A Case Study on the Designer Hannah Troy, who Translated Couture into American Ready-To-Wear During the Mid-20th Century

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Abstract

This study investigated how the American designer, Hannah Troy, adapted the aesthetic qualities of original couture creations to appeal to the American market. It used a historical-comparative and material culture methodology and compared apparel designs and garment artifacts presented by Hannah Troy between 1947 to 1955 to the work of contemporary American designers and Parisian couturiers. The study used ready-to-wear designer Hannah Troy as a case study into how American designers successfully translated the aesthetic dictated by top Parisian couturiers into a product that suited the expectations of American women. Two competitive but complementary clothing production systems, ready-to-wear and couture, were prevalent in the United States and Europe following World War II. The two methods of producing clothing differ. In couture, design and fit are individually customized in the commission, in conjunction with exclusive and often hand-made textiles. The couture garment is a unique and singular product. Couturiers have long maintained style authority to set trends and historically have been extolled as aesthetically and technically superior to ready-to-wear. The other method of apparel production is ready-to-wear, which depends on an agreed-upon sequence of construction supported by mechanization. Ready-to-wear relies upon replication-exact copying- as a process developed to ensure product quality in quantity. The research focuses on how Hannah Troy created her designs for the American market using these two systems.

Preface

My background was a factor in choosing the methodologies used in this study. I grew up in the shadow of expert sewers in my mother and grandmother. I followed in their footsteps, sewing for myself in high school, and then in college. In my 30s, I decided to pursue apparel production on a professional level, obtaining a certificate in Flat Pattern from Apparel Arts, San Francisco. I worked for several apparel manufacturers in the San Francisco Bay Area before beginning to teach industry techniques at several universities in San Francisco. I continue to teach courses that focus on practices specific to the apparel industry in both construction and pattern drafting. I am fascinated by the effects of fabric grain and how fabric can be manipulated to achieve its form in clothing. Apparel construction is a practice that bridges creativity within a set of rules. For me, the first step in analyzing any garment begins with determining how it was made.

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Chapter 1: Introduction: Hannah Troy Inc. Translated Parisian Couture Style Directions into American Ready-to-Wear

Hannah Troy Inc. experienced thirty years of success on Seventh Avenue in New York, maintaining prominence throughout the 1950s and 1960s. Until its brief change in ownership between 1968 and 1970, the company produced apparel under four different labels: Hannah Troy Incorporated, Troy Petites, Troyfigure, and Hannah Troy Originals. Incorporated in 1938, the company designed and manufactured women's dresses and suits until 1970. Troy was recognized for developing petite sizing and bringing Italian fashion to America. The business followed style trends initiated by French, then Italian couture, often through purchasing and modifying couture models for the American market (Milbank, 1989). This structure pervaded the ready-to-wear industry in New York and relied upon bi-yearly trips abroad to attend couture showings. Authors have compared Troy to other designers of her ilk, Nettie Rosenstein, Adele Simpson, Hattie Carnegie, and Mollie Parnis, whose companies followed a similar model (Friedman,1993; Lambert, 1993). Hannah Troy regularly traveled to Paris to view and purchase couture models. Couture models were sample garments made by members of *Chambre Syndicale de la Couture Parisienne* and intended for design inspiration or translation. American designers who used these garments labeled them as "originals" to indicate their connection to couture designs. By using the term original on the label, manufacturers could capitalize on the cachet of couture (Tortora & Marcketti, 2015). This study will investigate how Hannah Troy translated couture trend directions for ready-to-wear.

Nancy Deihl, in her recent book, *The Hidden History of American Fashion,* articulates the goal "to reclaim a place in history for some of the many designers who contributed to the fashion industry in their own time and therefore to the contemporary fashion system in which American

designers and brands enjoy such renown" (2014, p. 1). Hannah Troy seems a deserving candidate for inclusion in this record. As one of the top designers of her time, Troy and her contemporaries defined America's unique take on apparel that focused on quality construction instead of an original aesthetic. She is one among many who stands out for her translations that combined superior American manufacturing with an identifiable couture aesthetic at a price point and wearability suited to the American consumer. This sector of designers who built up the industry should not be overlooked.

American designers purposely toned-down couture statement pieces to appeal to their market. This may explain the absence of Hannah Troy garments in museums today. Lack of representation may also be due to clothing worn rather than stowed and saved. Troy's line was a middle-tier found in "better price departments," noted for its "wearability" (New York Spring Dress Collections, 1947, p. 30). This term describes the American criteria for clothing suited to active lifestyles, easy don and doff, and appropriateness to various occasions.

That ready-to-wear is considered inferior to couture is an opinion advanced, in part, by late brand identification. American clothing, before 1932, was not identified by brand or named designer but by store (Davies, 1967, p. 53). Dorothy Shaver, then vice-president of Lord and Taylor, was instrumental in shifting the focus from French couture to American designers in her "American Look" advertising campaign. Hannah Troy was one entrepreneur in New York who represented that transition from an unnamed to a named designer.

This study focused on the period in American fashion before the development of strong brand identification. This shift is evident in the way Hannah Troy identified herself. Despite her leadership in the company before 1950, she downplays her role as a "stylist." But, as the decade progresses, she and her head designers, Helen Clifford, Alan Philips, and Bruno Staehli,

increasingly are recognized, named, and identified as designers. This observation underlines the general rule that American manufacturers, in this era, did not aim for originality but adhered to directions presented by Parisian couturiers. Before recognizing named designers, manufacturers were the conduit through which middle-class American women could obtain the latest Parisian fashions. It forms a justification for acknowledging this essential building block of the industry.

Following World War II, New York dress manufacturers led the world in ready-to-wear apparel manufacturing. The advancement of apparel production systems brought fashionable styles to everyday people. The silent American innovator made prevailing trends issued by Paris available to millions of Americans through a tacit agreement between the two parties. American manufacturers and their cost-cutting methods enabled the dissemination of high fashion into middle-class America. “It had been the genius of Coco Chanel to make simple, functional clothing the prevailing fashion, thus enabling American mass manufacture to bring an unprecedented equality to the dress of American women” (Kidwell & Christman, 1975, p. 189).

Background: From Made-to-Measure to Ready-to-Wear

One hundred years ago, a change occurred in the way individuals procured clothing when ready-to-wear replaced made-to-measure. During the early 20th century, ready-to-wear production emerged, and through the Depression and World War II material regulations, and into the mid-1900s, it matured. Hannah Troy represents one player in the system transitioning from unnamed to named producer. In America before the 1930s, the design and manufacture of clothing depended upon copying French fashion and producing it in America (Milbank, 1989). The acceptance of copying as a legitimate means of providing fashionable apparel to the masses took a turn in the 1930s towards publicly defending individual American designers and their creations. (In Paris, named designers came first with the development of couture, and at the mid-

century, the importance of the individual designer decreased with the rise of prêt-à-porter). This slice of history between 1947 and 1955 emerged as pivotal: a divergence toward acknowledging American fashion contributions and creative innovations. One indication of this change was the attribution of clothing collections to the maker by sewn-in brand-named labels- a practice that began after 1932 (Daves, 1967). Those designers of the 1950s who emerged as recognizable named creators depended upon a manufacturing system in place, and many operated with one foot in the old system and one foot in the new.

During the war years, when American designers were cut-off from Parisian couture inspirations, New York was promoted as the secondary fashion capital. There is some evidence that the designer's response to the World War II restrictions, both material and conceptual, pushed their prowess in design toward creative material solutions. As Kidwell & Christman (1975) asserted, American designers were able to produce clothing with middle-class prices and heightened style conducive to an active life and available to the whole population. New York designers gained a foothold in the industry even though New York did not become the international fashion capital fashion leaders imagined.

Hannah Troy's success in the early years, first through the Depression and then through World War II material restrictions, points towards her faculty in producing garments that combined ready-to-wear construction techniques with the leading aesthetic. An article from the *New York Times (NYT)* highlights her sellable designs that fall within the L-85 material rations.

> A whole new trend has developed this Spring that dramatizes the desirability of fabric-saving clothes. Norman Norell, Nettie Rosenstein, Jo Copeland, Adele Simpson, Claire McCardell, Mollie Parnis, and Hannah Troy, to mention only a few, are some of the outstanding designers who have cooperated so generously in this plan (Spear, 1943, p. 10).

Caroline Milbank seconds this assertion noting three factors that affect the cost of dress manufacturing:

> the material, the cut (in terms of making the original patterns and in terms of finishing each garment), and the decoration. Because the effects of the Depression were so far-reaching, cost became a consideration in dress design at all levels, from the couture and custom house on down to wholesalers. What makes thirties design so appealing in retrospect is that designers and couturiers made such creative use of materials that had previously been overlooked (Milbank, 1989, p. 100).

Post-World War II dress historians have focused on silhouette changes promoted by Christian Dior and leading couturiers, noting swift modifications from war-time utility garments that emphasized wide, padded shoulders and knee-length skirts and turning to designs characterized by "a new femininity" (Palmer, 2019). Few scholars have focused on the construction of couture from the 1950s from a material culture perspective. How did the cut, fabric, and construction achieve the desired silhouette? As a corollary, how did the advanced manufacturing methods available to American designers elevate their garments while reflecting the leading aesthetic determined by the couturiers?

Hannah Troy and the designers included in this study operated in established systems reliant upon each other. American designers looked to Paris couture for design direction, and Paris couture looked to American designers and manufacturers to purchase and translate their models. Both parties were resilient enough to adapt to changes the industry demanded as it moved into the 1950s. This study will focus on the unspoken symbiotic relationship between the two parties, which Sandra Buckland has called "a competitive love affair" (2020). It will use the case of Hannah Troy between 1947 to 1955, from an American standpoint looking at the technical production of clothing based upon the system of translating designs for the American market. Translations were a means of diffusing trends. As Rogers (2003) outlines, the diffusion of

innovations begins with a perceived new advance that spreads through established networks within a shared system and timeframe.

The importance of this study has three components. It illustrates that innovation, in this case, fashion design, is a process of incremental change. It is inspired by the culture in which it is conceived and by others in the field. It presents a more fluid version of the creative process in apparel design that follows the schema of the diffusion of innovations. The study addresses the controversy today around the attribution of design. Is the diminished quality and construction of clothing today a result of the progress and democratization of fashion instigated by designers of the 1950s? What will the future hold for future clothing? As we move toward the industry's future, it behooves us to review the mechanisms that paved the way for the structure we have today. Innovators will arise on both ends of the scale, *little c* creators- makers altering existing materials, to *big C* creators- makers developing new materials and new systems of making (Csikszentmihalyi, 2013). Like designers of the 1950s, all are dependent upon each other. The future may recognize *big C* creatives, those willing to take the risks associated with innovation but overlook the *little c* manufacturers. These are the copyists of the 21st century, building a base for the innovations of tomorrow.

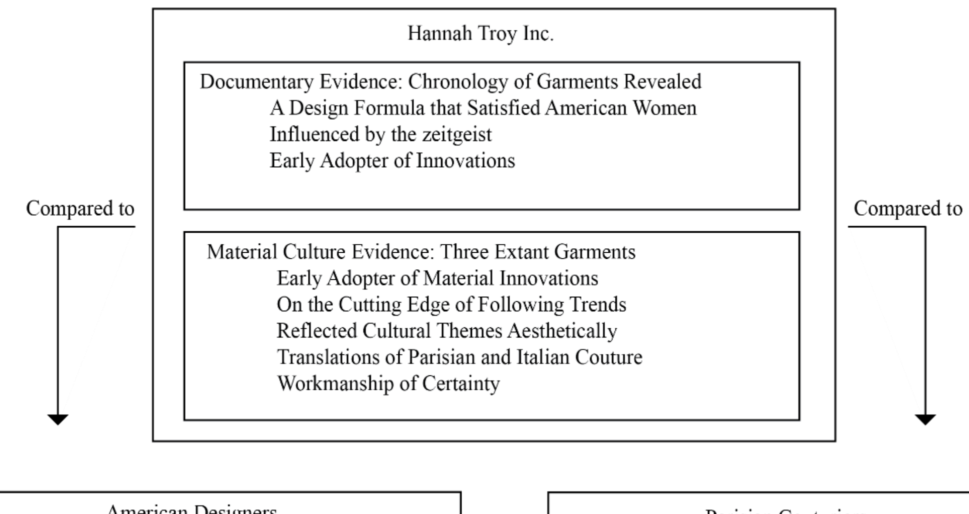
Purpose of the Study

The purpose of this research was to identify the similarities and differences between the garments presented by couturiers with those of Hannah Troy, one American designer who looked to couture for trend direction. The relationship between couture and ready-to-wear has traditionally been viewed as one-sided, with couture professed as authoritative in apparel aesthetics and craftsmanship. More recent scholarship has found the relationship between the two parties more codependent (Buckland, 2020). For example, Alexandra Palmer notes that

between 1945 and 1960, “the North American fashion industry depended commercially and culturally on European couture designs and… European couturiers depended economically on the North American market” (Palmer, 2001, p. 9). Couturiers such as Christian Dior relied upon and even facilitated the American purchase of their originals for replication, whereas American manufacturers focused on production and allowed Paris to direct changes in fashionable silhouettes. The branding of American designers was part of the campaign to develop New York as a fashion center in competition with Paris. This model veered from unnamed manufacturers to named designers in 1932. In this research, garments produced by both French couture and American ready-to-wear from the 1950s were compared to those of the American designer Hannah Troy, who was recognized for bringing clothing to the American market with the look, price, and wearability desired by the consumer. The framework of the research fell into three categories: analysis of designs and garments of Hannah Troy, Hannah Troy’s designs in the context of work of other American designers, and the work of Hannah Troy in the context of Parisian couture.

Research Question

How did the American apparel designer Hannah Troy translate looks promoted by Parisian couturiers for the American womenswear market between 1947 and 1955? Figure 1 diagrams the research framework.



American Designers

Material Culture Evidence:
Emphasis on Mass Production
Transitions from Un-named to Named
Looked to Couture for Inspiration
Workmanship of Certainty

Parisian Couturiers

Material Culture Evidence
Layered Meaning
Designed for the Stage
Edited for Individual Clients
Prioritized Presentation of New
Workmanship of Risk

Figure 1. Diagram of the Research Framework

Chapter 2: Review of Literature: Fashion Change Mirrors the Diffusion of Innovation

The presumption that Parisian couture was both unique and new each time it was presented could be more accurately defined as "ideas accepted by the population at a specific time." Fashion is an unexplained phenomenon of group approval and adoption of style components of dress that occur at a particular time and place, presenting “a visible portrait of collective identity” (Kubler, 1962, p. 8). Because of the elusiveness of what drives a population to conform to fashion trends, designers rely upon various inspirational resources to broaden the success rate of their designs. Both couture and ready-to-wear designers of the period, between 1947 to 1955, developed many styles (more than 80 a season) in hopes they would “take.” Rather than introducing radical new creations, most of the fashions presented were modified from existing successful ones, so that change was evolutionary.

Herbert Blumer (1969), George Sproles (1981), and James Laver (1933) are authors who studied the direction of fashion: the group acceptance of a pervasive style. Their work grapples with whether individuals or collectives instigate fashion change. Their work indicates that fashion direction mirrors the diffusion of innovation. Everett Rogers (2003) studies how and at what rate new innovations become integrated. He found that inventions are often presented ahead of the population’s readiness to accept them. It takes time for the new direction to be noticed and then adopted and diffused through an identified group. Many ideas were presented by both couture and ready-to-wear before they received wide acceptance. Often the individual perceived as the visionary was preceded by unrecognized innovators, so the true originator of an idea is unrecognized. The person who introduces an idea at the time the population is ready is the person who receives credit. Characteristics of individuals willing to assume the risks associated

with innovation are unique and recognized because their contribution to a field alters its course (Csikszentmihalyi, 2013; Kaufman & Beghetto, 2009).

Design attribution can be misleading and the one that introduced the idea can be difficult to ascertain. Attitudinal differences toward the attribution of designs have changed as well. Today in the 21st century, brand labeling and assigning authorship is pervasive, but before the 1930s, in the United States, labels naming the retail establishment were sewn into garments, the designers were unidentified.

Most American designers looked to Parisian couture for inspiration and tested the market's response to incremental change at seasonal showings. To supplement couture inspiration a designer may have looked to the past or introduced a dramatic style meant to tempt the public rather than sell. They edited the couture styles to appeal to the American female consumer at a more moderate price point. The literature review will present a more fluid and less hierarchical system of the generation of designs.

The Direction of Fashion Innovation

Fashion historians contend with the question, "who drives new?" The theory posited by George Simmel in 1904, that fashion is introduced by the elite and trickles down to the masses, has been countered by theorist Herbert Blumer and others. In his article of 1969, Blumer wrestles with the forces at work when buyers, without each other's knowledge, unanimously select the same few designs out of hundreds of offerings. Blumer attributes the phenomenon to the designer who, focused on the product's success, finds inspiration from the past, diverse sources, contemporary styles, and cultural currents. This, he asserts, "explains why the dress designers- again a competitive and secretive group, working apart from each other in a large number of different fashion houses- create independently of each other such remarkably similar designs" (p.

280). Blumer attributes fashion to those individuals who aspire to convey modernity. The core of Blumer's argument is that the collective decides. This claim is similarly posited by Stanley Marcus, vice-president of Neiman Marcus in 1940, who concluded his *Fortune* Magazine article with the quote,

> But who will be our authority? Who will set the trends? The same source of fashion authority continues to exist despite the fact that its most influential translators have gone. The woman of good taste who can discriminate between good and bad in color and line, who want something fresh and new in clothes to meet every changing need will indicate their preferences and thus set the trends of fashion (Stanley, p.148).

Blumer goes on to describe attributes of the fashion system. Fashion trends reflect historical continuity; fashion innovation is either a convergence or divergence from the current style. This can be seen in other creative forms, such as modern dance, which built upon the precedent of ballet. Fashion is always modern and reflective of the current *zeitgeist.* Fashion is a response to collective taste, emerging first as vague and undetermined, and undergoes refinements by innovators who guide the process through to a final stable form (Blumer, 1969).

The importance of accurate reading of collective taste is needed for consumer satisfaction. George Sproles (1981) called for further study of the consumer's processing of the stages of the fashion cycles. He cites two instances that counter the industry's control over fashion directions. In the first example he notes that designs that had been credited to Paul Poiret were actually found to be compilations of purchased sketches, influences from contemporaries, and culture. In the second example, he recounts an industry attempt to persuade the public to accept a new style. The highly publicized assertion by industry leaders that midi dresses would take off as a trend in the 1970s was rejected by consumers.

Fashion historians cite James Laver (1933) for his observations on the repetition of fashion trends over time. The collective response to recent fashions as they pass out of trend are judged

“dowdy and hideous.” As time passes, the appraisal softens so that a past fashions seem “quaint.” Further in time, they are perceived as “beautiful” (Laver, 1948, p. 202). As noted above, styles often are introduced ahead of their time. As a group, the collective determines their entrance into the market. “The designers are not their own masters. They can only introduce an innovation if it happens to be in accordance with the spirit of the age” (Laver, 1933, p. 133).

The Diffusion of Innovations: How a New Idea is Accepted by a Population

Influential fashion journalists and buyers of the 1950s era were in a unique position to observe fashion diffusion. *Vogue* editor, Jessica Daves, M.D.C Crawford, editor of *Women's Wear Daily* (*WWD)*, and Bernard Roscho, author of *The Rag Race* (1969) recognized transatlantic influence from America to Paris. Roscho noted that early in the 1940s, Ann Fogarty was designing dresses with a bell shape that required crinolines and petticoats. *Life* magazine took note:

> Among the most popular dresses in the Dior collection was a beltless, bell-skirted style which brought congratulations to New York designer Ann Fogarty. It looked exactly like the silhouette Mrs. Fogarty has plugged for years (The first 13 Diors, 1953, p. 76).

In the present study, the role of the designer is as one who continually refines fashion ideas in an effort to appeal to their demographic (couture or ready-to-wear). The rate at which an idea diffuses or “catches on” is known as the diffusion of innovations. Rogers (2003) graphs how innovations diffuse through society and finds four factors: innovation, communication channels, time, and the social system, identifiable in the flow. He defines diffusion as “the process by which an innovation is communicated through certain channels over time among the members of a social system” (p. 10). Diffusion rates vary but are adopted over time in a predictable S-shaped curve that begins with very few participants at the introduction of an innovation then a quick rise at the 10-25% adoption point. The adopter categories are labeled as innovators, early adopters,

early majority, late majority, and laggards. They range from the most eager to accept newness to the least. The position of any part, or whole, of a design trend, or concept, can be considered along the scale of innovation diffusion, and parties involved in the diffusion channels can simultaneously be innovators and diffusers. The couturiers referenced in this study were viewed as innovators and diffusers. The sources of their inspirations can be tracked. Hannah Troy, one representative of the "better" dress categories, was an early adopter and rapidly incorporated the leading trends in aesthetics, techniques, and materials.

According to Rogers (2003), innovation is the perception that a design, idea, or practice is new. Perception is the key. Often innovations occur as a series of silent iterations before they are recognized as achievements (Johnson, 2014). As noted, it may take some time before the population recognizes and adopts an innovation. The individual deemed innovator may not be the first to introduce a new idea but may be the one who facilitates its integration into the system. This assertion challenges the "'genius' theory of innovation," where attribution is awarded to one individual (Johnson, 2014, p. 175). The early work of Christian Dior, documented in 1944 but attributed to Lucien Lelong, is consistent with iconic "New Look" styling, which did not "take" until 1947 (Palmer, 2019, p. 21). As will be further explored below, Christian Dior presents one example of an innovator whose work at a specific time was in sync with the culture and thus successfully representative of the *zeitgeist.*

Rogers characterizes innovators as preoccupied with newness because they introduce a concept "from outside the system's boundaries" (2003, p. 264). Further, they play the role of gatekeeper by making choices about which ideas are allowed in. This concept can be linked to the innovator's- in this case, the designer's, - proclivity towards protection in design and legislation against design piracy.

Innovators can also be viewed as creative leaders. Csikszentmihalyi (2013) explored two types of creativity, *capital C* creativity which publicly changes the course of culture, and *lowercase c* creativity, which is independent. Csikszentmihalyi studies situations where creative genius emerges and acknowledges that it results from circumstances combining individual intellect, acknowledgment of accomplishment from the field, and a shift in the trajectory of a domain. Johnson (2014) also presents a scenario in which genius emerges. In *Time Travelers,* mathematician Ada Byron invented the first software well ahead of the technology to support it. Ada is an example of *capital C* creative*:* individuals acknowledged by experts in their field to have changed the course of a domain, “the kind of creativity that leaves a trace in the cultural matrix” (Csikszentmihalyi, 2013, p. 27). Johnson’s work goes hand in hand with Rogers's *Diffusion of Innovations* (2003) with widely different tones. Johnson takes a backward look at the implications of small innovations that produced the reverberations toward cultural change which he defines as a “hummingbird effect.” “An innovation, or cluster of innovations, in one field ends up triggering changes that seem to belong to a different domain altogether” (Johnson, 2014, p. 7). Johnson and Csikszentmihalyi agree that innovations are collaborative, which Johnson frames as the "network/systems model of innovation” (Johnson, 2014, p. 175).

Kaufman and Beghetto (2009), offer spaces of creativity between the extremes of *capital and lower-case c* creativity by adding the categories of *mini-c* and *pro-C*. These mark creativity between the dabblers and creative legends. A person might participate in a creative activity like cooking or scrapbooking- *mini-c* creativity or aim for *little-c* creativity, a level of insight gained through personal creative endeavors. They define creativity taken to the level of expertise as *pro-C*. *Big-C* creativity is the pinnacle, where creative solutions are recognized as a change in the domain by experts in the field. Kaufman and Beghetto’s perspective on creativity comes from

the field of psychology, and they argue that “by focusing too narrowly on traditional (*little-c*, *Big-C*) distinctions of creativity, we run the dual risk of overlooking the creative potential of children, on one hand, and minimizing professional-level creative productions of expert creators on the other” (Kaufman & Beghetto, 2009, p.10).

Summary of Chapter 2

The literature reviewed in Chapter 2 underscores the importance of the collective in determining which styles and fashion trends will catch on. Designers tap into a myriad of resources to turn out quantities of designs with selling potential. Designs catch on when they are in sync with the spirit of the time. Thus, the designer does not act alone, but in the shadow of contemporaries, inspiration from the past, and through trends that recur over time. The presentation of fashion designs are incremental innovations. Similarly, the acceptance of change is gradual and determined by a collective agreement that a change will offer improvement from the status quo. Attribution to both innovation and design is similarly fluid and it can be difficult to trace true authorship of both.

Chapter 3: Review of Literature: The Fashion Landscape in the 1950s

The years between 1938 (the year Hannah Troy was incorporated) and 1955 encompassed broad changes. The 1930s were dominated by the Depression, the 1940s by World War II, and the 1950s for buoyant recovery and optimism. Fashion reflects the spirit of the times, so designs produced in these periods exhibit the pervasive character of each era. The focus of the study was from 1947 to 1955; however, the preceding decades impacted the development of fashion in the 1950s.

The development of couture and the establishment of Paris as the fashion capital pre-World War II will be outlined, with a particular focus on couturiers Christian Dior and Cristobal Balenciaga, in order to define the relationship between couture and Hannah Troy, who represented American ready-to-wear. How that relationship changed after the war will be addressed.

Zeitgeist Pre and Post World War II: 1930s, 1940s and 1950s

The periods covered in this study include the late 1930s, the 1940s, and the early 1950s. These decades in America fluctuated from despair to optimism and were shaped by economic, political, and social change. The term *zeitgeist* defines the prevailing sentiment of an era. It encompasses international cultural movements but typically refers to a national feeling.

Though the focus of this study spans 1947 to 1955, the entry point begins in 1938 with the establishment of Hannah Troy Inc. America was emerging from the despair of the Great Depression with the enactment of Roosevelt's New Deal, which buoyed the economy by sending the population back to work. A cautionary mood pervaded America as European countries fell into the hands of dictators such as Mussolini, Hitler, and Franco. At the same time, the mass production of weapons to aid democratic factions bolstered the economy. In the mid-to-late

1930s, fear of communist movements in the Soviet Union prevailed. Social policies mirrored the concerns of ordinary people with programs such as the National Recovery Administration, which promoted labor standards, including the eight-hour work week and child labor laws. Unions were established to advocate for workers' rights. The impact of media, such as radio and film, provided a venue for escape and levity during difficult times. The *zeitgeist* of the 1930s could be generalized as concern for the common man.

America entered World War II in 1942 following the bombing of Pearl Harbor. Patriotism dominated the sensibility of the 1940s. Millions of both men and women volunteered for service. Those who remained, mostly women, were left to fill the vacated positions. Production of wartime equipment spurred the economy, and pay increased for many American workers, though spending was curtailed by the rationing of goods deferred to military use. Coined by the War Advertising Council, the slogan "Use it up, wear it out, make it do, or do without," encapsulated the spirit of conservation. The Invasion of Normandy by the Allied Nations in 1944 began the beginning of the end of World War II. The war officially ended on July 16, 1945, with the dropping of the atomic bomb on Hiroshima, Japan.

Veterans of the war returned home to unexpected financial security due to compulsory rationing during the war, as well as the Readjustment Act of 1944, which provided education and job training to returning soldiers. Women were encouraged to return to the home to support men returning to the workforce. Prosperity and domesticity were themes that impacted American life as it turned towards the 1950s.

The turn toward traditional roles and reuniting of husbands and wives spurred the population growth known as the baby boom between 1946 and 1957. To accommodate growing families and the desire for security, low-cost suburban housing developments, such as Levittown in New

York and Westlake in California, were built. These communities were composed of homes made with identical floor plans. Despite the homogeneity of these neighborhoods, many individuals found the suburbs isolating as they were physically distant from the cities. The 1950s was an era of conformity. Barbara Ehrenreich reflects upon the social factors that changed that cultural milieu. “The fifties were a time of unprecedented sentimentalization” (1983, p. 117). Women stopped working; families moved to the suburbs. Money was available for leisure activities; there was a growing separation between work and play. Isolation and conformity were prevalent in the growth of communities like the Levittown housing developments.

Where American Designers Looked for Inspiration

In November of 1940, then vice-president of Neiman Marcus, Stanley Marcus, wrote an article for *Fortune* entitled, *America is in Fashion* (see Figure 2). One year prior, the Nazi invasion had blocked the bi-yearly trips to Paris. These trips had become essential for American ready-to-wear designers to obtain physical and ideological materials to augment their dress designs. He expressed dismay. “But who will be our authority?” (p. 148).

In the article, Marcus traced the direction of fashion in 1940, asserting that style authority originated in Paris. Nevertheless, he critiques couture for “translating the past in terms of the current vernacular” (p. 82). Most couturiers, he claims, are stylists, not themselves craftspeople, but reliant upon *premières*, or skilled tailors, to execute two-dimensional ideas into form. The success of couture, and the establishment of Paris as the center of fashion, was due to the audience and materials available there. These two factors, an audience of tastemakers and skilled textile producers at the hands of couture, rendered Paris a playground for women of means ready and willing to participate in design experimentation. Marcus asserts that the American apparel

industry could not replicate that situation. “The history of the textile industry in the last few years is one of bold experimentation in France and faithful imitation in the U.S.” (p. 145).

WHEN PARIS STARTED A FASHION

. . . the whole world followed. In 1939 Balenciaga designed the dress with a flounce shown at the top left. Early in 1940 Schiaparelli, following the trend, was showing them too, and the flounce was launched. Paris says flounces . . . so *Vogue* says flounces . . . and flounces says Fifth Avenue and West Forty-second Street and Seventh Avenue this fall, all the way from approximately $350 to $11, as shown below. Thus does a French designer's whimsy become a "fashion Ford," worn in Paris, France, and Paris, Arkansas. Paris, France, is silent for the present . . . Who will start something next?

Figure 2. 12 American translations of a Balenciaga original of 1939. The Hannah Troy adaptation is fourth from the right and priced at $25. Marcus, H. S. (1940, Nov). America Is in Fashion. *Fortune,* 22(5), pp. 79–148. Permission to use image granted by Pars International.

The article presented a challenge for American designers to shift away from copying Parisian design to developing original American designs. Designers such as Hattie Carnegie, Nettie Rosenstein, and others, were deemed capable of making this transition. Hannah Troy is defined in the article as an example of a “skillful adaptor” who lacked incentive to produce original designs due to the prevalence of trends coming out of Paris. In many cases, it is noted American manufacturers improved the couture models. Twelve American examples are presented as translations of a Balenciaga original design. They exhibit a range of pricing from the original, at $350.00 to $11.00 at the lowest. The Hannah Troy version is $25.00. The article points out that the design was presented first by Balenciaga, then picked up by the couturier Schiaparelli, before

being reproduced by American designers. As Marcus indicated, though designs seem to come out of thin air, the process is more about the designer's emersion in all things aesthetic. "Designers of clothes, like painters, architects, and composers are influenced by the people they know, the things they see, and the lives they lead" (p. 82).

American Designers Looked to the Past for Design Inspiration

In large part, American designers relied upon Paris for design direction though they also turned to the past for inspiration. Mowers and Pedersen's publication of 2019 found that during the 1940s, when designers relied upon inspiration from within the United States, many turned to museum costume exhibits for style inspiration. The authors cite one demonstration where past styles inspired creations and drew a standing-room-only crowd of designers. Museum exhibits that featured historical garments were intended to educate apparel designers in collaboration with organizations like the Special Fashion Advisory Committee. Challenges were issued to designers to use the inspirations from the collections. One example occurred in 1953, when Hannah Troy and her contemporaries were invited to show their designs at the Philadelphia Museum of Art in conjunction with the Fashion Group of Philadelphia. The authors linked the knowledge gained from the exhibitions to resulting trends. Keyword searches revealed that Victorian-era ideas were most common, with Directoire and Renaissance following suit. The study underscores the importance of the past in developing new designs. It defines the transition from manufacturing apparel with signature Parisian influence, pre-war, toward American designers finding a more nuanced design sensibility.

American Designers Purchase and Translate Couture

During the middle of the 1900s, American manufacturers and department store buyers found various ways to collect couture ideas from France and disseminate them through ready-to-wear.

The primary method was by attending bi-yearly couture openings in Paris. However, in order to attend, manufacturers were required to purchase a number of couture models produced in Europe in order to ship the toiles to the United States. A toile is "muslin copy of a design, often purchased by firms who wish to copy but not to import original models. Sometimes made by dressmakers to show customers lines in garments that they are prepared to copy" (Picken, 1973, p. 386). The manufacturer would then have agency over the extent to which they adhered to the original design, which came with designer instructions called the *reference*. They were legally able to replicate them line-for-line. Designers often labeled these legally purchased models as originals, though they were not sold exclusively to only one manufacturer (Milbank, 1989). Palmer (2001) explains that department stores would often produce line-for-line copies of couture models marketed to elite customers at a high price point which could be either mass-produced or made-to-measure. A line-for-line copy was the making of a new garment based upon instructions from the couturier indicating construction and fabrication details. The aim was for as-close-as-possible duplication of the original designer garment. The replication of couture models occurred within this system either through inside shops- manufacturers who employed full-time designers and cutters, an in-house production team or a contracted one, or through department stores that operated in the same capacity (Schorman, 2010). *WWD* cites Hannah Troy as purchasing models from designers such as Christian Dior, Jacques Fath, and Cristobal Balenciaga.

The term "translation" will be used to indicate the process (either historically or contemporarily) of making a new garment based on the design of a previous one. The adaptions of original designs were labeled "American translations" in fashion magazines. Adaptations, copies, and reproductions were loose replications sold to the public at a fraction of the original

price (Palmer, 2001). Once admitted to a showing, a manufacturer might employ less scrupulous methods of collecting trends for copy or inspiration. Sketchers could be hired for their ability to memorize designs and rapidly sketch them for immediate shipment back to America. Though illegal, according to Elizabeth Hawes, "All the houses knew perfectly well that one in every eight people at an opening was a sketcher" (1938, p. 56). Designs could also be "leaked" by couture employees or spies. Designs were often closely guarded. Christian Dior was notorious for hanging notices warning against design piracy in his workrooms (Palmer, 2019).

Development of French Couture and its Role in the Fashion System

The French word *couture* translates to *sewing,* and *haute couture* to *sewing at a high level.* However, the term has evolved to mean "the highest level of fashion creativity" (Coleman, 2010, p.737). *Haute couture* is known for an exceedingly high level of expertise and the term references the organization that supports it. Charles Frederick Worth was an Englishman who established the first couture house in Paris in 1858. The success of his business was due in part to the powerful subjects he dressed, including Princess Pauline von Metternich, and Empress Eugenie, members of Louis Napoleon III's court, as well as Queen Victoria (Tortora & Marcketti, 2015). Worth's success was also due to his innovations. He was the first dressmaker to design full collections of garments shown on live models (Nudelman, 2009). His garment designs were developed as interchangeable components that could quickly be rearranged into unique designs (Colman, 2010). He also sold his designs for replication to other dressmakers (Tortora & Marcketti, 2015).

Couture was a distinctive method of dressmaking that relied upon individual clients commissioning garments made-to-measure. It was distinguished from other garment-making techniques in 1910 with the founding of *The Chambre Syndicale de la Couture*

Parisienne (Chambre) by Worth's sons, establishing the organization as an alliance to support members in administrative matters, such as labor, legal, financial and production. The members of the *Chambre* were required to maintain exclusivity by adhering to the organization's rules and submitting to an assessment of creativity and quality in both materials and construction. The *Chambre* regulated sales and registered designs for protection against piracy. The *Chambre* also managed consecutive showings each season (Palmer, 2010).

The establishment of the *Chambre* fixed Paris as the center of fashion. Though the American garment industry threatened the organization with superior technology and a surplus of labor, American designs were thought to lack "inspirational, artistic design" (Buckland, 2020, p. 140). As ready-to-wear became more prevalent, the role of couture grew from courting individual clients to courting American buyers and manufacturers who purchased designs in the form of toiles for translating into mass-produced goods. This relationship expanded after World War II and the devastation of Paris, which forced the *Chambre* to actively pursue American buyers.

Christian Dior and Cristobal Balenciaga were agreed upon leaders of French couture following the war. Jacques Fath was also influential but in competition for top ranking with contemporaries such as Molyneux and Balmain. Hannah Troy recognized the achievements of these designers in *WWD*.

> Hannah Troy agrees 100 percent with the surprising number of dress designers and manufacturers who single out Dior, Fath and Balenciaga as most interesting collections to the dress trade visiting Paris this season. And, she too calls Dior 'outstanding.' Mrs. Troy characterizes the design mood as 'wearable, simple, unexaggerated.' (Dresses: Paris Arrivals, 1950, p. 34).

Christian Dior

Hannah Troy was regularly noted in *WWD* for translating the designs of leading Parisian couturier Christian Dior who founded his house in 1947. He is best known for the extreme

structural and feminine silhouette introduced in the same year. In the popular press, Dior was extolled as the "master of shape" with a "New Look" that seemed to appear almost overnight, departing from the ascetic styles of the war years: 1941-1945. Dior's work led post-war presentations in the extravagant use of fabric, longer hem lengths, and extensive structural engineering that molded the design into its predominant shape (see Figure 3). He also adapted the silhouette to daywear. Indicative of the increased consumption of post-war fashion, Dior was known for rapidly introducing different silhouettes between 1948 to 1955 (Kellog, 2002).

Figure 3. Design and construction that reflected the 1950s *zeitgeist*. Photograph courtesy of Willy Maywald.

Dior faced the same post-war challenges as competing Parisian couturiers. During the Nazi occupation, many houses closed or left Paris. Though some remained, they were, in effect, cut off from the rest of the world. With backing from textile manufacturer Marcel Boussac, Dior remained in business in Paris throughout the war and was instrumental in reinstating Paris as the fashion center. As Alexandra Palmer (2001) outlines, in 1945, the couture houses of Dior, Fath, and Balmain dominated the production of models. Before the war, couturiers presented a line of models to elite clients and produced them individually as made-to-measure.

Following the war, the focus veered towards appealing to American department stores and manufacturers who purchased the models for copying. This adjustment from catering to individual clients into a volume business was difficult for the couture system traditionally based on handicrafts, but it was necessary for them to maintain dominance as fashion leaders.

The *Chambre* encouraged the sales of models by internationally marketing a miniature collection of couture designs called *Théâtre de la mode* (Palmer, 2001). Palmer indicates that "Christian Dior was keenly aware of the changing role of haute couture and geared the business toward this new market right from its inception in 1947" (2001, p. 77). Under the direction of Jacques Rouët in 1946, Dior established his house as a limited liability corporation: a new business model that kept design origination in Paris but distributed it internationally.

