

Conceptualizing of women's classic fashion style of the XX - century: Method of studying of French couturiers heritage in the World museum collections

Taryana Krotova

Phd, associated professor of fine art and design department at Kyiv University named after Borys Grinchenko

Address:

01103

City Kiev

Ukrain

Pidvysots`kogo street, 6a, ap.54

Krotova T.F.

+38097-338-33-18

krotova_t@ukr.net

Annotation

Classic costume actually is the foundation of businessman 's stock of clothes . Due to the significant role of the classic suit in the social and communicative space of global cultural society there is a need to expand the boundaries of classic style and enriching aesthetic preferences of consumers.

Art experience of costume design gained in the practice of the famous French couturier of the XX-th century are of great interest to practitioners of modern design in terms of methods and techniques of the art of costume choices of author's compositions and using of expressive means. This study presented the method of structural analysis of the classic suit forms in the process of evolution, which allows you to perceive the nature of costume design as a kind of tectonic arts, explore creative methods of artist-designer on a scientific basis. Generalized basic models are presented in analytical scheme that allows you to see the characteristics of silhouettes, lengths, volumes, shaping techniques, varying zones detail.

The materials can be used to capture historical material and formulation of project tasks for students, costume designers and stylists as the source material and analog during the creation of clothing collections.

Key words: classic suit, shaping methods, simulation techniques, compositional and stylistic analysis.

1. Introduction

In the XX-th century in the European fashion some significant changes has gone on as a result of which the main stylistic trends of contemporary costume were formed. Among them, the classic suit occupies a special place, the gradual development of which occurred irrespective of artistic styles and movements in art. The searching for new forms of costume were based on the matching of man's image the needs of society and included a pronounced subjective factor , the author's opinion, the inherent creativity of a designer. Supported the growth of the economy, this time fashion history left a legacy of outstanding couturiers like Elsa Schiaparelli, Jeanne Lanvin, Jacques Fath, Cristóbal Balenciaga, Gabrielle Chanel, Edward Molyneux, Christian Dior, Yves Saint Laurent. Although the scope of their works included a variety of styles and themes, but each one is more or less turned to the classic forms of fashion and as a result of the author's interpretation, each of them created a unique concept in classical costume.

1.1. The relevance of the study.

The relevance of this study is caused by the necessity of scientific understanding of creative methods of French artists of the XX century fashion, identifying of author's features in artistic structures costumes on the base of museum sources with the possibility of further use of this experience in fashion design.

1.2. The purpose and objectives of the study

The purpose of this article is to reflect the stages of development of forms of classical costume during the XX-th century and its basic allocation options based on method of study of author's designs of prominent French fashion designer. The goal is achieving in the process of the following tasks solving:

1. Analysis on the classic suit or interpretation of the classics in the works of E. Schiaparelli, J. Lanvin, J. Fath, C. Balenciaga, G. Chanel, E. Molyneux, C. Dior, Y. Saint Laurent as to the specifics of forming, cutting, use of materials and textures, ways of decoration;

2. Separation of generalized, basic version of the classic costume as an analytical scheme, which demonstrates the diversity of women's classic costume in the heritage of the XX-th century French couture.

1.3. Source base study.

Study valuable sources of methods of design and cutting of eminent masters are historical and contemporary collections of costumes from the leading museums of the world such as the Metropolitan Museum of Art (USA), John F. Kennedy. Presidential Library and Museum (Boston, USA), Manchester City Galleries (UK), The Kyoto Costume Institute (Japan) and others. Thanks to modern Internet technologies the fashion world heritage are available for viewing, in addition, for most sites, there is a possibility to see and analyze the costume from the different point of view , to enlarge the needed fragment, read the comments and descriptions.

1.4. Methodology

The study of forms of the XX-th century costume was based on comparative-typological, comparative-historical, historical-cultural, analytical and sampling methods: from the creative legacy of designers those models, that are based on classical forms, were selected and analyzed. By compositional and stylistic analysis, each model in terms of shape, silhouette, nature structural and decorative lines, masters innovative approaches are described.

