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Twelve Representative Patterns of the Period 1920 through 1945

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TWELVE REPRESENTATIVE PATTERNS OF THE PERIOD 1920 THROUGH 1945

by

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## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF PLATES</td>
<td>i</td>
</tr>
<tr>
<td>INTRODUCTION AND PURPOSE</td>
<td>ii</td>
</tr>
<tr>
<td>A BRIEF SURVEY OF FASHION AND HISTORY FROM 1920 THROUGH 1945</td>
<td>1</td>
</tr>
<tr>
<td>PLATES, DESCRIPTIONS, AND CONSTRUCTION NOTES</td>
<td>11</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>50</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>51</td>
</tr>
</tbody>
</table>
# LIST OF PLATES

<table>
<thead>
<tr>
<th>Plate</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 1920 Day Dress Photograph</td>
<td>11</td>
</tr>
<tr>
<td>2. 1920 Day Dress Sketch</td>
<td>12</td>
</tr>
<tr>
<td>3. 1922 Evening Dress Photograph</td>
<td>14</td>
</tr>
<tr>
<td>4. 1922 Evening Dress Sketch</td>
<td>15</td>
</tr>
<tr>
<td>5. 1925 Cocktail Dress Photograph</td>
<td>17</td>
</tr>
<tr>
<td>6. 1925 Cocktail Dress Sketch</td>
<td>18</td>
</tr>
<tr>
<td>7. 1929 Evening Dress Photograph</td>
<td>21</td>
</tr>
<tr>
<td>8. 1929 Evening Dress Sketch</td>
<td>22</td>
</tr>
<tr>
<td>9. 1930 Evening Dress Photograph</td>
<td>24</td>
</tr>
<tr>
<td>10. 1930 Evening Dress Sketch</td>
<td>25</td>
</tr>
<tr>
<td>11. 1935 Evening Dress Photograph</td>
<td>27</td>
</tr>
<tr>
<td>12. 1935 Evening Dress Sketch</td>
<td>28</td>
</tr>
<tr>
<td>13. 1937 Evening Ensemble Photograph</td>
<td>30</td>
</tr>
<tr>
<td>14. 1937 Evening Ensemble Sketch</td>
<td>31</td>
</tr>
<tr>
<td>15. 1938 Evening Dress Photograph</td>
<td>34</td>
</tr>
<tr>
<td>16. 1938 Evening Dress Sketch</td>
<td>35</td>
</tr>
<tr>
<td>17. 1940 Evening Dress Photograph</td>
<td>38</td>
</tr>
<tr>
<td>18. 1940 Evening Dress Sketch</td>
<td>39</td>
</tr>
<tr>
<td>19. 1942 Day Dress Photograph</td>
<td>41</td>
</tr>
<tr>
<td>20. 1942 Day Dress Sketch</td>
<td>42</td>
</tr>
<tr>
<td>21. 1944 Day Dress Photograph</td>
<td>44</td>
</tr>
<tr>
<td>22. 1944 Day Dress Sketch</td>
<td>45</td>
</tr>
<tr>
<td>23. 1945 Day Dress Photograph</td>
<td>47</td>
</tr>
<tr>
<td>24. 1945 Day Dress Sketch</td>
<td>48</td>
</tr>
</tbody>
</table>
The twelve patterns presented in this collection represent the period 1920 through 1945. It is in no way a complete study of the period, but a representation of garments throughout this period in sketch and pattern form.

The patterns presented are complete working patterns in full scale with no seams allowed. The garments have been dated according to research into the period. In addition to the pattern, sketch, and description of each garment, construction notes are included to aid in the building of these garments. Hopefully this collection will be useful for theatre costuming or wherever there is a need for authentic patterns of the period 1920 through 1945. The collection of patterns will be housed in the department of theatre's costume shop.

The garments studied in this collection were obtained from the Virginia Commonwealth University Apparel Museum, Fashion Design Department. My sincere thanks to Alex Bodea, Department Chairman for his help and support.
All fashion is but a reflection of the times. People wear what is in keeping with their work, their play and all the activities that encompass the lives they lead. As the needs of a society change over the years, so too, changes take place in the clothing its people wear. Dramatic social, political and economic changes took place in western society during the period from 1920 to 1945. These changes were, of course, reflected in radical developments on the fashion scene.

