

INSTRUCTIVE COSTUME DESIGN

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Instructive Costume Design by Emil Alvin Hartman

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EMIL ALVIN HARTMAN

**INSTRUCTIVE
COSTUME DESIGN**

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By

EMIL ALVIN HARTMAN
Director of Fashion Academy

• FIRST EDITION •

EDWARD C. BRIDGMAN
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DEDICATION

To my fellow-workers and the instructors of

Fashion Academy

with whom I have been so long associated,
and whose intelligent efforts have been such
a potent factor in demonstrating the practical
value to the student of my method of teaching
the Art of Costume Design, *with grateful
appreciation.*

Architecture
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FOREWORD

THIS is a book of practical helpfulness.

The purpose of the author in presenting it is to give practical information and definite instructions that will be of commercial value to the student of Costume Design.

No effort has been made to go into any lengthy discussion of the history of women's costumes throughout the ages, for the reason that the libraries and museums, especially during the past few years, have provided ample means for the student to become familiar with that phase of the subject.

The real value of the work lies in its concise instructions and profuse illustrations of the method of teaching the subject of costume design. This method is the result of the author's years of experience in designing for manufacturers, as supervisor of the art departments of leading fashion magazines, and more particularly as director of Fashion Academy for a number of years.

Theory has merged itself into practice so completely that the old antagonism which so long existed between the trade and the class-room has been eliminated.

Throughout the book, the author has endeavored, by precept and illustration, to have the student actually do the things that are suggested—to have the mind, the eye and the hand work in unison, doing the practical design, step by step, while the theory is being learned.

While the book is not intended to take the place of direct or personal instruction, the author yet hopes that as a text-book it may fulfill its mission in this busy age when the long drawn out thesis gives place to actual demonstration.

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What is Costume Design?

CHAPTER ONE

"The Art of Costume Design." What is the meaning of this phrase? Why this growing interest in the thing called Costume Design? Is it a new "—ology," or "—ism," or is it a real art, founded on definite artistic principles? Have you endeavored to penetrate the real meaning of this comparatively new, but extensively used expression?

Costume Design is approaching more and more to the eminence of a fine art. Its history may be traced far back to the earliest ages. The costume designed by nature was far different from the dainty garden clothes worn by young women of today. The initial stage in the development of costume was one of adaptation. Primitive man found that not only is the flesh of his four-footed enemies good to eat, but that the skins of these animals made warm extra coverings during the colder months. Just as the purpose of the early costume was the protection of the wearer from the cold, so too, this same instinct to counteract climatic conditions was evidenced in tropical lands by the weaving of broad leaves into head-gear to keep off the rays of the sun.

As the evolution of primitive man progressed, a greater variety of costume was developed. In Egypt,



FIGURE I



FIGURE 2

INSTRUCTIVE COSTUME DESIGN

the simple loin-cloth lengthened itself into a short skirt, falling below the knee.

Class distinction was indicated by the differing qualities of materials in the costume. People of rank adopted the wearing of a fine, lighter skirt over the loin-cloth. At this period, however, the style of costume *did not* express difference in rank among *women*. A tight, foldless tunic was worn by *all* women from peasant to princess.

During this early period, the Semites and the Asiatics had developed a much more elaborate costume than the Egyptians; their long, highly-colored tunics—reaching from neck to ankle—had sleeves, and were frequently embroidered.

The classic Greek costume is, perhaps, richer in suggestion than the costumes of any of the other ancients, because of the beauty that the Greeks obtained through simplicity. There were two general classes of Greek garments: the *Chiton*, worn next to the skin, and the *Himation*, or outer garment. The *chiton* was cut very long, but when the girdle was put on and drawn tight, the garment could be pulled up at pleasure to any height desired, sometimes being worn as high as the knees. The *himation*, or cloak, was oblong in shape, and was draped about the figure according to the taste of the wearer.

Figures 1 and 2 are illustrative of the characteristics of the Grecian costumes.

The Roman costume of that early period was similar to the Greek, except that the *Toga* was substituted for the *himation*. The *toga* was a semicircular piece of goods, about six yards long, on the straight edge, which was draped about the body in a number of dif-