2. Composition and stylistic analysis of samples of French couturiers classic female suit of the XX-th century.

Timeframes study covers the XX-th century, so far as just in this period the above-mentioned outstanding masters created such a model, which proved a turning point in the history of European classical costume. After their integration into the global fashion, conceptualization process forms of the classic costume can be completed. Further development of the modelling has occurred on the base of these samples, and established classical form was subjected and has been subordinated to the new author's transformations in the collections of contemporary designers.

2.1. Elsa Schiaparelli

In 1930-40 a suit became a common feminine stock of clothes. During this period the creative works of E. Schiaparelli made a significant contribution to the fashion world, who managed to convert hundreds of women's images that became her clients of and adherents. Part of her legacy appeals to classical forms. Suit of 1938 in the Figure 1 related to pagan collection and there is a clear expression of the relationship between art and fashion under the influence of Surrealism in Paris of 30- th [1]. Taking as a basis the classical forms in general, E. Schiaparelli uses crepe with pronounced texture, achieving the effect of dense customized fit figure. Surreal techniques – shocking comparison with plastic insect, which are resting on a gentle pink collar. Flowers, fruits, animals and insects found their place in the decoration of costumes inspired by the art

of Botticelli. Buttons are in leaves shape. Thus, this unusual ensemble, in an amazing way, combines motifs of surrealism and classic shapes in the cut of the jacket and skirt.

E. Schiaparelli's collection of 1939 was dedicated to music [2]. Musical instruments like buttons, music boxes as buckles and belts, as well as embroidery notes were its distinctive accents. Items for connection clothes Schiaparelli often used as a palette for her artistic expression: "queen-button" continued to reign us" [3]. As we see in Figure 2, this costume is decorated with buttons in the shape of an open piano keyboard. One of the author's features fashion interacts with classic forms of jackets and skirts, that was in using illusion parts: shawl collar are continued twill embossed lines that create the outlines of boleros. Black and white lining color repeats piano, keeping the theme of the collection.

Pantsuit design of 1938-1940 in the Figure 3 repeats the male, but a pronounced women's feature of this suit is a waisted jacket [4]. Faced with the events of 1940th Schiaparelli wrote tried to make a woman beautiful and delicate at the same time, so that she could adapt to the new rhythm of life, and she couldn't understand at once that the look of elegance, which we knew before the war, gone out.

Autobiographical memories and revelations of E. Schiaparelli, outlined in her book "My shocking life" provide a way to distinguish the components of symbiotic of costume and surrealism art in her works. Staying and working in England for a long time, she expressed her impressions that way: "The simplicity, ingenuity of those who are called in England the "working people", inspired me, because they dictated by convenience and necessity" [5]. On the other hand she is inherited the absolute freedom of expression, the desire to implement the boldest attempts, elation to the most fantastic areas of her imagination. So, balancing on two opposite faces – practical in wearing and deployment of imagination and ingenuity against all the practical sense – make the style of E. Schiaparelli, and thus belong her heritage to the mysterious pages of the fashion world.

2.2. Jacques Fath

French fashion designer and acute businessman Jacques Fath, despite of many fashion supporters displeasure, began to offer the affordable casual chic to the Parisian women. Costume of the 1940-th in the Figure 4 consists of jacket and skirt with pleats and made of wool in dark blue, the outlines of the collar with pointed lapels and pockets decorated with velvet [6]. Broad shoulders and pockets highlight the horizontal shapes, waist highlighted clearly by three recesses. In the pre-war period and during the war it was necessary to engage women in those activities that were considered purely male till this period. The image of the elegant ladies of the family and personal concerns went back in time, so to create an image in the suit the other compositional tools and techniques were used: more active and clear forms, dynamic and busy line, underlined figure's modeling, extended shoulder line, the expansion and contraction of hem line, waist emphasizing.

Activation of horizontal and diagonal suit lines led to a new silhouette that is schematically composed of two triangles or trapezoids connected vertices on the natural waistline. The most difficult and massive of these forms is in the top that gives the impression of tension. Hips seemed narrower than shoulders, the figure became tightened. All these features significantly altered the natural contours of the figures in costume.

2.3. Jeanne Lanvin

Since the beginning of the First World War the Lanvin house has become to create a dress that differed by its severity and brevity. In Figure 5 we see a 1940th dress from beige-pink twill weave wool [7]. Applied shoulder and knee length skirts, as noted above, there are the traits of war fashion. Complicated stitched details with buttons on the breast and side pockets act as decoration, but generally add a certain significance. This garment expresses such imagery features as efficiency, inner strength, independence, and self-discipline. Thus, with the war approach and its duration, fashion endowed to the female character the courage traits.

