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DEVELOPMENT OF A MODEL FOR CONSIDERING
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ANALYSIS OF COSTUME ORGANIZATION:

DEVELOPMENT OF A MODEL FOR CONSIDERING STYLE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Marilyn Revell DeLong, B.S., M.A.

The Ohio State University

1967

Approved by

Adviser

Department of Home Economics
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VITA

July 10, 1939
Born - Brookings, South Dakota

1961 . . .
B. S., South Dakota State University, Brookings, South Dakota

Teacher, Charlotte High School, Charlotte, Michigan

1962 . . . .
M. A., Michigan State University, East Lansing, Michigan

Extension Agent, Michigan State University, Macomb County, Michigan

1965-1966 ..
Graduate Teaching Assistant, Home Economics, Ohio State University, Columbus, Ohio

FIELDS OF STUDY

Major Field: Home Economics

Studies in Textiles and Clothing. Professor D. Lois Gilmore

Studies in Art and Perception. Professors Franklin Ludden, and Hoyt Sherman

Studies in Higher Education. Professor Collins Burnett
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CHAPTER I

INTRODUCTION TO THE PROBLEM

Scope of the Problem

Costume fulfills a number of functions which range from complex social and psychological ones, such as expressing the characteristics and attitudes of the wearer, to simpler physical ones such as keeping warm. The more complex functions of costume are initially expressed to an observer by the visual image. After the initial confrontation, interaction with the individual may assist the observer to further interpret the visual image; but the initial impression is obtained through the visual image.

The understanding of the organization of this visual image seems a logical need. However, little work has been done in attempting to examine the consistency with which costume is visually organized. The purpose of this dissertation is to determine if a model for the consideration of costume in terms of its visual image can be developed to analyze costume in an explicit manner.

The visual image of which costume is a part involves a formal organization, which is a relationship of (1) the body form and (2) the costume form which is made up of the materials and the costume design. The body form includes the physical attributes of the individual such as coloring, height, and other aspects of the body composition.
Costume is the realization of a planned organization and involves the utilization of various materials. The term, costume, is used in this study to denote female clothing designed for the purpose of being viewed.

The materials for costume encompass any substance utilized in the presentation of the visual organization, such as textiles, laces, metals, paper, or plastics. Materials bring to the visual organization a pre-existing structure which may cause variations in terms of their role in the final organization. A material which is highly maleable, lightweight, and which carries with it a minimum of surface interest may be utilized differently than a material which carries a dominant surface interest, is heavier in weight, and is not as maleable.

A costume design may be defined as the plan for the visual arrangement of pieces or finite portions of similar or dis-similar materials upon the body structure. The costume design may or may not include such factors as the weight and drapeability of the fabric. This definition of costume design can include the primary garment as well as accessories to the garment.

The approach which is often taken to an aesthetic analysis of costume in the present college curriculum is directed toward developing a means of personal expression. However, an individual who can make a personal judgment of the aesthetic value of costume is not necessarily involved in an objective analysis of costume. An exploration of an approach to the study of costume which is in terms of an analysis of the perceptual effect is needed. This approach may
lead to an objective means of considering the aesthetic effect of costume.

Systematic classifications of costume in the literature and in instruction have dealt either primarily with the social psychological aspects of costume or with the classification of techniques or materials used in the creation of costume. These classifications have been developed as a necessary part of the study of costume. However, the aspect of costume which involves the perception of the total visual effect has not been developed into a systematic categorization.

A systematic categorization of the visual organization of costume upon the body structure would be useful as an approach to the study of costume. An understanding of the possible range of visual perceptual relationships and an explicit manner of discussing these visual relationships would aid in an analysis of costume. A student who could consider and analyze costume as a total organization could better understand the perceptual effect of costume. A categorization involving the visual perceptual relationships also may have possible uses in the area of research.

Perception of a visual image is both a subjective and an objective process. It is subjective because an observer brings into play his past experience and his own expectations. However, because a visual image has commonalities which give the same or a constant impression to more than one observer, the image can also be studied from a relatively objective point of view. The possibility exists of studying the consistency with which costume is visually organized.
A visual theory of costume involving the commonalities in the organization of the form of costume requires a consideration of the perceptible parts of costume, the relationships which exist between parts, and the consistency of organization of the costume for a total effect. An attempt to explore the possibility for such a theory began with a search of disciplines related to the study of visual organization, specifically art theory and perception psychology.

Art theorists, in their concern for organizing and interpreting art works, have developed frameworks which provide assistance in categorizing visual percepts. These conceptual frameworks are called concepts of "style" and are considered valuable to an analysis and interpretation of art objects. The reasons art theorists have developed concepts of "style" include an investigation of motivations for art and an assessment of the changing aspects of "style" in history. Many approaches have been taken to the development of a concept of "style" in the history of art theory. One approach to an explanation of style has dealt with the perceptual organization of an art object. An examination of the concept of "style" as discussed by art theorists will determine what must be considered in developing an adequate description of costume style.

Perceptual theory has been developed which deals with the visual organization of an object. Art theorists, perception psychologists, and philosophers have dealt with the perception of man-made objects. The examination of visual percepts in art theory has included an examination of such concepts as what constitutes a perceptual shape. An exploration of perceptual theory may aid in the
analysis of visual percepts necessary to the development of a model for considering costume as a visual organization.

The intent of this study is to develop a model helpful to the understanding and interpretation of the total visual organization of costume. This model which will involve the range of possible visual costume effects will necessitate a discussion of the perceptual organization and the perceptual effect of costume in terms of perceptual theory.

**Research Design**

The purposes of this study are as follows: (1) to explicitly discuss the visual organization of costume; (2) to develop a model for considering visual percepts in costume. The hypothesis is stated as follows:

A discussion of costume in terms of its visual perceptual effect will result in the development of a model for considering the total visual organization of costume.

(a) Perceptual theory applied to costume as a total visual organization will yield a discussion of the perceptual properties of costume.

(b) The methodology used in developing a schema for considering "style" in art theory applied to the study of costume as a total visual organization will yield a model for considering "style" in costume.
Procedure

The study, which was analytical in nature, was conducted according to the following procedure:

1. Literature was reviewed concerning present categorizations and present approaches to the analysis of costume. The term, style, was examined which is presently implied and used in relation to costume.

2. Literature was reviewed in the area of art theory related to the concept of "style" and was analyzed in terms of its implications for use in developing a theory of costume "style."

3. The psychology of perception and the more pertinent theories of perception were analyzed and related to an examination of costume in terms of its visual perceptual effect.

4. The applications to costume from art theory and perceptual theory were analyzed to determine consistencies in the visual organization of costume.

5. Implications of the discussion and classification of costume in terms of its visual perceptual effect were considered for use in instruction and in research concerning the visual organization of costume.

Assumptions

The following three assumptions were made in order to proceed with this study: (1) A consideration of costume as a part of a visual image can be restricted to its formal visual organization; (2) A costume designer is concerned with the total visual organization
of costume including a limited type of body structure; (3) An adequate perception of the total organization of costume can be obtained from one view, i.e. a photograph.

Limitations

The analysis was limited to costumes which were attributed to specific designers. This limitation relates to the assumption that costume designers are concerned with the total visual organization of costume.

This study was restricted to current examples of costume. The analysis may eventually be extended to other costumes such as historic costume; however, the analysis of costumes for this study was necessarily limited.

Costumes for analysis and illustration were drawn from photographs from two magazines, Vogue and Harper's Bazaar, issues from 1965 and 1966. An attempt was made to choose photographs that revealed clearly the aspect which was being analyzed or illustrated. Photographs which indicated the general texture and values which affect the viewing of the costume were considered useful for illustrative purposes.

