high school or college girl. It may be made of linen or a synthetic fabric. Sandals are made of the same material as the skirt.

Style features characteristic of Chinese costumes
are the narrow standing collar, wide kimono-type sleeves, and the right front closing. Chinese influence is also apparent in the color and fabric motif.

The color scheme consists of two analogous colors (yellow-green) and a complement (red-orange) with a neutral (white) in the background.
PLATE 7

Play Costume with Matching Circular Skirt
COSTUME DESIGN 8

Small Area of the Table Runner which Inspired the Costume Design and Fabric

The costume illustrated in Plate 8 portrays a linen blouse with wool flannel skirt. Cotton or silk may also be used. It is designed for school, office, or home wear. It may be worn on the street with proper accessories. The style is appropriate for both the younger and older adult.

Chinese influence is reproduced in the costume design and color. Style features characteristic of Chinese costumes are the narrow standing collar, short
kimono-type sleeves, and wide round yoke of the blouse.

The costume color and blouse trim were inspired by three long embroidered lines in the embroidery. The trim is made of the same material as the blouse, and consists of a row of connected triangular-shaped pieces of linen. These are attached to the bottom seam of the collar and narrow band down the front of the blouse.

No specific color scheme is represented in the costume. The blouse is a high value of the tertiary hue -- orange-red. The skirt is a neutral color.
(Photographic reproduction of original costume design plate)

PLATE 8

Linen Blouse with Wool Skirt
COSTUME DESIGN 9

Small Area of the Table Runner which Inspired the Costume Design and Fabric

The costume representation in Plate 9 is of a white linen sun dress and short flared matching jacket. It may be worn with the jacket for street wear or without the jacket for informal wear at home. With the proper accessories it may be worn for semi-formal evening occasions.

Chinese influence is portrayed in the slim narrow lines of the dress, the wide kimono-type sleeves of the jacket, the narrow standing collar on the dress, and
colors and motifs in the border trim. The center of interest in the border is an abstract symbol combined with floral forms. This crooked cross is a Buddhist symbol of good luck which has been adapted by other countries. (13, p.51)

The main color of the costume is a neutral white. The border trim includes two neutral colors (black and white) with two analogous colors (blue and yellow-green) and a complement of red-orange in two values.
PLATE 9

Linen Sun Dress with Matching Jacket
The costume illustrated in Plate 10 is for the woman with a short, plump figure. Dress fabric is heavy silk crepe. The design is simple with long lines, which help to create an illusion of height and slenderness.

The costume trim is concentrated at the top of the bodice. It consists of dark green braid fasteners and red embroidered collar and cuffs.

Chinese influence is represented in the costume
color, the narrow standing collar, the bodice side closing, the fasteners, embroidered motif, cuff style, and off-shoulder armseye. (20, p.39)

The color scheme of the costume is complementary tertiary hues of blue-green with red-orange.

This costume style is appropriate for both the older and younger person with a stout figure.
(Photographic reproduction of original costume design plate)

PLATE 10
Silk Crepe Dress for the Large Figure
Small Area of the Table Runner which Inspired the Costume Design and Fabric

Plates 11 and 12 are illustrations of a basic costume for the younger adult. It may be worn interchangeably with the blouse or jacket, or it may be worn without either the blouse or jacket for informal evening wear. Because this costume is so versatile, it would be ideal for a budget wardrobe of the college or teen-age girl.

The chemise-style dress is simple in line and may
be worn with several kinds of accessories. The costume is designed for a diamond-weave all wool tweed or worsted. The diamond motif could be woven into the fabric with a black thread.

The representation in Plate 11 is worn with a cream-colored (yellow-white) all wool jersey blouse. The metal clasp at the neckline is a copy of an ancient Chinese costume fastener. (1, p. 124)

Chinese influence in the costumes is portrayed in the kimono-style sleeve of the jacket, blouse, and dress. It is apparent in the narrow standing collar, the metal clasp of the blouse, the simple straight lines of the dress, the yoke line in the jacket front and jacket fasteners, and fabric motif. The small hat with rolling brim and loop on the top is also a modified version of a Chinese man's hat. (5, p. 285)

Color schemes of the costumes consist of one grayed color (red) and two neutrals (black in the bag, hat, shoes, and weave of the fabric, and yellow-white in the wool jersey blouse).
(Photographic reproduction of original costume design plate)

PLATE 11
Basic Wool Dress with Wool Jersey Blouse
Basic Wool Dress with Matching Jacket
CROWN TOP
SIDE CROWN
HAT BRIM
FRONT YOKE AND SLEEVE
BACK YOKE AND SLEEVES
FACING
JACKET FRONT
JACKET BACK
Small Area of the Table Runner which Inspired the Costume Design and Fabric

Plate 13 is an illustration of a blue sheer voile for dressy street wear or social occasions. The dress fastens the full length of the front with Chinese-style fasteners made of narrow braid and buttons. Hat and shoes could be blue embroidered silk faille.