However, do not forget that in that-time fashion the luxury toilets were popular, thanks to the popularity of G. Garbo, D. Kroufurd, N. Scherer. But the development of forms of classical costume has its

own line of evolutionary accumulation of some new features that, as a result, will lead to the final transformation of form and artistic structure of costume in general.



Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Figure 1. E. Schiaparelli. Suit. 1938

Figure 2. E. Schiaparelli Suit. 1939

Figure 3. E. Schiaparelli. Pantsuit 1938-1940

Figure 4. J. Fath. Suit 1940-44

Figure 5. J. Lanvin. Suit 1940s

2.4. Christian Dior

After the war the suit also remained an important part of women's wardrobe, but the proportions were stiff and geometrized until 1947, when Christian Dior introduced his famous collection "New Look", launching an era of femininity in suit. Dior's offer was the opposite as to that-time fashion, mode of life and social life. Expressive means of those times were: retreating soft shoulder lines, emphasizing chest, constriction of the waist, significant extension and expansion of the skyline from the waist or below to the skirt downwards. It was exquisite forms that modeled figure sculpturally by smooth and elegant design lines along the goods which was maintained by graceful movement. The image and the silhouette were a single entity by the subjugation of continuous plastic idea, the only line of all components – from shoes to hats.

Forms of the suit were also subjected to rethinking and modification in the context of "New Look". Supremacy of flared shape existed in parallel with the oval that developed later. The plastic nature of these forms influenced the rectangular silhouette: sharpness and underlining disappeared. Each of these forms had an active development in the various transformations of C. Dior during 1947-1957 years.

The most famous costume in the style of "New Look" is the suit "Bar" or "Tailleur Bar" 1947, presented in Figure 6 [8]. Bodice tightly fitting the waist and has a high armhole, breast shape has a soft and natural shape. Skirt took the main load of form and was formed by a large number of textile by means of variety folds, tails, using maximally the plastic material properties. Long pleated skirt of black wool represented in the collection of Metropolitan Museum of Art, is a replica of the original suit skirt. In order to realize a relaxed elegance of feminine silhouette, it was necessary to have quite rigid construction. The master's desire to the architectural precision forms required other means than existed until now: dresses had to be "built" according to the structure of the female body, to its natural roundness. To add resilience to dresses, C. Dior put them on the lower skirts of percale or taffeta, thereby reviving the forgotten traditions. The rounded shoulder line was achieved through the design of sleeves "kimono", "raglan", sewn in with a minimum width of pellet and combined cutting outs.

In a variety of literature about fashion costume history, this form is described as absolutely new, but when you are getting familiar with the release of the fashion designer "Dior about Dior: Autobiography" it is becoming absolutely clear that this is a brilliant embodiment of historicism, high-masterly transformation of the form of XVIII-th century female costume, or as often says Dior himself – of the times of Louis XVI and Marie-Antoinette: "By nature I tend to past ... The times when women were soldiers in uniform, which emphasized the broad shoulders of fighters, has not passed yet. But I drew a female – flower with retreating shoulders, high breast, thin ,as a stalk, waist, in lush, like halo skirts" [9]. Tightening the waist, that resembling the shape of an hourglass, Monsieur Dior ascended to the beautiful era of his childhood, when corsets and wide skirts formed the shape of a female figure. After the grand success of his collection in 1947, the couturiers of the XX-th century often applied to the image, founded by him, and also modern designers are applying now.

Jacket shape of Dior's suit version of 1951 «*Désirée*» [10] in Figure 7 is similar to the jacket «*Bar*», but with a different solution to the details connection: coat-breasts connected by one button with two decorative buttons, collar with rounded lapels connected with decorative loop. Skirt – narrow, length is below the knee. Oblong narrow silhouette added lightness and slimness to the figure. The internal segmentation of the jacket by design lines in the waist area solved the head problem – femininity show.