Justification

A justification of this study requires a brief examination of the present approach to the study of costume. In the literature reviewed the approach to the study of the formal organization of costume was essentially in terms of the traditional "principles of composition," with the final goal being the attainment of "harmony."
Two writers, Morton and McJimsey, have described the basic approach which is prevalent in the present study of costume organization in the college curriculum. The following chart shows a list of the design elements, principles of composition, and the goal of harmony.¹

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<th>Elements</th>
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<td>Shape or Form</td>
<td>Proportion</td>
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<tr>
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<tr>
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<tr>
<td>Color</td>
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The analysis of costume has involved the study of the individual elements and principles. However, both writers recognized the importance of considering the total organization of costume. Morton believed the relationship of elements and principles to the final costume must be considered.² McJimsey was content to say that it was difficult to judge where one principle begins to function and another ends; in a fine design, all principles work together to achieve the goal of "harmony."³

The correct use of these principles is supposed to lead to a result which is unified and harmonious. Morton and McJimsey both implied that "harmony" involved unity and variety. A design has "harmony," according to McJimsey, when there is a feeling of


²Morton, p. 68.

similarity between the lines, shapes, colors, textures, and ideas. McJimsey believed that "harmony" was easily recognized in costume by analyzing the consistency in the use of the "elements." McJimsey warned that too much conformity leads to monotony; therefore, "variation" must be included to add interest to the costume.¹

Morton considered "unity" and "harmony" as synonymous terms. Unity or harmony resulted from an integration of all design principles. One of the problems in the recognition of "harmony" was to distinguish between the significant and creative on the one hand, and the banal on the other hand.² A problem of the designer in recognizing harmony and in using the elements and principles was how close the unity or relationship of parts should be to the whole and how much variety or individuality should exist between parts. Morton believed both the relation and individuality of parts were important.³

This brief discussion points out some basic problems in the present approach to the study of costume. Even though the importance of the whole costume is implied, the approach remains essentially in terms of individual principles. The implicit goal is "harmony" which is supposed to result from the combined and proper use of the elements and principles. Contrary to the statements of Morton and McJimsey, this goal is vague and hence rather difficult to grasp.

¹McJimsey, p. 155.
²Morton, p. 114.
³Morton, p. 82.
The present study is an attempt to approach the problem of costume effect in a more explicit discussion of perceptual elements with the goal of a model for considering "style" in costume as a total organization.
CHAPTER II

A REVIEW OF LITERATURE CONCERNING STYLE

The term style and its derivatives have multifarious uses. Kubler has cited the fact that the term "style" has been applied to gasolines and yearly costume fashions, as well as to the greatest monuments of all time. In reference to the area of costume, the use of the term style can vary. For example, style may refer to a desirable trait or quality found in a costume, as when a person says a costume has "style." The terms, "styled" or "stylized," are forms of the word style which may mean the accentuation of certain traits of a natural object, such as in a motif on a textile which resembles certain abstractable traits of a natural flower. Style may be used to refer to certain costume traits at a given period of time.

The use of the term, style, can vary from casual to systematic. Certain writers such as the historian of culture or art are concerned with the more systematic uses of the term. The term, style, to the historian is often used to refer to certain distinguishing or characteristic traits; reference can be made to the characteristic content or form of an object or objects, or to the characteristics of the period in which the object was developed, or

to the characteristics of the creator who developed a group of objects.

The notion of style is important to the study of aesthetic activities; but even in art literature, the term style may involve different implications. Kubler has stated that style may refer to the common denominator among a group of objects; in this sense, style is chronologically unrestricted.\(^1\) The scope of concern is not time but constant traits; however, constant traits can be considered for a limited time period. The term, style, may also signify the impression of an individual ruler or artist or a social unit; in this sense, the scope of concern is restricted in time.

The term, style, may be used to describe the common denominator or the constant form of a group of objects. The constant form which is of interest in this study is the parameter of possible visual perceptual effects of costume. A description of perceptual traits may involve a time limitation or may simply be an attempt to indicate a range of possible effects without a time limitation. The principles of Wolfflin are cited in this chapter which are based on polar visual effects limited to a certain period of time, namely, Renaissance and Baroque art.

The object of this study is not to develop a theory to explain style in costume at a given time. Rather, this study is involved with developing polar visual percepts for describing possible costume

\(^1\)Kubler, p. 4.
effects. A discussion of style which involves the development of an adequate description of style will be considered in this chapter.

A Discussion of Style Related to Costume

The term, style, is used widely in the area of costume. Nystrom defines style as "a characteristic or distinctive mode or method of expression, presentation, or conception in the field of some art."1 Fashion is the term used for the accepted traits or the style during a given period of time. Fashion is defined by Nystrom as "the prevailing style."

Terms such as "Elizabethan," "Victorian," or "Flapper," or more recent terms such as "the new look" or "the mod look" call to mind certain images which may be considered to involve the total costume organization. The terms are understood after a study of numerous examples which require the observer to relate various costumes to a composite image. The use of a certain designer's name or trademark may also elicit a visual image of a costume type. Terms which are used in this way involve the costume as a total visual structure; however, the terms do not relate to a systematic classification of the visual effect of the costumes.

Several approaches have been taken in the literature to a systematic classification of costume traits. The development of these classifications has varied depending upon the purpose for which the classification was to be used.

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A Discussion of Classifications of Costume

Classifications Based Upon Materials and Techniques

Schemas have been developed for distinguishing costume in terms of materials and techniques used. Morton described a schema involving costumes which was developed as an aid in the use of materials. The classification distinguished (1) the tailored silhouette including severely tailored and soft tailored, and (2) the draped silhouette including straight draped or soft hanging, bias draped, and crisp costumes.¹

Meshke developed a classification of apparel based upon compatibility to the human structure. She emphasized the inherent relationship of fabric, design, and body structure. The five categories of costume design included the following: (1) traditional line directions with relatively few subdivided areas; (2) modified or traditional line directions with areas subdivided into minute sections of various shapes; (3) line directions partially obliterated by subdivisions which are emphasized by folds and other overlapping effects; (4) subdivisions which are striking and unusual in line direction and irregularly outlined; (5) regular subdivision, bold in outline, with large and pronounced sectional effects.²

McJimsey described a classification of costume in terms of

¹Morton, p. 127.

the technique used in acquiring a costume effect.¹ She classified costumes into two categories, decorative and structural. A structural or constructive design is acquired by pattern and fabric and is a part of every article of wearing apparel. The structural design determines the arrangement of lines, shapes, and the size of parts. McJimsey considered decorative design to be a "luxury" for costume. Decorative design is acquired by application of such ornamental items as beads or laces. The primary value of this classification is a realization of the various methods used in the developing costume.

Classifications Based on Distinguishable Costume Parts

Another approach to the categorization of costume is in terms of specific traits of costume parts. Costumes have been classified in terms of the dominant use of curved or straight lines. Costumes also have been classified according to the main spatial direction produced by the arrangement of the costume shapes, such as vertical or horizontal.

Researchers interested in considering costume parts and their relation to time have often resolved the problem into quantitative terms. Kroeber, for example, measured quantitatively some basic structural dimensions of costume in an attempt to correlate costume with certain time periods.² Young studied recurring cycles of fashion

¹McJimsey, p. 117.
and developed categories according to basic silhouette. The categories, bell, tube, and back fullness, related the mass of the skirt to the figure beneath.¹

Classifications Based on Functional Aspects

Flugel discussed a variety of costume classifications according to various functions.² One classification of costume was the arctic, primitive, and topical costume types. This classification of costume depends upon the form and extent of the clothing for the classification. Another classification which Flugel described is fixed and modish costume. This classification is essentially sociological and relates not so much to the nature of the costume as it does to the psychological, historical, and social implications of costume.

Flugel developed a categorization of costume which depended upon the emphasis of costume to certain body characteristics. He distinguished between two chief forms of decoration, corporal and external, and then described the various types of decoration found under each of the two categories. Corporal decoration involved the actual molding or manipulating of the body, while external decoration was derived from clothing or other ornament attached to the body.³

External decoration included six types of costume categorized

³Flugel, p. 39.
as follows: (1) vertical, (2) dimensional, (3) directional, (4)
circular, (5) local, and (6) sartorial. Vertical decoration accentuated the upright posture of the human body, as skirts, chains, or other ornaments hanging loosely from the body. Dimensional decoration increased the apparent size of the wearer as with the use of crinoline petticoats, trains, padded hips, bosoms, or shoulders. Directional decoration emphasized the body movements. Circular or ring-shaped decoration drew attention to the contours of the body, especially the limbs. Local decoration referred to a particular part of the body and not to the body as a whole. Local decoration which included the use of jewels may draw attention because of its own merits or intrinsic value. The final type of external decoration, sartorial, included embellishment of already existing garments.