Chinese influence is portrayed in the color of the costume, the kimono-type sleeves, simple round neckline,
and fasteners down the front of the dress. The fabric motif in hat and shoes are also representative of Chinese floral forms.

This costume is appropriate for both the teenager and older adult. The costume color scheme includes a neutral (white) with complements (green and red) and one other hue, a grayed blue.

White fabric gloves and handbag and pearl choker-style beads complete the ensemble.
(Photographic reproduction of original costume design plate)

PLATE 13
Sheer Voile Dress with Silk Printed Accessories
The costume portrayed in Plate 14 is a simple semi-fitted-street dress. The material is silk with an all-over red, blue, and white printed motif. White washable cotton gloves, white silk beret, and green fabric slippers complete the ensemble.

Chinese-style characteristics are portrayed in the short kimono sleeves, the simple round neckline, and the double line yoke in the front. The slim silhouette of
the dress is a modified version of Chinese costumes. It has been rounded at the hips and narrowed at the skirt bottom so that it is similar to the present-day chemise dress. The green cord fastener is a copy of Chinese cord fasteners. Buttons are covered with the same fabric as the dress.

The color scheme of the costume consists of two analogous colors, blue and green, with a complementary color, red-orange, and one neutral, white, which is introduced in the beret, gloves, and line of the motif.
(Photographic reproduction of original costume design plate)

PLATE 14

Silk Printed Chemise-style Dress
The dress represented in Plate 15 is of gray linen with sleeve and bodice cut all in one piece. The lower section of the dress front is attached to a yoke in the top. The only trim is the embroidery on the narrow standing collar and belt, which fastens in a bow at the back.

Details characteristic of Chinese influence are the short kimono-type sleeves, the narrow standing
collar, the shape of the yoke, neck fasteners, motif trim, and costume colors. In keeping with the present-day Chinese-style dress, the skirt is narrowed at the bottom and rounded at the hips. A low belt, partly encircling the body, is attached to the front just below the waistline.

The costume color scheme is made up of two neutrals, gray (the basic dress color) and black (the lines in the motif) and two grayed primary colors, red and blue.
(Photographic reproduction of original costume design plate)

PLATE 15

Chemise-style Dress with Embroidery Trim
SLEEVE FACING

COLLAR BAND

BELT  BELT

DRESS BACK  DRESS FRONT
Small Area of the Table Runner which Inspired the Costume Design and Fabric

The rain coat and hat portrayed in Plate 16 were inspired by the narrow rows of black and white embroidery enclosing the large diamond-shaped motifs of the table runner.

Both hat and coat may be constructed of heavy-weight cotton and waterproofed to resist the rain. Trim of the ensemble is the narrow black velvet facing on the narrow standing collar and under-brim of the hat. Long
black wooden buttons with narrow extended tabs down the front of the coat serve as fasteners for both belt and coat.

Style details characteristic of Chinese influence are represented by the narrow standing collar, wide kimono-type sleeves set into a lowered armseye, the coat colors (black and white), and the unusual shape of the tab fasteners. (20, p. 39)

The color scheme of the costume is two neutrals, black and white.
(Photographic reproduction of original costume design plate)

PLATE 16
Striped Cotton Rain Coat with Matching Hat
Small Area of the Table Runner which Inspired the Costume Design and Fabric

Plate 17 is an illustration of an all-wool top coat. Wool cashmere or wool duvetyne would be appropriate for this style of coat.

Short belt ends extending from the back of the coat to the front cover bound pocket openings. The coat fastens at the neckline with one button and a bound buttonhole in the narrow collar. The same type of closing is repeated in the belt ends at the hips.
Brown leather shoes and bag, yellow cotton gloves, and a brown fur felt hat complete the costume.

Chinese-style characteristics are represented in the narrow standing collar, the wide kimono sleeves, and coat color.

The color scheme of the ensemble includes two neutral colors, beige in the coat, brown in the shoes, bag and hat, and a light value of the primary color, yellow.
PLATE 17
Wool Top Coat
COSTUME DESIGN 18

Small Area of the Table Runner which Inspired the Costume Design and Fabric

The costume represented in Plate 18 is a suit of light weight, all-wool novelty weave worsted. This style of suit is appropriate for both the younger adult and adolescent. Accessories include a large-brimmed light brown felt hat and leather bag, white cotton gloves, and blue leather slippers.