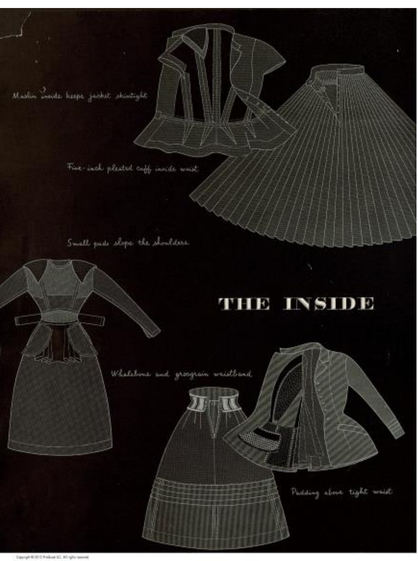


Figure 4. Illustration of six Christian Dior garments. They were turned inside out so readers could see the engineering required to create the exaggerated silhouette of the New Look. The Inside Story. (1947). *Harper's Bazaar*, *81*(2827), 66–67.

In 1947 fashion magazine *Harper's Bazaar* published an article called *The Inside Story* (see Figure 4). In it, the authors dedicated a two-page spread to the construction elements of Christian Dior's New Look, introduced earlier in the same year. The article offers an unusual and informative blueprint of the structural underpinnings that defined the lines of this post-World War II silhouette. However, the first paragraph of the article published by *Harper's* indicates that the style was not new but a return to the highly structured garments of the 1800s.

> An antique and entirely feminine principle in women's clothes is being revived. For the first time since the 19th century dresses and suits are being made that are equipped for the kind of hips, breasts, shoulders, and waistlines that a designer thinks a woman should have. (The Inside Story, 1947, p. 67).

Heather Vaughn concurs, stating that Dior molded and modified the recognizable working women's shirtwaist dress into a new presentation for the fashion stage (Vaughn, 2009).

The New Look did, however, digress from the ascetic styles of the war years: 1941-1945. How did the aesthetic components prevalent through the 1950s reflect the cultural milieu? The

technology used to achieve the New Look silhouette noted in the *Harper's* article above determined the perceptions of both wearers and viewers of the style. 1950s fashion reflected a turn away from progress in women's dress. As noted by Rebecca Arnold, the 1930s and 1940s designs of Claire McCardell and Mildred Orrick "crystallized ideals of modern ready-to-wear, which was designed to be streamlined and flexible to move with the body" (Arnold, 2008, p. 341). The abrupt changes that occurred in dress following the end of the war have been explained in part by a return to traditional gender roles as men returned to work, and in part, by a reaction to the material restrictions demanded by wartime rations. "Dior wanted to escape 'a poverty-stricken era, obsessed with ration books, and clothing coupons'"(Christian Dior, as cited in Presley, 1997, p. 324). The New Look was a departure from the styles of the 1940s because it unashamedly used a great deal of fabric. Style elements, translated by leading designers such as Hannah Troy, included extremely full or pencil skirts of extended lengths, narrow, nipped-in waistlines, and curves to emphasize the hip. Jackets featured soft rounded padding to emphasize shoulders. Indicative of the hourglass shape, the second line presented by Dior in 1947 was named *En Huit,* or *Figure Eight.*

> The greatest impact was that of Dior's New Look in 1947: the slightly sloping shoulders, clinched waist, rounded hips, and full, calf-length skirt required not only skilled cutting but an interlining of muslin for bodice and jacket to hold the skin-tight fit, discreet padding over the shoulder and hips, and stiffening to hold out the skirts. Some of Dior's dresses and suits almost stood up by themselves, supported by their foundation fabrics, which, together with the quality of cloth, tailoring or dressmaking, were never equaled in the copies of the originals. (Nunn, 1999, p. 226).

Cristobal Balenciaga

Hannah Troy also translated designs of a contemporary of Dior, Cristóbal Balenciaga**.** Balenciaga established his couture house and relocated from Spain to Paris in 1937, soon after the outbreak of the Spanish Civil War. Born in the Basque region of Spain, Balenciaga began

training as a tailor's apprentice. According to Arana (2019), the Arts and Crafts Movement circulating throughout Europe during his youth influenced Balenciaga's appreciation of craftsmanship. The intellectuals of Spain argued that industrialism would only be effective in a climate that conserved its rural customs. This opinion led to a concerted effort to revive and protect traditional techniques and folk dress (Arana, 2019).

By the time Balenciaga relocated to Paris, he was an established Spanish designer. During his early years, he regularly traveled to Paris to purchase couture models for interpretation for his private clients. Upon financial backing from businessman Nichola Bizcarronda, he moved to Paris, likely lured by the support of the *Chambre Syndicale,* which offered both regulation and organization of seasonal presentations (Miller, 2010), and to escape the disruption caused by the Spanish Civil War. His first Parisian collection of 1937 was well-received and recognized by the American press for its Spanish textile references.

Balenciaga was known for his expertise in both fit and craftmanship (Miller, 2010), and technical innovation (Ritchie, 2018). In his early years, his designs were directed toward women's tailored suits and slowly evolved into more abstract forms. During the 1960's Balenciaga experimented with garments constructed with minimal seams and geometric shapes that may have taken inspiration from Spanish ecclesiastical garments (Arana, 2019). According to Oscar de la Renta, he "worked like an architect … He was really cutting new forms" (as cited in Ritchie, 2018, p.112).

Development of Ready-To-Wear and the American Apparel Industry

The made-to-measure method used by Parisian couture was in place while America developed its own clothing production methods. The evolution of dressmaking took two paths, towards clothing the elite in Europe to clothing the masses in America through ready-to-wear.

The most extensive outline tracking the development of ready-to-wear comes from Claudia Kidwell (1979), who begins her discussion with the assertion that the dissemination of pattern-drafting systems contributed to the democratization of clothing production in America. Pattern drafting systems were the precursor to sizing standards, first in paper patterns, then in ready-to-wear, beginning with tailoring. The word *tailleur* from the French translates to *one who cuts.* It refers to the craft of fabric cutting to fit the size and shape of the customer. At first, only men were allowed to participate in the trade, and the process of cutting began with a basic pattern close to the customers' size. Standardization existed even within direct measure.

> When preparing to cut a garment for a customer the tailor selected a pattern of about the right size. He laid it on the fabric and traced around it lightly with chalk. Next, using the customer's measurements he checked the dimensions of the outline, marking the necessary corrections in chalk and redrawing the draft accordingly. The tailor then cut the material (Kidwell, 1979, p. 4).

By the 18th century, women were permitted to join men in the trade, but only to construct mantuas, that is, loose gowns without stays. These dressmakers became known as mantua-makers and used a method of draping the fabric directly on the women to produce highly fitted styles and draped skirts.

Though 18th-century clothing styles for men evolved slowly, they veered towards a close and sculptural fit that impacted the evolution of pattern systems. At the same time, a thirst to fit in sartorially affected individuals newly relocated from rural to urban areas. Tailors were required to juggle customer demands for lower prices and rapid style changes. To keep up with pressure from the consumer, tailors had to shift from constructing clothing individually to producing it for the masses. These early ready-to-wear pattern systems were called "slops." They were intended for the poor and based on developing proportions relying on one key measurement. Kidwell

(1979) notes that American tailors followed British innovations in three-dimensional fitting systems, and it is likely those innovations coincided with developments in the field of geometry. By the 19th century, tailors were divided on the efficiency of direct measure versus proportional cutting systems.

The publication of *Godey's Lady's Book* in America reflected a desire for individuals of all classes and locales to obtain high fashions. This circular published sketches of European fashion illustrations, and by 1855 began to include small-scale pattern diagrams of the styles in one "average" size. The publication of full-sized paper patterns, again in one "average" size, quickly followed. These styles reflected the trends toward closer fit, which exacerbated the difficulty of producing clothing. Further, as Kidwell notes, "most fashions of the 19th century prescribed dress shapes that had little relationship to the natural form of a woman's body" (1979, p. 18). By the late 19th century, styles became so fitted that the direct measure, rather than the proportional system had to be used. Of the two, the direct measure system was considered slower though more accurate. New tools, such as squares, adjustable drafting tools, and *conformators*, (tools positioned on the body to conform to its shape) were developed to help speed up the process. Hybrid pattern systems were also invented and found to be as accurate and easy to use as the proportional methods. These were marketed to amateur dressmakers aiming to turn professional. By the 1870s, as paper patterns became available, pattern system innovators turned away from marketing to home dressmakers and towards marketing their products to professionals.

Demorest was the first magazine to sell mass-produced patterns in different sizes via a proprietary pattern drafting system. "It is not certain when *Demorest* made the transition from unsized and custom cut patterns to mass produced sized patterns. Nevertheless, the relationship between the drafting system and the sized pattern is clear" (Kidwell, 1979, p. 83). The company

used a proportional system for grading patterns however, like home sewing patterns today, alterations were needed to correct the fit. The tight-fitted garment of the late 19th century continued to require professional dressmakers using the direct measure system. Because of this, Kidwell asserts that the close-fitted styles of women's clothing slowed the movement toward ready-to-wear. "Ready-made dresses required a huge inventory and a major risk" (p. 98). Looser fit became the norm by the 1890s, enabling ready-to-wear to take hold. By the 1920s, stores could maintain an inventory of minimal sizes that fit the majority of women.

Jessica Daves in *Ready-made Miracle* (1967) notes that innovations, attributed by patent to American inventors of the early 20th century, were signposts that led to the development and dominance of America in ready-to-wear manufacture. These innovations included the availability of the mechanized sewing machine and the dissemination of graded paper patterns marketed to home sewers and dressmakers. Paris led stylistic advances, disseminated through periodicals such as *Godey's Ladies Book. Demorest* was the first quarterly to provide graded paper patterns for sale interpreting styles advanced by Parisian couturiers. "This American designer reported that she did not copy but adapted and improved the models from foreign parts" (Daves, 1967, p. 25). Further, the popularity of shirtwaists at the turn of the century signified a cultural change where women began to increase their apparel and purchase it ready-made. Daves insists this change was facilitated by a system of piecework- a manufacturing model where the worker is paid by the piece- that availed fashionable apparel to women of all financial means.

The combination of a willing labor pool, innovations in clothing production, and consumer demand contributed to developing a system of clothing manufacture. Mendelssohn (2014) notes that this system began in the mid-19th century when wholesalers began outsourcing production. Thus began a contract system. Garment manufacturers subcontracted a labor force composed

chiefly of women to sew separate garment parts in either their own homes or small factories. This model has formed the basis of American apparel production up to the present, composed of the subgroup that made up the New York fashion industry of the 1940s and 1950s. This group, dominated by first and second-generation immigrants, brought technical skills in the needle trades from Eastern Europe. Schorman (2010) has noted that the structure of this system, made up of subcontractors processing small units can quickly react to the dynamics of fashion and has remained a stable feature of the industry even today.

Jewish Immigrants in America: A Skilled Labor Force that Developed Ready-To-Wear

Immigrant labor contributed to the development of the system of apparel manufacturing. John Williams (2017) and Adam Mendelson (2014) concur that Jewish immigration from Germany in the second diaspora that occurred between 1820 and1870 found Jews routed towards the secondhand clothing trade, while Jews from Eastern Europe in the third wave between 1880 and 1914, largely came with backgrounds in tailoring or peddling. Desiring to replicate the enforced ethnic enclaves called *shtetls* these settlers clustered together to form ethnically distinct communities involved in the clothing trade. By 1914 sixty-five percent of New York Jews were employed in the apparel industry (Williams, 2017).

Adam Mendelsohn (2014) traced the historical factors that enabled American Jews to gain a foothold in the upper divisions of the apparel trades. He distinguishes between the two regional directions Jews took that landed them in the industry, albeit in different capacities. British Jews who took a path towards apparel innovation, and American Jews, who made their way up through the ranks by first selling clothing made by others. They were early adopters of the sweating system who forced down the price of clothing and initiated the model of low price/ high volume selling.

> The most important role they played in the expansion of capitalism in the United States came not in the realm of investment banking but in the bottom-up changes wrought by garment makers and salespeople who competed to sell their stock in an expanding and evolving marketplace and in the labor activism of those who stitched and sewed much of America's clothing (Mendelsohn, 2014, p. 7).

Mendelsohn states that American Jews in the early years of ready-to-wear found employment first as peddlers. Census data of 1900 underscores this observation. Hannah Troy's father, Louis Swissgold, lists his occupation as "clothes peddler," and the surrounding entries are similar. Residents were employed in categories such as cloaks, pants, coat operators, tailors, or vest makers. This Manhattan neighborhood was composed of Russian Jews involved in the rag trade. Troy's younger sisters Sadie and Shirley, as well as Shirley's husband and daughter, were likewise involved in textile sales.

The impact of the Jewish network in America developed during the 1920s and 1930s. The New York garment industry was an insular network of Jewish associations. This "swarming oasis" (Johnson, 2010, p. 5) was stressed in the 2014 film *Dressing America: Tales From the Garment Center*. Despite its task of clothing the whole of America, the apparel industry in 1950s New York was like a small town where you could not go a block without bumping into someone you knew. (Sucher, 2014).

One could argue that the consolidation of the garment district into one city block engendered a sort of "island fever." This term, "island fever," has been used by archeologists to describe how some cultures, secured from invaders and adequately supplied with resources, turn their attention toward creative innovation (Barber, 1994). Steven Johnson posits that this phenomenon, which is both cultural and biological occurs as a result of cross-disciplinary influences rather than focused single-minded views. "When one looks at innovation in nature and in culture, environments that

build walls around good ideas tend to be less innovative in the long run than more open-ended environments” (Johnson, 2010, p. 22).

The Role of Protectionism Through Voluntary Self-Regulation

Despite the flurry of creativity generated by the large number of skilled individuals in close geographical proximity in the New York garment industry, piracy of design was pervasive. Organizations arose to legislate for and against protection. Trade organizations during the 1930s, 40s, and 50s, such as the Fashion Originators Guild of America (FOGA) and the Dress Creator’s League of America, advocated for sectors of the American apparel industry and attempted, at first legislatively, then through coercion, to protect designers against piracy. Design piracy could occur by American manufacturers illegally copying Parisian couture or by Americans copying the designs of other Americans. Efforts by the FOGA to enact laws against piracy failed, and therefore the work of American designers was unprotected. The only means of safeguarding their work was through voluntary self-regulation promoted by and in membership with the FOGA.

A variety of legal paths were available for the procurement of Parisian couture models. French law protected those designs, but still, piracy occurred. Elizabeth Hawes recounted how sketchers were employed to attend couture showings, view the models then record them by memory for their American clients (Hawes, 1938). Despite the tacit agreement that ideas presented by couture were intended to trickle down to international producers, a variety of protectionist measures were taken by both parties. As Veronique Pouillard (2011) notes, on the one hand, the couturiers needed their designs to be disseminated. On the other, they wanted a measure of control as to when and how that would occur.

Maurice Rentner established the FOGA in 1932, aiming to cultivate authentic design, guard against piracy, and support the apparel industry's manufacturing, retail, and textile sectors.

The FOGA made a brief attempt to regulate design piracy through the voluntary participation of its members between the years 1938 and 1941, promoting several ways for designers to protect their work in collaboration with designers and retailers. The organization asked designers to register their original designs, and for their part, retailers agreed that they would not knowingly stock copied products. Retail establishments were regularly investigated for pirated products. Those who refused to remove copied apparel were red-lined, and designers were discouraged from filling their orders.

Before 1941, FOGA membership was limited to companies that wholesaled their garments at $22.50 and above. In 1935 it expanded its prevue into lower-priced dress manufacturers in collaboration with its affiliate organization, the Dress Creator's League of America. This move initiated the first of several ongoing controversies around policies to discourage design piracy that continued until 1941. The organization was brought to the Supreme Court in the case *Fashion Originators' Guild of America v. Federal Trade Commission.* The court sided with the Federal Trade Commission in finding the methods used by the Guild monopolistic (Marcketti & Parsons, 2006). Though ordered to disband, the FOGA continued to support industry manufacturers and designers until 1964. They set market dates and advocated for industry concerns by encouraging members to apply for patents or trademarks. In 1941 they promoted a plan to shorten the application process for obtaining patents. However, most designers found the patent process too long and unwieldy to use during the short selling season. (Marcketti, 2005).

Philip Greenway (2012) makes a persuasive argument in his essay *How the West was Won*, finding that patents, in the end, benefited the patentee. Inventors register patents to protect their product from being copied. However, this author notes that the companies that patented products drowned their competitors in legalities. The competitors may have made significant

improvements on the product but the financial burden of defending themselves and promoting the new and improved product, in the end, resulted in their demise. Patents benefit those who can afford the patent and discourages innovation.

A more lasting impact that FOGA had on the industry was the coordination of market dates. Member openings were planned early to lengthen the production cycle for manufacturers and coordinated with textile production and retailers. Retailers were encouraged to place orders early so that manufacturers could begin production. The openings were shortened to one week so that buyers could reduce travel time.

The American Designers: Contemporaries of Hannah Troy

The American designers included in this study who were often compared to Hannah Troy were also Jewish women who worked in the New York apparel industry between 1947-1955. They ran their own companies, used their own names on their labels, and had no formal training. In separate interviews, Hannah Troy compared her designs to Hattie Carnegie and Mollie Parnis. The garments of Nettie Rosenstein were often cited as similar. Garments by these three designers were available for study at the Goldstein Museum of Design (GMD). A brief background of the three designers is provided below.

Hattie Carnegie

Hattie Carnegie, nèe Henrietta Köningeiser, was born in Vienna, Austria, in 1889. With her family, she emigrated to the United States in the early 1900s. At an early age, she changed her name to Carnegie to associate herself with Andrew Carnegie's wealth and success. Her first entry into fashion was the establishment of a millinery shop in 1913, where she partnered with her sister-in-law Rose Roth. By 1919 she had bought out her partner and established the

company as Hattie Carnegie Inc. Like Mollie Parnis, Carnegie never learned to sew, though her father had been a tailor (Bryon, 2009).

Hattie Carnegie Inc. bridged the categories of dressmaker and wholesaler. A *Life* retrospective of 1945 highlighted the several branches of the organization divided into wholesale and retail divisions, located at 711 Fifth Avenue, outside the garment district. Here Carnegie produced garment “originals” from models purchased in Paris. According to Maloney (1945), Carnegie traveled to Paris up to seven times a year and purchased 100 to 125 garment models for reproduction. In 1932, following depression-era financial troubles, she launched a lower-priced line called *Spectator Sport,* designed by Bruno Staehl, who would go on to work for Hannah Troy in 1952 (Bryon, 2009).

Carnegie also ran a thriving retail establishment located at 42 East 49th Street, New York. The store spanned one city block and was divided into sections catering to different demographics. The Jeune Fille Shop was dedicated to clothing young girls and had its own 48th Street entrance. The 49th Street entrance was women’s ready-to-wear offerings. Upstairs was dedicated to custom-made dresses. Following in the couture manner, repeat made-to-measure customers would warrant a custom dress form (Maloney, 1945).

Carnegie is considered one of America’s first named designers, though her designs were based on models purchased from couturiers (Amnéus, 2010). Customers could choose between line-for-line copies, made-to-measure adaptations, as well as ready-to-wear translations of couture. Hattie Carnegie was a contemporary of Hannah Troy at a higher price point. Her inclusion in this study establishes artifacts at the range of price points offered within the better-priced dress lines available to American women.

Mollie Parnis

Mollie Parnis established her company in partnership with her husband in 1930. She was born in 1903 to Austrian immigrants of Jewish heritage. Though she claimed to have no sewing skills, she nevertheless was surrounded by a Jewish network that did. Census records of 1930 indicate that her siblings also worked in apparel sales, and her husband, Leon Livingston was a textile salesman. The company was incorporated as Parnis-Livingston but branded as Mollie Parnis, Inc. Livingston ran the business, and Parnis oversaw the design.

Mollie Parnis is described as being more of an editor than a designer, that is, for making adaptations to couture designs rather than striving for innovation. Dorothy Shaver was instrumental in directing *pro C* (Kaufman & Beghetto, 2009) designers such as Parnis and Troy, who straddled the line between manufacturing and design, aiming for innovation and initiating trends in America rather than bringing styles from couturiers to America via adaptations. Parnis circumvented this critique by placing herself, as Annett Becker (2018) puts it, in a liminal position, aiming to embody herself as her customer while providing a product that would convey appropriate status. These customers were regular people suddenly finding themselves thrust into the public limelight as mature first ladies and socialites through their marriage to influential figures. Parnis developed friendships with Mamie Eisenhauer, Lady Bird Johnson, and many others, acting as a stylist to raise their public presentations (2018).

Parnis made herself into the public figure she sold to. She developed a persona that connected herself with her customer and in this way assured a loyal fan base. Becker (2018) indicates that she threw parties and invited high society members where she wore her own designs. The following day those designs would be purchased.

Hannah Troy and Mollie Parnis were often compared and shared a similar customer demographic. Their businesses were both located in the same garment center building at 530 7th Avenue. This address housed dressmakers who sold their garments at a "better" dress price point. Hannah Troy also cultivated herself as a wealthy Park Avenue socialite, like Mollie Parnis, reported on by tabloids. She received visits from public personas, Mamie Eisenhauer and Pat Nixon who visited her showroom. She is also recognized as a translator, providing couture "accessible to those of means" (Becker, 2018, p. 150).

Nettie Rosenstein

Nettie Rosenstein's start was similar to the American designers featured here. Her family of Jewish heritage emigrated to the United States from Vienna, Austria in 1899, with her family quickly settling into the New York garment trade. She was untrained in apparel construction but built her business as a custom dressmaker out of her own home. In the 1920s, she diverted her custom business into wholesale ready-to-wear. These pieces were sold out of her retail establishment until 1927. Following a short departure from the industry, in 1931, she reopened her business to produce evening dresses exclusively. With her partner and sister-in-law, Eva Rosencrans, she continued designing high-end evening wear until 1942, when she moved the business to 550 Seventh Avenue. At this time, she expanded the line to include day dresses (Carstensen, 2000). Rosenstein's dresses were known for their quality and were priced accordingly from $89.50 to $795.00. To ensure exclusivity, she limited her sales to only one store per city (Milbank, 1989).

Though she is not recognized for regular attendance at the couture openings, she is reported to have returned from several European trips. In a *WWD* article of 1940, Rosenstein echoed the appeal for American designers to develop their style and veer from copying Parisian models. She

recommended contemporary designers develop innovations in their own way. “Even when an individual Paris dressmaker starts a new style and it is taken up generally, every house does it in its own way” (Perkins, 1940).

Rosenstein is unique in this study for developing her designs by draping on live models. Though she produced ready-to-wear, it was at a high level that could be described as wholesale couture. Her specialty was design variations on the little black dress, though she also designed suits and printed dresses that used innovative custom European textiles. Her garments fall into a higher price category than Hannah Troy or Mollie Parnis. These three mid-19th century American designers represent the different levels available to the American consumer for quality on-trend clothing.

Summary of Chapter 3

The focus of Chapter 3 was on the development of two paths of dressmaking history. Early dressmaking systems veered towards exclusive, made-to-measure garments for individuals in Paris. The couture in the 1950s was exemplified by Christian Dior and Cristobal Balenciaga. In America, dressmaking developed into systems of mass manufacture that prioritized cost-efficient replications in a quantity that could supply the American public. A range of price points designated those options between manufacturers that unabashedly copied couture with inexpensive materials versus designs that merged couture ideas with quality construction. American designers of the latter included Hannah Troy, Mollie Parnis, and Nettie Rosenstein.

Chapter 4: Literature Review: A Review of Methodologies

This study combined four methodologies for the organization of data. The historical-comparative method was used first to collect documentary data and primary source images. The material culture phase took place separately with the physical examination of garments held in museums and purchased samples. The material culture phase began with the garments analyzed through the lens of Prown's (1982) material culture theory and method using the structure organized by Mida and Kim (2015). Proceeding through the analysis, I employed the related frameworks of material culture including the framework for aesthetics (DeLong, 1998) and workmanship analysis (Zimmerman,1981). A synopsis of the methodologies follows.

Historical-Comparative Research

A historical-comparative research (H-C) approach was used to establish a base of primary source data about Hannah Troy. The H-C research approach allows researchers to identify macro-cultural changes by closely analyzing primary sources (Neuman, 2011). Primary sources in H-C research include documents, interview transcriptions, and direct reports by observers or participants (Fitzpatrick, 2001). However, H-C research may not be limited to text but can include photographs, films, and other electronic resources (Kawamura, 2011). Historical research provides a framework for a focused study of individuals within a specific timeframe. Qualitative data and case studies are promising avenues for H-C research because they can expand upon existing notions of cultural change or make explicit, essential historical data points (Neuman, 2011). Gottschalk (1964) cautions that the complexity of comparative studies may pose challenges for the novice researcher and recommends compartmentalizing the subjects and focusing on them individually in the early phases of the study. Secondary sources are useful in H-C research as accounts offered by those absent during the period of study. Kawamura notes

that rarely do material culture studies rely only upon H-C data. The researcher more commonly relies on a mixture of sources.

Material Culture

In this study material culture methodology was used in conjunction with H-C research. Objects are integral to human existence, and their study can work hand in hand with available documentation. In the current research, for example, the chronology of Hannah Troy garments provided contextual data about the physical garment artifacts. Early proponents of artifact study include Jules Prown (1982) Philip Zimmerman (1981), and E.M. Fleming (1974), who outlined methods for analyzing objects. Dress historians have made alterations to these methodologies targeting clothing as the artifact. Severa and Horswell (1989) are scholars who used Fleming's *Artifact Study* (1974) as the base of their method but added a step of establishing the garment's modal or type. This step allowed them to determine vocabulary and checklists that could be compared throughout the study. Roach and Musa (as cited in Severa & Horswell, 1989) suggest that individuals within a time frame recognize and understand that prevailing dress forms reflect societal patterns. Material culture researchers agree on a process that involves "setting up a series of questions which can be asked of, and answered by, the objects themselves" (Severa & Horswell, 1989, p. 54).

Mida and Kim (2015) provide a pragmatic approach through lists and charts to use as instruments in research design. They utilize Prown's *Mind in matter: An introduction to material culture and method* as the basis for their procedure, noting its continued popularity in dress scholarship (1982). Their 2015 book, *The dress detective,* is the most recently published procedural methodology formatted towards dress and is intended to guide the user through the extensive process of "slow looking." In the past, the presentation of object-based research has

had limited scope in a descriptive or "catalog" style. Recent scholarship has demonstrated that the study of dress can have wide-ranging social applications and revelations.

Mida and Kim (2015) take the researcher through three stages of artifact analysis denoted by Prown: description, deduction, and speculation (1982). The description phase documents elements that are observable. The authors of both publications recommend a broad-to-narrow system of examination. Mida and Kim divide their method into two stages, observation, and reflection. In the observation stage, they outline forty questions divided into areas of concentration that go from general to specific. Following the examination of general garment characteristics, the authors pose questions about fabrication, construction, and past use. The observation phase ends with questions about the artifact's provenance and the availability of supporting documentation. The second part of Mida and Kim's method is reflection, a process in line with Prown's deduction phase. Here the artifact is viewed in relation to the researcher. Live viewing is essential to record sensory experiences such as smell, touch, and sound. As Prown describes, "the analyst contemplates what it would be like to use or interact with the object" (Prown, 1982, p. 8). In the third phase outlined by Prown, the analyst generates speculations and hypotheses. The researcher should be aware that this is an iterative process that moves back and forth between the earlier phases. Mida and Kim refer to this phase as "contextual," and it occurs at the end of the reflective phase. These questions lead the researcher toward the broader social and cultural implications of the garment.

Aesthetics

Aesthetics are integral to an individual's choice in the clothes they wear and are thus indicative of cultural and social mores. The 1994 *Special publication #7. Aesthetics of textiles and clothing: Advancing multi-disciplinary perspectives* (DeLong & Fiore) established a range

of scholarly applications and implications for the study of aesthetics in apparel. A core principle stresses that aesthetics go beyond determining design elements and principles. “The referential characteristic of aesthetic objects consists of the symbolic elements conveying information about or referencing external realities” (Fiore, 1994). References to aesthetics often include methods used in art and art history. The framework for aesthetic analysis outlines four steps specific to the study of dress versus other forms of art or design (DeLong, 1982). This four-step process: observation, differentiation, interpretation, and evaluation, builds the context between the manufacturer's decisions, the consumer's motivations toward a purchase, and the viewer's perceptions. Crucial to the study of apparel is the sequencing of viewing. Slowing down the process of viewing allows a more objective analysis and interpretation. DeLong (1982) notes that a merchandiser's role is as a translator of a look for a specific consumer group.

Zimmerman’s Model for Object Study

In 1981 Philip Zimmerman developed a material culture methodology intending to counter E.M Fleming’s 1974 proposed model for artifact study. He argued that Fleming's method focused on questions *about* the object rather than *of* the object. Fleming proposed the analysis of five assets of an artifact: its history, material, construction, design, and function, by processing it through four operations: description, judgment, cultural relationship, and significance. His aim was to support scholars toward cultural interpretations of museum objects. “Relatively few contributions have been made to a theoretical understanding of the ways in which the artifact explicitly implements, expresses, and documents a particular way of life” (Fleming, 1974, p. 9). Zimmerman asserts that more emphasis should be placed on the object within a comparable group in order to elicit cultural information.

Zimmerman's model *Workmanship as evidence* (1981) depends upon a large sample of artifacts. The researcher identifies similarities and differences between the artifacts. Similarities define the parameters of the system in place, while differences show change. "If we assume differences among artifacts are not random, we then consider them as the artifact maker's response to some changing or changed condition" (Zimmerman, 1981, p. 284). Zimmerman divided workmanship categories into three options: certainty, habit, and risk. The three divisions of workmanship represent the likeliness of the success or failure of the artifact to function as expected. Workmanship of certainty is evident where tools and procedures have been developed to ensure a repeated high level of quality and repeated success. Workmanship of habit also depends on repetition, determined not by increased quality but because "it has always been done that way." Workmanship of risk is the evidence of trying something new or approaching each project as a singular endeavor.

Summary of Chapter 4

Chapter 4 reviewed the four methods and frameworks for material culture research utilized in this study. They included the historical-comparative method that provided baseline documentary data about Hannah Troy and Hannah Troy Inc. The instrument developed by Mida and Kim (2015) and first proposed as a material culture method by Jules Prown (1982) structured the artifact analysis. The analysis was broadened by including the frameworks of aesthetics and workmanship (DeLong, 1998; Zimmerman, 1981). The methodologies together allowed for a comparison of Hannah Troy's designs and artifacts with the work of leading Parisian couturiers and contemporary American designers between 1947 and 1955.

Chapter 5: Research Methodology

The research phase progressed as planned with the early part of summer 2022 devoted to collecting historical data. It included the completion of a timeline of publicized information about Hannah Troy and followed with a chronology of the garments published between 1937 to 1955. During the summer of 2022, I purchased two Hannah Troy garments for the study, totaling the Hannah Troy extant garments to three. In the early fall 2022 I conducted artifact analysis at the *Goldstein Museum of Design (GMD)* according to the framework outlined in the introduction. The research focused on Hannah Troy's designs and garments in the context of couture artifacts and extant garments produced by contemporary American designers. The garments included those produced by Christian Dior and Cristobal Balenciaga and American designers Mollie Parnis, Nettie Rosenstein, and Hattie Carnegie. All the garments were selected from available offerings at the *GMD* dated between 1947 and 1955 and chosen to compare stylistically with Hannah Troy Garments 9, 10, and 11 (see Figures 45, 47, and 49).

Historical Research

As stated in the literature review, the historical research established a background for the period under study. The historical sources utilized in this study were the trade magazine *WWD* and fashion magazines such as *Vogue* and *Harper's Bazaar*. In addition, genealogical and census data was gathered from the online sources *Family Search* and *Ancestry.com*. The historical data was collected, read, and categorized thematically. All documents were saved in bibliographic software.

The study included three phases of data collection completed between May and October of 2022. The data was collected and charted as a timeline divided into two parts: 1. the early career of Hannah Troy up to incorporation in 1938 and 2. Hannah Troy Inc. from 1939 to 1970, when

the company closed. 1947 to 1955 was chosen as the focus of the study because it evidenced the early years of Hannah Troy's success and reflected a span during which the New Look was prevalent. The aim was to establish a complete knowledge of Hannah Troy's business as reported.

A second timeline documented and categorized all the publicized garments offered by Hannah Troy between 1937 and 1955. It included descriptions, illustrations, and photographs of Hannah Troy's garments from leading trade and fashion magazines. This chart was meant to focus the study on the leading trends of the 1950s and coincide with the years of the physical garments studied.

Phase 1: Hannah Troy Timeline (H-C Research).

The collection of data regarding Hannah Troy's early life and career began with an exhaustive search of all references of Hannah Troy from *WWD, Vogue, Harper's Bazaar, Good Housekeeping*, *Los Angeles Times*, *NYT, Redbook*, *Ebony*, and through a compilation of American newspapers. In addition, information from United States Census and Customs Records was collected and organized in bibliographic software. When sorted, two categories emerged. Pre-Hannah Troy Inc. included all documentation leading up to the business's incorporation and represented the timeline of Hannah Troy's early career. This information was organized as a timeline and divided into different folders. The second category was also structured as a timeline. "Hannah Troy Inc." spanned 1938- the incorporation of the business- until 1955. Within Hannah Troy Inc., sub-categories included FOGA, Joins/Leaves Hannah Troy, Patents, Sailings, Jewish Links, Talk of the Town, Dresses, Business Trouble, Classified Ads, Home Sewing Patterns, Trade News and Misc., Hannah Troy Openings, Italy, Cooperative Advertising, Piece Goods

Buyer Association, Fashion Shows/Promotions/Charity, and Interviews. These categories will be expanded upon in Chapter 6.

Phase 2: Chronology of Garments.

The historical-comparative research included a chronology of Hannah Troy dresses attributed to the company between 1937 and 1955. A reference was completed for the article where each garment was found. The article was then transcribed in the bibliographic software. This proved to be a highly effective way of synthesizing the data and included looking up any unclear terminology. Though tedious, it allowed for a closer, more nuanced understanding of the designs. The garments were sorted by year first, then by month. In total 395 garments were collated. The number of garments represented in trade and fashion magazines by year can be found in Table 1.

All articles containing detailed information about specific garments or collection reviews were collected and collated by year in bibliographic software. Any text specific to Hannah Troy was transcribed first into the content area of the bibliographic software, *Citavi*, then pasted into an Excel spreadsheet. The spreadsheet was formatted as a chart of garment images and descriptions dated sequentially. After compiling a few years of articles, themes readily emerged and were highlighted in different text formats (bold, italics, etc.). The bolded text indicated a garment adaptation or translation. Terms found relating to wearability were indicated in italics. This was later revised to include words used to describe saleability. In the beginning, the saleable terms were linked with wearability, but later, they focused on saleability. The fabric, color, print, price, and descriptive information were underlined. Any mention of a designer employed by Hannah Troy was highlighted in red. Blue designated any trend information not specific to Hannah Troy. After each entry had been filled in for the year, the year as a whole was

summarized in a section called "overview for 19-- and broad observations made. This was typed in green text. A snapshot of the chart can be found in Table 1.

Table 1.
Chronology of Hannah Troy Garments Between 1937- 1955.

1	Year	Date	Image	Wearability	Fabric	Color	Print	Price	Details
						Navy			
7		18 May		*traditional* *a range* *Petites continue here* *campanion plains* *wearable slim bodies* *easy fitted jacket* *rounded hip and flat back* *dressy date variety* *quite molded bodies* *frankly fulled skirts* *luxury fabrics* *Tailleurs in these fancy fabrics are kept simple*	wool velvet velveteen dresses failles crepes flannels satins moire crisp brocades	bittersweet orange treebark taupe stained glass red black		suits from $60 to $110 dresses from $40 to $70 retail	Their *traditional* early group of wool suits, *a range* of velvet and velveteen dresses, faill press show this week. This merchandise is planned for end of July, August, and September from $40 to $70 retail. *Petites contine here* , shown with the regular line. Designer for the l Among style points played up, the accent color here is bittersweet orange. It is shown in check-or-stripe with *companion plains.* The suits are *wearable slim bodies,* maintaining ar The velvet fashion gets much attention here, both in velvet touches against other fabrics When it comes to velveteens a treebark taupe and a stained glass red are singled out as pro with panel-jackets, peplums. Dresses include several with flared skirts, both princess and dr full-skirted, and typical is the idea of shirred net yoke for scoop necklines. Also primarily of the *dressy date variety* are the crepe dresses, including side and center *frankly fulled skirts.* The *"luxury fabrics"* group involves satins, moire and crisp brocades. *Tailleurs in these f* framed necklines and cowls. A diamond-quilted skirt for black satin is pretty among the full
8		1-Jun						$50	All-day two-piece, by Hannah Troy, $50.

... 1942 1943 1944 1945 1946 1947 1948 1949 **1950** 1951 1952 1953 1954 1955

Live Viewing of Garments

Material culture analysis of 11 garments available through the *GMD* or purchased, followed the collection of historical-comparative data. The 11 garments included three samples by Hannah Troy, three by her American contemporaries, and five couture pieces from the same era. The questions provided by Mida and Kim in *The dress detective* (2015) framed the analysis of the available garments. Each garment was analyzed and documented independently. As noted above, the authors developed a practical list of questions to ask of the garment in dress research. An Excel workbook housed the data.

Live viewing of garments occurred between September 5-9th, 2022, at the *GMD*. Garments were preselected and pulled for study. The Mida and Kim checklist (2015) had been prepared in advance as an Excel spreadsheet. The garments were viewed in no particular order. The chart of garments studied can be found in Table 7.

Material Culture Analysis

The analysis of garments began with the close observation called for by Prown (1982) and interpreted by Mida and Kim (2015). The Mida and Kim checklist was duplicated and completed for each of the 11 garments. As noted in the literature review, these authors modified the framework for material culture analysis developed by Prown. Prown's three-part process asks the researcher to go through three phases: description, deduction, and speculation. Prown's framework is deliberately open-ended and encourages reflection. Mida and Kim altered the framework into a checklist format, with most questions posed as yes or no, or fill-in-the-blank. Their framework divided Prown's three phases into two: observation and reflection. The responses were saved into two worksheet tabs. A third tab was created to store the close-up images taken of the garments.

Professional photographs taken by the staff of the *GMD* and available on their website were used as references when available and copied into the spreadsheet. When professional photographs were not available, my photographs were used. These photographs were limited because they were taken flat. To envision the garment on a body, I sketched the garments using prepared croquis.

I scrutinized the garments inside and out and typed the information into a space in the Excel worksheet called "General Observations." This writing was an unstructured and reflective process that occurred in sync with the photographic documentation. Viewing time at the *GMD* was limited to four days, so I focused on observing and documenting the garments. Answering the questions posed by Mida and Kim (2015) was postponed until after the viewing session. Though the checklist was helpful in assuring nothing was left out (for example, forgetting to smell the garment), overall, I found it to be too open and shut, with many questions eliciting only

yes or no answers. As Lou Taylor (1989) asserts, it is precisely through detailed descriptive analyses that cultural implications can be ascertained. Using material culture models ensures the generalization of results into social and cultural realms. This gap led to the inclusion of additional models in the study.