World War I was the greatest factor that influenced the fashions of the post-war period. During this war, women for the first time on a large scale left their homes to work in support of the war effort. Later, realizing that they were now an integral, important part of society outside the home, they demanded increased civil and economic rights. They were given the right to vote and more equality under the law. In Europe, women's most difficult burden was lessened. The birth rate declined in every European country, and most in those with the highest standard of life.¹ Their new freedom allowed modern women to engage in a whole round of new occupational, social and recreational activities. This new lifestyle required clothing to match the pace and function with the times.

Probably the first really dramatic expression in fashion of this first "women's movement" was the disappearance of the waistline in garments made during and after World War I. The hourglass figure of the

pre-war period gave way to a new shapeless vertical silhouette. Almost all the dresses of the 1920's were variations of the simple chemise sack. This new look suggested different undergarments. The corset, underbodice and all their accompanying paraphernalia were abandoned in favor of a simple garter belt or "girdle of rubber woven into the fabric, straight slip and tight brassiere."\(^2\) The idea of the tight brassiere was to de-emphasize, even flatten the bust. It seems women became so involved in their striving for equality with the opposite sex that the masculine ideal was carried over to the fashions they favored.

Perhaps the most obvious expression of the goals of contemporary women during the 1920's was the way they wore their hair. The early 1920's saw the advent of bobbed hair, and hair was cut shorter and shorter until a very short shingle characterized the coif of the fashionable woman of the late 1920's. Thus, the "boyish" look became the norm for hairstyle as well as dress. During the latter half of the 1920's there really was "nothing to distinguish a young woman from a school boy except perhaps her rouged lips and pencilled eyebrows."\(^3\)

Because of the disillusionment following a futilely fought World War I, a frenzied extremism characterized the 1920's. It was an age of prohibitionism on one hand and promotion of cheap sex and unwise financial speculation on the other. If young women tried to resemble young men, young men rebelled in different ways. They expressed themselves through fast cars, slang and increased sexual experiences outside of marriage.


Since the old way of life had resulted only in the useless death and destruction of the war, young people were now searching for an alternative way of life. "Finding only futility in the past and future, they chose to seek out the pleasures of the present, to live for their private selves and for immediate self-expression." These attitudes of the 1920's were largely an effort to break with the intense formality that had harnessed society for so long.

This effort to break with formalities and traditional ways was perhaps best evidenced in the fashion world with the introduction of the short knee length hemlines in the collections of 1925. Up until 1925, women's dresses, though shapeless and long waisted, had at least maintained an ankle length hemline. Now the new short hemline brought on a barrage of criticism from many different fronts. The legislature of the state of Utah even passed a bill which ordered fine and imprisonment for anyone who wore on the streets "skirts that were higher than three inches above the ankle." Nevertheless, such protest was to no avail since hemlines continued to climb slightly until 1927 when a bit of the knee was sometimes exposed.

The fashionable woman of that year created quite a daring picture considering she was but little more than a decade removed from her demure sister of the pre-World War I era. She was tall and slim since strenuous dieting was now popular. She wore a long-waisted chemise dress of short length, usually belted at the hips. Any detailing to

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her dress consisted essentially of some subtle refinements about the neckline or cuffs of its sleeves. On her head she wore the characteristic deep crowned cloche hat which was really the only type of hat worn during this period. Her appearance was daring for the times, yet it possessed the elegance of simplicity as well.

This emphasis on elegance in simplicity was largely the contribution of the new designers who came into prominence during the 1920's. Among them Coco Chanel stands out as the epitome of these new trendsetters in fashion. She capitalized on a simple classic look in her designs. "She dressed the most elegant women of the world in simple grey, black or beige pullovers, trimmed with white pique collars and cuffs, or in tricot jersey suits and coats."6 Indeed, Chanel's revolutionary designs now made it possible for the first time for the average woman to enjoy the fashionable look which was once reserved only for the rich.

Chanel and other designers had been trying for some time to interest women in a longer length hem. One look which they promoted towards the end of the 1920's featured a hemline shorter in the front and down almost to floor length in the back. Most of the interest in this style was centered on the back of the garment, almost as though it were meant to be viewed from behind. This look was used primarily in evening wear since women still demanded the short skirt for daytime wear. Hemlines were soon to drop though when the year 1929 brought the stock market crash and burst the fragile bubble of 1920's optimism.