Inspiration for color and weave is a long row of blue embroidery stitches in the table runner. A
representation of embroidery stitches might be produced in the fabric by weaving every other weft thread over several warp threads.

The jacket style was inspired by a sketch of a Chinese military officer's uniform. (1, p.124) Another Chinese influence is portrayed in the kimono-type sleeve.

The color scheme of the costume consists of a light grayed value of the primary color blue with accessories in neutral colors of white and a light value of brown.
(Photographic reproduction of original costume design plate)

PLATE 18

Novelty Weave Wool Suit
COSTUME DESIGN 19

Small Area of the Table Runner which Inspired the Costume Design and Fabric

Plate 19 is an illustration of a dark beige wool dressy suit. Lining and hat of the costume are made from the same flowered print silk. Accessories include a brown fabric bag and brown suede slippers with yellow cotton gloves.

Chinese influences represented in the costume include the kimono-type sleeve, narrow standing collar, twisted cord fasteners, and side slit of the jacket.
The source of inspiration for the pocket style of the jacket was a motif of square, straight lines in the table runner.

The costume color scheme consists of a light and dark value of a neutral brown, two complementary colors, grayed green and red, and one primary color, yellow in a light shade.
PLATE 19

Wool Suit with Silk Print Hat
The costume portrayed in Plate 20 is a black velvet short-length formal with rhinestone trim. It is designed for the young slim figure. The only trim on the dress is the diamond-shaped band which forms the collar, bodice, and overarm bands. Source of inspiration for the costume design was the diamond-shaped forms surrounding the flower motif in the table runner.

Chinese influence is represented in the straight,
slim lines of the dress and the narrow standing collar formed by the diamond-shaped pieces of fabric.

Two neutral colors, grayed white of the rhine-stones and the black fabric of the dress, compose the color scheme.
(Photographic reproduction of original costume design plate)

PLATE 20
Short Velvet Evening Gown
Small Area of the Table Runner which Inspired the Costume Design and Fabric

Represented in Plate 21 is a costume for evening and formal wear. With the cotton lace over-jacket, this costume may be worn for semi-formal occasions. Without the jacket it would be appropriate for evening formal wear. The costume is designed for the older adult figure. It is a slim sheath with straight hip-length jacket. Both jacket and dress are trimmed with a narrow
satin binding. Fasteners at the neck of the jacket and at the top of the sleeve are tiny Chinese knots.

Chinese influence is portrayed in the straight narrow lines of the dress, the kimono-type sleeves and narrow standing collar of the jacket, and the knot-type fasteners.

The costume color is a very light value of the primary color red with a small amount of yellow.
PLATE 21

Evening Dress with Lace Jacket
Small Area of the Table Runner which Inspired the Costume Design and Fabric

The costume illustration in Plate 22 represents a heavy, dull satin evening coat in a grayed white color. This style of coat may be worn over a short evening formal or a long-swept, full evening formal. It is lined throughout with a light-weight light gray satin. The style is appropriate for both the younger and older adult figure.

Chinese influence is portrayed in the pointed,
narrow, standing collar, the low, off-shoulder armsye, full kimonotype sleeves, twisted cord fasteners, and slashed side opening. Design inspiration for the collar and sleeve edges was taken from a diamond motif in the table runner.

The color scheme of the costume consists of one color, a grayed neutral white.
PLATE 22
Dull Satin Evening Coat

(Photographic reproduction of original costume design plate)
Small Area of the Table Runner which Inspired the Costume Design and Fabric

Plate 23 is a representation of an interchangeable evening costume. It consists of a silk topless evening blouse with two skirts. One skirt is the same fabric and color as the blouse and is designed in the current bell-shaped silhouette. The other skirt is of soft wool jersey. The design idea for the wool skirt was inspired by a figure drawing in the book *Researches into Chinese Superstitions*. (3)
Influences typical of Chinese costumes are portrayed in the narrow standing collar of the bodice top, the flower trim, the length and fullness of the wool skirt, and the costume colors.

The color scheme of the costume includes two complementary colors, yellow-green and red-orange, and one neutral color, white.
(Photographic reproduction of original costume design plate)

PLATE 23

Evening Blouse with Evening Skirts


14. Loomis, Andrew. Figure drawing for all it's worth. New York, Viking Press, 1944. 204p.