Analysis and completion of the workbook continued through the fall and entailed taking the transcribed information from live viewing into answering the Mida and Kim checklist (2015). Through this process, the answers to two questions led me to consider two alternative frameworks. Chapter 4 of the literature review provides an overview of these frameworks. The initial observations of the garment, documented with photographs and typed into the bottom cell of the spreadsheet, ended up as a return to Prown's original framework (1982) supplemented by the questions posed by Mida and Kim.

Aesthetic Analysis

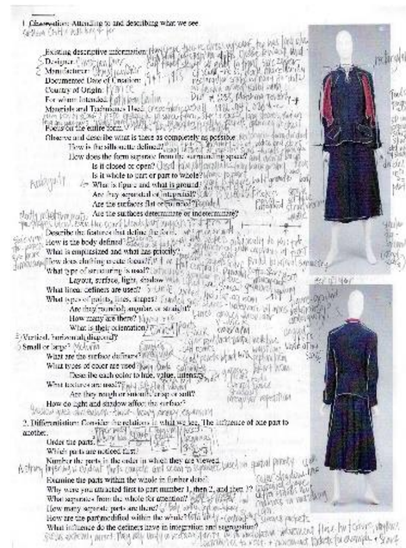
Within the checklist provided by Mida and Kim, Question 9, "Describe the main components of the garment, such as bodice, collar, sleeves, skirt," emerged as a focus on the aesthetics of the garment (2015, p. 216). The answer to the question was organized by the framework for aesthetic analysis proposed by Marilyn DeLong (1998). This process leads the viewer through observation, differentiation, interpretation, and evaluation. Adhering to the analysis sequence outlined by DeLong, I formulated a chart and analyzed each garment through the aesthetic lens. This chart was duplicated for each of the 11 garments and filled out manually to enable physical drawing on the photograph.

The purpose of the aesthetic framework is to arrive at an evaluation of the artifact. The findings from the previous steps lead the research toward the value of the artifact within the culture it was made and worn. This alternative framework offered a systematic way for me to

veer from my bias toward garment construction. When comparing the results of the frameworks between Prown (1982) and DeLong (1998), I found that the aesthetic framework offered a unique perspective, different, but often comparable, to the speculation phase outlined by Prown. See Figure 5 for an example of one of the charts.

Zimmerman's Workmanship as Evidence

Question 14 in the Mida and Kim checklist (2015) reads: "are there any remarkable features in the construction, such as a bias cut, or use of nontraditional materials or structural elements?" This question pointed toward the model of workmanship posited by Philip Zimmerman (1981) that assesses the construction of an object. The model emerged as a critique of the 1974 artifact study by E.M. Fleming. Zimmerman found Fleming's framework "centripetal- it focuses inward on the artifact as the end product of the investigation," rather than pointing toward cultural implications (1981, p. 283). In order to assess the value of an object within its culture, the scholar must make comparisons with like products. Zimmerman asserts it is difficult to judge whether change results from accident or innovation when observing just one artifact. He recommends collecting data from a large sample and coding the artifacts by construction techniques. Evident in their final form, the techniques will fall into one of the three categories: risk, habit, or certainty.



1. Observation: Attending to and describing what we see.

Existing descriptive information:
Designer:
Manufacturer:
Documented Date of Creation:
Country of Origin:
For whom Intended:
Materials and Techniques Used:
Focus on the entire form.
Observe and describe what is there as completely as possible.
How is the silhouette defined?
How does the form separate from the surrounding space?
Is it closed or open?
Is it whole to part or part to whole?
What is figure and what is ground?
Are they separated or integrated?
Are the surfaces flat or rounded?
Are the surfaces determinate or indeterminate?
Describe the features that define the form.
How is the body defined?
What is emphasized and what has priority?
How does clothing create focus?
What type of structuring is used?
Layout, surface, light, shadow
What lines/ definers are used?
What types of points, lines, shapes?
Are they rounded, angular, or straight?
How many are there?
What is their orientation?
Vertical, horizontal, diagonal?
Small or large?
What are the surface definers?
What types of color are used?
Describe each color to hue, value, intensity.
What textures are used?
Are they rough or smooth, crisp or soft?
How do light and shadow affect the surface?

2. Differentiation: Consider the relations in what we see. The influence of one part to another.
Order the parts.
Which parts are noticed first?
Number the parts in the order in which they are viewed.
Examine the parts within the whole in further detail.
Why were you attracted first to part number 1, then 2, and then 3?
What separates from the whole for attention?
How many separate parts are there?
How are the parts modified within the whole?
What influence do the definers have in integration and segregation?

Figure 5. "Steps in the Perceptual Process" (DeLong, 1998, p. 306-7) formatted as a chart and filled out for one garment artifact.

Workmanship of risk is apparent when the construction techniques risk the quality of the product. It indicates a singular attempt. On the other end of the spectrum workmanship of certainty relies upon tools and methods that ensure a quality result. Workmanship of certainty

requires repetition and relies on tools and templates. Lastly, workmanship of habit likewise requires repetition but depends on the skill level of the maker to repeatedly execute high-quality work without the benefit of tools.

Limitations and Biases

As in any study, limitations and biases were present and had to be repeatedly checked. The relatively small number of total artifacts was in opposition to the large number called for in Zimmerman's (1981) analysis of workmanship. A broader sample would be preferable, but I was limited by the number of Hannah Troy garments available in museums. In 2019, approximately 50 American museums were surveyed to located Hannah Troy garments. Five museums were located: The Sage Collection at the University of Indiana, The Emily Reynolds Historic Costume Collection at North Dakota State University, The Texas Fashion Collection at University of North Texas, The Museum of the City of New York, and The Valentine Museum. Though garments were located, many were dated to the 1960s and outside the date parameters of this study. Time limitation and the wide spread of the museums across the United States limited travel. I chose only to visit North Dakota, the museum closest to the University of Minnesota.

A secondary limitation was the artifacts broad origination dates recorded by the museums. Those dates needed to be triangulated and narrowed. Most often the donor provides the artifact's date to the museum without documentation to substantiate it. The date they give may also reference the period they owned or wore the garment rather than the date of purchase. The donor likely disregards the artifact's origination date though this information is instructive to the researcher. They remember the life of the garment, not its purchase date or introduction to the market. To assess how the artifact fits within the era in which the designer introduced it, the researcher needs to narrow down its date of production.

I acknowledge my bias toward American apparel manufacturing, having been educated in, participated in, and taught from this standpoint. However, this in-depth knowledge also placed me in a unique position to notice the differences between the American and Parisian techniques.

Summary of Chapter 5

The research method took two paths, a historical investigation and a material culture one. In the historical phase, I compiled the evidence available about Hannah Troy's early life and career. The secondary phase of the historical research included the chronology of Hannah Troy garments.

Phase 2 was the material culture phase in which 11 garments were put through three different material culture methodologies: Prown (1982) and Mida and Kim (2015) first were used, then the aesthetic framework, and finally the workmanship model (1981). Lack of Hannah Troy garments was the main limitation. I have a geographical bias living in America, and I acknowledge my bias towards ready-to-wear which is a result of my training.

Chapter 6: A Case Study of Hannah Troy Inc.

Hannah Troy was born in the Manhattan Borough of New York on February 14, 1900. Her parents had emigrated from Russia in the late 1800s and married in the United States. At the time of her birth, her father and mother worked in the needle trades. Her father, Louis Swisgold (or Swissgold), is cited in the United States Census of 1900 as a clothing peddler. Her mother, Rachel, and father are listed in New York business directories from the early 1900s under the headings "cloaks and suits" and "clothing" respectively. The census of 1910 indicates that the family was additionally composed of son Isidore, the oldest, and daughters Madeline, Mollie, and Sadie. Periodic notices in *WWD* indicate that both Sadie and Isadore continued their parents' vocations in the apparel industry. Isadore, nicknamed Irving, for example, was employed as a cutter at Hartman and Adelman in 1930, following his abrupt exit from a five-year partnership that sold "wolf, badger, and beaver trimmings."

Hannah Swisgold entered the apparel industry following her high school graduation. Anecdotal newspaper references indicate that she graduated valedictorian from Erasmus High School in Brooklyn (Lambert, 1993). During high school, she made dresses for her sisters and won a home sewing competition for constructing a dress of her own design. She was offered a scholarship to a teaching college, but while working as a fit model over the summer made a style recommendation that proved lucrative for one of the blouses she was modeling. This advice led to her promotion first to assistant then the head designer.

The name "Hannah Swisgold" first appeared in *WWD* on June 25, 1924, when, in partnership with Anthony Denti, she established the Swisgold Dress Company. This endeavor followed her marriage to the salesman, Aaron "Al" Hartman, who was already well-established in the apparel industry. Hartman was born in 1897 and, according to the census record of 1915, was, at 18

years old, an underwear salesman. Like Troy, his family was Jewish, emigrated from Russia, and his father was a tailor. *WWD* referenced the partnership of Froelich & Hartman in 1920, a firm specializing in blouses and "waists." He left blouses and entered the dress market when he became a partner of Lawrence Silver & Company in 1925. Amidst financial trouble at Lawrence Silver, Hartman established his own partnership called Hartman, Adelman, & Brody, which specialized in youthful misses and junior-sized dresses in the $10.75 range. The designer for this company was Hilda Brody, and the enterprise lasted two short years before changing its designation. In the new company, Hartman & Adelman, Hannah Hartman (née Swisgold) joined her husband (see Figure 6). The roles were as follows: Al Hartman oversaw sales; Mrs. Hannah Hartman was a stylist alongside her brother Irving, who acted as a cutter; Jack Brody ran production. The firm was established in 1930 and, despite the depression, proved successful, increasing its staff by October of the first year, then doubling its workspace in December. They relocated to one of the 130 newly constructed fire-safe Garment Center buildings, the Lefcourt-State.

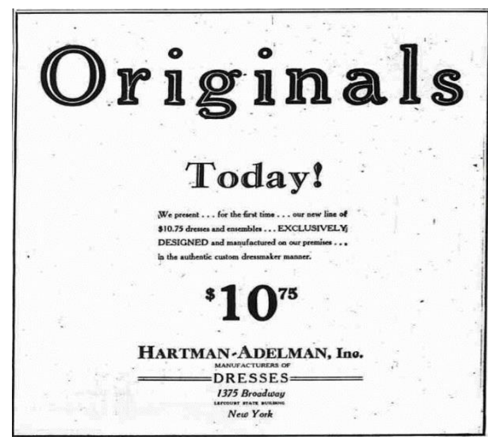


Figure 6. Advertisement for the partnership of Hartman-Adelman. Advertisement (Hartman-Adelman, Inc) (1933, January 31). *Women's Wear Daily,* 46(21), p. 15.

In 1931 Al and Hannah celebrated the birth of their son, William. An advertisement in *WWD* of 1932 indicates that Hartman & Adelman are among the first members of the newly established Dress Creators League of America, Inc, an organization intended to "foster originality and to serve a broad range of other constructive purposes in the $10.50 field" (Advertisement, 1932). According to Marcketti (2005), the Dress Creators League of

America advocated designer protection for those companies not covered under FOGA's above-$22.50 dress price purview.

Al Hartman was tragically killed in a train accident on March 9, 1933, leading to the rapid dissolution of the company. Jack Adelman remained in the trade and established a new partnership with Ed Hartman called Delhart Dresses in 1934. Mrs. Hartman too, announces her decision to establish a new firm in June of the same year. Hartman-Belsky wholesaled the same $10.75 dresses. The company included Mrs. Hannah Hartman in charge of sales and styling, Jacob Belsky in production and Miss Sonny Sonnenwirth in sales. However, by 1934, just one and one-half years later, Hannah Hartman announced her retirement. Hannah Hartman was absent from the press for three years (see Figure 7).

Hartman - Belsky, Inc.
announce the retirement of
Hannah Hartman
as a member of the firm.
Jacob Belsky
will continue the business
as heretofore under the
firm name of
Jacob Belsky, Inc.
We will continue to make the same type of garment in the same price range and serve our friends as heretofore.
NOW SHOWING
PRINTED and PLAIN
MATELASSE TAFFETAS
$10.75
Jacob Belsky, Inc.
1400 Broadway, N. Y.

Figure 7. Hartman-Belsky, Inc. announce the retirement of Hannah Hartman (1934, December 4). Women's Wear Daily, 49(109), p. 5.

In a *NYT* interview from 1953, Troy recalled that with the birth of her son, Troy had tried to "live a life of leisure" (p. 18) but could only manage three years away from the bustle of Seventh Avenue. Upon her return on July 14, 1937, the incorporation of Hannah, Hartman-Troy, women's and juvenile apparel, was announced. Two days later, on July 16, *WWD* published a notice that the business would rent spaces in the Garment Center at 530 Seventh Avenue- the same space Hannah Troy Inc. continued to rent until its closure in 1970.

Jessica Daves (1967) explains the logic behind the garment center building scheme. The real estate firm of Helmsley-Spear led the idea to control building occupancy by price point. "Better

dress" manufacturers are housed at 530 Seventh Avenue, apart from other designations such as fur or inexpensive dresses. The agent's notion was to facilitate the movement of buyers "on the theory that the buyers of these dresses might do all their purchasing without, as the real estate man said, 'crossing the street'" (p. 44). Contemporaries and competitors alike, Mollie Parnis, Maurice Rentner, and Adele Simpson, were all located in the same building.

On November 28, 1934, one month before she retired from Hartman-Belsky and took her subsequent three-year leave, Hannah Hartman married Theodore (Teddy) Troy. Thus, the composite of the names for Hannah, Hartman-Troy referred to the duo of Miss Elfrieda Hannah and Mrs. Hannah Hartman Troy. In the new establishment, Elfrieda Hannah headed up design, and Hannah Troy, sales. Jack Belsky returned to his former role in production. Miss Elfrieda Hannah left the company in 1938, though her name regularly reappears on the pages of *WWD*. Hannah Troy and Jack Bodenstein were the new owners of the corporation. Bodenstein leaves in December, and the company is ultimately renamed Hannah Troy, Inc., with a designation of

Table 2. Chart of Businesses Leading to Hannah Troy Inc.

	Date	Business Name	Partners	Designers	Notes	Source
1	1928	Hartman, Adelman & Brody	Al Hartman, Jack Adelman, Hilda Brody		"new organization" announcement, misses and juniors dresses	WWD 1928 Oct 10, 1928
2	1930	Hartman & Adelman	Al. Hartman (sales), Jack Adelman (production), Ed Hartman (city trade), Mrs. Gertrude Fisher (office), Louise Benson (showroom sales), Mrs. Al. Hartman (stylist), Irving Swisgold (cutter)		Brody leaves organization, company renamed. Dresses at $10.75, company is liquidated after Al Hartman dies, Hannah states she will stay in business will announce new plans soon	WWD 1930 Feb 11, WWD 1933 Mar 23 p 9, WWD 1933 Mar 31 p 13
3	1933	Hartman-Belsky Inc	Hannah Hartman (styling & sales) , Jacob Belsky (production), Miss Sonny Sonnenwirth (sales).		"new organization" announcement; selling $10.75 misses dresses only, Belsky comes from "Quality Dresses." Sonnenwirth comes from Hartman & Adelman, Hannah "retires" from Hartman-Belsky	WWD 1933 Jun 13 p 13/ WWD 1933, Jul 7/ WWD 1934 Dec 4 p 5
4	1937	Hannah-Hartman-Troy	Elfrieda Hannah (designer), Hannah Hartman Troy (sales) , and Ben Weisberg (executive), Margaret O'Meara (sales) and Henry Zipperich (sales), Hal Friedman (sales), DeWitt Meyer, Jack Belsky (production), Jean Baron (sales)	Miss Hannah	"new organization" announcement, lease space 530 7th Ave, Dresses 12.75- 22.50	WWD 1937 Jul 20 p 24
5	1938	Hannah Troy & Bodenstein	Hannah Troy (partner & styling & selling), Arthur Bodenstein (partner)		Elfrieda Hannah leaves, Arthur Bodenstein joins and the company is renamed	WWD 1938 Jul 6 p 18, WWD 1938 Jun 8 p 11
6	1938	Hannah Troy, Inc.	Hannah Troy, Robert Slutzkin (president), Herman Katz (production)		Arthur Bodenstein leaves and the company is renamed Hannah Troy, Inc., Street and afternoon dresses at 14.75- 16.75	WWD 1938 Dec 1 p 21

street and afternoon dresses priced between $14.75 and $16.75. The company was named and labeled Hannah Troy, Inc., but had a separate president, Robert Sluzkin. Both parties likely owned percentages of the corporation, though how they were divided is unknown.

Two tables outline the various employees who move in and out of the enterprises with which Hannah Troy is associated. Table 2 spans the chronology pre-Hannah Troy Inc. Table 3 focuses on personnel who joined or left Hannah Troy Inc. from its inception in 1938 to its closure in 1970.

Table 3. Employees who Join or Leave Hannah Troy Inc.

1939	Hannah Troy Inc	Hannah Troy, Robert Slutzkin (president), Miss Rose (Sales Rep), Herman Katz (production)	Miss Gertrude Rodick (previous designer for Harvey Berin)	Jean Baron leaves	WWD 1939, Jun 28
1940	Hannah Troy Inc	Hannah Troy (stylist), Billie Larsen (sales), Julius Grossman (Sales and general mgmt), Herman Katz (production)		Slutzkin resigns, Julius Grossman joins	WWD 1940 Apr 30 p.18
1941	Hannah Troy Inc	Hannah Troy (stylist) , Jean Baron (sales), Billie Larson (West coast sales), Herman Katz (production)			
1942	Hannah Troy Inc	Hannah Troy (stylist), Bob Obright (sales), Paul Frank (sales), Herman Katz (production)	Sabia Ienni		
1943	Hannah Troy Inc	Hannah Troy, Lou Snyder		Lou Snyder on furlough from Officers training camp	WWD 1943, Jun 28
1946	Hannah Troy, Inc.	Hannah Troy, Henry (Harry) Clements (Secretary/Treasurer), Herman Katz (production)	Sabia Ienni	Henry Clements replaced Julius Grossman	WWD 1946 May 15 p 42, WWD 1946 Oct 8 p 24
1947	Hannah Troy, Inc.	Hannah Troy, Henry (Harry) Clements (Secretary/Treasurer), Herman Katz (production)	Helen Clifford, Sabia Ienni	Celebrate 1 year anniversary of Clements	WWD 1947 May 13
1948	Hannah Troy, Inc.	Hannah Troy, R.J. Riordan (Promotion and sales), Herman Katz (production)	Helen Cliffo. Vill Saunders, Sabia Ienni	R.J. Riordan joins, Billie Larsen leaves, Helen Clifford leaves	WWD 1948 May27 p.3
1949	Hannah Troy, Inc.	Hannah Troy, Herman Katz (production), Billie Larsen (sales), Walter Dietches (sales and promotion)	Will Saunders, Sabia Ienni	Herman Katz leaves (has been with HT for 11 years), Billie Larsen returns, Will Saunder leaves, Walter Deitches joins	WWD 1949 Apr 28 p 30, WWD 1949, Dec 5
1950	Hannah Troy, Inc.	Hannah Troy, Alan Philips	Murray Marve/ Alan Philips, Sabia Ienni	Murray Marve leaves, Alan Philips Joins, Walter Deitches leaves	WWD 1950, Jul 13
1951	Hannah Troy, Inc.	Hannah Troy, Henry Clements, Alan and Dorothy Sabel (sales reps)	Alan Philips, Sabia Ienni		WWD 1993 June 25 p. 11
1952	Hannah Troy Inc	Hannah Troy, Elle Kofler (Sales and promotion), Abe Fetterman (production)	Bruno Staehli, Sabia Ienni		WWD 1952, Jan 8
1953	Hannah Troy, Inc.	Hannah Troy, Lester Harrison (Advertsing)	Bruno		WWD 1953 Feb 3, p.3
1954	Hannah Troy Inc	Hannah Troy,	Bruno	Abe Fetterman Leaves	
1955	Hannah Troy Inc		Earl Luick, Bruno		
1957-65	Hannah Troy, Inc.	Hannah Troy, Henry Clements	George Samen		
1961	Hannah Troy Inc	Hannah Troy, Don Breitinger			
1968-69	Hannah Troy, Inc.	Hannah Troy, Henry Clements			
1970		Henry Clements buys out	Murray Neiman (from Fabiani)		

Hannah Troy Inc.

The establishment of Hannah Troy Inc. occurred in December 1938. The president of the company was Robert Slutzkin, who remained until 1940. Julius Grossman followed until 1946. Henry Clements was the last president, buying out Hannah Troy upon her retirement in 1968, then closing the company in 1970. I could not locate the company records but could piece the company's history together through published sources.

On the surface, it appeared that Hannah Troy ran the company, yet she downplayed her position. Her title was as Stylist, Promotion, or Sales. It was not until 1951 that she referred to herself as a designer. Because the label bears her name, Hannah Troy likely owned the majority of company shares. Her role was in the direction of the line and design, while the company president ran the organization. Troy hired designers to execute her design direction. Highlighted designers, beginning in 1939, included Gertrude Rodick, Helen Clifford in 1947, Alan Philips in 1950, Bruno Staehli in 1952, George Samen in 1957, and Murray Neiman in 1966. References to these individuals as designers increased in 1951 and later.

Hannah Troy's Bi-yearly Travel Abroad to Collect Materials and Ideas

Like other New York manufacturers, Hannah Troy Inc. was structured by the two major selling seasons, fall and summer, while transitional seasons included resort, late summer, and holiday. Under the heading of "Sailings", *WWD* reported on all the major dress companies that departed for couture openings and interviewed American designers upon their return to discuss the new trends promoted by couture. Visits occurred from late July to early August and late January to early February. Hannah Troy Inc. rated coverage in "Sailings" by July of 1939, when they reported that Gertrude Radick, designer for Hannah Troy, would spend three to four weeks attending the openings. The outbreak of World War II on September 1, 1939 quelled further

travel. Though travel abroad resumed by 1946, the major contingencies did not begin regular attendance at couture openings until March 1947. Hannah Troy Inc. resumed trips to Paris in January of 1949. The company traveled to Paris 16 times between 1939 and 1955.

In addition to making note of which companies were traveling and where they were lodging, the “Sailings” published American designer’s immediate impressions of the couture offerings, and reflections on how they will be received by American consumers. Hannah Troy’s comments were regularly published following her return to the United States. The “Sailings” reports are notable because they indicate the relationship between couturiers and American designers.

American designers repeated the belief that Paris set “style standards.” They called Paris a “fashion laboratory (Jacobs, 1949, p. 3) and noted how couturiers appeared to be modifying their collections to satisfy the American consumer. Hannah Troy quoted, “since so many couture members have visited America, Paris collections are much more wearable” (Large group of retailers, 1949, p. 3). Increasingly visible in couture are American design and production elements (Jacobs, 1949). For an American designer like Hannah Troy in the 1950s, it was an essential part of the business to attend couture openings because of the shifting needs of both parties. American designers attended the showings to collect ideas presented by the couturiers and bring those ideas to the American consumer. The designers were upfront in sharing what trends seem adaptable to the American lifestyle. An undated press release by Gladys Steiner about Hannah Troy encapsulates the role of the American designer of the 1950s. “To transfer to American styling the European inspirations that seem unanimously pleasing.”

Petite Sizing

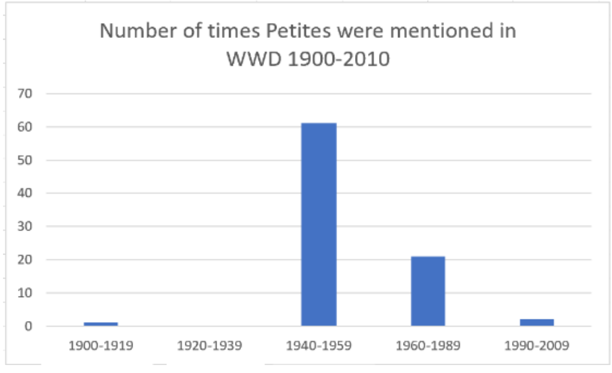
The *NYT* and *Wall Street Journal (WSJ)* obituaries for Hannah Troy in 1993 stated she “invented the petite size," though no evidence exists to substantiate this assertion (Hannah Troy

Fashion Designer, 1993; Lambert, 1993). In fact, one of the earlier references to petite sizing occured in *Women's Wear* (the predecessor of *WWD)* in 1918 (To-Wear Market, 1918), long before the establishment of her company. Petite sizing is currently one designation within standardized sizing systems, a development that became more refined through the 20th century.

As has been established, Hannah Troy did not invent petite sizing though she made a considerable impact by incorporating it as specialized sizing early in the formation of the company. Originally, she named the sizing category "TroyPetites" but later changed it to "Troyfigure." These labels addressed the need for precision sizing: that is, sizing needed to address a wide array of figure types. In the following paragraphs, the mid-20th century demand for precision sizing will be considered, followed by an analysis of the way Hannah Troy addressed the demand.

In *Cutting a fashionable fit*, Claudia Kidwell (1979) concludes that standardized sizing in womenswear developed only when less-fitted fashions became prevalent. The highly contoured styles popular at the turn of the century required pattern-making methods that could precisely conform to an individual's body proportions. Ready-to-wear was meant to fit a range of figures rather than an individual and therefore could not achieve the level of customization required for such tight-fitting garments. A cursory analysis of the number of instances in which *WWD* reported on petite sizing between 1900 and 2010 revealed a strong concern for precision sizing concurrent with the emergence of the hourglass New Look style. Precision sizing refers to the further categorization of the

Table 4.
Number of Times Petites were Mentioned in *WWD* Between 1900 and 2010.



body by type, for example, petite, stout, or tall within the Misses, Women's, and Junior ranges that began to emerge by 1915 (Chun-Yoon, & Jasper, 1994). These body type designations continued to refine until the late 50s. Table 4 illustrates the rapid rise of interest in petite sizing that peaks in the 1950s. In comparing fashion silhouettes in the 1900s, there does appear to be some correlation between the demand for precision sizing and body-conforming fashions.

The appeals for petite sizing repeat three factors: what characteristics define a petite figure? What are the financial impacts of incorrect fit on retailers, consumers, and manufacturers? What design considerations must be made for the petite figure? These questions will be addressed sequentially below.

What Characteristics Define a Petite Figure?

The term "petite sizing" first occurred in the precursor to *WWD, Women's Wear,* in 1918. The manufacturers Apfelbaum & Stern plan to "Take Care of the Hitherto Neglected 'Petite' Type" (New Department, 1918, p. 9). An article adjacent to the Apfelbaum & Stern article is a related release: "Long Lined Stout Models" (1918, p. 9), indicating a desire for other types of precision sizing. The long-lined stout model strove towards elongating the figure while nipping in waists. The momentum towards nuanced sizing gathers along with the trend towards a more contoured fit.

Manufacturers Apfelbaum & Stern will offer sizes 13, 15, and 17 to supplement the regular sizes 14 and 16. The article advocates for the short consumer forced to pay for alterations when clothes do not fit. Petite women are almost ubiquitously defined in terms of short stature though girth and age vary widely. In some cases, petite figures equate with stout, and in others, juniors. For example, in 1944,

> Success with plus sizing for the shorter, plumper miss and success with the petite size 8 that added another misses' measurement at the foot of the scale is a forerunner of much more

merchandise offered in size ranges to fit a surprising number of customers (Plus Sizes on the Way, p. 16).

In 1945,

> "It will develop into the finest thing that ever hit the dress business," says Harry Finer of Shibley & Finer, Inc., of Boston in discussing dresses sized for women who are 5 foot 4 and under. The house has been specializing in this size range for the past three years, using the label "Tween Miss" to identify the size range ("Let's Have a Standard Range of Shorter Sizes", 1945, p. 17).

Varden Dress company of 1944 makes "its special Varden Petite size range for plus misses" (Soft One-Button Suit, 1944, p. 29). Consistent through the coverage of petite sizing, each company defined its size designation independently, and this specialization is evident in Hannah Troy's petite offerings as well. The establishment of petite as a size category occurred historically in line with other specialized or precision sizing and was an outcome of demand primarily from retailers.

This pattern continued even after the first governmental survey collected and published female measurements. The study, *Women's measurements for garment and pattern construction,* began in 1939 and was published by the Works Progress Administration (WPA) with the apparel industry in mind. The research project was undertaken in order to provide measurements which could be used for improving the fit of women's garments and patterns.

> No scientific study of body measurements used in the construction of women's clothing has ever been reported. The measurements used have grown up in the industry, apparently chiefly by trial and error, based on measurements taken on a few women by various inaccurate procedures. As a result, there are no standards for garment sizes, and retailers and consumers are subjected to unnecessary expense and harassed by the difficulties involved in obtaining properly fitting clothing (O'Brien & Shelton, 1941, p. 1).

The report compiled averages of the most common measurements among American women. Secondarily, it used statistical charts to investigate proportions- the key measures that most accurately predict other essential measurements. The authors state that stature/weight is the best

measurement for predicting other body measurements. They find the current system of using the bust inadequate. “In particular, bust girth, which is the usual determinant of dress sizes at present, shows only a feeble relation to the various height measurements” (O'Brien & Shelton, 1941, p. 42). They conclude,

> From the point of view of the clothing designer, however, the measurements of the average woman are of limited usefulness. The Nation's women vary far too much in size to be properly fitted by garments made for the average woman (O'Brien & Shelton, 1941, p. 28).

Results of the survey found that the average American woman in 1941 was 5’3” tall and 133 ½ pounds.

The Financial Impact of Incorrect Fit

Manufacturers and retail buyers were aware of the report's findings. Between 1925 and 1946, *WWD* published a regular column called “*Seeing things: By S.F.H.”* The author of *Seeing things* was Sarah F. Hitchcock, who joined the staff of *WWD* in 1912 in a clerical capacity and soon rose in the ranks to become a reporter. Her popular column covered hot topics from the retail perspective in conversations between manufacturers, buyers, and consumers. The column traced the discussion surrounding precision sizing as it emerged in the early 1940s. The article “Conversation Piece for Dress Manufacturer and Buyer” introduced the debate. “Mr. M., I have a good demand for your model #1-A. with tight bodice and full skirt. But my customers cannot always wear it. Why do you make the skirts so short?” (S.F.H., 1940, p. 2). This article and others indicate that the demand for nuanced sizing came from the retail side of the industry, while “Unresponsive Manufacturers Remain Passive” (S.F.H., 1940, p. 5).

While retailers advocated for precision and standardized sizing, the adoption of both came down to the manufacturer. In a rare explanation of the manufacturing side, Mr. M. counters,

Miss buyer, you know that the full circular skirt is worn short. It is the style all over the country. So why should I cut the skirt long and waste the yardage?...The store that carries a long skirt length as well as the shorter one is selling to the customers who can't be suited elsewhere. And the added sales they can make count up to more orders to the manufacturer than he can possibly make by skimpy skirts and inches of material saved- in dresses that only sell to part of their normal demand (S.F.H., 1940, p. 2).

In other words, in an argument that remains with the industry today, the manufacturer develops sizing based on its demographic. It would be impossible for one manufacturer to satisfy the sizing requirements of each individual consumer.

In collating articles referencing the retail demand for precision sizing, the most frequent explanation was the cost to both the consumer and retailer for alterations (see Figure 8). Buyers reported the following statistics: 65% of women required dress alterations in 1945 ("Size" promotion in dresses, 1945). In 1946 the cost for specialty shop alterations ranged from $4.80 to $4.90, while department store charges ranged between $2.00 to $3.00 per garment. On the retail end, shops note that the actual alteration costs exceeded the price paid by the consumer. One shop claimed a loss of $50,000 a year. (Dresses: suits offer wide, 1946, p. 29). Suits and tailored garments were more difficult to alter and thus more expensive (Yardage, help shortages besets alteration depts., 1946, p. 45). Alteration departments additionally cite a lack of staff due to the lure of better-paying wartime jobs. Standard sizing and the availability of petite sizing did alleviate these financial woes to some extent.

Petite Sizing Aids Alteration Headaches

The trade knows that if a shorter-waisted customer with an otherwise good figure selects a better priced misses' dress, she will need to have it altered. Alterations are unpleasant. They mean added expense to customers coupled with the possible risk of killing the lines of a garment the designer has worked out lovingly. In addition, an alteration department is considered a customer service and usually operates at a loss to the store, it is said.

Figure 8. Financial impacts of incorrect fit- alteration costs. Chatoy, L. (1956, May 22). Dresses: Petite Size Range: Wins New Recognition in Misses' Fall Collections. *Women's Wear Daily,* 92(100), p. 59.

Retailers cited customer confusion over sizing as additional costs of incorrect fit. Stores communicated their assortment to the customer through layout, advertising, and labeling. Some manufacturers attached labels to the garments to assist customers in choosing the correct size.

For example, in 1945, Shibley & Finer offered their customer a diagram to help them understand proportional differences between the regular and shorter sizes ("Let's have a standard range," p. 17). Retailers were encouraged to develop store layouts that included a distinct department for petites. Others insisted that salespeople should identify and direct shorter customers to the options available in petite sizes. For their part, manufacturers asked retailers to promote petite sizing through advertising, promotion, and store layout to ensure the success of new size lines.

The WPA published the *Women's measurements* survey in 1942 to provide data to manufacturers for adopting standard sizing if desired. Compliance remained mixed, and the controversy heated up when Britain implemented government-sanctioned standardized sizing. Boughey reports that during World War II in Britain, the market shifted from a consumer to a manufacturing-driven economy, precipitating the movement towards size standardization. The war forced manufacturers to provide clothing for utility rather than aesthetics. This move established a base for the mass production of clothing. Restrictions of 1942 included limitations on manufacturing methods, design applications, and sizing. The "utility" range offered plain offerings in limited styles. When the economy shifted back to being driven by the consumer, manufacturers altered their manufacturing, design, and sizing to requirements dictated by the consumer. Post-World War II, with the revocation of the "utility" range, manufacturers had to develop new sizing systems to accommodate their customers. They created new sizing standards to fit a wide range of figures while minimizing overstock in the retail sector (Boughey, 1978).

Design Considerations for the Petite Figure

A concern surrounding the "Why Doesn't it Fit Problem" was the impact alterations had on the original design. Designers insisted that developing petite styles involved more than just shifting the measurements (Seeing Things, 1941, p. 2). Complaints centered on proportion

affected by skirt lengths, waistline height, difficulty in altering suits at the shoulder lines, and general loss of design integrity. Manufacturers who added petite sizes to their lines opted for figure-lengthening styles such as princess lines. “Typical of best ordering height-giving fashion highlights from the California budget dress market for petite customers are plunging necklines, princess styling, easy skirts and unpressed pleats” (Best Ordering Style, 1949, p. 32). Since juniors and petites were closely related, many retailers combined them into one department. “It is common procedure for most of the better-priced junior firms to contribute to the petite and misses’ dress departments.” Many petite lines were slanted toward youth (Chatov, 1956). This tendency drove Hannah Troy to rename her line from "TroyPetite" to "Troyfigure."

TroyPetites and Troyfigure

In her obituary published by the *NYT* in 1986 (p. B10), Troy quoted that while visiting the May company in California during the 1940s, she had noticed “women pulling at their shoulders and waistlines.” She indicated that for most women, alterations were required to achieve a proper fit, especially, through the torso. Troy introduced the TroyPetite in 1939, though the label received little press on the pages of *WWD*. Between 1945 and 1953, the trade magazine published only eight articles citing the TroyPetite line. *WWD* recognized the size range as a profitable component of Troy’s business, and several articles reported on particularly successful collections. For example, an article published in *WWD* of 1950 indicated a 55% increase in TroyPetite sales (Summer Dress Opening, 1950, p. 24). Troy introduced the line just at the inception of the WPA measurement study in 1941, demonstrating she was an early adopter of nuanced sizing- possibly because of her short stature. “She is a ‘petite’ size, herself” (Vanderbilt, 1957, p. 7).

Though the TroyPetite catered to a wide range of high-waisted women, customers interpreted the word “petite” as women under 5 feet 4 inches. In 1956, *WWD* reported on the change in designation from TroyPetites to the Troyfigure. The article quoted, “Mrs. Hannah Troy feels that ‘Petite’ is a misnomer and does not have a broad enough application” (Troy Changes Label, 1956, p. 33). A few days later, Nan Robertson of the *NYT* wrote an article entitled, “Designer Takes Long Look at Short-Waisted Females.” The article clarified the difference between America’s perception of the “ideal” versus the “average” figure. It cited the WPA measurement survey that revealed only 3% of women have the “ideal.” The label change widened the demographic to women of all heights with a higher waist. Hannah Troy defined the Troyfigure as:

> a sort of a grown up Junior size. Its for women who complain that Junior styles are too young or unsophisticated for them. Their waists remain at the same level and their bone structure is unchanged, but they are rounder, with more flesh on their bones (Robertson,1956, p. 18).

Throughout her career, Hannah Troy concentrated on fit issues for women with higher waistlines. Many women had shorter neck-to-waist measurements than ready-to-wear designers were using which resulted in ill-fitting clothing or the need for expensive alterations. The fall line of 1956 consisted of half of the designs in Troyfigure sizes and half in regular misses sizes (Robertson, 1956, p. 18). To promote her new Troyfigure line, Troy provided stores carrying these dresses with an informational booklet written for their sales personnel (Troy Changes Label, 1956, p. 33).

Troy experimented with her designs until she developed patterns that fit and flattered women with short waists and long legs. These styles typically avoided emphasizing the bust and hips. She did not use “boleros, horizontal stripes or two-color combinations to break the line” of the dress or suit (Robertson, 1956, p. 18).

TroyPetite Sizing Evidence Reflected in Classified Advertisements

Though the measurement breakdowns for the TroyPetite have not been located, evidence exists to help to narrow the figure type Troy was targeting. Between 1940 and 1945, Hannah Troy Inc. consistently posted classified advertisements in the *NYT* seeking models of specific sizes and heights. Table 5 illustrates that in 1940 a height of 5 feet 7 inches to 5 feet 8 ½ inches, with hip measurements between 34 and 36 inches, defined a size 12. No hip measurements were requested in 1945, though several advertisements requested tall or large models. By 1945, the height of 5 feet 7 inches defined a size 14.

Table 5.
Height and Hip Girth Measurements Called for in Hannah Troy Classified Advertisements for Models, 1940-1945.