Continuing to develop the new forms of classic, in 1954 Dior offered the suit form of line "H". Dinner suit of 1955 [11] presents in Figure 8. This form was developed within the rectangle, had extracted half-contiguous silhouette with a strong horizontal forms. Soft shoulders lines with sleeves "raglan" are maintained by the same shape of jacket lapel, that combines its masterful cut with plastic transformed stand-up collar. Constructive line of jacket's left half reflects in a mirror the edge line of the lapel. As you can see, this form is very different from the previous and also is thoroughly researched.

In 1955, designer worked out dresses and costumes of the line "A". In Figure 9 we see "A"-ensemble [12]. Although the overall silhouette also extends down through the flared skirt, as in Figure 6, the principal difference of this suit is waistline, which is not accentuated, but only slightly affected. From the waist, jacket's hips lines develop parallelly to the skirt form.

In Photo Henry Clarke for "Vogue" 1957, Figure 10 we see the costume of line "Y" [13]. This is the last silhouette, developed by an outstanding master. It was called "fuseau", which in French translation means "spindle". Lowered retreating shoulders, cropped extended sleeves; waist, slightly marked only in front; hem, narrower below the knee were characterized for this form. Thus, direct cut acquiring the shapes of soft elongated oval. This refined image of a mature woman, which involved the complex plastic movement, pointed to the sophistication and complex inner world. Just from this form, oval and rounded silhouettes began their development in future fashion of the XX-th century.

So, a major formative factor for C. Dior was the silhouette, the basis of his skyline – a female figure, and his formative principle was in the allocation and emphasizing by harmonious relation of that natural volume that already exists. Early in his career, for making his costumes, Dior used traditional fabrics that were used for men's clothing – wool, flannel cloth, but the construction of models that followed the female form, provided to these textures completely different aspect. During the ten years of his short career the designer created numerous variety of designs: outdoor ensembles, casual, evening dresses, cocktail dresses, ballroom, wedding dress, but his suits represent a separate species of classics, where all means of expression – the form, style, texture, decor and additions – serve to one main purpose – the creation of a new canon of femininity, which had to be the fashion.



Figure 6.

Figure 7.

Figure 8

Figure 9

Figure 10

Figure 6. C. Dior. «Bar Suit». 1947

Figure 7. C. Dior. Suit «Désirée». 1951

Figure 8. C. Dior. Dinner suit. 1955

Figure 9. C. Dior. «A» ensemble. 1955

Figure 10. Photo for “Vogue”. Model Renee. 1957 (fragment)

2.5. Cristóbal Balenciaga

Peculiar ideas about feminine silhouette was represented by Cristóbal Balenciaga. His fine "sculpted " models have various names – dress "balloon", "barrel", "sack", "two-faced woman", high-waisted dresses "baby Doll", the famous "hat-box"... Couturier did not use superimposed items (busts, hips), opening maximally the plastic possibilities of each material.

Despite the fact that the couture's name is mostly associated with dresses and coats with flowing folds and fancy forms, he made a huge impact on casual clothing, including a suit. Adhering to the principle that the evening dress should be luxurious, and casual – simple and strict, Balenciaga expertly beat the classic structure, but with his usual gentleness in the form creative work. His author's versions of classic look original in his own way because of the unconventional design and proportion.

The model suit in Figure 11, (Balenciaga, 1950, Metropolitan Museum) reflects the general trend of 1950 's fashion: most fashion designers worked in the style of "New Look" and C. Balenciaga appeared here as Dior's follower [14]. However, due to practical properties of wool, simple skirt cut with two side pleats, long sleeves – this model is fully correspondented to its casual role.

The opposite principle of shaping with objection of waist emphasis are implemented in the next model in Figure 12. Jacket – double-breasted with two rows of buttons, turn-down collar without lapels and with shortened sleeves. The complex structure of this jacket is based on a combination of the base central element – a connecting point of two sides and the rectangular form back foundation with jacket enhanced cutting side elements [15].

In 1956 Balenciaga offered a dress in a shape of "sack" which widen from shoulders and looked like an extended oval. Then he modified this form: in some models he softened the oval character, in some – increased the volume, sometimes he represented dresses with additional overlap on the back, with the decorative details in front or behind. Couturier applied the form "sack" to the suit [16], such as in a silk jacket of light beige with small black peas in Figure 13. Silhouette in profile has the particular importance in this jacket: it modeled with volume back. Turn-down collar is located at some distance from the neck and

gently placed on the jacket's sides. Variation of "sack" form in this set is only concerned to jacket, the skirt has a rectangular shape.