Schemas also have been developed for costume in order to describe the relation between personality and costume. The ancient terms, Yin and Yang, have been used to relate the overall effect of costume and personality. Yin refers to delicacy, softness, fragility, sensitiveness, and femininity, while Yang denotes opposing characteristics such as sturdiness, vigor, and strength. Costume characteristics of the Yin type include restrained line, small scale, small soft details and use of medium to close values. Costume characteristics of the Yang type include use of straight and restrained lines usually in vertical movement, large pattern and scale, heavy textures, and strong value contrasts.¹

¹Morton, p. 64.
McJimsey described a further delineation of Yin and Yang which involved the relation of physical characteristics and dress types. Yang was divided into dramatic and athletic types, while Yin included Ganin and Ingenue types. Two types which McJimsey considered intermediate between Yin and Yang were the Classic and Romantic categories.

Thus, the systematic approaches to costume categorizations include classifications according to techniques and materials, according to distinguishable costume parts, and according to the relation of costume to various functions. A systematic method of analyzing costume in terms of visual percepts also would be of value in analyzing costume. Style concepts in art theory have been developed which involve the classification of art forms according to visual effect.

**Style in Terms of Total Visual Organization**

A classification of style developed by Wolfflin involves the art object in its total visual organization. A brief description of this schema illustrates the approach to style in terms of perceptual form organization which will be taken in this study.

Wolfflin developed the series of five polar concepts to represent two different modes of perception in Renaissance and Baroque art; hence, the concepts involve a concern with perceptual types found at that particular time. These concepts were applied to

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1McJimsey, p.74.
drawing, painting, sculpture, and architecture. Wolfflin emphasized that even though he had reduced the process of "the transformation of imagination" into five pairs of concepts, other categories could be developed. Wolfflin developed the five polarities as five different views of the same thing, but he believed that the pairs could be imagined in different combinations.¹ Wolfflin was not interested in considering the whole gamut of visual forms, but only in the combination of polar effects of a limited period of time.

The first of the five pairs of concepts which Wolfflin developed was the linear-painterly polarity. Linear apprehension was described as meaning, generally, the tendency toward perception of an object by its outlines and the separation of parts in an isolating manner. The painterly eye, adversely, tended to perceive an object as a system of merging images with blurred outlines and contours. The stress for the linear eye was on the limit of things, while the stress for the painterly eye was upon the apprehension of the object as a limitless and changing form.²

A second pair of concepts was the plane-recession polarity. These terms were used to describe the emphasis on well-defined planar sequences for the linear style, as opposed to the emphasis on spatial depth for the painterly style.

The third pair of polar concepts was the closed and open

form. Closed form implied a self-contained whole bounded by limits, while an open form referred to an unlimited composition which appeared to merge with the space outside the art form.

Multiplicity and unity were terms used to describe another difference among compositions. Multiplicity was used for compositions in which individual details maintained their identity and independence as a harmony of free parts. Unity referred to a composition in which details were subordinated to the union of parts into one dominant theme. Wolfflin stressed that both types of composition were harmonious, but achieved their harmony in a different manner.¹

Absolute and relative clarity were used by Wolfflin to further contrast compositions. Absolute clarity in the parts of the composition, such as design, color, and light reinforced the structure or distinctness of the individual forms. Absolute clarity was opposed to relative clarity which referred to compositions which contained possible conflict between component parts. Composition, light, and color, for the relatively clear style did not serve to define form, but rather had "their own life."² Wolfflin described absolute clarity as being a part of an interest in the determinate, while relative clarity was a part of an interest in an indeterminate, mobile appearance.³

¹Wolfflin, p. 15.
²Wolfflin, p. 16.
³Wolfflin, p. 193.
The Philosophy for Developing and Using
A Schema for Considering Style

Developmental Considerations

A model for considering style involves the assumption that a group of compositions resemble each other in some aspects, but differ from each other in other aspects.\(^1\) A schema may serve to describe similarities among a group of differing products.

A concept of style according to Hauser may be considered an abstraction which is not derived from any individual work. Hauser has made the useful suggestion that a schema may be thought of as a dynamic relational concept which takes on new meaning with each work.\(^2\) This relational aspect may be demonstrated in the concept of Yin and Yang used in the area of costume. No one costume may be found which is totally Yin or Yang in nature; neither does the discovery of Yin or Yang characteristics in a costume mean it belongs totally in a particular category. The concept of Yin and Yang could therefore be considered to be of primary value in describing relationships among a group of products having more similar than different aspects.

Hauser has related the Gestalt concept of configuration or whole to the idea of a concept of style.\(^3\) He used an analogy to


\(^3\) Hauser, p. 211.
melody made by Ehrenfels, who was one of the originators of the concept of the Gestalt. Ehrenfels described a melody as a complex or structure which is grasped when every note of the melody is altered. Likewise, every element of an art work may be altered, but the structure is still recognized, not as a sum of characteristics but as an essential unity. Hence, a concept of style, like the concept of Gestalt, can be based upon the structural whole and involves the relationships of parts.

Analyses of various concepts of style used for art works have emphasized a need to consider form relationships and over-all qualities, if the concept is to distinguish the total art work and not just parts. In searching for distinguishing traits in art objects, Schapiro mentions that one must usually look for organizing principles which determine both the character of the parts and the patterning of the whole.¹

Schapiro believes the most reliable criteria for a description of style has arisen out of the experience of investigation, and includes three aspects: form elements or motives, form relationships, and over-all expressive qualities.² Although the relation between structural and expressive traits is not altogether clear, Schapiro believes that there is a strong correlation between form and expressive qualities. Forms are often regarded as vehicles for an


²Schapiro, p. 291.
effect apart from subject matter and expressive qualities are modified by a small change in the form.

Schapiro has stated that styles are not usually defined in a strictly logical manner. However, this does not prevent attempts at precise descriptions of styles from being made. Schapiro believes that refinement in the analysis of styles has come about partly because of the attempt at a precise description of various aspects of art objects.¹

Implications for Use

Several art theorists have stressed that a concept of style may be of more value to the analysis than to the creation of an art form. Hauser has stated that style involves a definite directive; however, the directive may possibly mean more to the analyser than to the creator of a product.²

A schema is valuable to an analysis of a group of art works because it helps to describe specific figures in space according to their relation to other figures. The primary concern of this study is to describe the distinguishing traits of costumes according to the organizing features and resulting perceptual effect. This requires an analysis of relationships among individual costumes.

An analysis of style may involve an application of current aesthetic and perceptual concepts; hence, the analysis may prove of

¹Schapiro, p. 291.
²Hauser, p. 209.
real value in leading the analyzer to a greater understanding of, and possibly a new insight into, art products. Venturi believes that some schemas used as interpretive instruments have clarified formerly ignored aspects of art works.¹

Another of the recognized values of a schema for considering style is the fact that a schema can be developed which is concerned primarily with the character of the art works and not with preferences or with making judgments. Venturi has stated that a concept of style placed on the plane of psychology has nothing to do with judgment or with preference. When visual tendencies in art are determined, Venturi stated, the art has not been judged, but the character of the work has been interpreted in relation to other works. This mediation between the universal and single work is important to the understanding of art. ²


²Venturi, p. 273.
CHAPTER III

THE VISUAL FORM OF COSTUME

A visual field is that portion of the visual world which can be perceived by an observer from a fixed position. The visual field of an observer is normally composed of a variety of objects and things. To perceive the form of any one of these objects or things requires an observer first to segregate the object from the rest of the visual field and then to proceed to an observation of finer details of form and pattern.\(^1\) This segregation process involves a concentration on one particular aspect of the visual field by an observer. Once the object has been segregated, perception of the form requires a certain amount of time. What is perceived is dependent upon the amount of information to be processed and the amount of information which is desired by the observer.

The form of costume which is perceived is not just a portion of the costume nor the garment entity itself, but encompasses the entire costume-body organization. The form of costume involves perception of an ordered three dimensional organization which usually exists in uncontrolled surroundings. The body and the

immediate space around the body are the portion of the visual field which costume occupies. The purpose of this chapter is to discuss the body-costume relationships involved in the perceptual organization of costume.