	Hannah Troy 1939		na	Better Misses' Dresses	35"	na	
	Hannah Troy Inc	1940	12	Dresses	36"	5'8 1/2"	
	Hannah Troy Inc	1940	11 & 12	na	na	5'7"	
	Hannah Troy Inc	1941	12	Dresses	34"	5'7 1/2"	
	Hannah Troy	1942	12	na	na	5'7"	
	HT	1943	12	Dress	na	tall	
	HT	1943	12	Dress	na	Large, Tall	
	HT	1943	12	na	na	Tall	
	HT	1943	12	na	na	Tall	
	HT	1944	12	Dress	na	tall	
	HT	1944	12	Dress	na	tall	
McCardell	Townley	1945	12	na	na	na	25"
	HT	1945	14	na	na	5'8"	
	HT	1945	12	na	na	na	
	HT	1945	12	na	na	na	
	HT	1945	12	na	na	na	
	HT	1945	12	na	na	na	
	HT	1945	12	na	na	5'4 or 5'5	
	HT	1945	14	na	na	5'8	
	HT	1945	12	na	na	5'4 or 5'5	
	HT	1945	14	na	na	5'8	
	HT	1945	12	na	na	5'4 or 5'5	
	HT	1945	12	Dresses	na	5'4 or 5'5	
	HT	1945	12	na	na	5'4 or 5'5	
	HT	1945	14	na	na	5'8	
	HT	1945	12	na	na	5'4 or 5'5	
	HT	1945	12	na	na	5'4 or 5'5	
	HT	1945	12	na	na	tall	
	HT	1945	12	na	na	5'4 or 5'5	
	HT	1945	12	na	na	5'4 or 5'5	

In 1945, the firm requested a new height measurement between 5 feet 4 inches and 5 feet 5 inches for size 12. This shorter height addition may reflect the height designated for a size 12 TroyPetite. It may also have been a response to the WPA survey results. *WWD* reported that survey results indicated that the average woman was shorter than the industry height measurement associated with their size. Many firms responded by offering petite sizing for shorter women.

Hannah Troy Inc. developed regular sizing similar to other manufacturers of the time. As the advertisements indicate, Troy catered to a tall demographic, though she supplied apparel to the shorter figure. The Troyfigure line was designed to follow the regular-sized offerings. “Petite sizing is included in a wide variety of styles mirroring the regular misses range” (Check Gingham, 1953, p. 3).

Hannah Troy's Involvement in the FOGA

The listing of Hannah Troy Inc. as a member of the FOGA first occurred in January of 1938- the same year the company was established. Hartman-Adelman had been members of the Dress Creators League of America with garments wholesaling at $10.50 or less. Membership in FOGA established the company in the higher bracket of dress manufacturers during the 1940s.

Troy was a member of the FOGA through the period of this study and, in 1941, filed three patents for her designs (see Figure 9). Four lawsuits were filed in the following year, all for infringement of patent number 126,500. Troy sought "injunctive relief, accounting, and triple damages, the seizure and destruction of alleged infringing garments" (Design Patent Litigations, 1941, p. 21). *WWD* reported on two of these suits the following year, noting the discontinuation of one and a challenge to another. *WWD* did not report on the other two suits. Though the FOGA encouraged manufacturers to patent their designs, courts rarely found the registration of garment design patents valid. Further, the time it takes for filing and registration makes it impractical for most clothing companies (Marcketti, 2005).

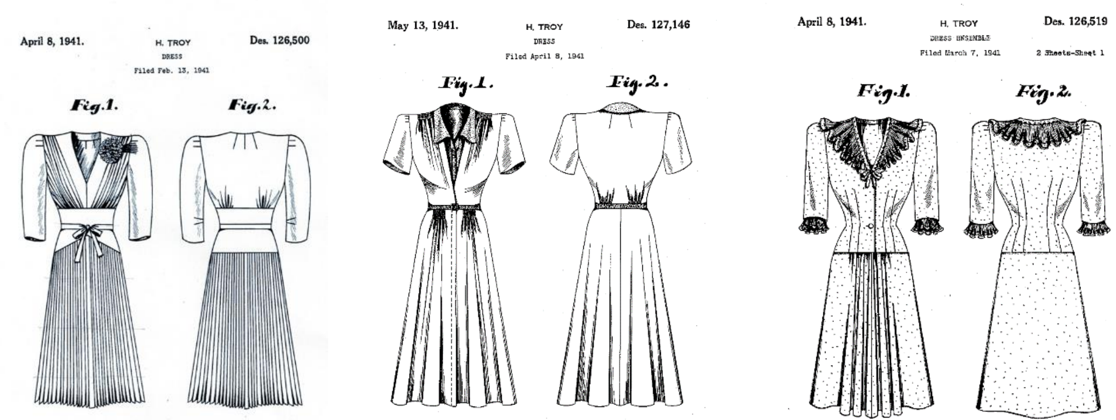


Figure 9. Three designs patented by Hannah Troy Inc. in 1941. Troy, H. (1941). *U.S. Patent No. 126,500*. Washington, DC: U.S. Patent and Trademark Office. Troy, H. (1941). *U.S. Patent No. 127,146*. Washington, DC: U.S. Patent and Trademark Office. Troy, H. (1941). *U.S. Patent No. 126,519*. Washington, DC: U.S. Patent and Trademark Office.

Hannah Troy Brings Italian Fashion to America

Following the conclusion of World War II in 1945, Parisian couturiers reopened their salons to manufacturers, buyers, and designers, resuming their biannual attendance of Paris fashion week. *WWD* published articles expressing a mixed response to the offerings. American buyers and designers continued to assess Parisian designs as superior but could not compete with the prices of materials and models. It was not outwardly stated, but American designers appeared to seek ideas and materials from alternative sources. By 1952 *WWD* authors clearly state that designers are looking to other countries for sources (Heavy Attendance, 1952).

Hannah Troy frequently arranged side trips to European counties such as Spain, Britain, and Italy. In February of 1951, following the regular Parisian openings, Troy altered her travel plans, detouring to Italy, where she encountered The first Italian fashion show. Businessman Mauricio Giorgini had organized a showing of the work of seven Italian designers at his home in Florence. Though he had invited major American department store buyers, and the media, only eleven accepted his invitation. Three uninvited guests, including Hannah Troy, chanced upon several buyers en route to the show and tagged along (White, 200, p. 44).

Cocktail Taffetas—

X388

From their group of French and Italian designs, two sketched above from Hannah Troy, Inc., illustrate interesting for navy or black silk taffeta cocktail dresses. Both planned for better departments, in sizes 10 to 16.

VISCONTI baretop with bow bodice has diagonal pouff drape and banded in low skirt fulness. One of a group of eight Italian designs reproduced by Hannah Troy, Inc.

GRES dress with gape-drape plunged bodice and forward flung apron skirt.

Figure 10. Left- Model by the Italian designer Visconti, purchased by Hannah Troy for translation in February 1951. The Dress Market Translates Paris (1951, March 28). *Women's Wear Daily*, 82(61), p. 42.

Upon her return from Italy, *WWD* interviewed Troy: she quotes, “while I bought only a few models in Italy…the pieces were magnificent” (Engle, 1951, p. 14). Later *WWD* published a sketch of one of the purchased designs (see Figure 10).

“New this season is the fact that some houses have copied Italian designs, are reporting good results with them, and plan to repeat next season” (The Dress Market Translates, 1951, p. 42).

The second Italian fashion show was held on July 19, 1951 and attended by 250 apparel representatives. The *NYT* covered the affair. Both the quality and designs of the Italian fabric manufacturers captivated American buyers. “Fabrics all but stole the second Italian High Fashion Show” (High Praise Given to Italian Fabrics, 1951, p. 18). Italy has been recognized for superior textile craftsmanship in silk and wool. Fabric has been a strong export historically (White, 2000). Parisian couturiers had long appreciated Italian textiles and the fashion world recognized Italy for its accessories (bags and shoes). In the 1950s Italy established its fashion niche by combining “casual elegance” with industrial production (Steele, 2003, p. 23). Mid-century designers successfully mixed Italian craftsmanship with globalization, branding the “Made in Italy” label (Paris, 2010, p. 524). Italy as a fashion center projected “symbolic capital” in the global marketplace (Paulicelli, 2010, p. 259).

Credit for the birth of Italian fashion goes to Giovanni Battista Giorgini and the first Italian fashion show of February 28, 1951, which opened the door for American buyers to Italian fashion. However, Italy’s connection with the United States began much earlier. As noted throughout this study, innovations, such as the seemingly sudden emergence of Italy as a fashion leader after the first Italian fashion show, had a gradual incubation. The redevelopment of Italy’s textile and apparel industry had been supported by American economic and political intervention via the Marshall Plan implemented in 1947 (White, 2000). American political leaders were eager to get involved in Italy because they saw their role as a defense against communism. Italian designers benefited from the rebuilding efforts.

By 1951, Italy was tied to America economically, having been provided with capital and knowledge of United States production methods. Links between the United States and Italy were supported by organizations such as the Centro Italiano della Moda (representatives of the fashion houses), Istituto Commercio Estero (the Italian Foreign Trade Institute), and the Italian Embassy in Washington. These organizations were created to assist the designers with American production and marketing methods via pamphlets and how-to guides. (Merlo & Polese, 2006).

Giorgini had been influential in America as a buyer of Italian artisanal products for American department stores. He understood the American market and directed his fashion show to be compatible with the American middle-class consumer. Paris, after the war, had priced itself out of the American market by remaining exclusive. The designers featured at the first Italian fashion show offered casual elegance and sportswear styles that appealed to the American way of life that was spreading internationally (Merlo & Polese, 2006):

> Upper-middle class women increasingly demanded high quality, elegant, but affordable clothes that they could comfortably wear as they went about their active daily routines. French haute couture became less and less capable of adapting to the changes that occurred as women began to lead more emancipated lives (Merlo & Polese, 2006, p. 420)

By October 1951, members of the Washington Fashion Group recommended Hannah Troy to the Italian Government for proper honors for her support of Italian couture (Berlfein, 1951). The Italian government awarded her with the Florence Medal of Solidarity. She was then named Patroness of Italian Arts for supporting the fabrics and Italian designers for the American market (Friedman, 1993).

Cooperative Advertising

Troy participated in two categories of cooperative marketing: products marketed to the apparel trade and products marketed to female consumers. Cooperative marketing is when two or more brands collaborate to promote their products. They share the promotional costs.

As noted in Chapter 2, Hannah Troy was an early adopter of innovations because she quickly adopted new products, styles, and production methods. One facet of this determination is her early adoption and promotion of manufactured fabrics. In the early 1950s growth occurred with the invention of new synthetic fibers and fabric blends. Evidence of her adoption of these fabrics is apparent through cooperative advertising efforts.

The largest volume of Troy's advertising to the trade was with fabric manufacturers. Between 1938 and 1955, Troy engaged in 34 cooperative advertisements with fabric manufacturers. Fabrics made of manufactured fibers predominated, though agreements with silk corporations also existed. Most were blends of rayon, acetate, nylon, or Orlon™ with silk. The other category of fabric Troy underwrote was with the stabilizer company, Armo. In 1950, the collaboration capitalized on Troy's petite offerings, "another leader in dress construction Hannah Troy Inc. 'smart designs in petite and misses' dresses' Uses the New Dress Weight Armo *evershape*" (Advertisement: Armo, 1950, p. 26). These products were advertised in the trade magazine *WWD*.

Other cooperative advertisements targeted female consumers through fashion magazines such as *Vogue* and *Harper's Bazaar*. Promotions included full-page Hannah Troy advertisements featuring the department store where they could be purchased. Others drew on the persona of Hannah Troy as an arbiter of aesthetic qualities. These occurrences were rare but strategic. They spanned a variety of products, from carpets to hair dye to costume jewelry. For example, the collaboration between Roux hair color and Hannah Troy Inc. appeared in *Vogue* in 1954. Consumers may have recognized the dress from advertisements in *Vogue*, *The Los Angeles Times*, and *NYT* but beyond the products marketers were also linking Troy's judgment of color to the quality of their dye. Hannah Troy's name and image were linked to products such as zippers,

buttons, and foundation garments. These were advertised in both trade and fashion magazines. Zippers and buttons were likely targeted toward the home sewer. In a similar vein, foundation garments offered do-it-yourself ways of achieving the popular hourglass silhouette with variations of corsets and girdles. They became increasingly important in the form of crinolines in 1951 when Dior introduced the bouffant look. Troy was associated with Warner's in promoting foundation garments.

Patterns of the Times: American Designer Series

The introduction to the American Designer Series of home sewing patterns occurred in April of 1950. The *NYT* partnered with the Advance Pattern Company to publish patterns designed by popular American designers. The impetus for the launch was in line with the related push articulated by Virginia Pope and Dorothy Shaver for American designers to hold their own rather than rely upon leadership from Parisian couture. The first feature in the monthly pattern series featured Bonnie Cashin. "Design by Cashin is Offered as First in Series to Be Shown Monthly" (Pope, 1950, p. 23).

Figure 11. Hannah Troy Home Sewing Patterns. Patterns of The Times: American Designer Series (1953, May 4). *New York Times*, p. 18.

Hannah Troy produced eight patterns under the American Designer pattern series during the 1950s, and two of the designs were published in the *NYT* in 1953 (see Figure 11). As in other cooperative advertising the marketing language connected the female consumers to what they were seeking in the marketplace: size, international couture appeal and newness.

> The dainty femininity that pervades a Hannah Troy collection reflects the woman who is its guiding spirit. She is petite, vivacious and quick of motion. Her dark hair, combed back from

> a broad white forehead, her deep brown eyes and fineness of feature frequently cause her to be taken for Italian" (Pope, 1953, p. 18).

In this way, like Mollie Parnis, Troy connected to her customer as if she was one of them. The series discontinued in 1964, but Troy continued to develop patterns for the home sewing market in through McCall's Pattern Company until her retirement in 1970.

Chapter 7: Chronology of Hannah Troy Garments

The following chronology outlines the garments produced by Hannah Troy from 1937, the year of incorporation, to 1955, when styles began to veer away from the New Look silhouette. For simplicity's sake, I chose the regular yearly calendar (January – December) instead of the production calendar, which breaks the year into four selling seasons. Table 6 indicates the rise in the publication of Hannah Troy garments, showing the highest volume in 1952. After recording the publication of each garment, I summarized the trends for that year. I chose one garment to exemplify the fashion direction for that year and highlighted designs developed by Hannah Troy that seemed to encapsulate the year. In conclusion, garments that illustrated fashion shifts were recorded as interpretations of the *zeitgeist* by Hannah Troy.

Table 6. Hannah Troy Garments in Publications Between 1937 and 1955.

Year	No.
1937 to 1941	6
1942	14
1943	8
1944	3
1945	7
1946	5
1947	15
1948	12
1949	27
1950	29
1951	54
1952	68
1953	52
1954	46
1955	49

A Design Formula That Suited American Women: 1938

French couture was unavailable for American designers during the Depression. Designers who had looked to Paris for inspiration began to develop their styles transitioning from the manufacture of copied looks towards developing creative designs with prominently placed brand labels. Garments produced by Hannah Troy throughout the years covered in the study featured consistent elements suggesting that early in her career, Troy found a design formula that suited American women. One advertisement of Feb 15, 1939, entitled "Career Classic in Stripes," stated:

> Practically a uniform to the American girl is the neatly tailored type of frock (above). Hannah Troy was the bright designer who searched for just the right fabrics and just the right details- until she hit upon a perfect union. For over a year she has been adapting the same full-skirted silhouette and trimming selections which she transposes in fabrics suited to the

season. The smooth rayon (above) is striped both vertically, horizontally and in a herringbone formation. It is made crisp with white pique collar, cuffs and boutonniere. (Career Classic, 1939, p. 13).

Designs varied widely from season to season, but each year contained at least one version of a classic dark dress or suit with a white collar and cuffs. The first full-view image located was a cooperative advertisement highlighting a shadow stripe in Crown Tested Rayon from 1938 (see Figure 12). This one-piece dress features five buttons along the center front bodice to the waist, a small, white shawl collar, and a belt at the natural waist. The shadow stripe direction reveals that the bodice was cut on the straight grain while the layout of the skirt was on the bias. Though the photograph does not show the skirt's length, related advertisements indicate it would fall just below the knee. The skirt is slightly flared and fitted along the hipline. The bodice includes a diagonal style line, like a yoke, above the bust and the placement of small tucks to control fitting. The angled line of the yoke echoes the line of the chevron stripes in the skirt. These lines direct the eye towards the waist and belt. The sleeves are long, fairly loose, and finished with a narrow cuff and slit. The shoulders are somewhat broad and seem to be lightly padded. The sleeves and shoulder appear to be one piece- an extension of the yoke.

Figure 12. Hannah Troy Dress Advertisement of 1938.
The Hannah Troy Dress of a Crown Tested Rayon Fabric (1938, September 1). *Vogue,* 92(5), p. 18.

The overall effect is one of softness. The turnback of the shawl collar, likely cut all-in-one with the shoulder and sleeve, exposes the white piqué of the facing. The straight grain follows and emphasizes the shoulder, then softly shifts direction following the sleeve overarm. The sleeve placement on the grain controls the stripes to match the stripe direction on the bodice. The

slightly bloused bodice is vertically striped, while the skirt stripes- cut on the bias with a center front seam- create a chevron pattern. The bias allows the skirt to fit the hips and to flare individually over each knee at the hem. The belt has a horizontal stripe emphasis drawing attention to the waist while contributing to the play of stripe directionality. The different angles of the stripes combined with the flexible fabric provoke a sense of movement, and the placement of the figure on a diagonal, underlines the message of an independent young career or college woman, as the advertisement states, making her way in the world.

Silhouette Changes that Defined 1939 to 1942

The Hannah Troy silhouette characterizing the span between 1939 to 1942 was termed "peg top." These were suits and dresses in a triangular shape with shoulders taking the widest width. Garments of this period, though slim and boxy, evidenced pre-L-85 material restrictions in gathered skirts and the existence of ruffles and flounces. An example from March 1942 was a suit defined by *WWD* as a "pegtop silhouette interpreted in a suit from Hannah Troy, Inc." (p. 3). The word "interpreted" suggests the suit was either an adaption of a purchased Parisian couture model or a translation of a notable style trend. The authors did not indicate fabrication, but it can be surmised by referencing other collections highlighted throughout the year. Rayon crepe or wool (authors did not indicate weave) were common.

Figure 13. Hannah Troy Dress Design 1942. Dress Designers Focus Attention on: Suit Styles- Summer- and Shantung (1942, March 25). *Women's Wear Daily,* 64(58), p. 3.

The suit of Figure 13 has upper body emphasis composed of a torso length jacket and a dirndl style skirt. The skirt was cut to allow ease over the hips, on the straight grain, and gathered to fit the waist. Skirt lengths remained consistent from 1938, extending to

just past the knee. The jacket extends to the hips, is single-breasted, and curved at the center front hem. Three "statement" buttons in green plastic punctuate the center line. Upper body emphasis is accentuated by a stair-step yoke pattern that forms the flaps for a pair of large pockets over the bust. Topstitching at both yoke and pockets highlights this feature.

The collar is revere-style, shows only front lapels, and leaves the back neck open. The points of the lapels direct the eye towards the shoulders and focus on the upper body. The sleeve lengths match the jacket length to form a frame. The sleeves are tubular and emerge from set-in sleeves heavily padded and extending triangularly away from the width of the chest. The overall boxy appearance was achieved by cutting the fabric on grain. Shaping at the waist is done via light nipping at the side seams rather than darts. The lack of shaping devices contributes to the boxy silhouette.

Though the silhouette is boxier and less revealing of the body than the previous example, it has some softness. The choice of gathers over pleats, curves lines over straight in the pocket, yoke, and collar details, and the lack of darting emphasizes softness. However, the boxy silhouette and padding show early progress toward clothing with a predetermined shape. It does not reveal the natural body but uses it as a scaffold upon which to hang a sculptural form. Though the predetermined hourglass shape emerged in 1947 and was popularized by Christian Dior, this example indicates the trend began earlier than recognized.

Hannah Troy Designs After L-85 War Restrictions Were Lifted in 1945

World War II began in 1942 in the United States and impacted the promotion of designs in *WWD*, *Vogue*, *Harper's Bazaar,* and other fashion magazines. Through Hannah Troy received attention through the press before the war, it tapered off significantly during the war, then returned at the end of the war. In 1942 these publications cited Hannah Troy 14 times. In 1943

they cited her eight times; in 1944, only three times; in 1945, seven times; and in 1946, five times. When the war ended in 1947, they renewed their promotion with 15 Hannah Troy citations. Images of garments overall were limited and only available as sketches. I found no photographs of designs by Hannah Troy during the war years of 1942 to 1945.

The government lifted L-85 war regulations on May 8, 1945, and the change was evident in fall showings. During the war, fashion magazines and *WWD* used descriptions that emphasized austerity. These terms included: "clean," "one-piece basic," and "uncluttered." By early June 1945, the terms included: "carefree," "roomier," and "fuller" suggesting a more relaxed tone. The silhouette is not very different from earlier, but more exaggerated. Armholes drop, shoulders extend, and designers introduced the raglan sleeve. Garments notably lack collars, and shoulders widen, intending to emphasize a narrow waist.

Figure 14. Hannah Troy dress design of 1945. Style Scoop in Sleeves for Fall Selling (1945, July 23). *Women's Wear Daily,* 71(15), p. 3.

The example in Figure 14 is of a black wool dress with a high neckline, broad shoulders, dropped armholes, belted waist, and shaped hip yoke. The skirt length remains steadily below the knee. The shape is peg-top and features a straight skirt with ease in gathers, coming from the yoke style line. The yoke is pointed downward at the center front in an arcuate shape echoed in a decorative element at the front right chest level. It is not clear whether this is a pocket or non-functional application. The dropped armholes are developed from a dolman style into a squared underarm seam, emphasizing the upper body. The sleeve is bracelet length. According to *The Fashion Dictionary*, this refers to a sleeve length between the elbow and wrist that allows for bracelet visibility (Picken, 1957). Notable and repeated garment

trim through all the Hannah Troy collections is the application of rhinestones, in this case, radiating from a circular faience neckline. *WWD* notes this trend among designs in 1945 and calls it a “touch of jewelry” (p. 3).

Hannah Troy Followed Design Trends Dictated by French Couturiers 1946-1947

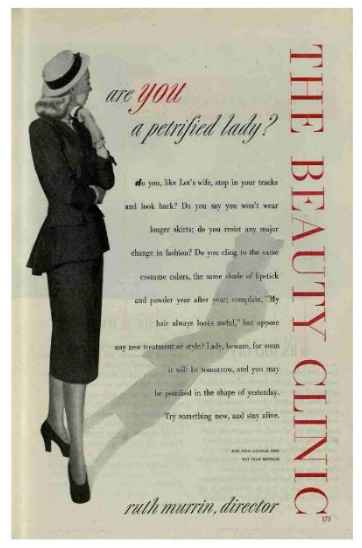


Figure 15. Hannah Troy suit featured in 1947. Murrin, R. (1947, Jun). Are You a Petrified Lady? *Good Housekeeping,* 124(6), p. 173.

As other scholars have observed, by the end of the war, garment silhouettes and fabric usage expanded due to the government lifting of L-85 restrictions and overall economic prosperity (Tortora & Marcketti, 2015). Styles from 1945 and 1946 began to show this trend with lowered armholes and extended shoulders. Though garment descriptions emphasized slimness, they visually appeared looser. The fabric offerings continued to be limited to wool and crepe. By 1947, more dramatic changes occurred in skirts that lengthen to the ankle. Garments feature pleating, tucking, and gathering, as well as surplice styles and flared skirts. The dramatic change in 1947 was the shift towards sloping shoulders. The necklines in some dresses widen to the shoulder tip and show just a sliver of a sleeve. The emphasis is drawn downwards towards the hip through peplums or draping. Textile options also expanded. Fabric with a fluid hand, such as crepes and sheer wools, were still available, but manufacturers introduced new satins, taffetas, moirés, and shantungs. These types of fabrics tend to maintain a structure of their own and support the coming hourglass silhouette.

David Lazaro notes that though Dior introduced the New Look in the Spring of 1947, only a few fashion-forward designers were influenced by his designs. He states: "nationally-recognized

dressmakers and retailers, who sold French couture models or copies, brought some of the first examples of the Corolle aesthetic to the region's wealthier audiences" (Lazaro, 2015, p. 99). The offerings of Hannah Troy and Adele Simpson are examples. He notes that previous skirt lengths and broad shoulder trends remained steady with newness identified by jacket peplums (Lazaro, 2015). Hannah Troy was among the early adopters, though her ability to balance new with old gave her broad acceptance. Figure 14 shows a suit from June 1947 with the suggestions of the new design elements under the heading, "Are you a Petrified Lady?"

> Do you, like Lot's wife, stop in your tracks and look back? Do you say you won't wear longer skirts; do you resist any major change in fashion? Do you cling to the same costume colors, the same shade of lipstick and powder year after year; complain, 'My hair always looks awful, 'but oppose any new treatment or style? Lady, beware, for soon it will be tomorrow, and you may be petrified in the shape of yesterday. Try something new, and stay alive (Murrin, 1947, p. 173).

Hannah Troy Garments are Called "Wearable" 1948 and 1949

A consistency apparent in the earlier years of Hannah Troy Inc. is the use of the term "wearable." Publications such as *WWD* and fashion magazines used the description four times in 1948 and six in 1949. It appeared less in the 1950s as styles became less revealing of the natural body and required foundations to achieve the desired form. What the term "wearability" refers to was unstated but tended to reference garments that serve dual purposes, have removable elements, describe simple but current basics, or indicate value economically. The article from *WWD* of May 27, 1948, states, "Make Mine Wearable."

> If you want one word to identify the new collection Helen Clifford has designed for Hannah Troy, Inc., the word is 'wearable.' This is not to say that the clothes are lacking in style vitality: the main emphasis, however, is on new silhouettes designed without exaggeration and edited for wearability (New York Fall Openings, 1948).

By 1948, American women fully embraced the New Look, and though costumes retained tried and true style elements, they were exaggerated. 1949 styles included very flared skirts,

wider-than-previous jacket lapels, and nipped waists. Waists are termed "willow-waists," and "trim." High and fitted armholes in kimono styles were common as were three-quarter sleeve lengths. Figure 16 shows a Hannah Troy one-piece dress made of velvet and taffeta. The upper body features a kimono sleeve with turned back cuff at three-quarters length. A rounded and notched shawl collar opens at the bust level, and the center front is closed by small self-covered buttons. The waist is belted and designates the first of three graduated bands in the skirt. A second band is situated at the high hip and about twice the width of the belt. The final tier, made of taffeta, sits at the low hip. Only the seamline differentiates the join of the two fabrics. The skirt flare originates at the end of the first tier, and the join of taffeta and velvet ripple along the seam. It is an extravagant use of fabric in the wide skirt and kimono sleeve.

Figure 16. Hannah Troy dress of 1949. 'Most Promotional' Summer Dress: The Dark Sheer (1949, April 12). *Women's Wear Daily,* 78(71), p. 3.

The visual elements in Figure 16 point toward Christian Dior's iconic New Look suit called "Bar" (see Figure 4). As Jessica Davis noted, by the early 1950s, American designers began to ramp up their couture recreations. This trend was made clear in the publications by terms relating to Paris. "Ideas and trends from Paris developed for American customers" (Fall Openings, 1949, p. 12), "Paris design plots" (Dresses: Net Overskirts, 1949, p. 49), "Latest Paris influence," "French flavor" (Dresses: Beil [Bell] Boy, 1949, p. 27), "Hannah Troy calls it French Modern" (Advertisement, 1949, p. 39), are phrases used to describe collections from June to November 1949. Four times the writers specify garments as adaptations: "Adaptation of French Original" (Advertisement, 1949, p. 39), "A group of reproductions and adaptations," "Paris adaptation" (Dresses: Net Overskirts, 1949, p. 49), "Dresses adapted from the Paris collections" (Dresses:

Coat Dress Hit, 1949, p. 37), and one “Hannah Troy Original” (Advertisement, 1949, p. 39). These terms also reflect the gradations available to American designers to alter Parisian originals into unique styles.

Figure 16 is not labeled as a reproduction though the “Bar” elements are apparent. Both garments break the lower body into three tiers by different means. In the Hannah Troy dress, the fabric belt, high hip band, and lower expanse of taffeta skirt define the three parts. Lines at the waist, hip, and hem separate the parts of the Dior “Bar” suit. The garments share part definition by fabric. One fabric defines the torso, and another, at the hip level, delineates the skirt. Padding characterizes the “Bar” jacket, and the velvet fabrication of the Troy example suggests that same illusion of heft. The Troy version stretches the concept towards softness, with kimono rather than set-in sleeves. Both garments have ease in the armhole to expand the chest and emphasize an hourglass shape. Both midriffs are smooth, tight, and without darts. In the Hannah Troy model, a belt defines the waist; in the Dior, the waist is defined by a deep crease before the peplum juts out.

Figure 17. A Hannah Troy translation of a Christian Dior dress. 1. Willis, K. (1996). Day Dress, 1949 [photograph]. Metropolitan Museum of Art, New York. 2. Advertisement (1949, Nov 1). *Vogue,* 114(8), p. 39.

A recognizable Hannah Troy translation of a Christian Dior appeared as a cooperative advertisement with American Silk Mills in November 1949 (see Figure 17). The adaptation featured a novel fabric, “Clo-Clo,” blending silk and nylon. Qualities attributed to the product include washing ease and wrinkle resistance with a silky and supple hand (Advertisement, 1949). The fabric of the Dior original was wool. Both designs offered removable white collars.

Dramatic Style Shift of 1950

1950 exhibited dramatic shifts in price, collection highlights, and fabric variety. Hannah Troy's offerings in 1949 remained under $70, but in 1950, they rose to under $110. Her collections continued to feature town-tailored suits with pique collars and statement adaptations from Paris that are dramatic and sculptural. Fashion magazines publish photographs of French models and reference the American designer adapting the model. The promotions are of the French originals. Author Jessica Davis describes the process the American fashion press uses to promote an idea so that consumer finds it swiftly produced and presented to them through retail. Both buyers and the press attend designer openings.

> The girls come out quite slowly, one at a time, and heaven help the mannequin who comes too closely on the heels of her predecessor. While they are walking around, showing off, our other editors and I are taking notes, putting stars, question marks, crosses, by each number that we write down in our notebooks…This collection was only about one hundred pieces- that is a short collection; and as soon as the last thing was shown, all the editors from our magazine looked at each other and said with one breath, 'Number 58." That is what you have on at this minute, my dear, Number 58 (Davis, 1967, p. 104).

The purpose of cut-to-order manufacturing is to produce only the items that sell out of the large number of garments shown at openings. As Herbert Blumer (1969) observed, industry professionals collectively can identify which garments will sell. This phenomenon could explain the number and variety of styles Hannah Troy offered each season. Producing a large number of samples broadens the likelihood that one or more will "take." It also explains why an American designer would invest in French models. Going through the same process months earlier in Paris, buyers would have already vetted styles and trends as saleable winners.

As noted earlier, the garments of 1950 show a continuation of tried-and-true suits with dramatic, more experimental, and sculptural styles that are less wearable. "By Molyneux, a black rayon and wool bengaline faille dress with a big stiff peplum- it goes two-thirds of the way around the dress, buttoning on both sides in back. Adapted by Hannah Troy. About $70.

Bergdorf Goodman" (Dresses Volume, 1950, p. 36). Both these images illustrate garment examples where the shape juts out and has little relation to the body (see Figure 18). Though the elements that make up their shapes are different, peplum versus apron, the form communicated is the same: two cone shapes that draw attention to the hip area; the underskirt is also conical. Troy's design features a white crossover neckpiece and pockets that alter it from the original Molyneux design. Both garments de-emphasize and flatten the chest. The waist is tight and tiny, given additional attention with a belt.

Figure 18. Hannah Troy translation of a Molyneux model (inset) 1.A Paris Dress Under $100 (1950, Oct). *Harper's Bazaar*, 84(2867), p. 212. 2.Dresses Volume and Budget: (1950, Oct 3). *Women's Wear Daily*, 81(65), p. 36.

Changes for 1950 include slim skirts described as "tubes," and more fabric varieties. The identification of fabrics by the manufacturer is new. "Forstman wool" for example, implies a higher than generic quality. Other changes are in publication verbiage relate to themes about marriage. Hannah Troy says, for example: "There's nothing like a bow-knot for tying down a man" (Curtis, 1950, C13), or "[The one] He left behind (right) sailed into the church…" (White et al., 1950, p. 70).

American Translations of French Fashions 1951

1951 was significant because the press, for the first time, presented images of both the couture model and Hannah Troy's adaptation. Often *WWD* introduced the translation with a sketch, then fashion magazines highlighted the trend with a photo spread of the couture original. A full-page department store advertisement followed featuring the Hannah Troy translation. Design elements of the 1950s persisted early in 1951 with slim skirt lines but shifted towards more dramatic designs in the fall. By June, skirt silhouettes began to widen in all styles, from

suits to evening dresses. Wide collars with décolleté appeared early in the year though balanced concurrently with high jewel necklines and diminutive collars. All skirts widened in flare by the fall months, and fabrics that stood away from the body were prominent, such as taffeta, faille, and bengaline. Promotions for net fabrics and petticoats surfaced to enhance skirt volume. Design elements were expansive overall in sleeves, collars, skirt lengths, and widths. The naming of cloth by manufacturer continued, and offerings were varied. Interest in couture adaptations continued. Compared with the previous year, Troy offered more glamorous and dramatic styles with only one mention of wearability. Verbiage also continued to reference convenience features such as the ability to step into a dress or the inclusion of pleats for walking ease. Troy promoted fifty-four garments in 1951. Prices went still higher, ranging between $90 and $155.

Figure 19 shows a garment sketched by *WWD* artists. It was from a group of models Hannah Troy purchased from Paris. Press coverage in an article from *Harper's Bazaar* titled "American Translation of French Fashions" highlighted cocktail dresses from Grès, Balenciaga, and LaFaurie. Figure 19 shows the Grès dress presented in a photo shoot and later an advertisement for the dress translated by Hannah Troy. Though there are differences between the two dresses, they appear related.

Figure 19.
A Hannah Troy translation of a Grès dress from 1951.
1. American Translations (1951, Jun). *Harper's Bazaar,* 85(2875), p. 93.
2. The Dress Market Translates Paris (1951, March 28). *Women's Wear Daily,* 82(61), p. 42.
3. Advertisement: (Best & Co.) (1951, Oct). *Harper's Bazaar,* 85(2879), p. 2.

The Grès dress features a dramatic portrait collar and jutting peplum. Though these are striking elements,

the fan of pleating in the apron panel overshadows them. Presumably, the functional skirt, hidden behind the apron, is slim and pegged, so the apron flares out in opposition, and the belt emphasizes the model's tiny waist. The presence of expansion at the neckline is new.

The Hannah Troy translation is equally sculptural in a more wearable design. The sleeves are more conservative in a popular three-quarter length instead of the short length presented in the Grès model. The neckline and center front come together in a button front closure on both dresses, but the designers chose different fabrics. The Grès version is matte, and the Hannah Troy is shiny, so the radiating pleats catch the light. The Grès dress is composed of separate elements: the underskirt, peplum, and apron, whereas in the Troy model, the skirt is full all around. It carries the message of the jutting peplum via fullness at the high hip and forms a shelf-like structure similar to a farthingale. This silhouette is new but builds upon the previous trends of aprons and peplums. Troy also simplified the construction of the Grès dress by tacking the collar onto the neckline rather than constructing in all-in-one. It retains expansive elements of the Grès dress but modified for simplified construction and wearability.

American Translations of Italian Fashions 1952

Changes in the 1952 silhouette included the introduction of the bolero or bolero-like styling. Figure 18, from *Vogue*, illustrates an example highlighting the midriff with bolero-like style lines. Journalists described it as a “spencer," or short jacket worn by women in the 19th century. Evident here is a very tight bodice with high and tight sleeves and no armscye seam. The focus is on the upper arms. The waist level rises to just under the bust. Center front buttons run down the bodice into the wide circular skirt. The bolero, made in a jersey fabric, appears threaded through the front button placket. The neckline is scooped low and exposed.

Additional changes in 1952 include the distinct lack of Parisian adaptations and increased Italian adaptations. In this year, the attribution to couturiers seems to fade. In 1952 Hannah Troy adapted only one Parisian original, and the journalist who covered the look omitted the designer's name. She also translated two Italian designs, but only one author named the designer. This year appears to be the tipping point where American designers are recognized in name more than Parisian couturiers. Before the 1930s, American designers were unnamed, and Parisian couturier names were well-known. By 1952 the Americans were referred to by name and omitted the couturiers. The *Vogue* caption (see Figure 20) reads: "This idea came from Italy and was translated by Hannah Troy" (Dinner Party Season, 1952, p. 104). The acquisition of designer Bruno Staehli, who earned significant tribute during his tenure, to Hannah Troy Inc. could explain the change in line direction. *WWD* highlights his name when referencing his designs. At the same time, the images presented promote the translated design rather than the couture original. Staehli is a significant player in the fashion scene, having begun his career first with Hattie Carnegie (Maloney, 1945).

Left: This idea came from Italy, was translated by Hannah Troy—black taffeta, with a spencer-like bodice of red matte jersey covering the shoulders and crossing under a loop at front. $125 at Henri Bendel; Jordan Marsh; Sakowitz.

Above: The intensity of summer sun, held in a bottle of "Mais Oui"—by Bourjois. Right: A verdant perfume—Evyan's mixture of flowers, "Most Precious."

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VOGUE, NOVEMBER 15, 1952

Figure 20. Hannah Troy dress of 1952. Fashion: Dinner Party Season (1952, Nov 15). *Vogue,* 120(9), p. 104.

By 1952 the Italian fashion shows were still novel but well attended. Press coverage of the couture openings now includes the Italian fashion show, in its second year, which precedes the French. *WWD* publishes a full-page story on the heavy attendance at both venues. Designers repeat that they are seeking new ideas in Europe outside of Paris. Buyers indicate that traditional Parisian offerings continue to be too pricey. They, too, are looking toward Italy and Spain.

Fashions and Fabrics that Reveal Foundations 1953-1954

1953 was notable for luxurious fabrics, ranging from standards such as linen, piqué, wool, and velvet to exotics such as ermine, Alaska sealskin, tweed, barathea, poult de soie, chiffon, and Alençon lace, to name a few. Fur was fashionable, and skirts remain extravagantly wide. Early in the year, silhouettes trended towards a boxy fit but reverted to wide, bouffant skirts with form-fitting bodices. Articles increasingly discussed dieting to fit into holiday dresses with tie-ins to advertisements for foundation garments. The *NYT* described one of the slim fits offered by Hannah Troy as "a beltless silhouette design that molds the figure in unbroken line from broader shoulder down through slim waist into the skirt" (Illustrations, 1953, p.15). Aileen Reynolds, a fashion writer from the Minneapolis Star Tribune, considered the objection that this style was only suitable for those with an ideal figure. Alongside her presentation of the Hannah Troy "lace over satin" dress, she suggested cutting back on fattening foods and investing in a "new foundation garment that has been specially designed for the fall silhouette," in the article titled "Fashion's Slim New Silhouette Calls for a Slender Foundation" (Reynolds, 1953, p. 9).