The sudden drop in all hemlines in the collections of 1930 reflected the droop in everyone's spirits as the worst years of the Depression began. Day dresses were presented with hemlines about twelve inches above the floor, while evening dresses were floor length. The waistline returned to its normal position. These changes contributed to a subdued, restrained look that predominated during the early 1930's. The ideal fashion silhouette was slim and straight. The typical dress of this period had a slender skirt, a little belt about the waist and a simple neckline. In evening wear interest still focused on the back of the dress and low cut back bodices were popular for the evening. Designers attempted to use fabrics such as cotton for their evening collections, seemingly as a response to the dire economic straits of the world.

These changes in the fashion outlook of the early 1930's were clearly in response to the devastation of the Great Depression. People were forced to practice restraint in all their daily living and such restraint was naturally reflected in the clothes they wore. Moreover, people were looking for someone or something, a new paternalism which would give them order and make everything better. This was the period during which Adolf Hitler was beginning to make his dramatic rise to power in Germany, and there is perhaps an unconscious paternalistic twinge in the return of the waist to its normal position. People were afraid and wanted everything in its proper place, right and normal. They were concerned about survival.

7 Bradley, Western World Costume, p. 379.
8 Laver, The Concise History of Costume, p. 245.
About the only outlet the public enjoyed during this period was the movies. Here people were able to escape into the world of the movie stars if only for a short time. Naturally, stars such as Greta Garbo, Marlene Dietrich and Mae West came to have great influence. This influence was seen in the clothing women wore and the image they considered ideal. Every woman admired the narrow hips and broad shoulders of Greta Garbo as well as the long slender legs of Dietrich. They wanted the clothing which these celebrities and others wore to enhance this look. As it was, the average woman found many examples of the movie stars' clothing preferences were readily available in the numerous movie magazines that had been circulating for sometime. The mass media was largely responsible for Hollywood's development as a new influence on fashion. If the mass media exposed every woman to the fashion ideals of her more glamorous counterparts of the cinema, mass technology could help her achieve these same ideals.

Modern technology was making the fashionable more affordable. During the 1930's new developments in technology were bringing mass production of garments into full swing and contributing to their lower cost. There was a continual streamlining of assembly line production. The use and refinement of industrial sewing machines continued during this period and later into the World War II years as new specialized electrical machines were designed which increased the rapidity of operations. Some machines were even capable of making three thousand stitches a minute. The increased development and use of synthetic

9 Ibid., pp. 240-241.
10 Bradley, Western World Costume, pp. 388.
fabrics such as rayon and nylon also helped lower expenses in producing garments. It was becoming increasingly difficult to distinguish the clothing of a rich woman from her poorer sister. Even important designers such as Schiaparelli chose to work with the new technology and stressed a lessening of class distinction in daytime wear.

By 1935 the worst of the Depression was past, and the improved hopes of society were reflected in the collections of that year. They offered a little more brightness and gusto with their puffed sleeves and increased skirt fullness. The latter 1930's were occupied by a new threat though. Hitler was moving towards the pinnacle of his power and the threat of another world war was becoming increasingly imminent. Perhaps the fears and pressures of the times fostered a new romanticism and nostalgic yearning for years gone by.

In any event, the later 1930's saw a definite interest of the fashion world in the romantic mood and in the past. Some of the dresses of this period were designed with back skirt fullness "reminiscent of the 1890's bustles." A few designers even attempted to reintroduce the corset. The tiny "wafer" waist was definitely in vogue now. The small waistline was accentuated by broad shoulders and a full bodice.

Designers especially emphasized the romantic in their evening wear. Long circular skirts were popular, as were bolero jackets. For a new look, designers featured the bare midriff. One particularly interesting look featured a "short bodice with or without sleeves that covered the figure from the shoulders to just under the bustline.... It was worn

with a separate flared skirt of floor length."\textsuperscript{12} To accentuate these feminine looks, women of the later 1930's wore their hair curled in marcel and permanent waves. Their undergarments now afforded the support and control in the right places to enhance all the feminine curves. It seemed as though women were making one last effort to pamper themselves before the world was once again plunged into harsher times.

In 1939 Hitler invaded Poland and precipitated World War II. In May of the next year his armies occupied France and left the Paris haute couture cut off for some time from the rest of the world.\textsuperscript{13} Later the German censors did allow copies of the French couturiers' designs and patterns past the censors, even though the export trade of their garments was stopped. Designers in the United States and elsewhere were influenced by these French designs, but the German restrictions did give designers outside France a chance to develop independently.