The Influence of the Body Structure on Costume

The Form Characteristics of the Body Structure

Costume is oriented to a natural form, the body structure. Costume is visually connected to the body structure although the relationship can vary. Ordinarily the human body presents a consistent form and can be described. This general description is useful when related to costume.

From a geometrical viewpoint, the body structure is a symmetrical form about a vertical axis when viewed from the front or back; however, deviation from symmetry exists when the body is viewed from the side. The body consists of a trunk, head, and four limbs or extremities in symmetrical pairs.

The general configuration of the trunk is a convex surface; an intersection of the surface of the trunk in a series of horizontal planes would yield a series of varying ellipsis. The gradual part of the ellipse would be from one side of the body to the other, while the more curved part would be that half of the ellipse from center front to center back.

The body exists naturally in a hierarchical relation. The body is a vertical unit, generally considered to have more interest at the top.
An observer of the body structure may be aware of all these aspects of the form of the body structure; however, all of these aspects can not be presented to an observer of a given visual field because some surfaces are hidden from view. The form of the body structure which is visually perceived at one time depends upon the relation of the observer to a particular body structure. At any one time, the visual image which the body structure presents has two general form characteristics. First, the body structure has what Gibson has called a "projected shape." The projected shape can be considered that intersection of the body surface with a vertical plane perpendicular to the line of sight passing through the limits of the body surface which can be seen. Secondly, there is a depth shape which is defined by that body surface which is in view. The depth shape of the body from one view consists of the varying contours of the surface of the body which protrude from the projected shape. This is the body structure considered from the visual field of an observer.

The Effect of Body Movement on Costume

A designer expects various degrees of limited movement from the wearer of costume, such as walking, raising the arms, and bending. The effect of the body in motion upon the costume varies. The movement may enhance the effect of the costume, especially when it helps

to create space around the wearer as when the fabric of a skirt trails
the wearer. The movement of the wearer may also detract from the
costume, especially if the costume noticeably encumbers the movements
being made.

If the costume goal is to allow great freedom of movement for
the wearer, the movement may play a larger role in attracting attention
to the wearer than the costume. A costume which allows for uninhibited
movement may involve a minimum of organization with regard to the
arrangement of the costume and instead may rely upon the natural
arrangement of the body structure. The most uninhibiting material for
a costume would be a substance which stretches over the body, such as
is worn by acrobats or dancers. The material would involve a minimal
obstruction of body movements. However, if this were the ultimate
goal of costume, the eventual solution to be reached probably would be
no clothing at all.

The relation of the costume to the movement of the wearer must
be considered in presenting a visual image. Movement is a strong
stimulus for attention. Hence, the realization must be made that the
movement is often more stimulating than the arrangement of the material
upon the body structure. The costume may enhance the movement, but
the movement may or may not enhance the costume unless the costume is
designed for the movements being made.

The Display of Body Characteristics by Costume

Costume is a variation and an interpretation of the body form.
The relation between the body structure and costume can vary. The
costume can present an emphasis of some body part, as the head, legs, hips, or trunk. The relation of costume to the body may be an attempt to relate the limbs to the trunk of the body, as for example in a floor length costume which would extend the trunk vertically or a cape which would extend the trunk horizontally.

Perception of the body structure involves more than perception of an abstract pattern. Certain parts of the body are associated with various processes and functions; hence, the body is a source of associated meanings. McJimsey has indicated that "expressional" characteristics of costume may depend in part upon the emphasis of the costume in relation to the body. The placement of emphasis above the waistline and near the neckline supposedly indicates youth or femininity, according to McJimsey. Emphasis at or below the waistline tends to indicate maturity and strength. The effect of costume depends in part upon the shaping of surfaces and the way the body is emphasized by this shaping.

Flugel utilized variations in costume due to the part of the body emphasized in his classification of costume which was discussed in Chapter II. This classification, however, was limited to the general shapes and directions which are emphasized by costume. Flugel also developed the concept of "tendencies of dress" which can influence the general costume effect.

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1McJimsey, p. 71.

2Flugel, p. 156.
Flugel described the tendencies of dress in terms of the variables decoration-modesty, body-clothes, youth-maturity, and related these tendencies to the part of the body which is emphasized. A variation may occur in fashions, according to Flugel, in the amount of displacement of exhibitionist interest from the body to the clothes. At one extreme are clothes which are related directly to the display of the body and its features. At the other extreme, the body may be used only as a hanger for garments as for example in robes where the actual body curvatures are unimportant to the desired effect. Thus, Flugel maintains that at different periods the tendency to display the body or display clothes varies between these two extremes, and that this variation causes a difference in the general effect of costume.

Youth-maturity is another variable in costume fashion which Flugel described. The features of a costume which tend toward youth are an emphasis on long slender limbs and a general simplicity of line and decoration, as opposed to tendencies toward an emphasis on the mature and fuller figure, such as a stress on the bosom, buttocks, or abdomen.

Costume, then, involves a consideration of variations which occur because of the placement and emphasis of surfaces and the relation of these surfaces to the body structure. The conclusion from this discussion is that the body structure has a pre-existing organization which is utilized differently in costumes. The body may be used only as a hanger for clothing, as for example, where only
the shoulders seem to be utilized to give form to the costume. However, this type of costume still makes use of the body organization. The verticality of the body is emphasized with the head as the focal point. This type of costume possibly is intended to express the dignity of the body and the head as the center of intelligence. The costume illustrated in Plate 1 is an example of this effect.

Costume Structure

The Means of Structuring Costume

The purpose of costume is to present an integrated structure upon a body form. A perceptual stimulus is something which has structure; costume is a stimulus for perception because it presents a structure. Structuring of costume involves variations caused by pigmentation, layout arrangement, and shadow effects. In perceptual terms these three means of structuring all can accomplish the same purpose which is to cause heterogeneity in the visual field. Moreover, a similar perceptual effect can be achieved using any of these means of structuring.

The three means of structuring a visual organization described by Gibson include: (1) pigment structuring; (2) layout structuring; (3) shadow structuring. Pigment structuring involves variation in the reflectance of the chemical structure of the surface. Layout structuring involves the variation in the differential facing of surfaces relative to a source of illumination. Shadow structuring involves the control of the varying illumination of the environment.¹

No visual object completely excludes any of these means of structuring; however, it is useful to consider the primary structuring used in various types of visual arts. Pigment structuring is primarily utilized in painting. Painting involves the graphic act of changing the illuminating capacity of a surface. The structuring is done on a two dimensional surface, although the perceptual effect may involve several planes. Layout structuring is primarily utilized in a plastic act, such as is involved in sculpture. Shadow structuring is primarily utilized in filming where the light is controlled and structured.

Costume can involve the control and utilization of both pigment and layout structuring. Pigment structuring can occur as a result of a textile design which involves two dimensional surface variations. Variations from the two dimensional surface structure such as surface relief involve layout structuring. Layout structuring in costume includes any manipulation to change the surfaces of a costume material.

The form of costume is limited by the extensions which can be made from the body structure with various materials. The body structure is a volume and if costume involves any degree of conformity to the body structure, it is also three dimensional. Hence, the surfaces of costume always involve some layout structuring.

Shadow structure is important to costume effect; however, it is not controllable to any great extent. Since costume exists on a body structure which moves about under normal circumstances, light
sources are not ordinarily controlled in relation to the costume and the body structure.

Layout structuring is often utilized in developing overlapping effects in costume which relate to an ordinary light source. Since the light source is often from above, shadow structuring may be relatively controllable in relation to this light source. The lighting in photographs of costume can be controlled; photographers often create various costume effects by different lighting.

Both pigment and layout structuring must be controlled in all costumes; however, the effect of the costume can be created primarily by the structuring of pigment and layout. A costume material with a pigment structure may be utilized in an extremely simple costume design in which the effect of layout structuring is minimized or used to enhance the pigment structure. The costume illustrated in Plate 2 is an example of this effect.

A fabric with manipulative qualities and very little pigment variation can be utilized in a costume in which layout structuring is emphasized. The surface interest of a material used for costume which has little inherent pigment variation is often increased by pleating, folding, or gathering which are all methods of layout structuring. The costume in Plate 3 is a result of layout structuring by the use of feathers and many folds in a plain fabric.