Figure 21. Hannah Troy sheer dress of 1954. Fashion Significances: Black Sheers for a Long Summer (1954, Apr 2). *Women's Wear Daily,* 88(64), p. 4.

Fashions from 1953 to 1954 featured sheer wools defined by their light weight. They included fabric blends of weights between four to seven and one-half ounces and designated by both fiber and weaves. "Tissue alpaca," or "chiffon worsted," were "thin fabrics have enough body to retain skirt flare but are light enough to be quite graceful" (Established Shorter Skirts, 1953, p. 9). By 1954 the fabrics became "obviously sheer, requiring opaque foundations" (New

York Summer Collections, 1954, p. 9). Figure 19 represents an example of a silk marquisette dress that reveals the black foundation.

Hannah Troy and her lead designer, Bruno (he went by his first name), shared recognition for setting the line direction in 1953 and 1954. Authors noted that while other American designers moved towards the slim fitted looks because petticoats had gone out of style in 1953, some designers, such as Hannah Troy, opted to retain the full-skirted silhouette. Troy called the shape of her skirts "clochette" which is "any small ornament shaped like a bell" (Picken, 1957, p. 69). In January 1954, Troy (and Bruno) introduced a dress that received repeated press coverage. It featured three significant trends of the year: a *sheer* organdy fabric printed with a *green* fern pattern in the *clochette* bell shape. Authors note the return of green as a fashionable choice in 1954.

Women's Fashions That Suggest Infants: 1955

Though Bruno continued his employment at Hannah Troy through 1955, his name went unmentioned in the press coverage. Designs of the year prominently featured the white-collar look- following trends toward style elements usually reserved for childrenswear. Slim silhouettes, fabrics in gingham checks, and short pixie haircuts characterized the look. Images portrayed a youthful and impish attitude possibly inspired by Audrey Hepburn, who appeared in the film *Roman Holiday* in September 1953.

Figure 22. Hannah Troy dress of 1955. Traveling into Summer: Fine Line Checks (1955, Apr). *Harper's Bazaar,* 88(2921), p. 120.

Between February and April 1955, gingham checks by Hannah Troy featured prominently. Vogue writers describe one dress as: "the checked dress…, a slim and systematic black and white, with some artful dartings to

achieve a young, high-bosomed roundness" (Plain, Checked Flowered Cotton, 1955, p. 120). In April, *Harper's Bazaar* featured another checked dress (see Figure 20) in a photoshoot. A cooperative advertisement between Hannah Troy Inc. and Dacron followed with placement in three fashion media outlets in the same month: *Vogue, Harper's Bazaar,* and *WWD,* likely timed for Easter selling. Designers often use gingham for little girls' Easter dresses. Though the emphasis on curvaceous figures continued, as early as January, descriptions turn towards "tunic," "tubular silhouette," and "little boy overblouse." This flattening of the figure points towards a look of prepubescence underscored in textiles that mimic baby clothes or accessories. Figure 20 also featured a baby cap and the description: "more white touches; the Emme baby cap, Dawnelle gloves." References to babies and baby clothes likely reflected the American cultural shift that occurred at the conclusion of the war. Halberstam et al. (1997) related that after the war, Americans were obsessed with marriage. Having children and a family provided a necessary sense of security. Families moved to the suburbs and adjusted to new-found prosperity. Women turned towards homemaking with a focus on children and cleanliness. References to infants and children likely spilled over into female fashion trends as well.

Summary of Chapter 7

I chose the garments above to represent how style changed occurred incrementally during the 1950s. These examples came from the chronology of Hannah Troy garments spreadsheet that I compiled documenting all the Hannah Troy garments I could find between 1938 and 1955. The images came from Hannah Troy's advertisements, publicity through fashion magazines, and highlights of new collections reported through *WWD*. Published garments would already have been deemed "sure sellers" when they appeared in the media. Viewed as a compilation, the garments showed style changes each year, sometimes quite clearly, and sometimes less so. Those

authors who write on fashion change have noted that style changes built upon the previous trends incrementally (Blumer, 1969). Even for styles that seem to emerge from nowhere, close cataloging revealed evidence of the style elements as they developed. Changes evident in the chronology of garments show how 1940s utility styles merged into the New Look. These changes show how silhouettes grew to extremely expansive shapes in 1950 and 1951, towards sheer and bouffant garments with lingerie references by 1953 and 54, and into garments mirroring the baby boom culture. Those trends will also be evident in the artifacts explored below.

Chapter 8: Material Culture Findings

I compared garments produced by Parisian couturiers Christian Dior and Cristóbal Balenciaga to Hannah Troy's garments and to artifacts manufactured by American designers. The couture garments were constructed by made-to-measure for individual clients (presumably the donor) and included: Garment 1, Figure 23, a navy crepe ensemble by Christian Dior; Garment 2, Figure 26, a Christian Dior maroon ensemble, Garment 3, Figure 27, a linen toile by Cristóbal Balenciaga, Garment 4, Figure 34, a navy wool suit, also by Balenciaga, and one couture-designed garment produced in America, Garment 5, Figure 36, a Christian Dior green faille dress. I compared these garments to artifacts attributed to leading American designers comparable to Hannah Troy. Garment 6, Figure 39 is a Hattie Carnegie gray sharkskin ensemble, Garment 7, Figure 42 is a Mollie Parnis navy taffeta shirtwaist dress, Garment 8, Figure 44 is a Nettie Rosenstein black chiffon dress. The final three garments were all produced by Hannah Troy, Garment 9, Figure 45 is a Hannah Troy taupe cocktail dress from the Emily Reynolds Historic Costume Collection located on the North Dakota State University Campus. Garment 10, Figure 47 is a Hannah Troy black matelassé dress purchased from Etsy. Garment 11, Figure 49 is a Hannah Troy black taffeta ensemble purchased for this study from eBay. I purchased these two garments because of the lack of museum representation. They were both available and affordable through online vintage clothing retailers. Except for the Hannah Troy designs, the Goldstein Museum of Design on the St. Paul Campus of the University of Minnesota houses all the garments.

Table 7.
The Extant Garments Included in the Study.

Garment Number	Description	Image	Museum Date	Revised Date	Where Made	Current Location	Donor	Accession Number
1	Christian Dior Navy Wool Ensemble		1947- 1955	1959	Made in Paris	GMD	Kathleen Catlin	1986.073.019a-c
2	Christian Dior Wool Maroon Ensemble		1950		Made in Paris	GMD	Mrs. France Duehring	1977.065.001a-b
3	Christian Dior Green Faille Dress		1955-1959		Made in New York	GMD	Dee Dee and Dick Harris	2001.064.001a-b
4	Balenciaga Plum Linen Toile Ensemble		1947-1948		Made in Paris	GMD	Kathleen Catlin	1986.073.012a-b
5	Balenciaga Double Breasted Navy Wool Ensemble		1950-1955		Made in Paris	GMD	Kathleen Catlin	1986.073.011a-b
6	Hattie Carnegie Sharkskin Ensemble		1946		Made in New York	GMD	Julie Titcomb	1996.042.004a-b
7	Mollie Parnis Taffeta Shirtwaist Dress		1950-1959		Made in New York	GMD	Mrs. Harold Bernice Chase	1977.044.049
8	Nettie Rosenstein Black Chiffon Dress		1950		Made in New York	GMD	Mrs. Harold Bernice Chase	1977.044.037
9	Hannah Troy Embroidered Organza Cocktail Dress		1947-1955		Made in New York	EPRHTC	Patricia Hull Lewis	1992.10.8
10	Hannah Troy Black Matelassé Cocktail Dress		1960		Made in New York	From the Author's Collection	Purchased from Etsy	Not Applicable
11	Hannah Troy Black Taffeta Ensemble		1950s		Made in New York	From the Author's Collection	Purchased from eBay	Not Applicable

Garment 1: Parisian Couturier, Christian Dior Navy Wool Ensemble

Figure 23. Garment 1: Christian Dior Navy Wool Ensemble Accession # 1986 .073.019a-c. From the collection of the Goldstein Museum of Design - Gift of Kathleen Catlin. Photograph courtesy of Goldstein Museum of Design.

Garment 1, Figure 23, is a two-piece skirt and jacket ensemble in navy crepe with matching, fuchsia-colored rayon scarf patterned with navy pin-dots (see Appendix A: 1-6). It has long sleeves coming from a raglan-style line and turned-back cuffs. The jacket has a loose fit, a narrow band at the natural waist, and a gathered peplum reaching the low hip. A Mandarin collar frames the neckline, opening to a narrow V. Pouch pockets with flaps are visible at the hip level, and mirror openings at the chest, through which a scarf threads and wraps around the back neck. The skirt is full and calf length and features an inverted box pleat at the center front. A Christian Dior label is located on the inside waistband of the jacket indicating it originated from France. Kathleen Catlin, a fashion coordinator for Marshall Fields, donated the outfit and dated its purchase to between 1947 and 1955. I chose it to compare to the Hannah Troy Black Taffeta Suit, Garment 11.

Material Culture Analysis of Christian Dior Navy Wool Ensemble

The operations of description and deduction formulated by Prown led me to speculate how this artifact corresponds with the ideas and values of the culture in which it was made. Firstly, distinctive design elements narrowed the date of the artifact's origination to 1949. Most notably, the arrangement and shape of the pocket flaps located on the peplum (see Figure A-4) were found in several garments from the same year (see Figure 24). In 1949 Dior debuted his *Trompe L'Oeil* line. Martin and Koda stated, "eliding both art and technique in illusionary deceit, Dior manipulated pockets in 1949" (1989, p .44).

Three features of this garment reflect the idea of *trompe l'oeil*, an artistic technique practiced by Salvador Dali in 1938 in which the artist creates an illusion of three-dimensionality on a two-dimensional surface (LaFountain, 1997). If the viewer reads the fabric as a two-dimensional surface, the peplum, the pockets, scarf openings, and the scarf are elements that advance into space.

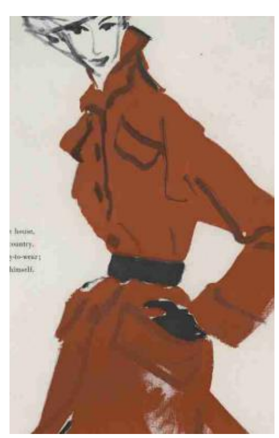

Figure 24. Diagonal pocket flaps from Christian Dior's Ready to Wear Line. Fashion: 1949: Spot-News (1949, Jan 1). *Vogue,* 113(1), 119.

The peplum three-dimensionally swells away from the body in the front panels at a specific quarter position at the hip. I tested how the designer created this and found that the front panels, cut with greater width at the top and on the bias, when gathered, created this expansive quality. The effect is enhanced by the pocket flaps situated at the front, exposing the pocket opening. Centered on the weaker, bias grain makes the pockets open and dimensional (see Figure 25).

In line with the lower pockets, two gaps open out of the raglan-style line at the chest level. A scarf threads through one opening, travels under the shoulder, and wraps around the back neck, where it peeks out above the collar and comes out the opening on the other side. *Tromp l'oeil* is an illusion characterized by this type of dynamism where the subject appears to advance from the frame into the forward space.

Figure 25. A test of the construction of the pocket flaps on Garment 1.

The scarf entry from the raglan style line (see Figure A-6) contains similar elements to the lower pockets. They also have diagonally placed rectangular flaps that fold toward the front. The weight of the flaps widens the openings. Fabric envelopes

folded to the inside of the openings further widens the space. Each envelope holds two garment weights that pull the back of the garment in towards the body and allows the gap to open.

The resumption of couture openings following the end of the war coincided with Dior's launch of two lines: *Corolle* and *Enhuit,* which featured the distinct silhouette that came to be associated with the term New Look. Garment 1 maintains those elements in a softer sloped shoulder achieved through the combination of pattern parts- sleeve and shoulder -found in the raglan line. Dior cut the sleeve on the bias to create a soft, unstructured silhouette. The fit is slim and shaped to fit high under the arm. The emphasis on hips, particularly volume towards the side front, is distinctive. The length and sweep of the skirt were defining features of New Look garments, seen here at 32" long and just shy of four yards wide.

Features that counter the New Look include the upper bodice. It is loosely fitted with pleats at the front eased into a waistband to produce a bloused effect and a rectangular silhouette. The ensemble has a graduated sense of weight where the jacket is light and unlined, the peplum slightly weighted by a double layer of fabric and gathers. The skirt is heavy with the bulk of fabric and lining.

An intriguing feature of this suit is its mixture of styling elements. The pattern pieces that make this garment are inconsistent. The front style line, for example, is raglan, while the back is kimono. The front bodice waist is pleated, but there are gathers at the back waist. Under the waistband, this orientation flips so that the pleats are in the back and gathers are in the front. In the skirt, this flips again. The front has a box pleat, and the back gathers. At first viewing, this appears unintentional, but the consistency of the inconsistency challenges that perception.

Aesthetic Analysis of Christian Dior Navy Wool Ensemble

The aesthetic analysis begins with a survey of the entire form and then moves on to analyze the parts within the whole. The elements of parts to whole inform associations made about the apparel-body-construct. Evaluation unites presumptions with cultural values and insights.

The dominant form in the apparel-body-construct is a closed, navy-blue dark-valued trapezoid ( ) delineated by shoulder line, sleeve, skirt, and hem edges. It has a simple and matte surface structure. The photograph in Figure 23 displays the garment dressed on a mannequin on a light gray background. The light value of the head, hands, and legs blend into the background. The dark-light contrast prioritizes the solid, unified figure of the garment and imparts a whole-to-part viewing sequence. The garment figure moderately extends the body into space by widening the hips at the peplum and skirt flare. The visual implications of such a figure-ground relationship are assertiveness, clarity, and distinctiveness. Within the figure, the scarf acts as a framing device, visually expanding the dimension of the chest and emphasizing rectangularity.

Three parts structure the figure as can be seen in Figure A-4. The bodice and sleeves are perceived together and recede, while the scarf differentiates in color and fabric. It is the one asymmetrical element. It suggests curvature and three-dimensionality by wrapping around the body. The peplum and skirt are the second and third parts, similarly volumetric, that show roundness in undulating curves. Shadows are apparent in the volume of the peplum gathers, the pocket dimensions, and the skirt flare, furthering the effect of roundness. The flaps of the pockets and openings direct the eye around the body diagonally.

Surfaces are moderately indeterminate within the figure, and multiple elements encourage sequential viewing. The interaction of numerous design elements and relationships suggests activity and tension. Shapes are evident but unprecise and blended. Surface definers are irregular

and complex gathers, pleating, folds, curved lines, and shadows. Textures are pebbly, fluid, soft, and warm. The surface shadows enhance dimension and contribute to a perception of thickness. Associated qualities are feminine, unpredictable, softness, and complexity.

Defining elements of the figure include the trapezoidal silhouette, the volume of peplum, pouch pockets, and scarf. The whole and parts of the form are reminiscent of military clothing worn by women during World War I. These were garments characterized by a "Christmas tree" silhouette and composed of a belted jacket of extended length and some flair, worn over a long and flared skirt. Cargo-style pockets placed at the four corners of the torso were prominent and functional, and valise straps were secured at the shoulder via epaulets for ease of cross-body conveyance. The Christian Dior ensemble conveys a softened and feminized non-literal translation in an unstructured, loose jacket, gathered peplum, and ample cargo-styled pockets. The scarf could be an artistic interpretation of a valise strap threaded through an epaulet or an untied tie.

How the components interact within the figure is unexpected and clever, for example, in the asymmetry of the scarf, the volume of the pockets and peplum, and the indeterminate shapes. The complexity of the apparel-body-construct, which takes some time to digest, suggests it is meant for a viewer "in the know." Authors Koda and Martin (1996) indicate the *Trompe L'Oeil* line of 1949 carried over New Look elements from 1947, such as the sloped and narrowed shoulder, chest expansion, and emphasis on hips, length, and width of the skirt, but contained clever effects from surface manipulation. "In order for trompe l'oeil to work, the eye must be intrigued by the surface and aware that the skin is superficial not blandly but grandly." The impetus towards surrealism likely developed in Dior's early years when he surrounded himself with surrealist artists such as Jean Cocteau and Max Jacobs (Palmer, 2019). Christian Dior,

throughout his career, had a relationship with Salvador Dali and collaborated with him professionally.

The artifact represents the artistic leanings of couturiers through the media of dress. How would surrealism be explored through clothing? Perhaps through trickery. The scarf first appears, then disappears; the pockets appear full but are empty, and pocket flaps don't cover the openings.

Workmanship Analysis of Christian Dior Navy Wool Ensemble

Garment 1, Figure 23, represents overall evidence of workmanship of risk. The producer used tools to get the job done, not to get the job done with precision and consistency. For example, the inside of the collar was sewn into the neckline by hand with a whip stitch rather than using the ready-to-wear technique of adding a facing, binding, or lining that would speed construction and enhance the longevity and wearability of the garment. Workmanship of risk shows evidence of a singular creation since constructing two identical garments would reflect development toward efficiency. Though couturiers developed seasonal looks and lines, they intended to customize them for the client. In the documentary, *The Secret World of Haute Couture*, one of the subjects articulated this point. As a regular purchaser of couture she states,

> What you see on the runway is never ultimately what goes on the customer's body. It's done for you…so once you get in the fitting room and you get into the atelier, and you say, 'maybe less sleeve and drop the hip' and whatever…It really becomes a very wearable piece of art. It is a piece of art (Kinmonth, 2007, 0:21:35).

The experimental construction method is apparent in the skirt, which is made of two pattern pieces, separately backed with interlining. The unseamed back skirt extends around the body to the center front- and further- folding under to form a pleat underlay. The second pattern is the pleat lay. The fabric must have been cut with the center-back on the cross grain to span a four-yard sweep without seams. By wrapping the fabric around the body, the bias and resulting flare

would appear at the body's sides and contribute to the slight A-line silhouette. The skirt is notably weighty, a feature achieved by an interlining of black moiré rayon taffeta. The seamstress first lapped, selvage upon selvage, seamed, then topstitched the moiré fabric to increase its width when oriented on the bias. The grain of the skirt changes as it moves from one part of the body to the next.

On the moiré taffeta, machine malfunction is visible in a few areas, as loops of thread amassed along parts of the seam. Perhaps the sewers commonly used the technique of joining fabric edges to extend the width and considered speed over precision. However, when viewed alongside the other construction inconsistencies, it more likely illustrates the level of quality on the inside of the garment was low.

Evidence of workmanship of risk includes the placement of three hand-sewn “X’s” visible in contrasting white thread on the inside of the skirt waistband. These assist the wearer in knowing where the front is. Because of the experimental nature of the design, the wearer needs direction on how to orient the garment on their body.

A lack of technical attention is evident on the darts on either side of this “X” notation. The inconsistency in their lengths may indicate a customized fit for the wearer. Fabric pieced at the waistband is similarly random. Seam allowances are inconsistent in width and pressed to alternate directions.

Workmanship analysis of Garment 1 revealed a complicated construction that placed concentration on the visual communication of an aesthetic readable from a distance. The aesthetic took precedence over the technical, and the designer achieved the aesthetic by engineering the materials. Deficiencies in technical aspects include seams that don't match, such as the gusset corners that fail to match at the points, inconsistent design features such as gathers

at the front, pleats on the back, non-utilitarian pockets, and the stretching of materials by piecing as seen on the skirt waistband and joining of moiré lining.

Summary of Findings From the Three Material Culture Methods

The three methods revealed similar results from three different perspectives. Of primary importance for all three was accurate dating of the artifact to ascertain whether the elements adhered to or diverged from leading trends. This process entailed a back-and-forth referencing of documentary evidence and primary source garments and a negotiation between iconic style trends versus variations on a theme. The pockets and their orientation were the central factors in identifying the garment's year of origination, as Dior repeated them in several designs. Notably, 1949 was also a year in which pockets were a signature design element for Hannah Troy. American designers likely picked up on Dior's pocket styles.

> Pockets are real signature touches in this collection. Start the list with the underarm pockets on slim wool dresses and suits. These pockets are posed directly over the hips, sometimes developed from a cuffed front. "Finger-pockets" are also newsworthy- tiny little pockets to tuck the fingers in, used in sets of six for suits. "Man's Collar" pockets rate other headlines, shaped like a man's collar, standing out on the dress of yarn-dyed gray wool, for instance. The pocket parade goes on with velvet pockets on wool jersey, patch pockets on banker's gray wool, up-curved and out-curved hip pockets, even pouch pockets on the damask cocktail dress (Fall Openings…Under-Arm Pockets, 1949).

In the speculation phase of Prown's framework, the pockets and the pocket openings, engineered to remain open, pointed towards the concepts of illusion and the overall complexity of the design, underscoring the notion that this garment was the result of creative exploration. The aesthetic framework highlighted the form of the garment as a suit with specific associations. I discovered meaning in the combined elements defined as broad, dominant, and masculine that encapsulated the whole figure compared with the soft, fluid, and feminine surface treatments. Analysis of the workmanship revealed the most surprising results through the lack of technical finishing- a finding that contradicts prevailing conceptions regarding couture craftsmanship. The

three findings reflect the experimental nature of couture, whose role it was to provide the design world with a slate of ideas to choose from. It did not require tailored finishing on the inside. This concept fits in with the consumer of couture, who will only wear the garment a few times as evidence of currency and exclusivity. Aesthetically the garment is wholly suited to the donor- an apparel professional who needed her clothes to be both up-to-the-minute fashionable and authoritative. The garment exhibits a closed and distinct solidity and weight reflected in a proficient and matter-of-fact form of a suit with internal indistinct, soft, round, and feminine elements. The garment exhibits military references distinctive as modified cargo pockets, a Mandarin collar, and rectangular layering elements comparable to insignia placement on uniforms. The elements imply regimentation and strength, but Dior deceptively treated each as contradictory to their recognizable form.

Figure 26. Garment 2: Christian Dior Maroon Ensemble. Accession # 1977.065.001a-b. From the collection of the Goldstein Museum of Design – Gift of Mrs. France Duehring. Sketch courtesy of the author.

Garment 2: Parisian Couturier, Christian Dior Wool Maroon Ensemble

Garment 2, Figure 26, is a maroon wool jacket and skirt ensemble dated between 1947 and 1949 (see Appendix B: 1-11). I chose it for the year of construction and to triangulate the findings of Garment 1. The workmanship of the garments donated by Kathleen Catlin led me to speculate that these garments may have been prototypes. One Christian Dior garment Kathleen Catlin donated to the GMD collection was labeled a prototype. Kathleen Catlin had a relationship with Christian Dior and could have obtained prototypes. I found through the analysis that the garments

had similar construction, but two different individuals had donated them. This suggests that the construction methods were typical for this house and not an indication of a prototype.

This ensemble is a maroon-colored jacket and skirt with an hourglass silhouette edged with self-covered buttons. It has a distinctive panel feature at the front bodice extending into the skirt called a "plastron" (see Figure B-8). The widest part coincides with the upper chest level, narrows towards the waist, then widens again at the hips. The jacket ends at the waist and tucks into the skirt. It has long kimono sleeves that end at the wrist in narrow turned-back cuffs. The skirt is flared and has knife pleats at the sides. A wide center-back inverted box pleat is present on both the back bodice and skirt and serves, through snaps, as the closure method (see Figures B-3 and B-10).

Material Culture Analysis of Christian Dior Wool Maroon Ensemble

In the deductive phase of the analysis, I compared this artifact to other Christian Dior garments to narrow the year of origination. The angled sections at the upper chest visible in Figure B-4 jut out similarly to three-dimensional elements that appeared in Christian Dior creations from 1949, along with the linear patterning of the buttons. In addition, I found a label of the same design on Vintage Fashion Guild: Label Resource from 1949. Militaristic design elements also point towards the pre-1950s when war was still very much a public concern.

The front focus is on the plastron that mimics the form of body armor (Picken, 1957). Here, it seems to reference the military uniforms worn by *Uhlans*. It is recognizable by the jacket, called a *kurtka,* which has a geometric or lozenge-shaped bodice similar to a shield, is edged with buttons, and has a waist sash. *Uhlans* were military regiments who practiced archery and used a lance for weaponry. This form of combat references Medieval knighthood however, a more current source comes from the 19th century. Napoleon composed his army with several

Uhlan regiments, one identified by a red uniform. The *Red Lancers,* originally Dutch, incorporated into Napoleon's army in 1810 and led the assault against the British in the Battle of Waterloo. Their defeat ended the Napoleonic Wars (Abler, 1999).

Aesthetic Analysis of Christian Dior Wool Maroon Ensemble

The maroon ensemble shown flat in Figure B-2 is a closed form defined by an hourglass silhouette. It separates from the background in a solid, matte, and saturated color. An irregular hexagon repeats the body form, layered onto the garment, comprised of two trapezoidal shapes that meet at the waist and repeat the hourglass form (see Figure B-7). The bodice, skirt, and plastron read as three separate elements, though the solid color unifies the garment.

The layout is complex in pattern pieces that either merge parts, such as kimono sleeves that combine sleeve and bodice, or the layering of the fall front skirt panel. The layout also divides parts, in waistband and plastron. Layers of fabric self, facing, and lining contribute to a thick and warm character. The surface of the form suggests volume with dimensional folds. It is indeterminate, with a soft texture and treatments that blend. The fabric surface has a warm red hue, and a brushed wool texture that adds to a soft and cozy appearance. Surface definers include buttons, the waistband, plastron, folds, and pleating. Lines in the garment are predominately diagonal at the plastron edges, overarm sleeve seam, and A-line skirt shape. The lengths of the skirt and sleeve with back linear pleating in both the skirt and bodice underscore a vertical orientation.

The whole-to-part viewing order takes in the silhouette followed by the divide at the waist. The eye is drawn up along the plastron, highlighted by the line of diagonal buttons to the dimensional openings at the upper chest. It follows down the sleeves to the skirt and onto the hemline variation evident in the skirt folds. The plastron element, repeated in the fall front skirt

panel, lays on top of the garment and seems to move in and out within the space of the form, contributing to a successive and circular viewing sequence.

The apparel-body-construct reads as weighty, complex, and layered but comprehensible. Viewers would understand the piece as dramatic, new, modern, and sophisticated. Intense color and sculptural elements with visual references to the past add to a multi-layered reading. The silhouette follows the New Look characteristics of a soft shoulder line in kimono sleeves, a narrow waist, and wide hips. The generous length and sweep of the skirt also point in that direction.

First impressions brought to mind shields, armors, and shells with similar associations in the terms such as protective, thick, warm, and layered. Military references are evident in the button arrangement and red color. The plastron takes the shape of a shield and references heraldry or the visual symbols of a family line. The form expresses the same post-Covid cocooning trends as warmth, protection, and padding. The plastron covers the most vulnerable body part, the soft belly, and provides further protection at the heart level as an extension away from the body. The layered meaning seems evident in the statement of military might juxtaposing the need for safeguarding. The overall interpretation might be, “we need to protect ourselves.”

Workmanship Analysis of Christian Dior Wool Maroon Ensemble

As with the previous Christian Dior garment, one of the conspicuous indications of workmanship of risk is the inconsistent construction of Garment 2 from left to right. For example, the pleats on the skirt front are different widths, and like the previous ensemble, the fabric pieces have been "cobbled," or pieced together in the waistband, to attain the required length.

Another area of workmanship of risk is the dart inserted in the underarm gusset (see Figure B-11). A diamond-shaped gusset fitted with a dart at the center presents a very uncommon treatment of a gusset that would usually have curved edges to achieve a closer fit without bulk. Both techniques bring the gusset closer to the armpit, but adding a dart suggests a later adjustment. Perhaps after fitting, the wearer needed a closer fit under the arm, so the dart was taken in once the dress had been constructed. This suggests workmanship of risk because it is a one-off treatment.

The multiple fabrics utilized in this garment show evidence of workmanship of risk. Upon first viewing, the self-fabric appeared to be a knit, backed with another cloth to remove the knit qualities. However, on closer examination, it was found to be woven wool flannel backed with glazed cotton as shown in Figure B-5. The designer placed the pieces of the garment entirely on the cross grain, which is evident because there is more stretch when pulling the fabric lengthwise and less when pulling horizontally. Orienting the pieces on the cross grain takes advantage of the looser weave to create a softer look. However, making the garment from the perspective that it is a singular artifact focusing on a concept contributed to a "snowball effect" in construction. Problems are solved as they come up rather than addressing overall efficiency. One example is the bodice plastron feature, which lays over a separately constructed bodice. The designer engineered the top edges over the chest to stand out where unstitched to the neckline, but because it is on the cross grain, it has less durability and requires additional backing to hold it up (see Figure B-9). The solution was to fully interface the front bodice with a horsehair or linen backing. It is visible inside the garment at the armhole seam and would be necessary to hold up the bodice behind the plastron panel. The plastron on top was constructed of self, facing, and glazed cotton stabilizer also needed to achieve the three-dimensionality and structure in this

loosely woven wool fabric. Using the cross grain affords a softer look to the garment but removes the inherent structure provided by the grain.

Workmanship in the skirt shows further evidence of risk. As seen in the previous Dior skirt, there is no side seam. To achieve this sweep width, with only a center back seam, the designer used the length provided by the cross grain. The ends of the fabric meet at the back pleat panel, which was cut, on grain, as opposed to the rest of the skirt (see Figure B-10). The choice could be intentional, as the opposing grains could deepen the shadow element in the skirt pleat, or the designer disregarded the color variation that occurs when cutting on different grains. Perhaps the viewers had a "blind eye" to the color variation.

Though couture is made-to-measure and largely workmanship of risk, there is some evidence of a factory-like system that leans towards workmanship of certainty. It is possible that separate areas of the shop handled different construction techniques. On the other hand, tradition could explain why buttonholes are always bound regardless of whether they function. Similarly, seams are always overcast (see Figure B-5). Workmanship of habit reflects the choosing of construction techniques based solely on maintaining traditional working methods. This is visible in the plastron construction, where sewn-shut buttons and bound buttonholes complete the design (see Figure B-7). There is no definitive purpose for the designer to require the difficult procedure of making self-covered buttons and hand sewn bound buttonholes that are unfunctional and necessitate a separate back closure. The cohesiveness of the ensemble suffers due to this choice and demonstrates the "snowball effect" of construction that solves problems as they arise. American designers exhibit superiority in this area.

Summary of Findings From the Three Material Culture Methods

The Material Culture methods and Aesthetic frameworks quickly revealed the overtly militaristic concept in this artifact. Prown's methods directed the speculation toward the historical reference of Napoleon's army at Waterloo. The aesthetic framework pushed that concept into a more nuanced mixing of how dress grapples with inconclusive or "wicked" problems. Here is the juxtaposition of celebration in military might that comes with the horrors of war. The color red could refer to the color of blood or the emblematical color of the Red Lancers as a military unit that, in effect, sacrificed themselves for Napoleon's cause. Jasper Heinzen (2014, p. 40) reflected on what appears to be a contradiction for European countries, celebrating military battles despite the remembrance of their consequences. He quotes, "The name Waterloo remains salient due to its embedding in popular culture as a byword for the triumph of nationalism, the defeat of tyranny, the downfall of great men and the drama of war."

Similar to Garment 1 the Christian Dior Navy Wool Ensemble, the message related here is complex. Findings from the Aesthetic framework offered a broader view that flips the external military message from dominant and aggressive forcefulness, often visualized as hard, shiny, and cool towards ideas around protection and self-preservation. It mixes the reference of the shield shape as an external device held in the hand while advancing in a battle towards placing it onto the body for security. Thus, the apparel-body-construct references military iconography but with softness, warmth, and padding. Rather than communicating a clear and distinct message, workmanship of risk underscores the creation of this garment as a singular piece exploring multi-faceted notions of war that contend with both self-preservation and military might.

Garment 3: Parisian Couturier, Balenciaga Lavender Toile Ensemble

Figure 27. Garment 3: Balenciaga Lavender Toile Ensemble. Accession number 1986.073.012a-b. From the collection of the Goldstein Museum of Design - Gift of Kathleen Catlin. Photograph courtesy of Goldstein Museum of Design.

Garment 3, Figure 27, is a single-breasted jacket and skirt toile made in linen and designed by Balenciaga (see Appendix C: 1-6). A toile is a mock-up of a designed garment used either for fitting an individual client or purchased by a department store or manufacturer as a guide for reproduction. This toile is dated between 1947-1948 and donated by Kathleen Catlin. I chose it for the iconic hourglass shaping American designers such as Hannah Troy repeated. How Kathleen Catlin obtained the toile is unknown. She may have had it commissioned or purchased it as a model for Marshall Fields, the department store where she worked. Catlin donated her wardrobe to the GMD, but no garment matches this toile. Therefore, it could have been something she intended to have made or a piece she picked up and saved because she found it appealing.

The jacket exhibits classical tailoring with a single-breasted notched collar, princess lines, and two-piece set-in sleeves. It has a peplum that juts out widely over the hips and features two pocket flaps. The back of the jacket is divided at the waist by a band, and the peplum has a downward curve at the hem. The jacket's center back seam angles in to fit the waistline- a tailoring technique typical of men's suit jackets that contributes to a softer appearance compared to the front. The accompanying skirt is straight, fitted with darts, and reaches calf length. It has a crisp hand and appears never to have been worn. Further evidence is the lack of a zipper sewn into the skirt. Alongside the opening,

situated at the wearer's left back seam, are the words: *fermeture éclair,* which translates to zipper in French.

Material Culture Analysis of Balenciaga Lavender Toile Ensemble.

The similarity of the jacket in Garment 3 to Dior's 1947 "Bar" Suit (see Figure 3) is remarkable for its width of shoulders and hips and trim waist (see Figure C-1), surprising because it has much less internal engineering than the Dior version (The Inside Story, 1947). The sleeves, the peplum, and the skirt are three distinct volumetric forms that stand away from the body. The shoulders are as important a feature as the hips. They match in width and extend past the body. The bowed wrinkles just past the princess line on the bodice indicate an expansion of the chest dimension, which along with the crisp hand of the fabric, contributes to a puffy look. Alternatively, the skirt is slim, straight, and long enough that without a slit, the wearer might have difficulty taking a full stride. The visual themes in the garment are the padded and shaped three-dimensional forms in the jacket and the columnar form of the skirt that reads as a weighted mass.

In the side view, visible in figure C-2, the garment exhibits a posture popularized in the early 1950s. The "concave silhouette, stressed in Paris, is discussed gingerly, one positive reaction stated in terms of the short coat." (Back From Openings, 1952, p. 1). The House of Patou formally introduced the concave silhouette in 1952, but it appeared earlier in this and other garments in this study.

The Balenciaga toile dates from the same years of Christian Dior's first collection dubbed the New Look. Christian Dior, at this time, was leading the trends and offered a straight skirt as an alternative to the wide-skirted 1947 line. As this garment underscores, couturiers were influenced by each other. Dior received accolades for developing an entirely new look in 1947, yet here is

evidence that those style trends were more widespread than coming from a single designer and year. Diana De Marly supports this assertion by quoting: “one of the many ‘first steps’ toward the New Look, which took place in 1946, when skirts went below the knee, and both Molyneux and Balenciaga started introducing padded hips, Dior’s main contribution was to discard square shoulders” (1990, p. 18). Alexandra Palmer also explores how Dior’s garments introduced trends earlier than widely accepted. The “Welcome” suit presented in 1939 by Piguet is attributed to Dior and shows the same style elements of the “Bar” suit, as seen in Figure 3, before public acceptance. Later, the house of Lucian Lelong, where Dior worked, produced it again (Palmer, 2019). How the dramatic New Look silhouette came to be iconic in 1947 and 1948, though introduced earlier, illustrates how an innovator may present a product ahead of its time. Cultural factors converge to generate mass acceptance of such a trend.

On the one hand, this garment is visibly a take on the New Look. At the same time, it contains elements of the concave silhouette in the loose back, back band, and longer back peplum. The jacket has similar aesthetic features to the Hattie Carnegie, Garment 6, Figure 39, covered below. These garments share a puffy characteristic that could refer to 15th c. doublets. These were for men, but the lower body was slim, and the skirt here might translate to hose. The hourglass shape is typically interpreted as communicating femininity, however, may also represent a cultural tension in the extreme padded look, with shoulders and chest expanding away from the body. Animals display this behavior when afraid, puffing themselves up to look bigger than they are. In that case, this garment may be less about gender and more about a cultural feeling of fear.

Aesthetic Analysis of Balenciaga Lavender Toile Ensemble

Aesthetically, Garment 3, Figure C-1, is a closed hourglass form where the jacket is the figure, and the skirt is less determinate, blending with the background. It has a part-to-whole reading where the form divides in half at the peplum hem. The sleeves and skirt appear rounded and distinct (see Figure C-2). The jacket is the figure to the apparel-body-construct ground, top-heavy and expanding away from the body. It is a distinctive element in the ensemble because of its three-dimensional qualities, notched collar and pocket details, and back band (see Figure C-3). The skirt acts as a backdrop to the jacket.

Surface elements in the jacket are distinct and determinate. Angular lapels at the neckline align with the pocket flaps to create an implied triangle that directs the focus to the hips. The eye is drawn to the lapels first, then travels down the row of buttons to the waist, and then out to the pocket flaps. This visual message underscores the hourglass significance. The pocket flaps follow the contour of the peplum and emphasize its rounded shape. Within the peplum, the lower princess line has been extensively rounded for three-dimensionality and reinforced with padding as visible in Figure 28, and C-6.

Figure 28. The buttons on Garment 3 aligned at the center front seam. Photograph courtesy of the author.

There is repetition in the collar shapes and the faux pocket flap. The lapel features two types of lines. One is curved, and the other is a straight line at the notch. The pocket flap, mirroring this combination, has a rounded front edge that follows the princess line, but the back of the flap is straight and angled. It lies pressed very flat against the rounded peplum form.

Surface details in the jacket have a crisp and precise visual intention due to focused placement, each element grouped and clearly defined by the space around it. Line elements are

evident through shadows. For example, the collar laps over the front lapel and forms a diagonal line. The right front extends over the left front at the center line, the pocket flaps lay over the peplum, and the peplum overlaps the skirt creating a thick and dark line. There is a similar situation at the back collar, the back band, and the back peplum seen in Figure C-3. The hem of the skirt is also a line. The peplum standing away from the hip forms a dark shadow that splits the suit proportionally in half. The skirt that is visible equals that of the jacket. The detailed and expansive jacket draws attention first, the skirt second.

The skirt has unique pockets visible in Figure C-4, but they are covered by the jacket when worn. The pockets have straight flat openings cut into the fabric that widen out from the skirt with volume and small angled details at the corners. The skirt design focuses on the pockets, but those elements are unrepeated in the jacket. This factor contributes to a lack of cohesiveness in the ensemble.