In England, though, the creative design of clothing was stifled for awhile. Intense rationing of clothing forced everyone, rich and poor alike, to continue wearing their old clothes for a long time. The materials and the money for manufacturing civilian clothing were just not available. In England and in many other countries substitutes were used to make up for the lack of materials. For instance, shoes were rationed and those shoes that were produced were styled to accommodate the lack of leather. Women went bare-legged, painting their legs to resemble the "stockinged" look since stockings were in short supply.

\textsuperscript{12} Ibid., p. 241

\textsuperscript{13} Francois Boucher, \textit{20,000 Years of Fashion} (New York: Harry N. Abrams, Inc.), p. 415.
They began wearing slacks, scarves and hoods for work and play since these were more durable and practical than dresses and hats. All activity was directed towards the war effort.

Clearly, the war was the prime mover of fashion during the 1940's. In 1939, the same year the war began, hemlines were raised considerably in an effort to save material. Most day dresses of the period were rather plain, with a full bodice that featured a "v" shaped or other simple necklines set off by collars or accents of white. Skirts were rather straight, though some had pleats. The tailored look was very popular and tailored suits especially were in vogue. Shoulder padding was introduced as a means of widening the shoulders. Designers used the shoulder pads in many dresses and suits to accentuate the small waisted slender hipped figure they considered ideal. Quite obviously, the masculine image in the military uniform had a great influence on this look that was to predominate from 1939 to 1947. A world at war had little extra time or money to devote to the whims of fashion.

Happily for the women of the wartime 1940's, the look in evening wear was much less severe. Skirts were long and nicely draped. Designers accentuated the full bosom in "frocks made with intricately cut bodices that had gathers radiating from a center seam and cap or three-quarter length sleeves."14 Apparently, designers felt that women and men alike, at least in the evening, required some outlet from the rigors of the war effort. The elaborateness of women's coiffures also helped to balance the simple austerity of their clothing. Long hair was quite popular and women often pulled their hair back to form high

14 Bigelow, Fashion in History, p. 257.
pompadours. A creative "sense of humor," then, helped to carry both designers and their patrons through the war years. By 1945 the war was over, and the rebuilding of peacetime began. Fashion trends had once again responded to the movements and needs of society.

The fashions from the 1920's to the 1940's have demonstrated that man's progress through time, his history, is inextricably intertwined with the way he chooses to present his image -- through the choice of fashionable clothing. Far from being a trivial appendage on the outskirts of the "meatier" activities of man, the development of fashion is a prime indicator of man's psyche in any particular epoch. In many ways the fashions of any particular period serve to reinforce the moral and ethical values of that period as well as to provide a significant creative outlet for some of the artists of that period. As long as humanity continues to wear clothing and to care about self appearances, the timely art of fashion design will play an essential role in society and its development.
Plate 1: 1290 Day Dress
Plate 2: 1920 Day Dress
This 1920 pale green silk day dress highlights embroidery and smocking. The raglan sleeves are worked into the smocking of the bodice creating the effect of a yoke. A small soft collar frames the neck. The large blousant top is caught into the smocked area between the waist line and hipline. Satin stitch and french knot embroidery of a daisy motif in earthen tones of gold, green and brown accent the front bodice and sleeves. The wrist area on the sleeves is also smocked.

CONSTRUCTION NOTES

1. Cut a strip of fabric 10 inches long and 3/4 of an inch wide. Baste the tab of the left side of the center front slit on the bodice. Stitch the strip of fabric to slit area as if setting a placket on a sleeve. Turn to the inside and slipstitch in place. The finished strip is 1/4 inch wide. The strip on the original garment is cut on the straight grain, however, a strip of bias fabric sets easier.

2. Smock cuff area of sleeve before setting sleeve placket.

3. Cut a strip of fabric 7 1/2 inches long and 1 1/2 inches wide for the sleeve placket. Set this to the sleeve, starting one inch from the finished edge of the sleeve. The placket will finish 3/8 of an inch wide, and is closed with 3 snaps.

4. Follow measurements for smocking on the pattern pieces which are to be smocked.

5. Smock the top of the skirt before setting it to the bodice.

6. Stay smocking by placing the designated facing piece over the wrong side of the smocked area; turn under the raw edges and slipstitch.