The methods of structuring which can be utilized in regard to costume are valuable to consider in creating costume. However, the emphasis for this study is that the visual result using one or the
other of the methods can be similar. Regardless of the mode of structuring, a similar perceptual effect can be achieved. The reason is that the essential perceptual variables of costume can be produced by using either layout or pigment structuring. For example, shapes can be distinct or indistinct whether produced on the two dimensional surface of costume or created through the manipulation of surfaces. An artist whose product is received primarily by viewing is concerned with the perceptual result of the structuring of such components of the visual field as lines, shapes, and spaces.

The Use of the Projected Shape of Costume as an Organizational Factor

The extent of the body structure which can be perceived from a fixed view has already been discussed in this chapter. The projected shape of costume which is presented to an observer from one view also can affect the costume organization.

The projected shape of the body structure is a definite perceptual form from one view which lends stability to viewing. Costume is placed over a major portion of the body structure and creates a silhouette or projected shape which may differ from the projected shape of the body structure. The visual form of costume changes the visual form of the body by utilizing various materials to alter the projected shape as well as the depth shape.

Arnheim describes two distinguishing depictions of a three
dimensional object.¹ The object may be treated as an object in the round or as one with a limited number of discrete positions meant for viewing. In this latter treatment one unit may dominate as the one meant for viewing.

The frontal plane of the body structure is important because this is the plane where many of the essential features of the body exist. One of the other planes such as the back may become more important in regard to certain specialized activities where that plane is more exposed than the frontal plane.

Some costumes are a result of a limited unit approach to the body form. A costume with limited units is illustrated in Plate 4. The costume is quite complete from one view. A costume which utilizes the roundness of the body often makes use of extended horizontal motifs and does not utilize one side for any major effect. The costume in Plate 5 utilizes the convexity of the body for the resulting effect because of the placement of the two contrasting shapes. The costume would be less satisfying from the frontal plane if the two white areas could not be seen.

Few costumes actually require an observer to walk around the body to get an idea of the perceptual effect. Part of the reason is that the other surfaces can be imagined by relating to the already known form of the body structure and part of the reason is that the

designer often takes a limited unit approach to the arrangement of the costume. Many costumes have the goal of presenting an integrated organization from one view.
CHAPTER IV

PERCEPTUAL ORGANIZATION OF COSTUME

A great deal has been written by philosophers, psychologists, and art theorists concerning the perception of form; but there are still some basic questions which remain unanswered. The extent of phenomena considered and the explanations of how perception is accomplished vary; however, many theories do not essentially contradict one another. Four theories involving aspects of the perception of the form quality of an object are pertinent to costume, and the discussion in this chapter covers what can be said at this point in time concerning costume organization. Since it is beyond the scope of this study to develop a highly organized perceptual theory specifically for costume, some extrapolation of existing theories was done in order for the theories to be of use to this study.

Perception of forms, such as costume, is an active process which varies from one individual to another. Past experiences, expectations, and visual acuity are some of the variables relating directly to differences inherent in an observer. Variables which involve the relation of the individual to a given object include distance, angle, duration of object exposure, and the source and position of illumination. Even though perception is relatively
subjective, observers under the same or similar conditions viewing a
given object will perceive a similar structure. Hence, perception
involves a somewhat objective aspect because of the perceptual organ-
ization inherent in the visual field. It is this objective aspect
which is of interest in this study.

Variables of Costume Which Define Surface Structure

A perceptual stimulus involves both change and stability in
the visual field. Researchers who have attempted to simulate a
relatively homogenous visual field or "Ganzfield" have found that no
meaningful perceptual experience results; neither does a meaningful
perceptual experience result from a heterogenous visual field which
allows for no reference to stability.¹

Costume, if it is to stimulate perception, must involve
change. An obvious source of change is actual movement; however, it
is not the only source of stimulation. An arrangement of surfaces in
the visual field which constitute an organization or structure is also
a source of stimulation.

Costumes are basically a collection of surfaces. The materials
of costume are placed on a three dimensional human form, and although
the materials vary in their conformity to the body, they result in a
structure of surfaces.

The structure of costume materials consists of the heterogeneity

¹A discussion of the experiments involving the Ganzfield and
the phi phenomenon can be found in William Dember, The Psychology of
due to variations in the composition of the materials from layout structuring (i.e. the weave pattern) and pigment structuring (i.e. the color pattern).

Gibson has stated that all perceptible surfaces involve a texture.¹ This texture may vary from being rather prominent to being rather vague and indistinct. Relatively indistinct textures in the materials of costume include the variations due to simple weave structures which present subtle relief, muted color variations, and reflectance qualities. The more distinct surface textures would include repetitious motifs due to bold contrasts in pigment or bold relief due to layout structure. The implication is that visual texture involves more than variation of weave and includes any variation which follows the surface and makes the surface perceptible.

Perception of the surface structure of materials may be partially obliterated. A material with a high luster loses some of its structure in perception because the luster appears brighter than the surface and is generally perceived as superimposed on the surface. However, the luster follows the surface, even though some of the surface structure is lost in perception.

The surface structures of materials follow variations due to costume layout and are directly related to the costume layout. Some partial exceptions may be made to this generalization when the total effect of the costume is considered. For example, a costume effect

¹Gibson, The Perception of the Visual World, p. 3.
which does not follow the surface may be due to the skin or an
underskirt showing through a transparent fabric. The costume in
Plate 6 indicates this effect.

Depth relief from layout structuring is a source of
heterogeneity in the surface of costume. The relationship between
the surface structure and the layout structure of costume is important
to perception of depth, according to Gibson.¹ He believes that depth
is perceived because of the gradation in the density of the texture
which is a part of every surface. A gradient is the rate of increase
or decrease of a given attribute (i.e. texture, color, brightness)
along a given dimension. The perceived gradient of the surface is a
function of the slant of the surface. The surface structure varies in
density according to the slant and the facing of the slant of the
surface. The more slanting the surface, the denser the texture.
The perception of this surface structure and layout structure inter-
relates to give a definition to the surface of the costume.

Any fabric or other material used for costume produces some
type of gradient when placed upon the body structure. The gradient
may occur simply because the material conforms to the body as in the
costume in Plate 7. The gradient illustrated in this plate is gradual.
The gradient also may be the result of a combination of many variables
such as the convexity of the body, the folds in a fabric, and pigment
variation, as illustrated in the costume in Plate 8.

¹Gibson, The Perception of the Visual World, p. 73.
Surfaces may be curved or edged depending upon the degree of slant. Both curved and edged surfaces are utilized in costumes to produce contours. A contour is a result of any manipulation which may produce variations from soft curves to sharp edges. The distinct contour produced by an edged surface can be perceived as a line.

Distinct contours can occur from edged surfaces placed flatly upon the surface of a costume. An illustration may be seen in the costume in Plate 9. The contour would become more prominent if accompanied by differences in pigment as illustrated in the costume in Plate 10.

Distinct contours also may be produced by pigment variation as in a pattern inherent in the structure of the material as illustrated in Plate 11. Contours produced by pigment variation also may be relatively distinct or indistinct depending upon such aspects as contrasts of colors and the reflectance properties of the material.

Thus, surface definition accomplished by the relation of the inherent structure of materials and the layout structure is an essential means of providing definition for costume. The form character of a costume depends partly upon the character of the surface.

Boundaries of an object have a cohesive, unifying function in the perception of an object. The visual perceptual field is characterized by objects which are bounded and hence are relatively segregated from other aspects of the visual field.

Perception of a bounded area involves a surface and a perceptible boundary for that surface. The surface of the bounded
area can vary from homogeneity to varying degrees of heterogeneity. However, a surface which is homogenous is perceptually unintelligible without a boundary.

The outer boundary of an object is what Gibson calls the projected shape.\textsuperscript{1} The outer boundary delimits the costume-body structure as an entity separated in varying degrees from the rest of the environment. The largest perceptible bounded area of costume includes the boundary of the total garment entity and the entire surface of the garment.

A blurred or ambiguous boundary may result in instability in the perception of an area. The outer boundary of costume may be relatively indistinct. Indistinct costume silhouettes may be caused by a lack of differentiation between the costume and the environment. For example, a costume made of a transparent material may result in an indistinct or ambiguous boundary, especially if the transparency extends beyond the body structure. The costume in Plate 12 illustrates the result of boundary ambiguity. However, even in this instance the boundary is distinguishable as a limiting point between the surface of the costume, the body structure, and the background.