Garment 3, Figure C-1, references the wide 16th-century skirts that enhanced women's hips using hoops and farthingales. The jacket appears similar to jackets from the same era, characterized by a puffy appearance. Both notably expand away from the body and present an imposing form. The 16th century was the period of the Renaissance, a time of cultural growth comparable to the 1950s. Both eras saw rapid expansion in communications, travel, and economic stability. Might this expansion be interpreted in the extreme dress of both eras? During the Renaissance, body parts were emphasized and presented as imposing and formidable through expansive skirts, men's wide breeches, and prominent codpieces. The 1950s also saw literal expansion in garments for women in broad hourglass forms and for men in solid rectangular gray prominences.

Workmanship Analysis of Balenciaga Lavender Toile Ensemble

It would seem that Garment 3, Figure C-1 as a toile, and by definition, an experiment, would exhibit more workmanship of risk than habit. However, the reverse is visible here. Workmanship of habit is the repetition of methods owing to tradition, even if more effective methods are available. It necessitates reference to other garments by the same maker and establishes those techniques as signature construction methods for that house. Several construction methods in this garment indicate workmanship of habit that ready-to-wear innovations improved.

The first example is the placement of the buttons that meet the edge of the jacket (see Figure 28). In ready-to-wear, the rule of thumb is to add an extension past the button at a distance of half the button width. With such a small margin, buttons sewn this close to the edge would eventually tear the fabric. In addition, on a fitted garment, if the buttons pull apart, gaping could occur and expose undergarments. The garment thus does not allow for any changes in the figure. The purpose of this placement was likely to create a tighter visual line along the center front. The investigation of other Balenciaga jackets revealed similar button positioning. An unbuttoned Balenciaga jacket from the Victoria and Albert Museum shows the same treatment and indicates a repeated and signature technique of this designer (see Figure 29).

Figure 29. Similar button placement on another Balenciaga jacket. Accession number T.21&A-1974. Photograph © Victoria and Albert Museum, London.

The placement of the first button on the jacket is likewise workmanship of habit. In tailoring, the breakpoint, where the lapel begins to fold back on itself, aligns with the first button. In Garment 3, Figure C-1, the turn back of the lapel begins almost three inches above the center of the first button. Again, this choice seems to be a signature

technique of this designer because it is apparent in the next artifact, also designed by Balenciaga. It has a visual effect of separating the surface definers, where they are usually combined.

Workmanship of habit is similarly evident in the keyhole buttonholes, which were hand worked in black thread. Hand-worked buttonholes take much longer and look less professional than either machine or bound ones. Ultimately there seems to be little purpose in hand-sewn buttonholes on a garment intended never-to-be-worn. The implication is that there was no investment in mechanization in the couture house, even though it could have saved time and money in the prototype and fitting phases.

Similarly, workmanship of habit is apparent in the collar construction. Balenciaga cut the upper collar in one piece on the bias. The differences in warp and weft grain tensions as they curve around the neck cause twisting. Tailors place the upper collars on the straight grain to prevent this. Attributes of the grains should appear the same on both the left and right sides of the collar, but in this jacket, twisting is evident on the wearer's back left (see Figure 30). Because this technique is repeated in the navy jacket to follow, it also reflects workmanship of habit. It seems clear that the focus is not on the small details that make up precision but on implied meanings communicated by the garment, not dependent on close viewing. The viewer of the 1950s would perceive the three-dimensionality expansion of the fabric on the body as modern. These repeated techniques act as the designer’s signature though not necessarily an improvement to the garment.

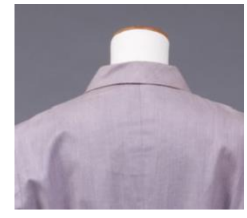

Figure 30. Back collar of Garment 3. Photograph courtesy of Goldstein Museum of Design

Evidence of using leftover fabric from other projects indicates another technique of habit. In this jacket, two fisheye darts drawn in with tailors’ chalk are visible on the inside right jacket back (see Figure C-5). At first, I thought they were for fitting, but they do not correlate to how

the dart should improve fit on the body. As functional darts, the widest point should be at the waist. The widest parts of these darts are in line with the bust. The conclusion is that this was a previously used piece of fabric. Evidence of piecing has been observed in other couture artifacts in this study and makes it clear that, as a matter of practice, couture houses saved and used small cuttings of fabric and reused large pieces when possible. The cloth used by couturiers was likely expensive and exclusive, so it may have been common to extend it this way.

Though largely workmanship of habit, the ensemble does show evidence of workmanship of risk. That is customization unique to this one garment. The shape of the peplum was made by layering the outer self-fabric with a linen interlining, cut in the same pattern as the peplum pieces, and pad stitched. Then two rounded pads of half-inch cotton batting supports the peplum shape. This is visible in Figure C-6.

Similarly, the designer made the skirt based on the width of the fabric and the clients' measurements rather than drafting a paper pattern. The two-dimensional pockets at the front hips show clear evidence of workmanship of risk because the sewer constructed them without a pattern. I tested this assumption (see Figure 31 compared to Figure C-4) and achieved a similar result. It was necessary to cut directly into the skirt to set the panel that becomes the under pocket, which produced uneven seam allowances on the inside of the garment. Though the pockets are attractive and unique, the procedure is risky. The sewer must cut into the garment to produce the pockets, and they would vary to the customer's size.

Figure 31. Garment 3 skirt pocket test. Photograph courtesy of the author.

Summary of Findings From the Three Material Culture Methods

Cristóbal Balenciaga had a reputation for severity in the execution of his designs. According to Diana De Marly, “For Balenciaga couture clothes had to be nothing less than perfect” (1980, p. 204). However, like the other couture garments from this study, the summary of the workmanship analysis found a notable lack of what I consider quality. This is evident in the twisting of the collar, the placement of the first button on the lapel, and the piecing of fabric. Nevertheless, these features contribute to the overall aesthetic interpretation. In the Balenciaga garment, the focus is on a signature aesthetic alongside implied meanings. Couturiers did not intend viewer scrutiny. Implications uncovered in the material culture analysis led to suppositions about clothing expressing a need for protection in padded and expansive forms, perhaps in reaction to the devastation wrought by World War II in France. The aesthetic analysis provoked an alternative version: the function of dress as a literal expression of cultural growth during these specific eras. The two concepts are less oppositional than they seem. Populations in both time periods encountered and reacted to war and cultural rebirth, the development of communications, travel, and economic mobility.

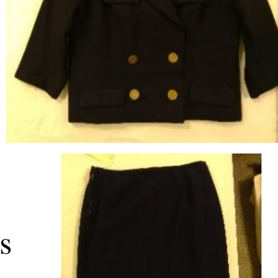

Figure 32. Garment 4: Balenciaga Double-Breasted Navy Wool Ensemble Accession number 1986.073.011a-b. From the collection of the Goldstein Museum of Design - Gift of Mrs. Harold (Bernice) Chase. Photograph courtesy of the author.

Garment 4: Parisian Couturier, Balenciaga Double-Breasted Navy Wool Ensemble

The Balenciaga navy wool ensemble, Garment 4, Figure 32, was included in this study as a comparison to the Balenciaga toile, Garment 3, Figure C-1. Kathleen Catlin donated the garment and dated it between 1950 to 1955. It is a thick navy-blue wool double-breasted

jacket and skirt ensemble made in a twill weave. It features a notched collar, four pocket flaps, four gold buttons, and bound buttonholes. The jacket reaches the high hip in length and has a straight hem. The sleeves are ¾ length, two-piece, tubular shaped, set in, and emphasized with a light shoulder pad. The bodice of the jacket contains a princess line seam visible in Figure D-8 that runs from the neckline curve, over the bust, to the hem. Two flaps sit at the chest under the jacket lapels towards the center and two towards the sides close to the hem. An interlocking three-part band, called a "martingale," sewn into the side back seams is the highlight of the jacket back (see Figure D-2). It also sits very close to the hem, in line with the lower buttons and pocket flaps from the front. Two gold buttons and unfunctional bound buttons secure the band. The jacket is fully lined and joined to the jacket by hand.

The companion skirt is straight and knee-length (see Figure D-6). Like the other Balenciaga artifact, the skirt front extends past the body sideline towards the back. The back is a narrower panel. The side seams are not visible and thus lessen the definition of the side body. The skirt has a metal hand-sewn-in zipper at the left back seam. The waistband is narrow and finishes with two hooks and eyes. It includes the three cross stitches in contrasting white thread at the inside band that defines the center front, as seen in Figure D-7.

Material Culture Analysis Balenciaga Double-Breasted Navy Wool Ensemble

Garment 4, Figure D-1, presents some distinctive features different from the previous garments though it dates to the same span of years. Most notable is the length of the skirt, which directs the year of origination towards the mid to late 1950s, since no skirt lengths rose to the

knee before 1954. The boxy silhouette also reflects a shift away from the early 1950s hourglass. A reference to Balenciaga in the *Vogue History of the 20th Century* helps to narrow its origin to 1954. Author Jane Mulvagh quotes, “Loose, unfitted coats with martingales, placed high or low were shown at Balenciaga and by Monte Sano…*Vogue* approved of the ease and simplicity of this fashion” (Mulvagh, 1992, p. 228). "Martingale" refers to the interlocking back belt visible in Figure 33. *The Dictionary of Fashion* defines it as a half belt: “a half belt worn on the back of a garment above or below normal waistline” (2003, p. 30).

Figure 33. Back of Garment 4. Balenciaga Double-Breasted Navy Wool Ensemble Accession number 1986.073.011a-b. Photograph courtesy of the author.

1954 was the year that Coco Chanel returned to couture after a 15-year hiatus. According to Mulvagh (1992, p. 228), she reintroduced the “easy, little suits that had made her name” in opposition to the highly fitted and structured dress of the early 1950s. These two references indicate a direction toward a less fitted and boxier silhouette.

Pown’s deductive phase invites the researcher to make free associations about the garment after completing a full description. Like so many of the garments in this study, military references seem apparent in the gold buttons and the double-breasted configuration. Calasibetta & Tortora note in the *Dictionary of Fashion* (2003) that military jackets often are double-breasted and feature gold buttons. More explicitly, this garment references navy peacoats that are navy blue and double-breasted. They have wide lapels, as this Balenciaga has, are unfitted, and have notched collars. The term peacoat derives from the garment’s fabrication which is a heavy and felted twill fabric called pilot cloth. It is often navy blue and used for men’s navel coating.

The button iconography found on this jacket (see Figure 34) also references military symbolism. These buttons are called "triple crown" and feature three abbreviated crowns raised on the surface surrounded by a radiating wreath pattern. Three crowns in this orientation refer to the Swedish Coat of Arms. It is unclear whether the Swedish reference is significant or whether the buttons broadly suggest the military or monarchy.

Figure 34. Close-up of button on Garment 4. Photograph courtesy of the author.

Aesthetic Analysis of Balenciaga Double-Breasted Navy Wool Ensemble

The Balenciaga jacket and skirt ensemble of Garment 4, Figure D-1, is a rectangular form divided into two square shapes by the hem of the jacket. It is a closed form, quite distinct from the background due to the dark color. It has a whole-to-part viewing where individual shapes are distinctive and separate. The surface appears flat due to the straight lines present at the edges of the form. The surface is determinate, each element defined to a particular space.

The body is undefined in the ensemble. The eased fit, large lapel, and pocket flap hide the bust and the overall boxy shape hides waist indentation. Set-in sleeves with pads designate the shoulder width. The sleeve length hits the elbow and ends at the presumed waist level. The skirt length highlights the knee. Garment edges relate to bony body parts such as the elbow, knee, and shoulder. The layout of the garment parts contributes to this reading. It is straight and flat at the seams. The upper body is prominent due to the width of the hem of the jacket, which is wider than the skirt and thus appears closer.

The center of the jacket constrains the placement of the surface treatments. These include four shiny gold buttons placed like a target at the center of the apparel-body-construct, visible in Figure D-1. The double-breasted panel provides an unobstructed space for their placement.

Above, the diagonal and pointed shape defined by a shadow from the layering of the lapel directs the eye toward the shoulder and sleeve line (see Figure D-3). The pocket flaps at the chest underscore this movement, and the pocket flap at the hem of the jacket directs the eye down to the skirt in a circular viewing pattern.

The buttons are first in viewing because they reflect the light. They contrast the navy-blue color of the form (blue and gold are across each other on the color wheel. The texture of the fabric surface absorbs light increasing the contrast between cool metallic and warm fuzzy textures, light and bright, with muted and dark.

The form presented is simple, precise, and exact, with little activity and relationships. Interpretations are related to shapes and spatial positions synonymous with concepts such as no-nonsense, regimentation, and right-on-target because the forms are blocky and distinct. The silhouette is different compared to others in this study. It does not seem to refer to a prior era, more broadly to military regimentation and authority. Gold buttons on navel uniforms indicate officer rank. The wearer of this garment is a person of authority whom others should follow. She is professional, no-nonsense, and dominant.

Workmanship Analysis of Balenciaga Double-Breasted Navy Wool Ensemble

It took close observation to notice the odd grain line orientation on both the collar and lapel of Garment 4. Figure 35 shows the undercollar at the center back of the jacket, where opposing grainlines are visible.

Figure 35. Back collar construction of Garment 5. Photograph courtesy of the author.

Like the toile above, Balenciaga cut the upper collar on the bias. This jacket was made of a twill fabric identifiable by its diagonal weave pattern when oriented on grain. When cut on the bias, the twill lines parallel the center back seam. The right collar piece shows the lines horizontal to the seam indicating that the pattern pieces had been cut unmirrored, with the same side face up. Ensuring pattern pieces are cut "mirrored" is an essential practice in clothing construction that considers fabric directionality. The cutter must flip the pattern to ensure it appears the same on both the left and right sides. In this case, the collar pieces were cut as duplicates rather than mirrored. They were also cut on two different bias grains. As noted in Garment 3, the Balenciaga Toile, seen in Figure C-3, the warp and weft grains produce differences in weave characteristics. Cutting the fabric on the bias using the length grain as the reference will result in a vertical linear pattern, while cutting the bias using the cross grain as the reference will result in a horizontal linear direction. Evidence of the different line directions is less of a problem on the undercollar that gets hidden when the collar folds over. However, the cutter used the same procedure to cut the lapel facings which are exposed. Upon close observation, different line directions are visible on the left and right lapels. Problems with the collar twisting is evident on Garment 4 because of the upper collar orientation on the bias, like on Garment 3.

Repeated in Garment 4 compared to Garment 3 is also the placement of the breakpoint of the lapel apart from the first button. The breakpoint is about three inches higher than the first button. As noted, this seems to be a treatment specific to this house which situates the surface elements distinctly with space around them and represents an example of workmanship of habit; a repeated technique that does not necessarily contribute to an increase in quality or cohesiveness.

This garment is unique in the couture artifacts represented in this study for having a full lining. It is dated to 1954 similar to Garment 5, the Christian Dior Green Faille Dress, which is

also lined and indicates the possibility of change in industry construction techniques from the use of interlining to using lining. Just like couturiers and designers were influenced aesthetically by each other's designs, they were also aware of innovation in construction. Since American manufacturing led construction innovations in apparel production in the 1950s, lining as a finishing technique was probably initiated by American designers. As noted in the literature review, French couturiers shifted their designs and construction methods to appeal to the American consumer. Swapping interlining for lining both raised the quality and contributed to efficiency in construction during the middle of the century.

The finishing of the collar may be evidence of workmanship of risk because it does not follow the finishing of the collar in Garment 3. Garment 3, The Balenciaga Toile, Figure C-1, shows the traditional method of sewing the upper and lower collar pieces right sides together and then turning. Figure 34 shows the alternative construction used for the navy ensemble. The cut pieces were placed wrong sides together, with the seam allowance on the undercollar removed. The sewer then folded the upper collar over the edge of the undercollar and whip-stitched it closed. Possibly the designer chose this method to reduce the bulk of the fabric. Removing the seam allowance on the undercollar reduced the original four layers of seam allowances to two.

Summary of Findings From the Three Material Culture Methods

Findings of the workmanship analysis underscored the purpose of couture as the presentation of new ideas as if on a stage. The designer did not expect close viewing but prioritized the communication of newness from a distance. Putting time and attention towards correctly positioning the fabric did not have the same priority it had for American designers.

Workmanship of habit found in this ensemble compares with Garment 3, The Balenciaga Toile, as design choices signature to this house. They act as a branding technique that would be

identifiable to Balenciaga's clientele. Balenciaga was known for only showing his line to an exclusive group of invited individuals. They would be privy to the subtle details repeated in his designs (Miller, 2010).

Findings from the material culture analysis easily identified the military references that this garment carries, however the aesthetic analysis directed the interpretation towards the meaning that garment would have to the wearer, whether they realized it on not. Here again the donor was the fashion professional Kathleen Catlin. This garment would communicate her authority in her field as well as the directive to follow her lead.

Garment 5: Parisian Couturier, Christian Dior Green Faille Dress

Garment 5, Figure 36, Appendix E: 1-9 is a calf-length sheath with sloping shoulders, narrow cap sleeves, and a wide neckline. The fabric is a bright Kelly-green faille with a matching rayon lining. Both the dress and lining are machine-made, with the lining hand stitched into the dress. A narrow bias belt with two bows towards the sides is attached permanently to the waist. A second belt offers alternative styling and would cover the permanent waist-line bows. It is shaped wide at the center, tapering to the ends, and features a large flat bow. Its shape echoes lines found in the main body of the dress.

Figure 36. Garment 5: Christian Dior Green Faille Dress. Accession number 2001.064.001a-b. From the collection of the Goldstein Museum of Design - Gift of Dee and Dick Harris. Sketch courtesy of the author.

Faded green fabric, perspiration stains under the arms, straining at the darts, and wear at the back shoulders indicate that the owner of this dress wore it many times. The color of the second belt is a less faded green and was probably worn less often. The owner had the dress altered

extensively, perhaps several times. Those alterations reveal the darker original fabric color.

I chose this dress for the similarities to the Hannah Troy suit, Garment 12, which also has a wide neckline finished with bias, bows, and trim. The label for Garment 5 is Christian Dior- New York, meaning that the construction elements were American, while the design originated in Paris (Palmer, 2019, p. 90). The dress was dated to between 1955-1959.

Material Culture Analysis of Christian Dior Green Faille Dress.

In the deductive phase, the researcher relates the artifact to themselves, establishing an "empathetic linking of the material… with the perceiver's world of existence" (Prown, 1982, p. 8). The color is the standout feature of this dress. In the Hannah Troy chronology of dresses, this bright green is called "emerald" and reoccurs once a year as an available color between 1951 and 1955. The subject wearing the dress would be conspicuous in a crowd, noticeable, and the dress would be recognizable. Seen repeatedly viewers might think, "she's wearing that green dress again."

Extensive wear and alteration on this dress indicate it was cherished and worn many times. Though its styling is simple and flattering, the color is unforgettable. The repeated alterations indicate it was worn perhaps into old age so that the wearer could have chosen to space out the wearing and choose occasions where it would be less recognized. The wearer likely enjoyed the attention this bright green dress would have garnered.

Compared to the Christian Dior designs sold in Paris, this dress is quite simple which could indicate the merging of couture design with American manufacturing. The back of the dress has none of the decorative elements found on the front, which could indicate design simplification. Members of the apparel trade during the 1950s termed sure-fire sellers "Fords." Fords were the garments that sold the most and became the look of the season" (Palmer, 2019, p. 45). These

styles were more conservative and moderately priced than the couture originals. This dress could be a "Ford" based on the simple design chosen to be produced as ready-to-wear in New York and sold through United States department stores.

Aesthetic Analysis of Christian Dior Green Faille Dress

Garment 5, Figure E-2, has a rectangular form characterized by a hard-edged silhouette, little surface detail, and simple visual structuring that differentiates the figure from the ground. Whole-to-part viewing is due to solid color presentation and simple design elements. The fabric has a sheen that reflects body curves and contours. They are repeated in curved shoulder lines and accentuated by the belt at the waist. The darts, belting, neckline, shoulders, and side seams define the body shape and expose the neckline, arms, and legs. Skin color would contrast with the bright Kelly-green hue.

Surface elements are indeterminate and blend into one another. The faille fabric has some texture in fine parallel ribs. It is elegant, lustrous, and sturdy. Surface definers are bias elements found at the necklines, armholes, and waist that are consistent in width (see Figure E-4 and E-6). Small features include two bows at the waist and two chevron details made out of bias at the neckline. These form an implied square at the center of the bodice, which directs the focus. The waistline bows, defined by dimension, are the visual entry. They direct the eye up along the line of the darts to the chevron details and neckline bias to the shoulders. The bodice and skirt seem to separate at the line of the waist. With a body inside the dress, the eye would be captivated by the skin-to-fabric contrast at the neckline, arms, and legs. In this case, the skin would direct the eye through the apparel-body-construct from waist to neckline, arms to the body (see Figure E-1).

Word associations included: simple, exposed, and revealing. Despite the many alterations, the wearer maintained a slim figure through the years of wearing this dress. Unlike the other Christian Dior garments studied, this dress reveals the figure. It is flattering with a higher than natural waistline, bateau neckline, and chevron details that direct attention toward the face or a jeweled necklace. Despite its simplicity, the dress conveys flirtatiousness, stand-out, and "Wow!" qualities due to the color. It could have some personal association, such as a reference to Irish heritage, as the married name of the donor, "Harris," might indicate.

Figure 37. Christian Dior Cocotte Dress of 1952. Photograph courtesy of L'Officiel.

This dress illustrates the term "wearable," considering the multiple occasions where a woman could wear it. Viewers might describe it as "middle-of-the-road." It is simple, with enough detail to pique interest. The fabric is fancy but not flimsy, not too heavy or light, too long or short, too exposed or covered. It would be appropriate to wear to any number of fancy occasions, and clearly, it was because it is simple, sturdy, and carries the cachet of Christian Dior.

The dress is alluring because it reveals the female form with a coquettish sensibility underscored by small bows and details. The silhouette is similar to one from the Dior collection of 1952. The dress is called *Cocotte* from the collection *Profilee* (see Figure 37). *Cocotte* translates to "prostitute." Palmer explains, "Dior's New Look woman was an historically based, archly chic, sophisticated and sexually aware female that fueled male fantasies, the pin-up girl or *cocotte"* (2019, p. 38). Dior communicated a mix of messages in his garments- both sexy and sweet. This dress encapsulates those themes in a stand-out green color that is both dramatic and comedic. The wearer was likely confident and extraverted.

Workmanship Analysis of Christian Dior Green Faille Dress

The highlight of the dress is in its workmanship, most noticeable in the bias application at the neckline, armhole, waist, and details visible in Figures E-4 and E-6. It exhibits workmanship of certainty because of the consistent measurement. All the bias elements, both functional and decorative, were produced using the same bias width- even the chevron decoration at the neckline. Using a uniform bias width is sophisticated aesthetically and construction-wise because it unifies the design. The consistent width of the bias also indicates that an outside contractor produced it as a component. In this situation a manufacturer hires a separate contractor to complete a garment component. They “send out” fabric to the contractor, who joins the widths together first, then rolls the new wide fabric into small cardboard tubes, then cuts them to a requested width. They supply the sewer with full rolls of cut bias rather than pieces of fabric cut from a pattern. By precutting, they eliminate the need for a pattern piece and reduce the work for the pattern and marker maker.

This dress exhibits workmanship of certainty on another level in the mechanical folding of the bias, which the manufacturer can order in various configurations completed by the contractor. In this case, they requested the bias to be folded lengthwise into thirds. The sewers could complete each element in the dress that required bias using the precut and folded trim. Mechanization ensures a uniform fold, thereby saving time and improving accuracy.

Figure 38. Bias tests for Garment 5. Photograph courtesy of the author.

I tested the accuracy of my assumption that each of the bias elements used the same size folded bias (see Figure 38). With the bias pre-folded, the sewer could quickly hand-stitch the belt onto the waistline, though

they had to sew both long edges down. The folded bias also facilitated the small bow construction, which the manufacturer could make in quantity as a component. They would tack them onto the belt after constructing the dress but before setting in the lining. The sewers completed the neckline as a Hong Kong seam, using the lining to cover the inside raw edge. The decorative chevron in the neckline could also be premade by sewing two squared lengths of the folded bias at half-inch seam allowance and then folding the other three edges under a half-inch. The joining of the bias at the chevron was complicated but not difficult. Once I completed the neckline edge, I hand-sewed the chevron pieces to the dress with a vertical hemming stitch.

Evidence of hand sewing shows workmanship of habit, and the existence of hand sewing even in manufactured garments points out that garment construction generally requires each type of workmanship. Sometimes sewing details by hand makes the construction easier. One example is the inside neckline chevron joining, which appears hand sewn. The sewer would likely complete this operation without a template- using the lines of the faille fabric to guide the cut. The Hong Kong binding at the neckline and the necessity for hand sewing the decorative elements shows workmanship of habit; repeated execution by a skilled practitioner to the point that it becomes habitual. Workmanship of habit is evident through the hand sewing of the decorative chevron and the necessity of hand sewing the lining to the dress, the hand sewing of the belt, and the hand sewing of the hem. There may be no better way to complete these details to satisfy the customer's expectations.

The fabric selvage visible at the center back seam allowance of the dress also indicates workmanship of habit. Using the selvage edge eliminates the need for a seam finish. It does not contribute to bulk. It is a sturdy edge because of the tight weave, and potentially for alteration it could be let out well into the allowance. Keeping the selvage on this dress represents

workmanship of habit because it is unnecessary with seam allowances this wide. Wide seam allowances with selvages attached are a common and recognizable feature of couture and dressmaking. The customer would view them as added value and insurance that they could alter the dress.

Overall, Garment 5 seen in Figure E-1, E-2, and E-3, exhibits workmanship of certainty, but like other garments with alterations, fit issues emerged as workmanship of risk. The manufacturers intended the dress purchaser to make alterations if needed because they included wide, one-and-one-half-inch seam allowances. That the completed alterations minimally affect the dress's aesthetic suggests the designer considered it in the execution. Fold lines at the hem suggest the wearer altered the dress at least twice. The later hem alterations appear to correct the effect of a low or high shoulder and indicate that an older woman wore it. While most of the alterations evidence skill, there are areas where the stitching is unsophisticated and show negative results of workmanship of risk. For example, there is puckering at the center back zipper where it has been handstitched. It indicates a later alteration because the fabric had already faded by the time this alteration occurred. An extension was added to the center back seam hidden under the fabric lap. It invisibly narrows the seam allowance and widens the center back. When the zipper was re-set, the sewer pulled the stitches too tightly, creating ripples. This alteration indicates a lack of skill. The alteration of the lining at the side slits and at the hem is similarly odd and amateur. The sewer cut out a rectangle in the lining, visible in Figure E-8, to accommodate the shortened hem at the side seam slit, then roughly turned under the fabric and hand stitched the hem.

An additional observation is a change in technique from the earlier examples that were interlined rather than lined. The lining would be an easier and more cost-effective way of

finishing the inside of the garment. It hides all the seams and provides a smoother and cleaner finish than interlining. If minor alternations are needed, the lining may be left as is. The downside of lining compared to interlining is the difficulty of extensive alterations. The sewer would have to make changes to both fabrications.

Summary of Findings From the Three Material Culture Methods

At first viewing, this dress provoked a negative response due to its green color. Gathering the results of the three methodologies: material culture, aesthetic, and workmanship analysis, reversed my response to appreciating the dress as an exciting and cherished item of clothing, worn for many years and able to withstand repeated alterations. It epitomizes the American desire for wearable clothing with couture appeal. Aesthetically, the dress is simple but carries multiple messages. Foremost it is flattering to the wearer in vertical lines that elongate the body and draw the eye to the neckline, where it could possibly land on a jeweled choker. It represents the 1955 shift towards clothing that revealed the natural body. Christian Dior introduced this idea as early as 1952, and this dress epitomizes the *cocotte*, a woman who is pleased with her figure and enjoys notoriety. The dress is significant in its shift aesthetically away from clothing that protects the body and towards clothing shaped by the body and indicative of less strict cultural mores. Depth of meaning and garments that make a statement are features of couture, both factors evident in this dress. However, couture often reflects workmanship of risk. This dress construction primarily exhibits workmanship of certainty and technical precision. This dress is a prime example where a multilayered concept merged with superior workmanship and presents a "win-win" relationship between couture and ready-to-wear.

Garment 6: American Designer, Hattie Carnegie Sharkskin Ensemble

Garment 6, Figure 39, Appendix F: 1-6 is a gray jacket and skirt produced in 1946 by Hattie Carnegie. Hattie Carnegie was a contemporary of Hannah Troy and often compared to her. I chose this garment for its likeness to Garment 11, the Hannah Troy Black Taffeta Ensemble. The fabric of Garment 6 is sharkskin, composed of white and black yarns woven together into a pattern that produces a texture similar to the skin of sharks (Tortora & Merkel, 2007, p. 507). The jacket has soft extended shoulders, long kimono sleeves, and a high neckline. It features a unique upper bodice treatment similar to a dickey. *The Dictionary of Fashion* defines a dickey as a "separate fill-in used inside a woman's low neckline with or without an attached collar" (Calasibetta & Tortora, 2003, p. 126). It includes a flat collar with a bias band edging that simulates a notched collar. It closes at the center front with matching shiny gray buttons and bound buttonholes. The bodice extends into a slightly flared and padded peplum to the high hip and curves downward slightly at the back. The jacket has a full lining in pink crepe rayon, stitched in by hand. The lining is traditional, with a center back seam and jump pleat. A feather stitch tacks it down to the jacket shell in two places at the back. Perspiration stains are visible under the arms, and a few rust stains appear on the skirt. The matching skirt is 32 1/2 inches long and made of two panels. The front extends around the body towards the back. The back panel is flared and styled into two inverted box pleats.

Figure 39. Garment 6: Hattie Carnegie Sharkskin Ensemble. Accession number 1996.042.004a-b. From the collection of the Goldstein Museum of Design - Gift of Julie Titcomb. Photograph courtesy of the Goldstein Museum of Design.

Material Culture Analysis of Hattie Carnegie Sharkskin Ensemble

Despite its early date of manufacture to before the Christian Dior opening collection of 1947, this ensemble points toward New Look elements such as the long and flared skirt, nipped-in waist, peplum, and expanded chest. Despite the lift of travel restrictions by 1946, most American designers did not begin to travel back to Paris openings until 1947. The styling of this ensemble indicates that Carnegie was highly aware of trends. An article from *WWD* reported that she received a shipment of models from Paris in March and likely was one of the early opening attendees in 1946 (Paris Couture Styles, p. 5). This consequence underscores the observation that trends emerged more gradually than portrayed. Other couturiers, aside from Dior, were developing New Look style elements concurrently.

Most notable is the look of padding in the jacket resulting from a widened chest measurement. The padded effect suggests both layering and thickness. Combined with the peplum and the dickey, it could reference 15th-century men's doublets. Figure 40 shows the back neckline of a doublet that appears similar to the Carnegie back neckline. Apart from the wide sleeves shown in the painting, the doublet suggests similar hourglass elements to Garment 6, seen in Figure F-1.

Figure 40. Back collar and dickey detail in Garment 6 references 15th century men's doublets (Tortora & Marcketti, 2015, p. 148).

The primary feature of the form is the appearance of padding in the upper torso, made more apparent with the layering aspects of the dickie, collar, and peplum. The dickey acts as a frame for the collar that lays smoothly on the body. It sits high at the neck but has a low stand. In contrast, the sleeves are unpadded and have some fluidity produced by a bias cut. The kimono-styled sleeve (see Figure F-4), lacking a gusset, would restrict arm movement and inhibited mobility.

Aesthetic Analysis of Hattie Carnegie Sharkskin Ensemble

Garment 6, Figure F-1 has a vertical and rectangular form defined by hourglass shaping. The sharkskin fabric reads as gray and integrates with the lighted gray background. Both figure and background are muted, similar in color and value, and contribute to an open aspect of the form. It has a whole-to-part viewing sequence due to uniformity in color and surface treatments that are indistinct and small. The body, a white mannequin, and the form, the gray garment, are ambiguous because it is unclear which is the figure and which is the ground, thus presenting an integrated figure-ground relationship. Surfaces emphasize the roundness of the figure and are somewhat indeterminate.

As seen in Figure F-1 and F-3, Curves at the waist define the body. The flared peplum suggests hip emphasis. Shoulders are sloped and soft from the bias cut. The chest is broad and in line with the peplum hem. The skirt is straight, unfitted, and generously cut in width and length. A complicated layout defines the form with an emphasis on the bodice. Garment elements include the dickey, collar, center front buttons, and darts. Each contains points and corners that describe small and precise details as seen in Figure F-6.

Surface definers are darts, pleats, and layering features in the dickey, collar, peplum, and center front line. These are evident through shadow but appear muted because the shadow is a deeper shade of gray. Buttons are matte and similarly gray. The texture of the fabric seems cool, smooth, and fluid. The sharkskin reflects the light, and shadows are evident in a darker gray that defines the roundness of the form.

The visual entry into the apparel-body-construct is at the waist indentation. The lower body is one part, including the peplum to skirt hem. The upper body is second. Surface activity is plentiful in the curved linear elements such as buttons, undulating lines from flare and excess

fabric, dainty collar points and bands, and interest caused by the diagonal orientation of the patterned fabric. The jacket lines express a combination of straight lines and soft curves with interesting play in small corners that either poke in or out (see Figure F-6).

The color, hue, and value unify the garment, which, as a whole, reads as medium weight and medium-sized and falls towards the background. It has an overall verticality, but the path visually is undirected. Parts are indistinct and integrated, such as in the collar with the dickey, the peplum with the skirt, and the sleeve with the shoulder that contribute to successive viewing.

Associations that came to mind included: tailor-made, man in a gray flannel suit, teacher, coolness, proper, wet, and slippery. These references come from the high and tight collar, center front buttons, gray color, and precise details. The garment is overall muted and standoffish, though nevertheless up to date. It has basic wearability applicable to many daytime occasions, such as work or meetings. It has a somber and professional, but not showy character. Its overall gray perception gains interest through close viewing. It invites the viewer to look closely.

Sharkskin, typically a men's suiting fabric, has an identifiable horizontal and vertical visual texture. The black and white yarns are apparent in close viewing but, from afar, take on an overall gray hue, and the bias is very noticeable in some places, for example, on the sleeve and collar. On others, the grain matches the center front direction. The patterning of the textile yarns adds subtle visual interest that gets picked up in the angular lines at the yoke and band that forms the notch of the collar. Detailing in the collar band, the yoke, and the sleeve slit are dainty.

The Man in the Gray Flannel Suit was published in 1955 and identified a post-war sentiment emerging in American culture. Increased financial security meant that families could afford a higher standard of living that gave rise to a larger middle class. An unintended consequence of increased economic stability for the middle class was dissatisfaction and constant competition to

"keep up with the Joneses." Symbolically, *The Man in the Gray Flannel Suit* represents middle-class conformity. As David Halberstam put it, "someone who was sacrificing his individuality to become a part of the new more faceless middle class" (1993, p. 526).

Reviewing the terms used to describe the aesthetic characteristics of Garment 6, Figure: F-1, in light of the association with the *Man in the Gray Flannel Suit*, was revealing. Repeated here, the terms used are integrated, muted, open, uniform, indistinct, ambiguous, and indeterminate. These terms define the feelings of obscurity and vagueness that come with widespread conformity.

Workmanship Analysis of Hattie Carnegie Sharkskin Ensemble.

The Zimmerman model leads toward understanding ways of working, and this garment shows evidence of workmanship of certainty and habit. The jacket has a classic construction. The most remarkable feature is its indication of being made from a flat pattern. The layered dickie is a dimensional detail that could easily be flat-patterned and demonstrates workmanship of certainty where the designer considered the construction with the development of the design. Similarly, the collar detail, which simulates a notched collar but in reality, is a roll collar, can be sewn the same way as any notched collar in ready-to-wear and tailoring- with a facing that folds over to become the lapel. As visible in Figure F-6 the designer chose to piece the collar detail- the bias strip- on the visible side of the lapel- the facing, though the wrong side of the lapel is all one piece. This application gives the illusion of banding but does not diverge from mass manufacturing techniques. In couture, this would likely have been a separate band applied to the edge of the collar and visible on the right and wrong sides because, in couture, the simplification of construction comes second to the design.

The pressing of the seam allowances inside the skirt reflects workmanship of certainty and habit. The operator pressed the seams near the waist to one side but near the hem open. Pressing the seams to one side is a common manufacturing technique that saves time and speeds production when the effect, that is a bulky seam, would be negligible. In this case, it appears that opening the side seams at the hem was an afterthought. Turning the hem with seams pressed to one side would create a bulk visible on the outside of the garment. This garment could have been produced earlier in the production process before the manufacturers perfected consistency. Opening the seams would be workmanship of habit, where the operator knows that this is the best way to complete a seam with a professional look on the outside, even if it doesn't match what was done earlier in the process.

The placement of the skirt closure in a seam shows the merging of couture tradition with ready-to-wear and workmanship of habit. It points out a way of working unique to this house though repeated in mass manufacturing. Carnegie, the designer, hid the closure in a style line, prioritizing aesthetics over user expectations. The skirt is closed by four snaps set into a placket at the right-back seam. It is an unusual treatment as the opening, more commonly, is oriented to the wearer's left side. The closure in this skirt does not affect the design as it is set right into the seam and hidden in the pleating. It is a sophisticated design choice but presents a difficulty for the wearer in figuring out which is the front. Similar to other garments in this study, Carnegie sewed in three "X's" at the center front inside the waistband to guide the wearer. Lacking this, a user would revert to prior experience and may orient the skirt incorrectly with the closure at the left.

The placement of the label also reflects a merging of couture and mass manufacturing methods. A label reading: “Hattie Carnegie, Styles Exclusive with I. Magnin & Co." is centered at the back neckline and seen in Figure 41. Two columnar shapes topped with crowns frame the edges of the label. The logo "H Inc. C" is stitched inside the column and secured at the base with the words “a la mode.” At this time, 1946, it would be unusual for American designers to place their brand label visible at the back neck. More often they hid it in a skirt side seam or along the zipper. However, couturiers did sew their labels in at the neckline. By mimicking this placement, Carnegie elevated the garment, and the brand, to the level of couture. It is workmanship of habit because it is a standard and signature procedure for this house, though unexpected by the consumer.

Summary of Findings From the Three Material Culture Methods

Using Prown’s Material Culture method I found evidence to date this garment before the introduction of Christian Dior’s New Look. It indicates that even though the war cut off Parisian travel and communications, American designers played a role in the continuity of trend directions. Hattie Carnegie attended couture openings in 1946, and other designers likely looked to her for inspiration. American designers also obtained news of trends through the *Theatre De La Mode* miniature couture collection that traveled throughout the United States and through media that made its way through the embargo.

Figure 41. Hattie Carnegie Label located inside the neck of Garment 6. Photograph courtesy of the author.