7. Skirt band at hem finishes 2 inches wide.
Plate 3: 1922 Evening Dress
Plate 4: 1922 Evening Dress
This 1922 evening dress of yellow silk chiffon highlights the asymmetric chemise look of the period. The capelet effect at the top is repeated in the soft cascading ruffles which fall from above the knee to the floor. Asymmetric angular seaming in the skirt is in keeping with the total feeling of the garment. The belt defines the low waistline and serves as a decorative touch with a rhinestone buckle. A slip of yellow silk was probably worn with this dress.

CONSTRUCTION NOTES

1. Finish the edges of the ruffles with a picot-edge or hand roll.
2. Stay stitch ruffle to the neckline of the garment.
3. Cut a bias strip the same measurement as the neckline (in this case 43\(\frac{1}{2}\) inches long) 1 inch wide. Fold the bias strip in half and stitch to neckline edge. Fold bias strip to inside and slip stitch.
4. Close the shoulder seam before stitching the tuck on the shoulder.
5. Armholes are finished with a folded bias strip as neck.
6. A small snap is sewn to the center of the shoulder seam to secure the slip strap.
7. Belt finishes 7/8 of an inch wide and 32\(\frac{1}{2}\) inches long.
Plate 5: 1925 Cocktail Dress
Plate 6: 1925 Cocktail Dress
This 1925 cocktail dress of red silk is typical of the mid 1920's. It features a short knee length skirt and straight chemise lines. The waist is lowered with interest centered about the hips. Ruffles on the long sleeves accent the ruffles about the hips. Two front godets also add to the vertical look built around the princess seams of the dress.

CONSTRUCTION NOTES

1. Stitch front princess seams, easing side pannels with slight gathers over the bust, indicated on pattern piece.
2. Stitch back princess seams.
3. Close right shoulder seam. The left shoulder seam is unstitched two inches from the neckline. The left shoulder is then closed with two snaps.
4. To finish the neck, cut a bias band 22 inches long, one inch wide. This one inch includes the \( \frac{1}{4} \) inch seam allowance for setting. Stitch band to neckline -- turn and crackstitch. Band is to finish \( \frac{1}{4} \) inch wide.
5. Set ruffle at wrist by gathering (ruffling attachment suggested) the ruffle into 8 inches to fit onto sleeve. The ruffle finishes 3\( \frac{1}{4} \) inches long.
6. Construct the skirt by insetting the two godets in the front. There are no side seams to the skirt.
7. Gather (ruffling attachment suggested) the front ruffle to fit into the front curve of 11 inches, the back to fit into the back curve to 10\( \frac{1}{4} \) inches, and the side ruffles to fit into the side curves of 18 inches.
8. Baste ruffles to the top before setting the skirt.
9. Seams used in constructing this garment were french seams to prevent the silk from fraying.

10. The hem on the original garment was $1\frac{1}{2}$ inches.
Plate 7: 1929 Evening Dress
Plate 8: 1929 Evening Dress
This 1929 evening dress of green silk chiffon overdress and silk underbodice and skirt, features a straight chemise look along with the dropped waistline. Three chiffon skirts fall gracefully to create three different handkerchief hemlines.

CONSTRUCTION NOTES

1. Shirr the front overbodice shoulder straps into 1½ inches, with six rows of shirring stitches as indicated on the pattern piece.

2. Cut bias strips one inch wide to finish the neck and armholes of the overbodice. The finished strip at the neck and armholes will finish 1/4 inch wide.

3. Shoulder and side seams of the overbodice are french seams.

4. Construct underdress and stitch the overbodice and first skirt to the line indicated on the pattern.

5. Stitch the second and third skirts in place as indicated on the pattern piece.

6. The original underskirt has a 4 inch hem.

7. The finish on the over skirts is a picot-edge.
Plate 9: 1930 Evening Dress
Plate 10: 1930 Evening Dress
This 1930 black crepe evening dress introduces a new silhouette to the fashion scene. The waistline returns, and in this particular garment it is slightly above the natural waist. A small soft drape at the neck adds to the simple horizontal seaming in the skirt. This dress focuses all attention to the back. The back of the dress is deeply cut out and features a gathered belt with a glass and rhinestone buckle, in addition to eight fishtails cascading in different lengths to the floor.

CONSTRUCTION NOTES

1. There is a full twist of the fabric at the shoulder which finishes 3/4 of an inch wide. There is a great deal of hand stitching and tacking to make the twists work and stay secure.

2. To construct the bodice lay line AB on top of line A'B' and machine stitch from A to B.

3. Match point C to point C' on the neckline, this will form a roll line and soft stand along the back neck.

4. The left side of the garment is closed with 7 snaps -- 2 above the waistline 5 below. There is a hook and bar at the waistline.