Boundaries in perception are not limited to the projected shape; other boundaries within the projected shape may occur due to layout structuring or pigment structuring. Contours due to layout structuring can be perceptually similar to those due to pigment

\textsuperscript{1}Projected shape was discussed in Chapter III.
structuring. Whether a contour becomes a boundary or not depends upon the characteristics of the contour in relation to the costume whole and the body structure. The necessary requisite for a contour to become a perceptible boundary is that it be perceived as continuously enclosing an area. The contour then becomes a boundary for the enclosed area. Organization in depth involves the perception of bounded areas.

Perceptual Depth Organization

A basic means of perceptual organization is the figure-ground relationship which involves organization in depth. "Figure" is defined by Rubin as that part of a heterogenous visual field which has the property of "thing" character, as opposed to "ground" which has the property of "substance" character. To perceive an area as figure requires that the area have a boundary and a surface.¹

When two areas have a common contour, the immediate perceptual experience, which proceeds from this contour, is a shaping of one of the areas. The side of the contour most affected by the shaping process becomes a boundary for the figure, while the less affected side remains ground.

The figure often appears to lie on top of the ground. The area seen as figure may or may not actually be on top; for example, a motif of a pigmented fabric may become figure which appears to lie

on the surface of a continuous ground even though the motif is inherent in the structure of the material.

A part of a garment may first be perceived as figure; then, this part may further by differentiated into another figure-ground relation. The costume in Plate 13 illustrates several figure-ground relations. A figure-ground relation may be perceived between the patterned jacket and the skirt. The jacket is perceived as figure with the skirt the ground. However, the squares of the pattern of the jacket may be also perceived as figure with the remainder of the jacket, the ground. Either the light or the dark pattern may be perceived as figure lying on top of the respective ground.

Repetition of similar motifs of a design can be seen as figure on top of ground; however, homogenous or regularly varying areas also may be seen as figure. For example, in the costume illustrated in Plate 14 the dark weskit may be perceived as figure for the lighter areas of skirt and the visible areas of the blouse.

The contours of costume are shared by two adjoining areas. For example, the contour encompassing the flower motif in Plate 15 also may be considered as a contour for the other side of the flower motif. In this particular instance, this relationship is hard to perceive because the flower motif is perceived in a clear figure-ground relationship. The flower motif is viewed as lying on top of a striped background.

A contour involving two adjacent areas does not always lead to a clear figure-ground relationship. A change in attention from one side of an included contour to the excluded side is often possible
and can result in ambiguity in perception. Adjacent areas which share the same contour may be a source of stimulation because it is possible to perceive either of the adjacent areas as figure. The repetitious pattern in the Plate 13 was an ambiguous figure-ground relation because either the white or dark areas of the jacket could be perceived as figure. Another illustration of an ambiguous figure-ground relation is illustrated in Plate 16. The dark or light zigzags may be perceived as figure.

An interesting example of another ambiguous figure-ground relation is the costume illustrated in Plate 5. The light or dark area may be perceived as figure until the small white area is related to the whole and then the black area is perceived as figure. However, when this relationship is not made between the two white areas, the white area tends to be perceived as figure.

A resolution in shared contours depends upon the relation of the contour to the rest of the costume. The dresses in Plates 17 and 18 show two different solutions. Both dresses have a horizontal contour which extends into the outer boundary. However, in Plate 17 the contour is accompanied by a sharp difference in pigment value, while the one in Plate 18 is not. In Plate 17 the contour becomes a part of the dark area which then tends to be perceived as a highly self contained part, whereas the contour of Plate 18 remains a contour on top of a whole in a clear figure-ground relation and does not have the same function of separation.

Arnheim has discussed the figure-ground relationship in terms
of depth levels as an easier way to consider organization in depth when more than two levels are being organized in perception.\textsuperscript{1} The perceivable depth levels due to pigment variation make the surface appear "thicker." In the costume illustrated in Plate 19 the depth levels allude to distance within the surface. In the costume in Plate 20 the depth levels allude to organization above the surface because of the luster which appears to lie above the surface of the costume. Depth levels occur because when some aspects of costume are similar, such as areas of brightness, color, size, or shape, these areas tend to group together in perception. This grouping is an application of Gestalt principles of organization.

\textbf{Gestalt Principles of Organization}

The principles of organization developed through Gestalt theory are useful to this discussion because they illustrate further tendencies in perceptual organization. The principles were originally applied to organization of two dimensional units. However, the principles are meaningful when applied to costume, even if costume involves a depth shape.

Perception of a visual field is not a chaotic collection of unrelated elements such as spots of color and lines. Instead, perception is characterized by organization which involves both grouping and segregation of structural information. An observer of a

\textsuperscript{1}Arnheim, \textit{Art and Visual Perception}, p. 225.
visual field will perceive structured objects rather than haphazard and unstructured elements. The processes of grouping and segregation in perception both occur as a part of perception of any visual field.

The theory of "pragnanz" introduced by the Gestalt psychologists is an attempt to explain the processes of grouping and subdivision in perception. The theory is stated that perceptual instability tends to be resolved in the most stable and simple possible result. Thus, grouping is favored in perception when the combination of parts similar in such perceptual aspects as shape, color, size, or location helps simplify and stabilize the over-all structure. Subdivision is favored when the parts in themselves are simpler and more stable than the whole; thus, subwholes are formed. Generally, units group together in perception which "belong together" and which will result in the "best organization."¹

The numerous Gestalt principles of organization identify and apply the general theory of "pragnanz." Proximity, closure, symmetry, and good continuation are some of the terms used to describe the organizational principles. A few of the reported one hundred fourteen principles which are pertinent to costume organization are presented in the following discussion.

**Similarity.**—The relative degree of similarity among parts helps to determine the degree of their perceptual connectedness. Similar items, viewed within a heterogenous arrangement, will tend to form distinct patterns. In Figure 1 the white dots and black dots tend to form two patterns in perception.

¹Dember, p. 163.
Figure 1.—Illustration of the principle of similarity. The white and black dots tend to group together in perception.

Similar parts of a costume, such as rows of buttons or other structural parts may be grouped in perception. A similar motif used in two areas may be perceived as a grouping. The costume in Plate 21 illustrates a perceptual grouping of the blouse and hat because of their similarity in pattern. Grouping of similar stripes tends to form a cohesive unit in the suit pictured in Plate 16. However, the grouping of these stripes is aided by the figure-ground relation. Either the white or black stripes appear to lie on top of a black or white background, respectively.

Proximity.—As the distance between homogenous units varies, the units seen as subgroups, providing other factors are constant, will be those which are close spatially. Figure 2 is often perceived as a pattern of two single lines and two sets of double lines.

Proximity can be extended to aspects of costume which are similar except for differences in location. The buttons on the coat in Plate 4 are closer horizontally than vertically. The two horizontal
buttons tend to group as a unit. The proximity of the like areas of the costume used in the application of similarity in Plate 21 must also be considered a factor.

Figure 2.--Illustration of proximity. The middle lines group into pairs, while the outside lines also group together.

Closure.--A bounded or closed area tends to be perceived as a unit. A part of a unit which is not completely closed may be filled in by the observer in perception. The Figure 3 tends to be perceived as two circles rather than as a single line.

Figure 3.--Illustration of closure. The figure tends to be perceived as two circles rather than as one single line.
The coat in Plate 22 illustrates an example of closure. The shapes within the silhouette tend to form two diamonds. Even though the two diamonds are related, they are perceived as two units.

**Good Continuation.**—Forms with continuous contours tend to be better configurations than forms with discontinuous contours. A continuous contour will be perceived as proceeding in its own natural way. A series of contours which follow a uniform direction will tend to be grouped in perception. The Figure 4 illustrates a pattern generally perceived as a curved line on a rectangular motif rather than as two closed shapes.

![Figure 4](image)

**Figure 4.**—Illustration of good continuation. The figure is perceived as a curved line on a rectangular motif rather than as two closed shapes.