The workmanship model uncovered a mixture of certainty and habit in this ensemble to suggest a merging of couture and manufacturing methods. The full lining is unusual in this early garment and may come from the tailoring tradition and underscores the masculine aspects of the jacket. Using construction

methods that mimicked couture suggests that Hattie Carnegie wanted her customers to associate her garments with couture. Couturiers commonly placed their labels at the back neck, but this practice was unheard of in America in 1946. Further, using the French "a la mode," in her label repeats the connection to Paris and couture.

The aesthetic framework uncovered latent sentiments of the 1950s- the downside of the rising middle class and a more cohesive demographic expressed in clothing such as the gray flannel suit. Many Americans felt disillusioned by the effects of national prosperity that reduced individuality and provoked a constant desire to "keep up with the Joneses."

Garment 7: American Designer, Mollie Parnis Taffeta Shirtwaist Dress

Garment 7, Figure 42, Appendix G: 1-8, is a shirtwaist dress in navy-blue taffeta designed by Mollie Parnis and dated to between 1950 to 1959. I chose the dress for inclusion in this study because Mollie Parnis was a contemporary designer of, and often compared to, Hannah Troy.

Figure 42. Garment 7: Mollie Parnis Taffeta Shirtwaist Dress. Accession number 1977.044.049. From the collection of the Goldstein Museum of Design - Gift of Mrs. Harold (Bernice) Chase. Sketch, courtesy of the author.

As seen in Figure G-2, and G-3, the dress has a fitted bodice, a wide circle skirt, a high notched collar, and two faux welt pockets at the chest. It has a dropped waist that curves down to a squared point at the hip level (see Figure G-5). The bodice has armhole princess lines that continue into the skirt, where they transition into pleats. It has three-quarter set-in sleeves. Elastic has been catch-stitched into the sleeve cuff to hold pushed-up sleeves, a feature highlighted in Hannah Troy dresses from the years 1951 and 1954. The armscye is set high, and the shoulders are slightly

sloped. There are no shoulder pads. The skirt is full and accentuated by an attached crinoline. It includes fan pleats- three pleats compressed into the seam of the princess line- that fall over the thighs. Six self-covered buttons with bound buttonholes run down the center front into the skirt to the hip level; at this point converting into a button placket hidden by a pleat. At the center front, hooks and eyes hold the pleat closed to hide the opening. The skirt length reaches the calf level. The dress has been altered but appears rarely worn, though there is evidence of wear at the front crinoline netting that was either cut or ripped when the wearer stepped into it at the front. The style lines repeat at the back of the dress.

Material Culture Analysis of Mollie Parnis Taffeta Shirtwaist Dress

This dress brings to mind a similar dress made by Hannah Troy in 1951 (see Figure 43). The photograph shows Mrs. Rodman Wanamaker in Florida, wearing a dress from Hannah Troy's line called "water pastels." The shiny taffeta fabric catches the light distinctively. Notable is the wearing of taffeta as a day dress. This dress has suit-like details in a notched collar and welt pockets that indicate daywear. At the same time, taffeta is not very sturdy, and designers prefer this fabric for party dresses. The addition of the crinoline underskirt also implies it would be worn for parties or dress-up occasions.

Figure 43. A Hannah Troy dress similar to Garment 7. People and Ideas: Mars Amory S. Carhart, Junior/ Mrs. Rodman Wanamaker/ Earl E.T. Smith (1951, Apr 15). *Vogue,* 117(7), p. 105.

Museum dating of this garment encompasses a wide range from 1950 to 1959. Lowered waistlines and lingerie design elements may direct the date of this dress closer to 1954, referencing the chronology of Hannah Troy's garments found in Chapter 7. Long lengths and bouffant skirts were also common styling elements during this time. The Mollie Parnis dress is difficult to date because the shirtwaist style

remained popular throughout the decade. However, its length points towards trends early in the decade, such as 1952. The built-in crinoline and lingerie suggestions point towards 1953. The dress also follows construction techniques prevalent up to 1955 that use interlining instead of lining. This dress would be called "step in," which relates to easy dressing desired by American women- a marketing feature repeatedly used in Hannah Troy garments from 1951. The design element of the squared point at the center front suggests a date when the styles began featuring lingerie design elements using sheer fabrics with underdresses. This style line is called a *basque* and named for the bodice style Basque peasants wore (Picken, 1973).

The men’s suiting details of a notched collar and welt pockets, seen in Figure G-4, are signature features of a shirtwaist and contrast with the wide skirt, taffeta fabric, crinoline, and curving style lines. These latter features suggest femininity and richness in texture and volume. The skirt and bodice divide the masculine and feminine elements: “business on top, party on the bottom.” The squared-off point at the center front could reference a shirttail or lingerie. Either suggests the idea of undress. That line is the dividing line between the two: bodice- masculine, skirt- feminine, divided by undress. The set-in sleeve also references men’s clothing, as does the color blue, which is often the color of men’s suits.

The Mollie Parnis likely intended customers to wear this dress as a day dress. It would be a pleasure to wear it with its swishing skirts and perky details. The taffeta fabric and masculine design details elevate it to a garment that communicates both business and pleasure. It is a conservative but up-to-date style of the time. Mollie Parnis was known as a designer who could provide upper-class clothing in wearable styles that would appeal to a mature audience. This dress fits that demographic.

Aesthetic Analysis of Mollie Parnis Taffeta Shirtwaist Dress

Garment 7 has an hourglass silhouette where the garment separates from the surrounding space. It is unified in color and fabric and presents a whole-to-part viewing sequence. Edges of the figure are distinct, and the form is closed and separated. Surfaces are determinate in details such as welts and buttons but indeterminate in pleats and flare that merge with adjacent parts. Seams are curved and contribute to the roundness of the form.

The uniform color of the dress presents the piece as a single unit (see Figure G-2). The bodice and skirt split at the lowered waistline but combine at the princess line. Overall, the dark rich color of the taffeta obscures the style lines. Shadows are evident in the skirt pleats and the pushed-up sleeve cuffs that contribute to the rich color. The shadows differentiate from the overall form and enhance the illusion of the skirt sweep.

The surface structure is varied and composed of lines, shadows, points, and shapes. Curved lines are apparent in princess seams as seen in Figure G-7, lowered waistlines, and outer lines of the form. Shadows result from pleats and flare as well as through the layering of the collar and center front lines. Points result from the notched collar, welt corners, and buttons. Point details are small and dainty.

The layout in the overall hourglass form suggests the body and defines the bust, waist, and hips. The tight-fitted princess-lined bodice highlights the body. The unique *basque* seam and the flare in the skirt demarcate the hip, which is the widest part of the apparel-body-construct and presents extreme feminine shaping. The bodice represents a more masculine character in the notched collar and welt pockets. These are suiting details that underscore masculinity in the navy-blue color.

A distinct vertical line is expressed through the button extension and buttons, the point at the collar intersection, and the pleat that extends into the skirt. These three elements emphasize the center of the form. The viewers entry point is at the center front low hip expressed as a narrow horizontal seam line that finalizes the swooping curve over each hip. It is a distinctive horizontal line in the overall vertical orientation (see Figure G-5 and G-7).

An extremely feminine shape with small masculine details summarizes the form. Associations included the *Donna Reed Show*, *Dance Party*, and costumes from *Rebel without a Cause*. It is both flirty and conservative and very wearable for any number of occasions. It would be called a "date dress," with fashionable shirtwaist lines and a pretty feminine flared skirt.

The phrase "a statement of here and now" resonates with the interpretation of the Mollie Parnis Garment 7. The dress fits squarely into the trends of 1953 with lowered waist, attached crinoline, and suggestion of lingerie. The basque line is particularly suggestive of wedding dresses. In the chronology of Hannah Troy garments, 1953-1954, references to foundations were prevalent. The linkage between design details in wedding dresses that suggest either lingerie or point directly to the crotch are suggestive.

Workmanship Analysis of Mollie Parnis Taffeta Shirtwaist Dress

The Mollie Parnis dress construction demonstrates workmanship of certainty, evident on the inside where the cut fabric is visible. The manufacturers cut the bodice self with the interlining in alternating plies with a pinking knife. After they cut the two pieces, they stitched them around the perimeter. This technique shows workmanship of certainty because it prevents the two layers from shifting during challenging construction requirements.

Reusing the center princess panel pattern for the facing exhibits certainty because it saves time in patternmaking. This procedure has the added level of certainty by ensuring that the facing

stays in place because the facing was caught into the seam of the armscye when sewing in the sleeve.

Workmanship of certainty is evident in the cutting of the back collar. Contrary to the collar cutting of Garment 3, the Balenciaga Toile, Figure 30, both the upper and under collars were cut on the bias and seamed at the center back. This procedure would create a subtle chevron pattern where the two fabrics meet and ensure that the shininess of the taffeta would mirror as it rounds the neckline.

Internal elements of the dress shield and the crinoline underskirt show workmanship of certainty by presenting options that indicate parts produced in-house or purchased pre-made (see Figure G-6). The manufacturers likely purchased the dress shield pre-made because it is the only overlocked dress component and the fabric it is made of does not match anything else on the dress. Looking for an outside source that could provide a consistent product at a lower price than in-house production exhibits workmanship of certainty. The crinoline set inside the skirt is an alternative example of workmanship of certainty. The waist of the crinoline inside the dress sits high on the natural waist, though the outside has a dropped waist. It is navy-blue net edged with blue grosgrain ribbon at the hem and matches the length of the skirt and the color exactly. The top of the tulle was shirred using a multi-needle machine that produced six rows of parallel and even chain stitches (see Figure G-6). After gathering the crinoline, the operators stitched it to a navy satin yoke, then bound the seam with grosgrain ribbon. They then hand-stitched the crinoline skirt into the waist of the dress. The crinoline "floats" inside the garment and does not match the existing seams. The purpose of this would be to reduce bulk. The near-perfect match in component color and length suggests that they made crinolines in-house repeatedly and customized the crinoline to the dress. This house chose to make a crinoline entirely suited to the

dress rather than purchasing a generic version that could diminish the quality. The notable difference from couture is that all the components match in color. Possibly they were dyed to match – or matching fabrics were merely available.

The notched collar exhibits workmanship of habit because the sewers used a tailoring construction technique rather than a manufacturing one. The method tailors use for notched collars is to separately join the intersection of the collar to the lapel that forms the “v" shape. If it is possible to pull the facing away from the self-fabric at the "v," then the sewers used the tailoring method (see Figure G-4). If it is impossible, the sewers used the manufacturing technique, the same technique used for sewing the facing into any garment with a collar. Visually the tailored notch will be more distinct at the notch intersection. However, it is a tricky procedure, and the second manufacturing method produces a comparable result. Workmanship of habit, in this case, could point towards the historical repetition of methods based on the belief that it is the proper way of doing things, even if the alternative result is comparable

As noted in the Hannah Troy Garment 11, the interlining of the taffeta bodice with a light rayon organza fabric represents workmanship of habit. This tradition seems to come from couture or dressmaking because it is common in garments of the 19th century. Interlining can reinforce a lightweight and fragile fabric. It also reduces fabric transparency and adds weight that translates to added value. Using interlining is workmanship of habit because it is a more labor-intensive process than lining and produces the same result. Interlining today has been replaced with lining.

Summary of Findings From the Three Material Culture Methods

The striking feature of this dress is its workmanship. It demonstrates workmanship of certainty and exemplifies a high level of mass production. It illustrates the benefit of purchasing

dress components as send-outs versus producing them in-house. Finishing techniques offer quality available through mechanization. They combine that quality with expertise in constructing the notched collar and internal placement of the crinoline netting. Both show evidence of a high level of skill and experience.

The Prown method and the aesthetic framework returned similar results regarding the seam line that separates the bodice from the skirt. This seam curves over the hip and comes to a squared-off point that hits at the crotch level. Designers often use this style line for wedding dresses, ballet costumes, and peasant dresses. The theme evident in Garment 7 is extreme femininity, innocence, and youth manifested through the insinuation of women's lingerie or pointing directly to erogenous zones. The choice to use masculine details in the bodice could indicate that males are the intended viewers of this garment. The dress manifests into a depiction of the male gaze. According to Laura Mulvey, who coined the phrase, "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly" (1975, p. 7).

Figure 44. Garment 8: Nettie Rosenstein Black Chiffon Dress. Accession number 1977.044.037. From the collection of the Goldstein Museum of Design - Gift of Mrs. Harold (Bernice) Chase. Photograph courtesy of the Goldstein Museum of Design.

Garment 8: American Designer, Nettie Rosenstein Black Chiffon Dress

Garment 8, Figure 44, Appendix H: 1-7, is a Nettie Rosenstein black chiffon dress with very different front and back designs. The front dress is made up of a bodice

and a skirt with a seam at the waist. It has a high cowl neck and short kimono sleeves. The skirt features three graduated layers with the selvage being used as the hem. The back of the dress has a deep V-neckline and at the end of the V-neckline a modified bow has been attached. There is an added flounce at the center back skirt. It falls just below knee length and is slightly longer than the dress hem. This dress was chosen because Nettie Rosenstein was often compared to Hannah Troy. Two labels can be found at the inside front waistline, one is the Nettie Rosenstein label, the other indicating it had been purchased from Dayton's Oval Room.

Material Culture Analysis of Nettie Rosenstein Black Chiffon Dress

Garment 8, Figure H-1 was dated very generally to the 1950s. However, several indications suggest that the dress originated closer to the middle of the 1950s, close to the date of Garment 9, the Hannah Troy Taupe Organza Cocktail Dress. Similarities include the sheer fabric, the layering of fabrics, and the shorter hem length. In the chronology of Hannah Troy garments (see Chapter 7) chiffon and sheer fabrics generally are listed most often in 1955. This skirt follows the shortening of skirts from 1953 when introduced by Dior. The dress included a metal zipper closure at the center back indicating it was produced before 1960. The brand label location also indicates a date towards the middle of the 1950s. It is not hidden but placed at the inside waistline of the dress.

The three tiers are obvious at the front of the dress and continue all the way around. They are graduated in length. The total length of the skirt is 27 inches with the back tapering to a slightly longer length than the front and the flounce even longer. The first to second tiers are 3 inches apart and the second to third tiers are 4 inches apart. The waist measurement is 23 inches. This small waist suggests it was made for a younger woman.

This dress shows a suggestion of the Zig Zag line of Christian Dior from 1947. Alexandra Palmer (2019) notes how this design was replicated, in particular by the department store Macy's. In 1948 the American translations were staged in a fashion show alongside the Christian Dior originals in order to market the American copies.

This dress with its added flounce and bow would be a joy to wear. The flounce would flow towards the back body and all the chiffon would move with you. The bow would emphasize the high back hip, so the fabric volume would highlight the rear.

Aesthetic Analysis of Nettie Rosenstein Black Chiffon Dress

Garment 8 is unique in this study for such a different front and back presentation that each needs to be addressed separately (see Figures H-1 and H-3). The front of the dress exhibits a rectangular silhouette defined by equal shoulder hip and hem widths and straight neckline and hems. The form is somewhat flat and separated from the background. The sheer chiffon overlay suggests some integration with the background. Edges of the garment are distinct and closed. Unified color scheme and subtle surface treatments impart a whole to part viewing sequence.

Features that the front and back views share are an ambiguous figure ground relationship because the white of the mannequin competes with the black form of the dress, a rounded perception of the form due to soft undulating curves, and indeterminate surface treatments. The back of the dress however presents an hourglass silhouette created by opposing triangle shapes that meet at the point of the low back (see Figure H-3). Shoulders are wide, and the skirt flounce and bow direct attention to the hip. Because of the fabric excess at the back more figure ground integration occurs. The front dress presents a muted effect from light and shadow and the back volume is accentuated by the light and shadow.

Emphasis is in the back of the garment at the intersection of the V neckline and skirt flounce, punctuated by the addition of a bow. The black-white contrast produced by the deep V neckline is the first order of viewing. The bow, most forward in the space is viewed second. The volume of the flounce is third. The eye is directed through the form in a successive manner taking in first one, then another of the design elements. The point of the V neckline at the small of the back is the entry. Implied lines from this point unite the upper and lower aspects of the garment.

This is the only garment analyzed in this study in which the term *Gestalt* resonates. Though the form presentation is rather simple upon first viewing, taking in the form as a whole communicates a message greater in the sum of its parts. In summary the form is layered and sheer, simple on the front. The skirt surrounds the body and invites viewing of the back. Emphasis on the back is the contrast between white and black, light and dark. The exposure of the back with skirt volume is characterized by movement and fluidity.

Nettie Rosenstein was recognized for variations on the little black dress and this dress fits within that genre. More broadly the associations include the swish of skirts in dance dresses seen in films with Fred Astaire and Ginger Rogers. The dress contains suggestions of 1930s dresses in sheer fabrics that move with the body and wrap from front to back. The distinctive impression is of gathering up the layers of chiffon, wrapping the front body and tying it all in a bow at the back. Thus, the body is wrapped up and presented as a gift.

Workmanship Analysis of Nettie Rosenstein Black Chiffon Dress

Garment 8, Figure 44, appears very simple but is rather sophisticated in construction. The stitches on the back hem, where the points were turned up are the roughest (see Figure H-5). These have been overcast tightly. As noted in the literature review, dresses produced by Nettie Rosenstein were on a level described as wholesale couture. Workmanship of this dress thus

combines both an elevated aesthetic and impeccable construction. The workmanship found in this dress falls into categories of both certainty and habit. Though the dress is unconventional in its layout, the construction methods were perfected to achieve a consistent and accurate finish necessary for mass production.

Garment 8 has a pattern layout reminiscent of garments from Madeline Vionnet of the 1930s. This is apparent in combined pattern pieces, visible in Figures H-4 and H-2, such as kimono sleeves that seamlessly combine bodice and sleeve, necklines with combined facing, and a front and back skirt without side seams. The skirt construction is particularly intriguing in the creative layout of the fabric. It was made of three fabric tiers. The layer closest to the body was made of black rayon and is the longest of the three tiers. The second and third layers are graduated in length and wrap around the body to the back. These two layers are seamed at the back separately but in the same way. The skirt is one length of fabric in a cross-grain orientation, wrapped around the width of the waist and then cut at a diagonal and seamed. This allows the front of the skirt to be rather simple and straight and the back to be flounced as the orientation of the grain changes from front to back.

Utilizing the selvage as the hem in this layout would create a pointed and longer hem at the back compared to the front. In order to have a uniform hem length the two chiffon layers were treated as one. The hem treatment switched from using the selvage to a traditional turned-up hem in the back. Underscored here is the unconventional layout of the skirt with attention to a consistent finish required for ready-to-wear that shows workmanship of certainty.

Workmanship of habit is evident in the hand sewing of the zipper. The zipper is metal and has been sewn in by hand with a pick stitch. It is a lapped zipper. The zipper is at the center back underneath the bow buckle which can be unsnapped to reveal the flounce and zipper.

As noted above, the hem of the graduated overlayers in the back skirt was folded up and whip stitched. The skirt was cut on the cross grain to take advantage of the selvage. As it wraps around the body on the cross grain, a few tucks were taken at the side waist. This changes the back grain to bias. Wrapped around the body in this way would result in an angled back hem that comes to a point. The sewer evened it by turning up the ends 2 3/4 inches.

The back skirt features a bow and then a long flounce. The bow was constructed with one wide width of fabric gathered and held with a plastic black buckle. It is not a true knotted bow but appears to be. The flounce also is one width of fabric centered at the bow and tacked onto the back skirt. The raw edges were baby-hemmed (a tiny 1/8-inch double-turned hem). A piece of boning covered with chiffon sets into the side of the zipper. Its function is unclear. It may protect the wearer from the zipper teeth or help to stabilize the zipper and all the trim. The back of the bodice is a deep V finished with a fold-over facing at 1 ½ inch width. It is on the straight grain and finished with an edge stitch (see Figure H-3).

Summary of Findings From the Three Material Culture Methods

Garment 8, Figures H:1-3, was dated broadly by the donor to the 1950s but could be narrowed by comparing the style trends of garments found in the chronology of Hannah Troy garments. Referencing these sources, I found similarities in fabrics and style lines of garments from 1953 and 1954. These were the sheer fabrics available in the marketplace. The dress tiers and tapering line to the back are reminiscent of the Zig Zag Line brought out by Christian Dior in 1947, which also featured tiers.

The dress shows evidence of how Rosenstein preferred to work- by draping the fabric over the form. This technique puts the fabric qualities first when developing the design. Designers use various ways to initiate their design process. Some designers start by sketching, others by

draping. Rosenstein's lack of formal training may have allowed her to take risks that a professionally trained designer might not take. The Rosenstein dress stands out in this study as a dress developed via a risky design process but constructed in a way that demonstrates the technical prowess developed through ready-to-wear. The dress demonstrated the design complexity viewed in the couture garments included in this study.

Garment 9: American Designer, Hannah Troy Taupe Organza Cocktail Dress

Figure 45. Garment 9: Hannah Troy Taupe Organza Cocktail Dress. Accession number 1992.10.8. Gift of Patricia Hull Lewis. Photograph courtesy of the Emily Reynolds Historic Costume Collection, North Dakota State University.

Garment 9, Figure 45, Appendix I: 1-9, is a Hannah Troy cocktail dress from the 1950s housed in the Emily Reynolds Costume Collection at North Dakota State University. It is taupe-colored with a tightly fitted bodice and a skirt that poofs over the hips. It has a faux sweetheart neckline outlined in embroidered organza. Its defining elements are its bouffant silhouette, guipure lace, sheer fabric, and unusual color. I chose the dress to study as it is one of the few examples of a Hannah Troy dress in museum collections geographically close to me. Its recorded date was between 1947 to 1955.

The dress features layers that include an overdress, an underdress, and several crinolines (see Figure I-9). Visible in Figures I-4 and I-3, It combines specialty fabrics, including lace, organza, and crinoline netting of similar but unmatched hues. The overdress is comprised of two organza fabrics. The outer layer has a taupe background with ecru-colored embroidery in a floral pattern concentrated toward the outer edges of the fabric. The fabric has been cut on the cross grain to use the decorative border at the

hem and faux neckline, visible in Figure I-1. The scalloped edge above the bust mimics the look of a strapless sweetheart neckline and highlights the large rosette positioned at the center front. The true neckline of the dress is a straight edge of folded plain organza (see Figure I-7). Guipure lace (see Figure I-4) has been layered over the plain organza at the top of the dress and at the hem. The strapless underdress acts like a slip and can be viewed in Figure I-3. It is rayon satin boned at the side seams. The neckline is hidden under the embroidered organza of the overdress and acts like a foundation upon which the rest of the dress hangs. It closes with a center-back lapped nylon zipper set into the inner bodice. The outer skirt is cut dirndl style with tiny pleats clustering around the natural waistline (see Figure I-5). It is full and 24 3/4 inches long, hitting just below the knee for a size ten wearer. There is a 14-inch-wide hem and fold-over facing at the neckline. In sum, the dress is extravagant in the layers of fabrics, the yardage used, the generous hems and facings, and the use of multiple specialty fabrics.

Material Culture Analysis of Hannah Troy Taupe Organza Cocktail Dress

The museum recorded the date of this dress between 1947 and 1955, and I narrowed it down by referring to the chronology of Hannah Troy garments and the dating of fiber, textile, and trims introduced to the market. References from *WWD* highlighted trends offered by leading American designers, including Hannah Troy. The bouffant silhouette shown in Garment 9, Figure 45, was recognizable as a trend from 1951 to 1954 and repeated by American designers and couturiers. Ann Fogarty initiated this look in the 1940s. Life magazine noted it in 1951 and then again in 1953 when Christian Dior adapted it for his collection. It was after 1953 that it became a prevailing silhouette.

I first attempted to date Garment 9 by its fibers. DuPont initiated research into new man-made fibers, such as nylon in 1939 and polyester in 1953, following the invention of X-ray

technology in 1938. The era focused on in this study saw a surge in the production of man-made fibers. The organza fiber from this dress was identified as triacetate- made usable as a clothing fiber in 1954. This presents some evidence to date this dress to 1954 or 1955.

Some of the fibers in this garment were not able to be tested. Another way to narrow an artifact's origination date is to find references to specialty fabrics and trims trending in *WWD;* mentions of guipure lace, for example. This specialty lace appeared as a popular fabric used by leading American designers, including Hannah Troy, in their collections of 1953. An advertisement from November 1953 for guipure lace fabric made by the Celanese Corporation featured Hannah Troy's garment made with acetate-based laces. Based on this advertisement, the donor may have purchased the dress after 1953, and in the chronology of Hannah Troy garments, no mention of lace occurred until 1953.

I used Troy’s activities documented in *WWD* to further help narrow the date. After the debut of the first Italian Fashion Show in 1951, Hannah Troy returned to Italy twice a year to source both ideas and fabrics (High Praise Given to Italian Fabrics, 1951). Guipure lace originated in 16th century Italy. It is possible that laces produced in Italy appealed to American designers for their lower prices and fine craftsmanship. These features date the dress to 1953 or 1954.

Figure 46. Hannah Troy label located at the center back zipper. Photograph courtesy of the author.

Brand labels can triangulate garment dating. I located two sewn-in labels on Garment 9. The Hannah Troy brand label was sewn into the zipper tape (see Figure 46). A secondary label – a size tag and space for a lot number- was sewn into the center front skirt waist under several layers (note that size 10 reflected a waist measurement of 26 inches). Both labels were made of woven material, though the size tag was printed, and the brand label embroidered. Vintage Fashion Guild

is an online catalog of designer labels, and the approximate dates designers used those labels. They reference a similar label to the one found on Garment 9 to one from a 1950s gown. Because Hannah Troy Inc. used this particular label style for a long time, it does not help narrow the date. Manufacturers in the United States were not required to include size labeling on their garments until 1958. But, according to a *WWD* article, by 1951, they commonly placed size tags into their garments (Radolf, 1951).

Garment 9, Figure I-2, includes a nylon zipper at the center back which points toward a much later dating. On April 1, 1960, a *Vogue* article introduced the first nylon zipper, the "Talon, Zephyr." It is possible that this dress dates to at least 1960. However, fraying at the site of the zipper also suggests the owner replaced it at some point (see Figure I-9).

In the interpretation phase, the researcher proposes themes and interprets the codes. Concepts apparent in this dress emerge from the border fabrics and net-like fabrications. These present ideas about boundaries, such as fences where the viewer is barred but can see through to the other side. The embroidered border is edging, and within it, a floral hedge one can see through but not get to the other side. Likewise, the guipure lace appears as a fence transparent but webbed to prevent access or entry.

The evaluation phase links the garment to the culture in which it was made and worn. Garment 9, Figure I-1, is a party dress in which design elements suggesting lingerie figures prominently. A peek-a-boo quality is evident in the faux sweetheart neckline, rose lace patterning visible through the fabric layers, and color akin to nylon stockings. In this vein, the dress broaches the concept of transparency. The net of the guipure is a see-through net fabric that obscures but also allows visibility. The organza is similarly sheer but layered and is no longer see-through. The floral pattern is visible through the plain organza. As a trend, this was an

example where underclothes, usually hidden, are flipped to the outside of the garment. The figure remains obscured, but the lingerie that molds the perfect form is exposed. The taupe color also makes a compelling link to undergarments. During the mid-1950s, foundation garments become increasingly necessary for achieving the prevailing hourglass silhouette. “To achieve the fashionable look, women returned to more confining underclothing than had been seen since before 1920” (Tortora & Marcketti, p. 519). Foundations designers introduced new styles in 1954, which began to be visible under sheer fabrics, and soon appeared as design elements. These features are apparent in this dress in the sweetheart neckline, a frequent lingerie style line, and the fitted bodice. The dress exhibits a "peek-a-boo" aspect in the way it conceals but reveals.

The dress is replete with references to floral fences, netting, edges, and borders. Synonyms for the word "border" are limits, boundaries, restrictions, and edging. On the one hand, the dress is a play with the idea of transparency, and on the other, limits. It indicates a change in cultural mores regarding sexuality as reflected in womenswear. It brings to mind the cultural icon of Marilyn Monroe. Pin-up girls were popular, and the first issue of the magazine *Playboy* was published the same year as *The Kinsey Report* in 1953. Scholars have suggested that during the 1950s, this veer toward sexual expression was in line with the fear generated by the cold war. As Kathryn Hagan states, “Sexy wives would likely produce more children” (2008, p. 313). In other words, when the children grew up and they could become a force for defending the country.

Aesthetic Analysis of Hannah Troy Taupe Organza Cocktail Dress

Garment 9 has an hourglass silhouette, which presents an open interaction between the apparel-body-construct and the background seen in Figure I-1. This interaction is due to the color similarity to skin and diaphanous fabrication that integrates with the surround. The viewing sequence is part to whole; the guipure lace appears as ground to the figure of the embroidered

organza. However, these elements are integrated and indeterminate within the form due to less defined, ambiguous shapes. The surfaces present a rounded figure from varied shadows and seams that suggest the body.

Broadly, the composition appears as two hourglass shapes, one inside the other. The internal hourglass is the embroidered fabric with edges defined in the floral pattern at the sweetheart neckline and hem seen in Figure I-5. The external hourglass includes the guipure lace at the neckline and hem. These two elements clearly define the form, the waist by a seam and the hips by volume in gathers.

Differentiation is noticing what parts of the form appear separate or combine and how the elements interact. In this dress, the bodice and skirt differentiate by the dominant seam that separates the two parts. The seam focuses the eye on the waist, centered in the space. The waist seam contributes to the dress's horizontal emphasis but contrasts with the vertical waist pleats. However, the pleats are short and released, and with the help of the crinoline, the fabric expands out at the hips and returns to a horizontal emphasis. The two parts of the dress, the bodice, and skirt, are different in shape but unite as an entity and are similar in color and fabrication.

Separation occurs with the different textures in the dress. Towards the outer edges of the dress (neck and the hem) are borders upon borders (see Figure I-8). The fabrics differentiate in the varied hues of organza with the textures of the lace fabrics. They combine in similar colors and values.

The surface pattern varies by fabric and includes webbing with a dispersed floral pattern but unifies in a muted light color palette of taupe and ecru. Light reflects on the embroidery and guipure lace and, to a lesser extent, on the organza. Shadows are only apparent in the gathers and folds of the skirt. The texture of the fabric is dry, crisp, and complex.

As noted above, the viewing order is part to whole, with the eye first attracted to the internal hourglass that reveals the body shape. It then finds the distinct horizontal line at the waist before focusing on the external hourglass and the whole. Straight edges containing texture, motifs, patterns, and layers define each part. The unique fabrications separate the elements but together integrate the design.

The overall appearance is light, airy, and transparent. The eye is not directed through the form but jumps from top to bottom. In sum, it is an indistinct, diaphanous hourglass with indeterminate surface texture in borders and horizontal elements. The design presents a unified appearance of "light."

The surface pattern on Garment 9, Figure 45, suggests a rambling or climbing rose growing on a trellis. The garment is see-through and light, the forms natural, yet planned, a planned garden. It has a flirty, gay, light-hearted character and brings to mind a young girl on a swing such as *Ann of Green Gables*. The planned garden concept suggests the suburban sanctuary provided through housing developments such as Levittown. American viewed such developments as safe and a "step up" in their standard of living. They were a place to build a family.

Workmanship Analysis of Hannah Troy Taupe Organza Cocktail Dress

Zimmerman's three alternatives for workmanship: risk, certainty, and habit, open new possibilities for understanding the unique and complicated construction of this dress. Most elements of the dress are workmanship of certainty. For example, the underdress assembly appeared generic- constructed as a component that could be repeated in different colors and fabrics and applied to a number of dress styles. Similarly, the uniformity of the pleats in the skirts exhibits the use of mechanization and assurance of a consistent precision level. The dress

was machine-made, which is workmanship of certainty. But even the hand-stitching, visible where the straps attach to the bodice, at the center back snaps that close the outer bodice, and the catchstitch hem, are workmanship of certainty because they are standardized methods with an expected result. The brand label was hand-sewn, and the crinoline was also hand-sewn to the inside of the bodice and visible in Figure I-9.

Seam allowances in the skirt are one inch wide, and the finishings are inconsistent. The inconsistent finishing reflects workmanship of habit. They include a zig-zag stitch, double rows of single-needle stitching, and pinked seams. The different finishing techniques could evidence piecework. Piecework is garment construction that spreads the parts of the garments to multiple shops for completion. However, by 1953, Hannah Troy Inc. employed a production staff of her own cutters and sewers (Three Designing Women, 1953). It is more likely that though they used the piecework method, they did not send it out to different shops but to separate areas of the operation. Multiple finishing techniques combined in one garment points towards workmanship of habit. Each area of the shop would continue to work in its habitual patterns despite reducing quality, in coordination with the type of machines available.

Several areas of the dress show evidence of workmanship of risk. One example is at the lapping of the guipure over the organza border print seen in Figure I-6. This procedure would be challenging for mass production, where lapped seams are rare, so cutting and sewing both would require a skilled craftsperson. In an effort to achieve workmanship of certainty, which is the goal of manufacturing, most likely, the fabric was mechanically cut in plies wider than necessary in a general scalloped line following the patterned border. The pieces could then be lapped and zig-zagged onto the embroidery, leaving an unfinished edge just past the zig-zag stitching. The seamstress would trim down the extra margin of the organza close to the zig-zag stitching. It

would be expensive labor and likely only acceptable because of the higher price the dress would garner, justified by the specialized fabric. Though the textiles are extravagant, the manufacturers cut corners in production by imperfectly matching the under-bodice colors and mismatching the seam finishing. Alternatively the variety of seam finishings could indicate modular assembly methods. Modern mechanization is required as the business grows but, in the transition, unavailable. This situation may reflect evidence of innovations not yet perfected.

Summary of Findings From the Three Material Culture Methods

The conclusion brings together the findings of the three methodologies. Mass production is the pursuit of workmanship of certainty. Because this dress falls into that category, it is unsurprising that it exhibits overall workmanship of certainty. However, it also shows workmanships of risk and habit, which invite speculation. Internally the construction of this dress is not as pristine as the Mollie Parnis or the Hattie Carnegie examples. This observation could indicate changing conditions toward increasing modularity in the work environment. At the same time, it could reflect the lower price category that Hannah Troy's garments fell into.

Garment 9, the Hannah Troy Organza Dress and Garment 7, the Mollie Parnis Shirtwaist dress, share design elements that suggest lingerie. These two dresses were closely dated and returned similar meanings from the material culture and the aesthetic frameworks. Both dresses communicated optimism and youth and were either date or dance dresses. They point quite literally toward sexual awareness in concepts of reveal/conceal and visual indications of undergarments. Garment 9, Figure I-1 is unique in this study as the only dress with an open form and two-color pattern. Both dresses express more gaiety than the others and the security, plentifulness, and play that contributed to the 1950s *zeitgeist*.

Garment 10: American Designer, Hannah Troy Black Matelassé Cocktail Dress

Garment 10, Figure 47, Appendix J: 1-7, was purchased on Etsy for $130.98 on August 1, 2022. The description was "1950s 60s Hannah Troy Black Sweetheart Neckline Cocktail Dress." I chose it for its similarity to the 1950 dress advertisement of a Hannah Troy translation of Christian Dior's "apron panels." Side by side, these dresses show considerable differences, though comparable design elements are apparent upon inspection.

Figure 47. Garment 10: Hannah Troy Black Matelassé Cocktail Dress. Photograph courtesy of the author.

The purchased dress is knee length with a wide rounded sweetheart neckline, elbow length sleeves, and a center front seam. The fabric is black matelassé which gives it an all-over floral trapunto-like texture. The bodice includes fitting darts slightly angled towards the bust. It has kimono sleeves all-in-one with the bodice and an overarm seam. Under the arm, a small triangular gusset sits inside a larger diamond-shaped gusset that extends from the sleeve cuff to the waist seam. At this seam, needle holes show evidence of alteration (see Figure J-5).

A narrow band of self-fabric cut on the grain was handstitched to the waistline of the dress, with a small, modest bow placed at the center front of the band (see Figure J-1). Two skirts compose the lower part of the dress. The underskirt is straight and extends past the length of the outer skirt. The outer skirt has a slight A-line shape and features an inverted box pleat at the center front and back. Smaller pleats at the side front, side seams, and side back fold towards the side seam and hide in-seam pockets. Self-fabric makes up the under pocket, and the upper pocket

is a slippery rayon. The bodice and outer skirt interlining were made of black organza. The dress closes with a center back lapped zipper stamped with the brand name "talon."

Material Culture Analysis of Hannah Troy Black Matelassé Cocktail Dress

Aside from the garment description, the seller provided no additional information to narrow the date of Garment 10's, Figure 47's manufacture. However, several design and construction details indicate a date towards the end of the 1950s to the beginning of the 1960s. Garment 4, the Balenciaga Navy Ensemble, narrowed to 1954, compares in both skirt and sleeve lengths. The length of the skirt for both garments is just past the knee, and the sleeve length is just past the elbow. According to John Peacock (1993), skirt length did not rise to the knee until the 1960s. However, the beginnings of those trends likely began in the later 1950s.

The center-back nylon zipper may offer the best way of narrowing the dress's construction date. Talon invented the invisible nylon zipper in 1960, and no evidence suggests it replaced a more common metal zipper on this garment. Garment 10 is similar to a Hannah Troy translation of a Christian Dior offered in 1950. The reference makes it worthy of inclusion in the study. This style was incidentally repeated by the Italian couturier Alberto Fabiani and translated by Troy in 1951.

Figure 48. Couture dresses that compare to Garment 10.
1. Fashion: Via Paris: Skirts Releasing Fullness (1950, Nov 1). *Vogue*, 116(8), p. 121.
2. Volunteers Needed to Aid Servicemen (1951, Oct 10). *Washington Post*, B5.

The notable trend this dress exhibits is the layering of garment elements repeated in other dramatic style presentations during the year. Figure 48 shows the Hannah Troy translation of Christian Dior. It is a fitted sheath dress with kimono sleeves, a high neckline, and a separate

apron-paneled skirt in taffeta. The hourglass is sculpturally dramatic in the photograph. The model's pose inhabits the space confidently and prominently. The garment expresses expansion in the skirt, which widens rectangularly out from the hips and in the chest and shoulder, uninhibited by a seam. Dior's enlarged pockets with forward-facing flaps enhance the effect.

The Fabiani garment, Figure 48 – right, is difficult to make out; but has a similar character of a tight bodice, sleeve, waist, and wide skirt. The pose also extends to the frame of the photo. The waists in both versions are high, and there is the suggestion of a surplice or wrapping at the front. The photograph in Figure 48 illustrates the originally designed dress that was "one of the Italian originals to be imported by Hannah Troy" (Volunteers Needed, 1951, p. B5).