5. To construct the skirt, match letters D through K, edge-stitching according to the sketch and notations on each pattern piece.

6. The belt is set into the sideseam and is gathered into 3/4 of an inch at the buckle which is of glass and rhinestone.
Plate 11: 1935 Evening Dress
The elegance of this 1935 peach satinback crepe evening dress highlights the bias cut and seaming. Gentle drapes give a sensuous form to the wearer. This totally asymmetric look features a soft cowl at the front neck and one butterfly sleeve. Again the interest and detail are featured in the back with a very deep drape to the waistline.

CONSTRUCTION NOTES

The construction of this garment incorporates several small tucks, all of which are indicated on the pattern pieces. Due to the intricate cut of this garment all pattern pieces are labeled. Match all corresponding letters as indicated on the pattern pieces. Be sure to ease and stretch where indicated. It is very important that grain lines are observed when cutting this garment.
Plate 13: 1937 Evening Ensemble
Plate 14: 1937 Evening Ensemble
This 1937 two piece ensemble boasts a Franklin Simon's New York label. The ensemble is cut in a rayon fabric with a woven gingham pattern in black, white, and navy. The short very full gathered sleeves are cuffed, as is the low U neckline. The jacket is closed with eight loops and buttons along center front. The full circular skirt accents the bareness of the midriff.

CONSTRUCTION NOTES

1. Form the tucks as indicated on the sleeve pattern piece, and stitch to cross marks.

2. Press sleeve cuff on fold line and lay on sleeve matching notches.

3. Cut a bias strip the length of the cuff, approximately 1 inch wide. Lay the bias strip on top of cuff and stitch. Turn the bias strip under to inside of sleeve and slipstitch.

4. The cap of the sleeve is gathered and set to corresponding armhole notches.

5. Set the collar on bodice in the same fashion as cuff was set, with a bias strip.

6. Set eight loops along center front.

7. The bottom of the bodice is finished by cutting the bias strip pattern piece, and stitching to the bottom of the bodice. Turn the strip to the inside and understitch at the waistline. Machine finish the edge of the bias strip and tack at seams.

8. Set a 4 inch zipper into the left side of the skirt.

9. The skirt length on the original is 41 inches from the waistband to hem.
10. The skirt pattern piece is the same for the front and back skirt. Because of its size the skirt pattern piece is only 14 inches long. Add 27 inches or desired measurement for length.
Plate 15: 1938 Evening Dress
Plate 16: 1938 Evening Dress
This 1938 evening dress presents a very different and very structured silhouette. The boned bodice, peplum and "bustle" are of navy taffeta with a navy lace on top. The long straight skirt with no side seams has a large deep godet set at the center back seam. The label in this garment reads "Greentree's, Richmond, Virginia."

CONSTRUCTION NOTES

1. The over bodice of lace and the under bodice of taffeta are constructed separately. The side front and side seams of the taffeta bodice are completely boned by stitching tape over the seams and then inserting steele bones.

2. To finish the top edge of the taffeta bodice cut a bias strip 39 inches long and 1 inch wide. Stitch the bias strip to the top edge of the bodice. Turn bias strip to the inside and slipstitch, with the strip finishing 1/2 inch wide.

3. After the two separate bodices are constructed, stay stitch them together at the waistline. Gather and hand tack the lace bodice so it meets the taffeta bodice at center front.

4. Cut two pieces of grosgrain ribbon 14 inches by 1 inch to serve as straps. Cut sleeve lace according to pattern piece and fold the two triangular corners as indicated on pattern piece. (The lace used in this dress was approximately 12 inches wide with one edge being selvedge and the other scalloped. This is the reason for folding the two triangular corners; to avoid cutting.) To form the ruffle, fold on the curved fold line and gather 1/2 to 3/4 of an inch away from the curved fold into length of grosgrain strap, 14 inches. Machine stitch
lace on top of grosgrain. Make a cord of taffeta the length of the strap and handstitch over the gathering stitches on the lace.

5. Fold pattern piece labeled back taffeta under flounce as indicated on pattern. Stitch to remaining under taffeta flounce which is part of the back skirt. Gather flounce along gathering line to match corresponding latters C' and D' on under back skirt pattern piece.

6. Take pattern piece labeled X and folding edges indicated on the pattern piece -- edgestitch in place. Proceed to gather and stitch the back lace under flounce to corresponding letters C, D, and E.