Oval shape also developed in different skirts cuts [17] – Figure 14. Wide skirt gathered through the waist with the help of soft folds that straighten at the hips line and narrowed at the bottom. Combination of skirt with shorten and slightly fitted jacket with shortened sleeves makes this dress feminine and elegant. Composite accents are enlarged collar with lapels and large button.

The most versatile version of the classic suit, proposed by C. Balenciaga, was single or double-breasted suit with sewn – in sleeves and turn-down collar with a predominance of horizontal structural lines (Figure 15). The upper edge of jacket forms a small lapel. Constrained volume expansion of the back are felt, that gives a measured freedom to a jacket form. Skirt is straight cut with pockets. Minimum plastic effects in this model of emerald green is completely correlated with rationality and comfort [18].

So, Balenciaga's author means, concerning the expression of real femininity in suit were particular sense of form, lines perfection, atypical cut, fundamental lack of sharp edges, extremely plastic character of shapes and outlines, polished and balanced of components.



Figure 11

Figure 12

Figure 13

Figure 14

Figure 15

Figure 11. C. Balenciaga. Suit, 1950

Figure 12. C. Balenciaga. Suit. 1952

Figure 13. C. Balenciaga. Ensemble. 1960

Figure 14 C. Balenciaga. Dinner ensemble. 1959-69

Figure 15. C. Balenciaga. Suit. 1964

2.6. Gabrielle Chanel

In a set of classic costumes of the XX-th century, the costume in the style of "Chanel" holds its prominent place, which is primarily associated with the famous tweed suit. After a long break in her activity in 1954, she did not stop the search of such forms of costume that would not depend on changes in fashion trends and could be universal. Being a supporter of stockinet at the beginning of her career, in the mid-century, she again asserted its distinct features and relevance of time with increasing rate. One of the basic stockinet suits from Chanel – day ensemble of 1956 [19] – Figure 16. Dark blue stockinet "jersey", decorated with white lace "pigtail", laconic half-adjacent silhouette with vertical constructive lines naturally shaped the female figure. And if in the 20- 30's "jersey" was used for the manufacture of men's underwear, the revolutionary transformation of G. Chanel, moreover, produced by great achievements of textile and

knitting industry of 50's, favoured the entering of women's knitted two-piece suit to the classical composition suit.

New ideas of 50 's, first were appreciated not by French but American fashion supporters. For the U.S., this period is characterized by active output to the global level in the field of economics and American women welcomed the Chanel style, acceptable to the business areas and for business lifestyle in general. Active fan of this style was the U.S. president's wife Jacqueline Kennedy. Unique dress from Chanel, which belonged to the first lady in the 1958-1963 (Figure 17), preserved in the museum collection of John F. Kennedy, Boston, USA [20]. Costume is sewn with black wool ribbed texture, lining and blouses made of ivory silk satin. Blouse cuffs are illusion, in fact there are no sleeves in blouse. The solution of the boards edges form pays attracts out attention: they cut out as a straight line that combines the jacket laps with extended neck, which turning away, forms the original collar, so-called "French", the laps are joined by two buttons just below the waist. Functional pockets are located on the bottom product line, decorative stitching on the edge of pockets and cuffs creates the edging effect.

Despite the fact that in Chanel's collections there were various models of dresses, coats and pantsuits, her later development of tweed suit was a favorite model and it is still continuing to be her symbol – Figure 18 (Chanel, 1960-1965, Manchester Art Gallery). The suit differed by the restrains of half-adjacent shapes and proportions verified, materials harmony and decoration [21]. Materials for these suits were tweed with loose texture or boucle. Chanel would not leave this, calibrated by long years of searching, suit style, while continuing to assert its concept in a slightly modified versions of other detail means, decorative items and bundling with other components of the costume.

Chanel's suits were worn with a silk blouses, with jewelry, quilted handbags on a chain, with hats, beige leather pumps with a slim, low heel with a narrow lace-up prow and dark contrasting inlay, which, according to Mademoiselle, visually made a leg much longer. Together with new suit forms, which created a challenge to lush contours, Chanel offered a new approach to clothing because of the increasing role of woman in public life, strengthening of her independence and autonomy.