Both garments exhibit the occurrence when a designer presents a dramatic style to capture the public's attention rather than expect a high sales volume. The aesthetic features of the Hannah Troy translations fit into the trends of the early 1950s with shoulders and hips of equal width and a tightly fitted narrow waist. Viewers may be captivated by its dramatic styling but hesitate to purchase because it lacks the wearability demanded by American female consumers.

Garment 10, Figure 47, is also indicative of styles that can last a long time. It has many of the same style elements of the Christian Dior, modified. As noted, the skirt is shorter, and the dress includes pockets. It is only one fabric, and though it has two skirts, they are attached to one dress. The translation is similar to the Christian Dior original in a more wearable configuration.

Aesthetic Analysis of Hannah Troy Black Matelassé Cocktail Dress

In the image of Garment 10, Figure J-1, the white color of the mannequin determines the sequence of viewing. The contrast of black dress fabric on white mannequin enhances the clarity of the forms. Black tends to recede. The viewer sees the neckline first, then the forearms, and then the legs. In this sense, the dress is secondary to the mannequin body. Contrast picks up the

line elements of white against black. Softly curved vertical lines angle towards the bust. Horizontal lines are distinct in black on white, the graduated skirt layers, and the waistband. Neckline angles are round and angled.

The dress differentiates from what is perceived in the figure/ground relationship. The bodice and skirt proportions separate at the waistline but combine in the all-over color. The bodice and sleeve combine because there is no armscye seamline to break it, and the upper skirt differentiates the underskirt (see Figures J-1 and J-2). Appealing elements are the pleating, layering, and unique neckline. The black fabric is an unusual texture that communicates sophistication in its matte small abstract floral pattern. The simplicity contributes to its refinement.

The weight of the dress, the pattern, color, and matte texture are sophisticated elements suggesting it would appeal to a more mature woman, perhaps a woman in her 40s. Gail Baugh categorizes this fabric as a “textured crepe suiting” (Baugh, 2011, p. 174). The term "suiting" indicates refinement. The skirt length is "in-between," not short, not long- and the sleeves are "in-between," not short, not long. The shorter hem length and exposed neckline are youthful style attributes. However, it does not read as a dress for a young person. The elements of "in-between" suggest style transitioning. Youthful women in the 1950s would be maturing into their 40s by the 1960s. The nylon zipper dates this dress from the earliest to 1960. The aesthetic analysis reveals the beginning rise in hems and waistlines with reference to the more mature consumer. The two skirt lengths reinforce this message. The underskirt makes the dress look longer than it is so that the consumer gets both a modern short skirt with a longer length she may be more comfortable with. Hannah Troy may have introduced this dress in the early 1960s as an "in-between" style for the maturing woman.

The fit is slightly looser, and the armholes are lower than other garments in this study. The overskirt is slightly shorter and raised at the center front compared to the sides. Proportionally the bodice is 2/3 as long as the skirt; however, the extended skirt underneath makes the dress appear longer.

"Evaluation of an apparel-body construct often centers around the audience-those likely to appreciate and respond to it" (Delong, 1998, p. 61). Garment 10 retains youthful design elements with refinement. The dress has a more subtle message, compared to Garment 9, the Hannah Troy Taupe Dress, and aesthetically seems to reflect a transition from the 1950s generation growing older but wanting to remain fashionable and sophisticated. It defines a transition from one distinctive aesthetic to another.

Workmanship Analysis of Hannah Troy Black Matelassé Cocktail Dress

Like the previous dress, this garment broadly shows evidence of workmanship of certainty because of the mechanized construction. In addition to being mostly machine sewn, the seam allowances have been machine pinked. Darts at the waist, sewn straight for ¾ inch before tapering, indicate a slightly raised waistline. Pattern notation is visible through drill holes. These notations reference techniques used to obtain consistent and accurate results that characterize workmanship of certainty. Another example of workmanship of certainty is in the sewing of the underskirt (see Figure J-3). It is a straight skirt made of rayon lining and finished with a wide self-fabric band at the hem. Vertical seam allowances are visible inside the band indicating that it had been attached to the skirt pieces first- in this case, positioned seven inches above the hem fold- before sewing the seams of the skirt together. The sewer chose a fast and easy way to align this wide of a band to the lining by using notches clipped in the seam allowance. The alternative would be to do it after sewing the side seams closed, which would hide the notches. This step

would be a compromise between speed and quality. Increasing the speed of construction would allow the seam allowance to be visible on the inside and lower the quality.

The band visible in Figure J-3 is also one fabric layer stitched directly onto the lining, right sides together, and turned. This sewing procedure is likely another cost-saving choice. The matelassé specialty fabric is more costly than rayon lining and swapping the two would be an invisible place to reduce fabric costs. The rayon lining extends the length of the skirt- including the hem, so the banding encloses it. In this way, the rayon lining substitutes the organza interlining found in the rest of the dress. It serves a dual purpose of providing a softer, more comfortable underskirt with a cheaper backing fabric. Workmanship of certainty is constantly aiming for an improvement in price, comfort, and consistency. Both consumer and manufacturer benefit in this aim.

Workmanship of certainty is also evident in the neckline treatment, where facing encloses the seam allowance. The designer used the same pattern for both the self-fabric and the facing at the center front thereby saving time by not needing a separate pattern piece to make the facing. By cutting the center front facing pieces as two pieces to be joined at the center the fabric yield was improved. The marker maker's adage (the person who lays out the pattern pieces on the fabric) is "the smaller the pattern pieces, the more efficient the yield." Often, they will ask the pattern maker to split a pattern piece in order to achieve a better fabric yield.

Though the back and front facings lack interlining, black cotton interfacing was inserted between the self and facing at the neckline (see Figure J-4). The interfacing was cut narrower than the neckline facing to reduce bulk. The facing at the neckline has been under-stitched. This practice rolls the seam line to the inside of the garment and is a definitive indication of workmanship of certainty that ensures a consistent and attractive finish.

Workmanship of habit is evident in the choice to interline the dress in black polyester organza, visible in Figure J-7. Interlining is backing fabric applied before beginning construction and is apparent when two fabric plies are treated as one. The underarm gusset is also interlined. The purpose of interlining, in this case, is three-fold: to give the fabric more heft, to reduce transparency, and to support a fragile textile. Because organza is inherently see-through, the sheerness of the dress is decreased but not erased. Adding heft to the fabric creates an impression of higher quality while maintaining a lower fabric price for the manufacturer. The fragility of matelassé, as noted by textile expert Gail Baugh (2011), is its tendency to stretch while being cut and sewn. Cutting the organza and the matelassé in alternating layers mechanically would aid in maintaining its structure. Using this method shows workmanship of habit because the technique derives from dressmaking rather than manufacturing. Considering that the couture garments in this study are also not lined but interlined, it is possible this technique comes from the couture tradition. Problems with the fabric today would have been solved by inserting a lining. The fabric and construction process of lining is inexpensive, and the stress from wear can be endured by the lining rather than the expensive fabric

Continuing the garment examination, I attributed the insertion of a grosgrain ribbon band at the inside of the waist as workmanship of habit (see Figure J-6). This band is most often applied to help hold up a heavy skirt. It has a hook and eye closure separate from the dress. The band takes the weight of the skirt rather than the fashion fabric seam. A 5/8-inch grosgrain band was hand sewn inside at the waist of Garment 10 as seen in Figure J-6. This dress is not heavy enough to warrant this added step. The insertion of acetate tape already reinforces the seam between the skirt layers. Because higher-priced garments often include this technique, its' purpose here is to insinuate that the dress is of higher quality than it is.

The necessity of alteration in ready-to-wear mass production carries the risk that a garment will not fit. In this dress, that is apparent in the alteration that added the second gusset under the arm that expands the chest measurement (see Figure J-5). The inside gusset, including seam allowances, measures two inches and matches the self-fabric. However, there is no clear place on the inside of this dress where this piece could have originated. One possibility is that the dress came from a store that had completed a previous alteration and saved the fabric pieces. Because of the haphazard nature of needing to solve a problem for one customer, this represents workmanship of risk. The seamstress added a bit of acetate tape to reinforce the gusset seam at the underarm. All of the points on both gussets match, and the gusset seam allowances at 1/2 inch are narrower than others in the dress. The fabric appears stretched out where it was cut on bias.

A similar consideration of workmanship of risk within mechanization is when workmanship of certainty malfunctions. This is evident in the center front facing. The fabric selvage is visible where it joins at the center front. Selvage is never intentionally included in a manufactured garment, so it means the fabric along the roll has an inconsistent width. At the edge, the pattern piece extended into the selvage. The sewers turned under and top-stitched the back neck facing to the shoulder, then slip-stitched it by hand to the inside of the dress. In the same way, they stitched the wearer's left facing to the bust level, but on the right, the stitching ripped and is open to about 3 inches from the shoulder.

In this case, workmanship of risk is a technique applied to the garment to “fix” potential problems that could occur while wearing. The placement of two weights at the hem of the front and back skirt pleats ensures they stay in position while in use. The sequence of hook and eye closings at the waist is another example. To close the skirt, the wearer must join the innermost

hook and the eye attached to the grosgrain ribbon band. The second pair of hooks and eyes close the lining, which is also the underskirt. Next, the zipper is closed. On the outside of the dress, a hook-and-loop closure secures the lap of the zipper to the waistband. The top of the zipper at the neck also has a hook and loop to hold the zipper lap down. Each of these components ensures the garment, while worn, retains the intended appearance (see Figure J-6).

Summary of Findings From the Three Material Culture Methods

In sum, Garment 10, Figure 47, represents a sophisticated purchase by a mature woman in the early 1960s. The dress expresses a transition in fashion trends for the customer who wants to fit in with changing styles but also communicate maturity. The dress aesthetically shows how approved style lines are used and reused with adaptations, potentially for many years. As noted earlier, sometimes designers introduce dramatic styles the public may not be ready for. Examples include the Ann Fogarty bouffant style introduced in the 1940s that did not take hold until 1953. Over time and with style accommodations, the public perception becomes more favorable, and the trend becomes accepted.

The dress shows evidence of all three workmanship categories: certainty, habit, and risk. Workmanship of certainty was apparent in the non-verbal notations makers of ready-to-wear use in construction to ensure consistent quality. Workmanship of habit also was evidenced in several places. The manufacturers used interlining and a grosgrain ribbon band though not necessarily the best options nor even required. However, their inclusion likely communicated a level of quality to the consumer. Workmanship of risk represented areas of failure in ready-to-wear, such as problems with fit and making “fixes” to garment elements that might change during normal wear.

Garment 11: American Designer, Hannah Troy Black Taffeta Ensemble

Figure 49. Garment 11: Hannah Troy Black Taffeta Ensemble. Photograph courtesy of the author.

Garment 11, Figure 49, Appendix K:1-7is a black rayon taffeta skirt and jacket ensemble. It features a wide, curved neckline that comes to a tiny point at the center front. Bias trim outlines the neckline and finishes it with a bow at the wearer's left. The jacket closes at the center front with six 5/8-inch self-covered shank buttons and bound buttonholes. It extends to the hip and curves slightly away from the body. Armhole princess lines and fisheye darts provide fitting for the bodice. It has ¾ length kimono sleeves cut in one with the center front. The pocket is a dimensional patch variation placed close to the hem and sewn into the princess seam. A Julius Garfinkel label was sewn inside the peplum on the wearer's right. The skirt is 31 ½ inches long, straight, and fitted with darts. It has an inverted box pleat at the back hem to facilitate walking. A Hannah Troy label was sewn near the bottom of the zipper. I purchased the garment from eBay on June 19, 2022. The seller described it as a “Vintage Garfinkels Black Taffeta Fitted Top Hannah Troy Skirt 1950s Small- Med.” I chose it for its similarity to the 1951 advertisement of a Hannah Troy ensemble with similar styling elements (see Figure 50).

Figure 50. Hannah Troy Ensemble with similar characteristics to Garment 11. [Copy] Advertisement: Hannah Troy (1951, Sep 1). *Vogue,* 118(4), p. 77.

Material Culture Analysis of Hannah Troy Black Taffeta Ensemble

The Hannah Troy ensemble of black taffeta has a 1950s hourglass silhouette. Shoulders are apparent and contain small shoulder pads but are sloping and soft from fabric laid out on the bias (see Figure K-1). The

sleeves are the only bias application in this garment. Darts and princess lines define the waist. Padding from interfacing and lining emphasizes the hips. Distinctive features point towards 1947 as the origination date. These include the skirt length, which extends to the calf, the peplum that extends to the low hip, and the dimensional pockets found in designs developed by Hannah Troy in 1947. However, *WWD* mentions these in 1946, indicating prior movement towards these trends (Dresses: New York Dress Openings, 1946).

> Long Torsos are significant in the spring collection of dresses in misses and 'petite' sizes at Hannah Troy, Inc. expressing an extremely slim-molded silhouette. Hip cuffs or bands mark off the torso in most cases, often accepted by crisp bows at one side or a low back bustle. The long torso line is reflected again in flat, snug-fitting overblouses and peplums, or over-skirts that start below the waistline, all of which draw the eye to along the hipline" (New York Dress Openings, 1946, p. 9).

Christian Dior introduced the New Look in February of 1947 but features of the New Look were already apparent in 1946. This garment seems transitional, retaining some 1940s shoulder definition and early New Look elements, which are more dramatically longer than in 1948. Narrowing the year of origination establishes the framework for analyzing how the artifact fits within the era.

Associations that came to my mind included the words simple, smart, somber, and mature. The garment is simple in highlighting one unusual curve at the neckline. Design elements blend together and are modern for the time but not extreme. The design details are interesting but not remarkable. the length of the skirt, despite the pleat at the back hem visible in Figure K-5, would impede a full stride which would be exacerbated by wearing heals. Taffeta is a special-occasion fabric, and this suggestion is echoed in the neckline bow that, placed at the left (see Figure K-3), reads as a corsage. The rustling effect of the taffeta further enhances the notion that this is a special-occasion garment. Nevertheless, the fabric and color lend a solemn air. Taffeta has a sheen but does not shine and reads as muted.

Both jacket and skirt evidenced extensive alterations. At the back jacket, the seamstress added two neckline darts, totaling four, a common alteration for older women to accommodate rounding at the back neck. She also took in the side seams in the skirt and narrowed it by one inch. For me, measuring five foot four inches tall, the hem is 11 inches off the floor. Adding two inches for heels puts the length exactly as prescribed by Christian Dior in 1947. The ensemble shows wear as slight sheen at the shoulder blades and appears to have been worn only once. The combination of these elements suggests that the wearer was a mature and up-to-date woman who might have purchased this item for an evening event, opera, ballet, church, or funeral.

What meanings arise aside from date and user determination? The stylistic emphasis in post-World War II garments shifted from shoulders to hips and hems. As these styles evolved, the press noted their connection to Victorian characteristics. “Just a hint of how Victorian ideas can go modern” (New York Fall Openings, 1948, p. 3). The Victorian age contended with paradoxical themes of prudishness versus licentiousness, demonstrated, for example, in table legs elaborately carved to resemble a woman’s leg- but covered with a cloth. The length of this skirt points toward that sensibility by bringing attention to the erogenous zone of the leg, albeit prudishly covered. More obviously, the shift towards generous hips, emphasized by dimensional pockets, makes a visual connection towards childbearing. These themes bubbled up as Americans post-war looked for the stability and security offered by home and family.

Aesthetic Analysis of Hannah Troy Black Taffeta Ensemble

Garment 11, Figure 49, presents figure-ground separation due to contrast. The white mannequin parts blend in with a similarly light background. The garment perceived as figure, is a closed black rectangular form that separates from the ground and creates a whole-to-part reading. The fabric has a sheen that captures light and shadow and describes the form's rotundity.

The eye identifies the rectangle first, then the curve and contrast at the neckline (see Figure K-1). The hem of the peplum is visible due to the shadow that falls below it and is a wider width than the skirt below. The skirt hem defines the final line, a distinct and visible line notable again for contrast.

Surface elements are visible but indeterminate, indistinct, and integrated. Line elements are vertical in center front buttons, darts, and princess lines, related to the overall verticality of the form. Sleeves and pockets are indeterminate in layout. For example, the kimono sleeve combines with the bodice center front, and the pockets merge into the princess panel (see Figure K-4).

The neckline, peplum, and hem are important horizontal lines punctuating the composition and vying for attention. The neckline is wide and shaped into a double ogee curve outlined by a bias strip, which defines a unique line made distinguishable by dark-light contrast. It falls into a dainty V-shape at the center front into the line of buttons (see Figure K-1). The asymmetrical bow placement on the left underscores the importance of the neckline. The peplum has a horizontal emphasis due to the line of shadow visible below it. It is dimensional and expands away from the hips. The pockets, also dimensional, have a greater width than height, with a horizontal orientation, and an additional horizontal element in banding placed at the top pocket hem. In strong contrast with the light background, the hem of the skirt emphasizes the horizontal. All three features gain emphasis by the change in direction from a vertical orientation to a horizontal one.

Figure 51. Hannah Troy home sewing pattern exhibiting the concave posture. (1950s). American Designer (No. 7880). Advance Pattern Company.

The first associations included maids, aprons, and nuns. However, these interpretations may be due to the peplum length, full-body coverage, and associations with black and white. Imagining it with white gloves, a hat, and heels converts its message from matronly to elegant. The garment has a simple form with distinctive yet minimized elements of 1947 styles, including extended and padded hips, sloping shoulders, and longer hem length. A review of trends from 1947 also suggests that photographers would have styled the skirt to appear pegged, emphasizing both hips and hem and a sexier presentation. The Hannah Troy home sewing pattern from the

1950s is an example (see Figure 51). Regardless, the ensemble is reserved, serious, and matter-of-fact.

The most distinctive element in the ensemble is the ogee neckline. The ogee curve emerged as an s-curve in Roman and Gothic Revival architecture defined by the combination of one convex and one concave curve. The line has a dynamic quality, which the artist William Hogarth explored in his book *Analysis of Beauty* in 1753. He illustrates that quality in the posture of the sign painter in his print *Beer Street*. The s-shaped posture is similar to the concave posture noted in *WWD* in 1952 (see Figure 52), in which the hips and head thrust forward. The ogee shape was repeated in industrial design during the 1950s and points towards line curvature broadly referred to as Midcentury modern.

Figure 52. Hogarth's Line of Beauty seen in the painting *Beer Street Sign Painter.*

Workmanship Analysis of Hannah Troy Black Taffeta Ensemble

Garment 11, Figure 49, exhibits overall workmanship of certainty through the use of mechanization and mass production. Mechanization is apparent in the prevalence of machine sewing as well as finishing. The sewer self-clean-finished the jacket seams and machine-pinked

the seams in the skirt. Mechanized pinking is evident because of the long stretch of consistent zig-zag cutting visible in Figure K-7. Hand pinking is uneven where the scissors pick up and move to the next spot. The use of facings at the neckline and peplum is also indicative of mass production. Facing is used to finish raw edges, usually in necklines, but has a secondary effect of stabilizing an edge so that it lays flatter and has more structure.

The benefit of workmanship of certainty is that it often solves dual problems. Workmanship of certainty is apparent in the fabric cut on grain. Where couture garments seem to experiment with the effect of alternative grains, ready-to-wear makers choose methods that produce consistency and ensure a long-lasting garment.

Garment 11, Figure K-1, also shows workmanship of risk in the skirt, which the owner had extensively altered (see Figure K-7). As noted earlier, the failure of accurate fit in ready-to-wear demonstrates risk because it shifts from mass efficiency to individual customization. This garment shows an additional level of risk in the seam allowances of the skirt. In production, seam finishing, such as overlocking, typically occurs early in the production process, sometimes even as a first operation. Here the seams were machine pinked *after* construction (see Figure K-6). To pink an already sewn seam, the operator has to angle the scissors towards the intersection and then angle them out when they encounter the next intersection. Several seams in this garment were only partially pinked. They show the pre-pinked seam width where seams intersect. In mass production, this would be unacceptable. It is unrelated to alteration since all seam finishing would be complete before the garment gets to the customer. It is possible that this skirt was a pre-production sample. Perhaps the alterations resulted from a fit session, and subsequent garments reflected the changes. At the end of a season, manufacturers often sell their pre-production samples at discounted prices. This may explain how it was available as a purchase.

Workmanship of certainty emphasizes the availability of well-constructed fashionable clothing that performs predictably. It requires standardization of techniques and generalizations in body measurements to accommodate different body types. As a result, the garment may fail to fit a portion of the intended demographic. Fit limitations can be addressed through alteration. These features probably contribute to the matter-of-fact quality inherent in this ensemble.

Summary of Findings From the Three Material Culture Methods

Findings from the material culture method pointed toward reinforcement of cultural tendencies turning back to Victorian perceptions of the female role Americans were responding to in their acceptance of a silhouette that focused on hips and hems. The aesthetic framework uncovered tendencies towards curvilinear lines that encapsulate the design directions of the 1950s. I found the garment to be predominately made with workmanship of certainty. All three methods led to the interpretation of the artifact broadly as reserved, stable, and matter-of-fact, with some suggestions toward dynamism and femininity. The garment reinforces cultural directions comparable to the New Look. Wide, prominent hips, inhibited stride, structural garments, and extended lengths refer to a change in the perception of women towards an emphasis on childbearing and moving away from independence and uninhibited movement. It contrasts with Garment 1, the Christian Dior Navy Wool Ensemble, Figure A-1, which has layers of meaning along with exhibiting cultural tendencies.

Chapter 8: Conclusion

Apparel designer Hannah Troy translated looks promoted by Parisian couturiers for the American womenswear market between 1947 and 1955. As the chronology of Hannah Troy garments and the extant Troy garments revealed, Troy designed the line to follow the trends established by couturiers. Couture's role was to inject compelling aesthetic directions into the design world, while ready-to-wear offered wearable options to a wide demographic. Terms that indicated Troy was following couture directions included: interpretation, adaptation, reproductions, original, Paris ideas, copied, translations, inspired by, couturier collection. Troy ramped up couture translations in 1950 and 1951, as seen in Figures 17, 18, and 19.

Earlier, when the war inhibited travel and exposure to the couture collections was limited, no mentions of couture translations occurred. During that time, the data analyzed showed that Troy established a formula for her designs unrelated to couture. Each season a dress or suit was featured in a wool fabrication set off by a white pique collar and sometimes cuffs. Figure 53 shows how Troy merged this repeated successful look with an association with modernity. The advertisement for Sinclair Oil exhibits a Hannah Troy suit in what appears to be wool with a white collar. Sinclair Oil is promoting new synthetic fabrics made with petroleum. Troy repeatedly was seen in advertisements that linked her with innovations in fabrics and trims. The repetition of publicized successful designs attests that Troy's

Figure 53. Advertisement Sinclair Oil. [Copy] Display Ad 77- No Title: The Lady is Styled in Petrochemicals (1955, September 21). *Wall Street Journal*, p. 3.

formula appealed to many American women and offered flexibility to the demographic as changes occurred through the 1950s and in the context of the *zeitgeist*.

The term "wearability" dominated the descriptions of her garments while America was cut off from couture. This reflected American women's preference for clothing suitable for various occasions, allowed for movement needed for an active lifestyle, and offered more casual styles than couture. The vacuum caused by the war accompanied the push by fashion leaders such as Dorothy Shaver, Stanley Marcus, and Hannah Troy herself for American designers to find their own design sensibility rather than adapting couture. It took a long time for American designers to find that niche. Despite the push after the war, American translations of French couture soared, with most translations being found in 1950 and 1951.

The three Hannah Troy garments are too small a sample to make a definitive argument but suggest that Garment 11, dated to 1947, closely followed trends initiated by couturiers with its long skirt, exaggerated hips, and sloping shoulders. The chronology of Hannah Troy garments documented that through the decade, trends continued to be initiated by couture (both Paris and Italy). However, extant Garments 10 and especially 9, appeared aesthetically more complex with layered meanings that reflected the *zeitgeist*. These garments date to the 1960s. More research and more garment samples by Hannah Troy are needed to verify whether she truly came into her own producing designs with the same aesthetic complexity as couture. Garment 9 suggests that she did.

The material culture analysis uncovered a more nuanced view of the category of "better dresses." The American designers from this study represent three divisions of the better dress category, with Nettie Rosenstein at the top tier and the highest prices point, Hattie Carnegie at the middle tier, and Hannah Troy at the lower tier. This was evident in both construction quality

and aesthetic complexity. Evidence of workmanship of risk was demonstrated through deficiencies in ready-to-wear as a production process and, in the case of Hannah Troy, evidenced a lower price point. Specifically, this was found in the use of not-exact color matching, multiple seam finishes in one garment (Garment 9), and the necessity for alterations (Garment 10). Trend direction coming from couture was found in all the garments.

All garments in this study indicated the designer's emersion in all things aesthetic. The garment designs reflected art movements, influences from past history, and influences from other designers. I made the assertion that the design process is more fluid than recognized and only visible as a movement when a percentage of the public accepts it (Rogers, 2003). This study verified that assertion. Christian Dior introduced the New Look when he worked in the house of Lelong before it was identified as a trend (Palmer, 2019). The direction of fashion mirrors the diffusion of innovations in that innovations develop incrementally. The catalyst for change is public readiness. Thus, it is difficult to identify the originators of design. Designers were inspired by what was around them and that included awareness of their contemporaries.

This study underscored James Laver's theory that clothing reflects the *zeitgeist*, and this was most revealed in the aesthetic analysis. Clothing from the late 1940s and early 1950s was characterized by a closed form, differentiated from the background, while later garments from 1955 and later were more diaphanous and sheer, integrated with the background, and less definite in form. The interpretation of these characteristics matches the character of the era in which they were made. Heavy, thick, and fuzzy were terms used in the early garments and relate to the sensibilities of those eras responding to needs for security, protection, and solemnity whereas the later garments were characterized as light, sheer, and buoyant. These terms also reflect a light-hearted sensibility supported by a general post-war optimism.

Both the material culture analysis and the workmanship analyses indicated the different roles played by couture versus ready-to-wear. American consumers of moderate means prior to World War II were satisfied with clothing substitutions of couture. After World War II, consumers desired quality ready-to-wear with complex aesthetic meaning. Designers attempted to satisfy that desire. The Hannah Troy dress dated closer to 1955, did incorporate both concept and quality, meaning that fashion leaders were successful in their attempts to elevate American design.

A comparison of artifacts of Parisian couture and American ready-to-wear revealed differences in requirements and focus. Parisian couture was perceived as the initiator of design trends. As such, the couture models were made as stage presentations with the intention of being "read" from afar. They exhibited workmanship of risk, experimental procedures with artistic creativity with unperfected construction techniques, and a lack of cohesion. These stage presentations were intended to be customized for the individual client in both fit and design. In their runway displays, the real purpose of couture was to display what the public would read as new.

Ready-to-wear has the opposite requirement, a focus on wide appeal in fit, style, and long-term wear. Consistency, everyday wear, and quality workmanship that exhibits modernity are required. Workmanship of certainty is expected by the wearer and demonstrated through mechanization and a constant aim toward efficiency in construction.

Artifacts that exhibited both the qualities perfected by couture in multi-layered design explorations with exceptional quality construction included Garment 5, the Christian Dior Green Faille Dress, Garment 6, the Hattie Carnegie Sharkskin Ensemble, Garment 8, the Nettie Rosenstein Black Chiffon Dress. The garments exhibited high quality and projected a clear and

cohesive aesthetic message and workmanship of certainty. Overall, the artifacts studied represent a unique point in fashion history where high-quality construction and quality fabrics and trims with design depth merged with the needs of American women.

Finally, the three-part methodology used in this study offered validity through a necessary triangulation that revealed important nuances. The aesthetic framework (DeLong, 1998) helped identify the expression of the *zeitgeist*. In most cases, the Prown (1982) and aesthetics frameworks returned similar results, but the aesthetic framework put it into more concrete terms. The workmanship analysis (1981) also paralleled the findings of the other two methods but shifted to reveal an important focus. It revealed that the couture construction needs to be redefined. While couture does have elements of superior craftsmanship in fabric and hand techniques, it lacks the consistency and precision of American manufacture. The use of the three frameworks and methodologies offered information that would otherwise have not been discovered.

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Appendix A- Garment Images: Garment 1: Christian Dior Navy Wool Ensemble

Garment 1: See Figure 23. Christian Dior Navy Wool Ensemble Accession # 1986 .073.019a-c. From the collection of the Goldstein Museum of Design - Gift of Kathleen Catlin. Photographs courtesy of Goldstein Museum of Design.

Figure A-1: Side Front

Figure A-2: Side Back

Figure A-3: Side Front

Figure A-4: Front

Figure A-5: Back

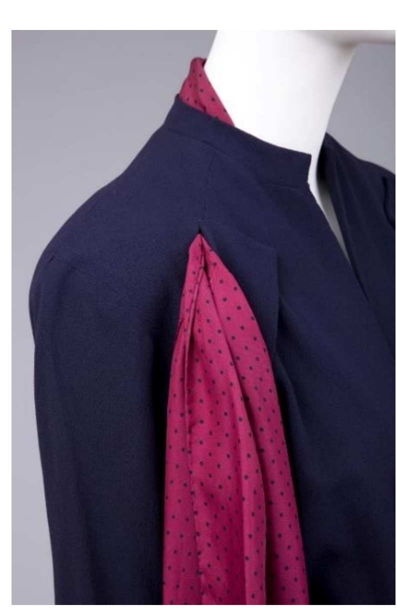

Figure A-6: Scarf Detail

Appendix B- Garment Images: Garment 2: Christian Dior Wool Maroon Ensemble

Garment 2: See Figure 26. Christian Dior Maroon Ensemble. Accession # 1977.065.001a-b. From the collection of the Goldstein Museum of Design – Gift of Mrs. France Duehring. Sketch courtesy of the author.

Figure B-1: Front

Figure B-2: Front

Figure B-3: Back Bodice

Figure B-4: Chest

Figure B-5: Overcast

Figure B-6: Back

Figure B-7: Waist

Figure B-8: Plastron

Figure B-9: Inside Front

Figure B-10: Skirt Pleat

Figure B-11: Gusset

Appendix C- Garment Images: Garment 3: Balenciaga Lavender Toile Ensemble

Figure 27. Garment 3: Balenciaga Lavender Toile Ensemble. Accession number 1986.073.012a-b. From the collection of the Goldstein Museum of Design - Gift of Kathleen Catlin. Photograph courtesy of Goldstein Museum of Design.

Figure C-1: Front

Figure C-2: Side Front

Figure C-3: Back

Figure C-4: Skirt Pocket

Figure C-5: Inside Bodice

Figure C-6: Padding

Appendix D- Garment Images: Garment 4: Balenciaga Double-Breasted Navy Ensemble

Garment 4: See Figure 32. Balenciaga Double-Breasted Navy Wool Ensemble. Accession number 1986.073.011a-b. From the collection of the Goldstein Museum of Design - Gift of Mrs. Harold (Bernice) Chase. Photograph courtesy of the author.

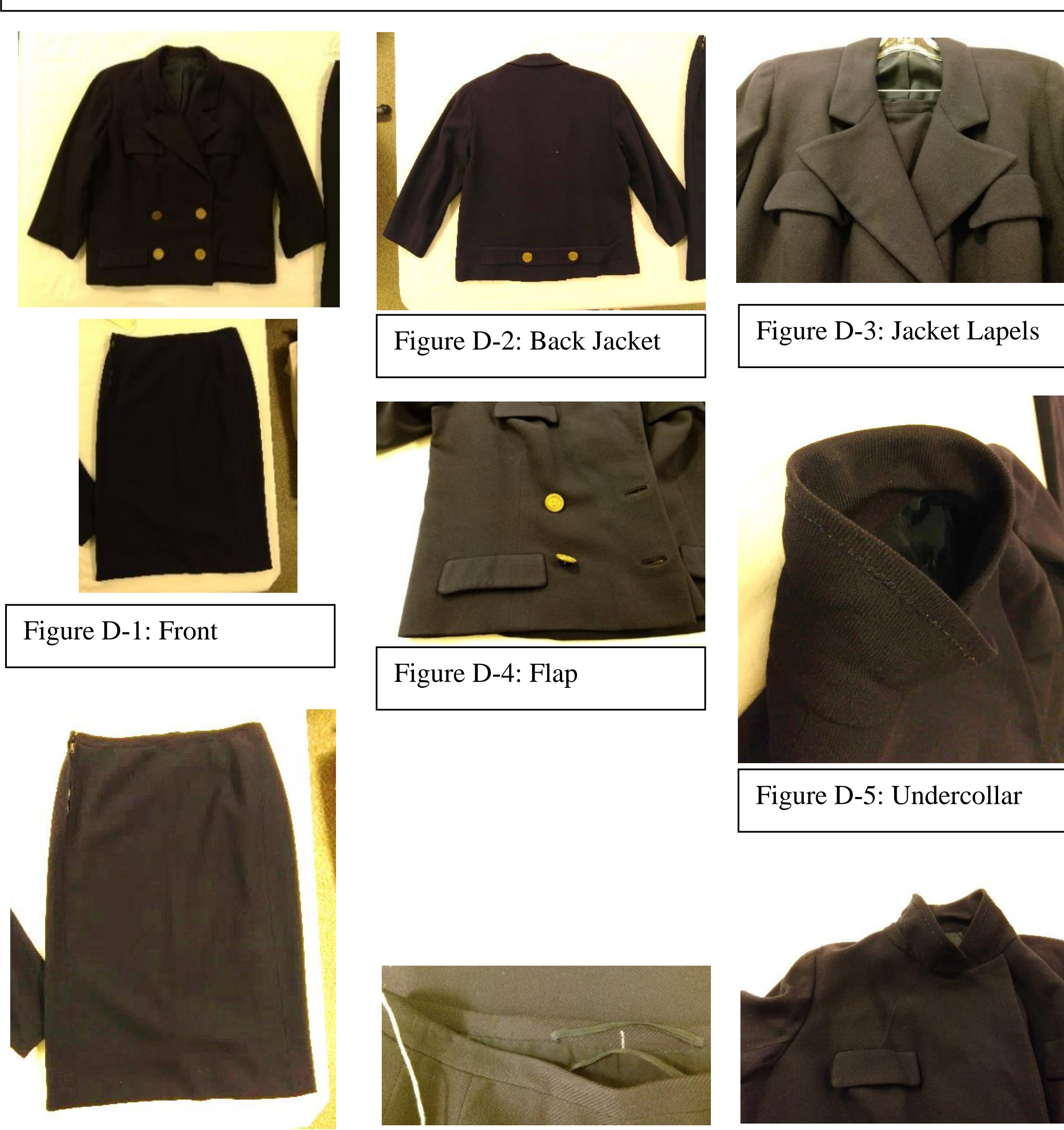

Figure D-1: Front

Figure D-2: Back Jacket

Figure D-3: Jacket Lapels

Figure D-4: Flap

Figure D-5: Undercollar

Figure D-6: Skirt Front

Figure D-7: Skirt Band

Figure D-8: Style Line

Appendix E- Garment Images: Garment 5: Christian Dior Green Faille Dress

Garment 5: See Figure 36. Christian Dior Green Faille Dress. Accession number 2001.064.001a-b. From the collection of the Goldstein Museum of Design - Gift of Dee and Dick Harris. Sketch courtesy of the author.

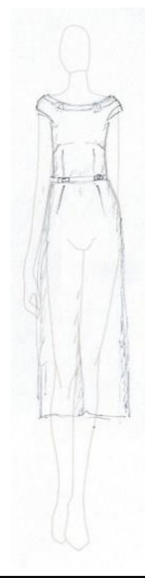

Figure E-1: Dress Front

Figure E-2: Dress Front

Figure E-3: Dress Back

Figure E-4: Waist Bow

Figure E-5: Lining Hem

Figure E-6: Chevron

Figure E-7: Hem Crease

Figure E-8: Hem Cut

Figure E-9: Back Zipper

Appendix F- Garment Images: Garment 6: Hattie Carnegie Sharkskin Ensemble

Garment 6: See Figure 39. Hattie Carnegie Sharkskin Ensemble. Accession number 1996.042.004a-b. From the collection of the Goldstein Museum of Design - Gift of Julie Titcomb. Photograph courtesy of the Goldstein Museum of Design.

Figure F-1: Front

Figure F-2: Side Front

Figure F-3: Back

Figure F-4: Side Front

Figure F-5: Back Dickey

Figure F-6: Front Dickey

Appendix G- Garment Images: Garment 7: Mollie *Parnis Taffeta Shirtwaist Dress*

Garment 7: See Figure 42. Mollie *Parnis Taffeta Shirtwaist Dress.* Accession number 1977.044.049. From the collection of the Goldstein Museum of Design - Gift of Mrs. Harold (Bernice) Chase. Sketch, courtesy of the author.

Figure G-1: Front Dress

Figure G-2: Front Dress

Figure G-3: Back Dress

Figure G-4: Lapels

Figure G-5: Style line

Figure G-6: Crinoline

Figure G-7: Button Front

Figure G-8: Front Bodice

Appendix H- Garment Images: Garment 8: Nettie Rosenstein Black Chiffon Dress

Garment 8: See Figure 44. Nettie Rosenstein Black Chiffon Dress. Accession number 1977.044.037. From the collection of the Goldstein Museum of Design - Gift of Mrs. Harold (Bernice) Chase. Photograph courtesy of the Goldstein Museum of Design.

Figure H-1: Dress Front

Figure H-2: Dress Side

Figure H-3: Dress Back

Figure H-4: Sleeve

Figure H-5: Hem

Figure H-6: Bow

Figure H-7: Bow

Appendix I- Garment Images: Garment 9: Hannah Troy Taupe Organza Cocktail Dress

Figure 45. Garment 9: Hannah Troy Taupe Organza Cocktail Dress. Accession number 1992.10.8. Gift of Patricia Hull Lewis. Photograph courtesy of the Emily Reynolds Historic Costume Collection, North Dakota State University.

Figure I-1: Dress Front

Figure I-2: Dress Back

Figure I-3: Inside Dress

Figure I-4: Armhole

Figure I-5: Waist

Figure I-6: Inside Skirt

Figure I-7: Neckline

Figure I-8: Lace Hem

Figure I-9: Skirt Waist

Appendix J- Garment Images: Garment 10: Hannah Troy Black Matelassé Cocktail Dress

Garment 10: See Figure 47. Hannah Troy Black Matelassé Cocktail Dress. Photograph courtesy of the author.

Figure J-1: Front Dress

Figure J-2: Back dress

Figure J-3: Lower Skirt

Figure J-4: Interfacing

Figure J-5: Gusset

Figure J-6: Ribbon band

Figure J-7: Label

Appendix K- Garment Images: Garment 11: Hannah Troy Black Taffeta Ensemble

Garment 11: See Figure 49. Hannah Troy Black Taffeta Ensemble. Photograph courtesy of the author.

Figure K-1: Front

Figure K-2: Back

Figure K-3: Neckline Bow

Figure K-4: Pocket

Figure K-5: Skirt Pleat

Figure K-6: Skirt Zipper

Figure K-7: Alteration