7. Construct taffeta and lace top flounce and baste to waistline of skirt. Gather lace at back matching letters A and B.

8. Finish by setting fishtail and joining the bodice to skirt.
Plate 17: 1940 Evening Dress
Plate 18: 1940 Evening Dress
This 1940 evening dress of silver grey satin features a full ankle length skirt set at the natural waist. An interesting feature of the bias cut bodice is that there are no side seams, only a center front and a center back seam. The fit is achieved through darting and tucks in the center front bust area. Two large bows accent the wide straps of the dress.

CONSTRUCTION NOTES

1. To construct the tucks on the front bodice, match the letters indicated on the pattern piece, and stitch to the cross marks.

2. The edges of the pieces which are the strap and bow in one, are finished by hand rolling before forming the bow.

3. The pattern piece is clearly labeled as to forming the bow. Gather the two lines labeled A and B into 1½ inches. Match lines and stitch forming the bow. After bow is formed, hand stitch a piece of seam binding from line A to B, to stabilize and prevent stretching.

4. There is a 2 inch hem on the original garment.
Plate 19: 1942 Day Dress
Plate 20: 1942 Day Dress
This 1942 day dress, in a grey wool twill features asymmetric lines in a military flavor. There is no waistline seam. The shaping is achieved through vertical seaming. The stand up collar ends in a full "ascot-like" tie near the right shoulder. Even though there are no shoulder pads in this dress, the small wing like epaulettes give a broad look to the shoulders.

CONSTRUCTION NOTES

1. This garment constructs easily by following notations on the pattern pieces. The epaulettes appear to be separate but are built onto the pattern piece of the bodice.

2. When setting the sleeves, stitch as indicated on the pattern.

3. There is a 3 inch hem on the original garment.
Plate 21: 1944 Day Dress
Plate 22: 1944 Day Dress
This 1944 grey rayon day dress is accented with silver studs on the front bodice and the front over skirt drape. A concentration of studs create a design around the front neckline. The front shoulder seams are shirred which repeat the shirring of the over skirt drape. A Phoenix Sportswear label was found in this garment.

CONSTRUCTION NOTES

1. The shoulder of the front bodice is shirred between notches on the pattern piece with two rows of stitches into 2\(\frac{1}{2}\) inches.

2. Studs are put around the neckline before the facing is set. Understitch the facing around the neckline.

3. Vertically shirr the over skirt drape as indicated on the pattern piece. Shirred area will finish 2 inches by 1\(\frac{1}{2}\) inches.

4. The finished edges of the over skirt drape are finished with seam binding. The corner is mitered.

5. Machine baste the over skirt drape to the right side of the front skirt. Proceed to close the right side seam of skirt.

6. The back waistline on the original was constructed with the seam allowance of the skirt turned under and edgestitched to the back bodice.

7. Set a 12 inch zipper on the left side seam as indicated on pattern.

8. There was a 2 inch hem on the original dress.
Plate 23: 1945 Day Dress
Plate 24: 1945 Day Dress
This 1945 short sleeve day dress in navy crepe features asymmetric lines. Wide shoulders with shoulder pads adding to the large feeling of the bodice. One rhinestone button and a white lace handkerchief serve as decorative accents. The front and back skirts have a draped overskirt in keeping with the asymmetric look.

CONSTRUCTION NOTES

1. When closing the front darts stitch to 1/2 inch below point of dart as indicated on pattern piece.

2. The button hole indicated on the bodice is a bound button hole on the original garment.

3. The right front bodice laps at the waistline to meet the left front dart.

4. Cut 4 sleeves, using 2 of the sleeves as a lining to finish the split area on sleeve.

5. A 12 inch zipper is set on the left side seam.

6. The front and back over skirts are gathered into 4 1/2 inches as indicated on pattern piece.

7. Machine baste the over and under skirts at the side seams and waistlines. Then proceed to close the side seams.

8. Set a handkerchief or accent feature as on the sketch. Hand tack in place on garment.

9. Set shoulder pads in desired shoulder area.

10. There is a 2 1/2 inch hem on the original dress.
The research and development of these twelve specific period patterns have lended insight to various areas of pattern drafting and construction. This contribution is vital to the development of garments to be used in theatre costuming; moreover, these patterns help to preserve an important segment in the historical development of modern fashion.
BIBLIOGRAPHY