**Figure 5** illustrates the effect of continuous, as opposed to discontinuous lines. The curved lines present discontinuities or abrupt changes, while the straight line is continuous. Lines continuing in the same direction will segregate from discontinuous lines.
Figure 5.—Illustration of good continuation. A continuous line will segregate from discontinuous lines.

Repeating tucks or gradients of brightness continuing in the same direction tend to be perceived as a grouping. Structural parts such as those in Figure 6 below tend to be seen as a grouping because of continuation and closure.

Figure 6.—Illustration of application of organization principles to costume. The collar and buttons tend to form a grouping.
The dress in Plate 23 in the Appendix illustrates grouping with the principle of good continuation operating. The line continues from around the pocket up the dress and around the neckline. The dresses in Plates 24 and 25 illustrate continuity through a brightness gradient. These gradients are an example of a perceptual regularity because the brightness changes at a relatively constant rate. The gradient in the costume in Plate 25 differs in sharpness and in its relation to the body. The gradient in this latter costume is much less stable than the one in Plate 24. This instability may be because of the contradiction from the natural verticality of the body in Plate 25, whereas in Plate 24 the body verticality is repeated.

A discussion of isolated organizational principles does not give recognition of the interaction of the principles in observation of the normal world. The laws do not operate in isolation; rather, they interact sometimes supporting and sometimes opposing one another.¹ The interaction depends upon a specific situation; hence, the context is an important consideration. The costume in Plate 26 is a grouping of stripes which may be related by proximity or similarity. For example, the like value stripes may be grouped between units, such as a unit made up of the two medium and the one dark value section. In this unit the white striped areas would be perceived as ground with the grouped unit as figure.

¹Dember, p. 163.
Perception of Essential Form Quality

Attneave has related the Gestalt principles of organization to a theory which attempts to explain variations in the perceptible aspects of surfaces and contours. Certain aspects of surfaces are more necessary than other aspects to the perception of the essential quality of a form. A distinction can be made between structural aspects which involve attention point by point and other structural aspects which an observer is aware of but does not have to attend to in a point by point manner.

One of the concerns of Attneave is with what information must be extracted in order to perceive a form. His theory is based upon economical description. He believes that perception may be likened to the pattern which would be followed in verbally describing the perceived object. Any perceptual similarities involving such aspects as shape, color, size, or location tend to be redundant information. The amount of redundant information is important to perception, according to Attneave.

Attneave has stated that the Gestalt laws are a means of reducing perceptual uncertainty. Redundant information ensures discrimination of form and the perception of certain configurations. The Gestalt principles ensure efficient perception (1) because they emphasize the essential informational aspect of form and (2) because

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2 Attneave, p. 186.
they minimize perceptual errors through their emphasis on redundancy.

The parts of an object which vary with regularity tend to be perceived in terms of their function. An example of regularity in costume would be a sharply pleated skirt, such as is illustrated in Plate 14, which extends around the body. Each pleat is not necessarily perceived as a shape, according to Attneave; instead, the pleats are noted as to their function which in this illustration is to envelope the body structure.

The theory of Attneave can be applied to perception of surfaces and contours. To perceive a surface which varies according to some regular function, an observer would need to specify the function and boundaries over which a texture or color exist. A contour which varies according to some regular function may be perceived by specifying the function and the location of limiting points. The more irregular the contour and surface, the more stimulation they present to the observer. The following applications to costume make this concept of redundancy more clear.

A costume with a surface which has a regular textural or pigmented structure may be perceived more easily than one which is irregular. The basic characteristic is noted and then only variations in this characteristic need to be perceived. The surface of the costume illustrated in Plate 27 appears simpler to perceive than the costume in Plate 19, even though both have a large number of components. The irregularity of the components is more important than the number of components.
Essential information is concentrated along contours. The directional changes of a contour must be noted if "form qualities are to be perceived." The characteristic of a contour makes a difference in perception. An abrupt contour has more information concentrated at the area of change than a contour which changes gradually. A straight line requires fewer notations than a curved line. A costume whose boundaries have few changes in direction would be easier to perceive than one which has many changes in direction. A difference can be noted in the perception of two costumes whose contours vary in the amount of directional change. The costume in Plate 28, Figure A, which contains many curved contours is harder to perceive than the one in Figure B which is made up of straight contours.

Surfaces which vary are perceived in terms of the variations from regularity. A regular layout or pigment structure is an example of a perceptible surface which would be processed in perception in terms of its variations from regularity. Thus, a variation in the regularity, as for example a seam or a change in direction of the pattern, becomes notable in perception. The costume illustrated in Plate 29 has a regular surface pattern. The change in orientation of the surface pattern is emphasized.

Other variations such as folds produced by layout structuring are also important in perception. The regular treatment of an area produces redundant information except for the variations from this

1Attneave, p. 184.
treatment. The contours in the costume in Plate 3 which vary from the regularity of the surface definition, such as occurs at the bosom, are noted.

Hence, perception of a given costume depends upon regularity and variations from regularity incorporated in that costume. A straight contour requires less notation than a curved one. Regularly curved contours require less notation than those which are irregular. Regularity only requires attention in terms of the limiting points and variations; irregularity requires attention in a point by point manner to perceive the form quality.
CHAPTER V

DEVELOPMENT AND DEMONSTRATION OF A MODEL FOR 
CONSIDERING STYLE IN COSTUME

The purpose of this chapter is to develop a model which can be used to understand costume in terms of visual percepts. First, the visual percepts which are essential for considering costume as a total visual organization will be defined. The range of these visual percepts will be discussed as a continuum within two poles. Generalizations pertaining to these visual percepts will be discussed which will assist in placing costumes within the continuum. Secondly, following this discussion the percepts will be related to each other in a graphical representation, and discussed in a manner which will illustrate their interrelationship.

**Visual Percepts of Costume**

Perceptual Character of Surfaces

Costume is defined in perception by the heterogeneity of the actual material surfaces which can be organized in one plane or in depth. The surface definition may be attributed to layout structuring which involves surface relief or to pigment structuring which may involve perceptual organization in depth. Either of these two sources
of structuring can lead to a costume form which is characterized at one extreme by determinacy and at the other extreme by indeterminacy.

Layout Structuring

The layout structuring of costume can result in a gradual contoured surface or in a series of sharp folds and bends in the surface. An example of a gradually contoured surface is illustrated in the costume in Plate 7. The gradual curve of the surface is defined by the texture gradient. Another type of layout structure which also defines costume surface is illustrated in Plate 30. These two types of layout structuring produce two very different costume effects. The first surface appears tangible and definite perceptually, whereas the surface of the second costume appears intangible and indefinite.

One reason for this indeterminate perceptual effect can be related to a discussion by Arnheim of convexity-concavity in sculpture. Arnheim suggests that a statue and the surrounding space may be fruitfully considered as two adjoining volumes. The environment must be considered positively as a volume, rather than negatively as a lack of volume, or mere emptiness. Convex relief is described by Arnheim as producing a perceptual outward force. A form which also contains concavities appears to encorporate the adjoining space.

The human body is represented mainly through shapes that bulge outward; however, depth relief created by the various contours of the materials of costume can produce concavities and convexities. The

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1Arnheim, Art and Visual Perception, p. 233.
degree of self containment of a costume can vary depending upon the presence of convex and concave surfaces. A convex surface appears relatively self contained because of a separation between it and the adjoining volume of space, while a concave surface perceptually implies a relationship with the adjoining volume. A schematic illustration of this varying relationship of the costume surface to space appears in the Figure 7 below. The illustration represents two essential forms of costume as seen from above. Even though the essential form of both (A) and (B) is convex, the perceptual effect in (B) is one of including the space enclosed by the concavities of the surface.

![Figure 7](image)

Figure 7.—Illustration of (A) convexity, and (B) convexity and concavities, of the surface of costume and the amount of space which they appear to encorporate.

Three other aspects which relate to the surface character of costume include shadow, transparency, and irregularity. Indeterminacy of a surface can be achieved by shadow effects which tend to blur edges.
The shadow effect of the costume in Plate 31 is created by layout structure. This costume involves rather defined edges; however, a costume which has relatively soft edges can also utilize shadow effects. The use of transparent materials also can help to create an indefinite surface character. The costume in Plate 6 utilizes lace which extends beyond the boundary of the body and consequently does not have a defined and tangible surface. The irregularity of the contours also affects the character of the surface of a costume. The costume in Plate 3 contains regular surface definition while the costume in Plate 32 contains irregular surface definition. The former is more determinate in nature than the latter.