Figure 16

Figure 17

Figure 18

Figure 19

Figure 20

Figure 16. G. Chanel. Day Ensemble. 1956

Figure 17. G. Chanel. First Lady Jacqueline Kennedy Clothing. 1956

Figure 18. G. Chanel. Suit. 1960-1965

Figure 19. E. Molyneux. Suit. 1962

Figure 20. E. Molyneux. Suit. 1963

2.7. Edward Molyneux

Original unique versions of female classic dress are the models of French couturier of British origin Edward Molyneux, whose activity took place in 1919-1969. Among his various purposes clothing a special place in his work takes the classic suit, and two models are included in our study [22]. In Figure 19 we see wool suit of smooth texture with original connections of jacket's sides by buttons rows along the diagonal. Small English collar goes into the clasp on the chest, and bottom jacket is joined by inverted v-liked low-necked, which makes asymmetrical composition perfect. The soft plastic shoulder line is achieved by a modified cut sleeve "raglan", the silhouette of jacket is half – adjacent, the skirt is rectangular. The suit is supplemented by blouse with elegant small bow, gloves. The costume in Figure 20 has the same lapels form with a diagonal buttons row, but loose tweed texture dictated a different form: no collar, sleeve is descended from the shoulder and shortened, the skirt is rectangular. Blouse bow is a single accent of this perfect functional suit.

2.8. Yves Saint Laurent

Next weighty word in the development of classical costume forms in the second half of XX-th century belonged to Yves Saint Laurent and connected with the famous women's tuxedo. The revolutionary impact of the prominent fashion designer to the fashion world, in particular, to the interpretation of the ideas of classical forms fell on the 60 and 70-s and can be explained by the acute sense of the need to wear more wide sections of the population – that is, to create ready-made clothes.

Ensemble cocktail in Figure 21, developed by young Yves Saint Laurent in 1959 for the Dior Home [23], is an early iteration of tuxedo idea – it is expressed in the character of decoration of the the extended black wool collar jacket by the silk satin, clear details – a bow and buttons surfaces – also are made of silk. Overall the distinctive look of Yves Saint Laurent in this model still relies highly on the design and silhouette of Dior 's line "Y" with its typical retreating shoulders and soft lines.

The Revolution of Yves Saint Laurent in fashion occurred as a result of his "meeting with his era" and based on objective characteristic features of 60-s social life. Women, who got the right to vote at the end of the war, more and more fought for their rights in other spheres of life: the right to independence, decent work and wages equal to men. Family planning questions (contraception, abortion rights) were discussed keenly. It definitely affected the style of dress, emancipated women needs as to the diversity and quality of clothing increased nonstop.

In 1966, Yves Saint Laurent created a model for modern women from the men's tuxedo. The master noticed pants female model in the M. Dietrich photo, who shocked the public by appearance in this dress in the film "Blue Angel". K. Pertsova – the author of the book "My Yves Saint Laurent», from Moscow, who had been working for the Yves Saint Laurent House as a accessories designer for twenty years, gives a personal statement of couture: "I've been made an enormous impression by Marlene Dietrich photo in man's suit. A woman dressed as a man, whether a tuxedo, blazers or marine forms had to be incredibly feminine, to be able to wear the clothes, not intended for her. She must be a charming and graceful even in the smallest details" [24]. Yves Saint Laurent offered to wear tuxedo with elegant pants as evening dresses, instead of dress – that was an unexpected fact.

Pantsuit of 1970-s, presented in Figure 22 – one of the options of business suit, which also served as a replacement for an evening dress [25]. Let's remember that the rapid spread of pants fashion was happened thanks to Catherine Deneuve's appearance in such costumes – she was Maestro's muse throughout his creative career. Just thanks to Yves Saint Laurent interpretation, the tuxedo and trouser suit entered forever to the women's stock of clothes and will not be the subject of criticism and prohibition as to everyday wearing in European society no more.

Tuxedo option of 1983 (Figure 23) is a perfect example of Maestro style [26]. The wide satin strip that decorates the top, is in harmony with shawl collar. Aggravated cuffs form, entered the master, are in the "dialogue" with a handkerchief in the breast pocket. Shoulder line – extended. It is the same in women's fashion, when through costume the women's claim to meaningful role in society are expressed, as we can see in some costumes of 1940-44.



Figure 21

Figure 22

Figure 23

Figure 24

Figure 25

Figure 21. Y. Saint Laurent. Cocktail ensemble. 1959

Figure 22. Y. Saint Laurent. Pantsuit. 1970

Figure 23. Y. Saint Laurent. Smoking. 1983

Figure 24. Y. Saint Laurent. Full dress. 1988-89

Figure 25. Y. Saint Laurent. Ensemble. 1997

An alternative to the evening dress was a business suit Full dress – a jacket with a skirt (Figure 24), (Saint Laurent, 1988-89, Metropolitan Museum). Accentuation of shoulder girdle in suit is increasing due to the increased pointed collar and lapels of contrasting white forms [27].

The final model, which completes the analysis of the classic costume samples of eminent French couturiers of the XX-th century is the trouser ensemble model of 1997 [28] in the Figure 25. This ensemble consists of several elements: a jacket, trousers of the black wool with a belt, a white silk blouse with a typical Saint Laurent bow. This model personifies the entire era on its right.

Bernard-Henri Levy, a modern philosopher, a writer and public figure in the introduction edition of "Yves Saint Laurent by the eyes of Yves Saint Laurent", which, through the numerous photos and 400 drawings made by the master's hand, introduces the 28-year period of his work, touching stories of blazers and tuxedo. New and truly revolutionary, in the author's opinion, was the fact that all above-mentioned elements have changed the face, view and their status. "The main thing – that the contemporaneity of Saint Laurent, as well as all real creators, is that he changes radically all things, that he borrows, processes and metabolizes: every item and every piece of real, turning in the light of his style, radically changes its meaning" [29].

Conclusions

The samples of author female costume, which were analyzed in the article, in the works of famous French couturiers of the XX-th century reflect the phased conceptualization of the classic style of European fashion. Each of these stages formed an appropriate time image of women. Conventionally, they can be described as follows:

Stage 1: 1930-1946 – the shaping naturally required the formation of mannish figure impression in the prewar and wartime period. The period associated with the war, contributed to the emergence in the women's dress the features of courage, vigor, force. Shape load is largely concentrated in the shoulder girdle, shoulders become the dominant form of fashion.

Stage 2: 1947-1950 – the revival of the femininity canons in fashion. In fashion focus is subordination of suit shape to the plastic of feminine form and shape lines. The suit forms answered differently (in Dior's works – with hips line underlining, retreating shoulders and underlined slim waist, in Balenciaga, Chanel, Molyneux – denial of discharge waist) to the idea of the perfect woman, mature, independent, physically developed.

Stage 3: 1960-1970 's – forms of classical costume correspond the diverse roles of woman in society: from the feminine mild form to the moderate and rational – attracted to the business self-realization in society.

Stage 4: 1980-1990s – combination of classical forms with rationality of mass assignment during the period of active emancipation, women's achievements of equal opportunities with men.

Taking into consideration the nature of social life, the historical stages of development and stabilization in the suit form, we can identify the main types or conceptual models of classic costume as generalized versions with usual compositional style structure, typical forming principles and methods of artistic expression using.

Option 1: elongated form with moderate waist underlining and slightly extended shoulder girdle; geometrical silhouette outlines and details;

Option 2: elongated form with a maximum waist underline, narrower soft shoulder line, plastic silhouette outlines and details;

Option 3: elongated form with a maximum waist underline, narrower soft shoulder line, extended lowest part, plastic silhouette outlines and details;

Option 4: Moderate length form based on a combination of: oval – a shoulder element (jacket); rectangle – waist (skirt); the prevalence of plastic lines;

Option 5: Moderate length form based on a combination of: oval – waist element; rectangle – the shoulder; the prevalence of plastic lines;

Option 6: Moderate length form of correct rectangular structure with rational design of plastic lines prevalence;

Option 7: Moderate length form of correct rectangular structure with rational design of geometric lines prevalence;

Option 8: Rectangular shape of moderate length with extended shoulder girdle;

Option 9: Rectangular shape (pantsuit) with extended shoulder girdle.

Variety of forms, revealed by the analysis of the French fashion inheritance, destroys the stereotype of classic as a conservative style. Presented samples are the works of applied art and, at the same time, they are the design product. At present they are the standards of the classic forms combining and individual style preferences.

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