Thus, a costume with a determinate surface character is defined essentially by what is actually there or by the limits of the costume. A costume with an indeterminate surface character tends to indicate more than what is actually there and hence becomes perceptually indefinite.

**Pigment Structuring**

The surface of costume which is pigment structured can also be relatively determinate or indeterminate. Variation in the surface of costume can result from the perceptual organization of the surface into depth levels. A surface, then, does not have to involve actual depth relief to be perceptually indeterminate. The effect of the organization of the pigment structure into depth levels is analogous to the effect created by layout structuring which appears to encorporate space. Although pigment and layout structure are two different means
of organizing costume, perceptually, they can give the same effect.

Depth levels may appear to begin above the surface or may appear to project into the surface. An example of layers lying above a surface are the costumes illustrated in Plate 20. The luster appears to be above the surface. An example of depth layers which appear to project into the surface is illustrated in the costume in Plate 19. The surface of this latter costume seems to be infinite in terms of the number of layers.

A definite surface can occur with a regular pattern, such as is illustrated in Plate 13. However, a regular pattern can produce a rather indefinite effect such as occurs in the suit in Plate 33.

Contours which achieve a blurred effect due to pigmentation can help to create indeterminacy in the surface effect of costume. A blurring of the contours can occur from the use of luster or muted pigment variations. However, distinct shapes can result in indeterminate effects if many depth levels are indicated. The costume in Plate 19 contains both blurred and clear pigment variations; many depth levels are indicated.

The layout structure can produce some further ambiguity in a highly defined pigment structure such as in Plate 19 because the slanting surfaces interfere with some of the contours of the pattern. The pigment structure of the material in Plate 34 would be determinate except that the layout structure produces a blurring effect.

Depth levels in a costume which is structured primarily by
pigment are not definable for more than a few layers. Depth levels can be actually counted in some instances and in other instances are impossible to determine. The surface of a costume which involves a number of depth levels perceptually has an indeterminate nature.

Thus, the perceptual effect of layout and pigment structuring can produce a similar effect. A costume can be perceived as one with tangible and definable surfaces or as one with relatively intangible and undefinable surfaces. A useful distinction can be made in terms of the perceptual effect of costume regardless of whether it is structured by layout or pigment. Costumes can be placed on a continuum from one pole where the perceptual effect is indeterminate to another pole where costumes are determinate according to the perceptual effect. The relative position on the continuum of a costume to other costumes is easier to ascertain at the determinate end than at the indeterminate end. For instance, at the determinate end, the actual number of surfaces or the extent of the space involved and the relative position can be based on the number of identifiable planes; but when costume is on the indeterminate end, the process of placement may be somewhat more difficult and placement becomes more subjective.

Part-Whole Relationships

Another distinction can be made in costume in terms of the integration of the perceptible parts to the whole visual effect. The integration of parts varies from one extreme where the whole is dominant to the exclusion of perceptible parts, to the other extreme
where the parts are dominant to the exclusion of the whole. The ultimate goal should not be one or the other of these poles; these extremes represent the range of costume. A given costume may exist anywhere on this continuum.

**Definition of A Perceptible Part**

A discussion of part-whole relationships requires a definition of a perceptible part. Arnheim has defined a part in perception as "a section of a whole which shows some measure of separation from its environment."\(^1\) Construction sections such as a sleeve, pocket, or collar also may be considered parts, but in perception these sections may be included in a larger perceptible part.

A perceptible part can be relatively small, or relatively large. The part can have interior variation of contours or colors, which do not segregate easily as parts themselves.

A part must show a degree of separation from the rest of the costume; however, the part can be relatively distinct in its separation or relatively indistinct. The flower motifs in the costume illustrated in Plate 35 are rather prominently defined perceptible parts. The flower motifs in the costume in Plate 36 are relatively indistinct, but in relation to the costume would constitute perceptible parts. The part must be considered in relation to the total costume. An important factor is that a section must vary from the rest of the costume to some degree to become a perceptible part.

Some costumes seem to contain no perceptible part except as the whole is a perceptible part. A costume such as this may contain

\(^1\)Arnheim, p. 65.
interior definition as the surface texture illustrated in Plate 37. Each of the contours may at first be considered as parts; however, these contours do not have any measure of self containment. A self contained part is characterized by some degree of enclosure. Gestalt theory aids in considering the fact that the part would not have to be closed in terms of a definite and continuous line. In perception, parts which relate to a continuous direction tend to be grouped; a number of buttons, for example, can be considered a perceptual grouping when they proceed in a continuous direction. Hence, even though a costume may have a surface definition, the definition may not constitute a perceptible part. The part must be judged relative to the total organization.

Parts can vary in the degree of their integration within a costume. Costumes which have self contained parts differ perceptually from costumes in which parts are highly integrated to present a whole.

Determining Part-Whole Importance

The terms, uni-form and multi-form, will be used to designate the polar costume effect of the part-whole relationship. The term, uni-form, is used to designate a costume macrostructure which is viewed in terms of the totality. The term, multi-form, is used to designate a costume which is still a unit but is viewed more in terms of its parts.

Placement of costumes on the continuum from the uni-form pole to the multi-form pole may be approached by beginning with the smallest
perceptible part in a costume and then considering its relation to the whole. This approach involves a relation to the concept of perceptual redundancy developed by Attneave. The smallest perceptible part is located and then related to the whole structure in terms of its redundancy. A uni-form must have a high order of redundancy on either the macro-scale or micro-scale. A multi-form has a low order of redundancy on a macro-scale or micro-scale. Micro-scale in this context is any small part such as a variation in texture or pigment. Macro-scale would be the larger parts caused by layout or large patterns from pigment structuring.

A perceptible part may be highly integrated because of its relation to the total costume, or may be relatively self contained. The degree of integration, for example, can depend upon the regularity of the part. A check motif is a perceptible part; however, if other checks are regularly repeated the part may be highly integrated.

The relation of the shapes to the other shapes of the costume including the outer boundary is an important factor. The interior shapes in the coat in Plate 38, Figure A relate strongly to each other and to the outer boundary of the coat, while the interior shapes in the coat in Plate 38, Figure B tend to be perceived more as distinct shapes. The two costumes illustrated in Plates 39 and 40 vary in terms of layout structure. The folds in the costume in Plate 39 relate to the total effect and are highly integrated while many of the folds in Plate 40 are not oriented to the outer boundary or to each other and hence are not as highly integrated.
Interior contours of costume are shared by two adjoining areas. A question which is important to consider in terms of integration is whether or not there is a clear perceptual resolution in the sharing of contours. If the sharing is not resolved the perceptual result may be unstable. The one area of the shared contour is dependent upon the other area of the shared contour for the perceptual effect. The costume in Plate 5 has already been discussed as containing an ambiguous figure-ground relation. The dress in Plate 15 has interior motifs which are self contained and the figure-ground relation is relatively clear.

The regularity and extent of motifs over the surface of a costume is also a consideration in determining the part-whole importance. The motif in the suit in Plate 13 regularly extends over the jacket, but not into the skirt. The skirt relates to the jacket in that the dark value is repeated; however, the entire jacket is a relatively self contained perceptual part. The costume in Plate 41 also has a repetitious pattern; the motif does not extend throughout the costume. The border of the jacket segregates it from the rest of the costume, although the two parts are related by the common background color. Both of these costumes would be multi-forms.

The checked pattern of the coat in Plate 42 extends over the surface of the costume. The pocket, collar, and cuffs of the coat repeat the orientation of the check. The coat in Plate 4 contains parts which are grouped in perception. The grouped part extends over
much of the surface of the coat. Both of these coats would tend to be uni-forms.

The two coats illustrated in Plates 43 and 22 are examples, respectively, of a uni-form and a multi-form. Both coats utilize a similar layout structure; however, the multi-form coat depends more for its effect upon a coordination of the layout structure and the pigment structure. Both coats have a similar collar and button arrangement, but the emphasis upon these parts is different. The coat in Plate 43 is difficult to view in terms of subwholes and is generally effective because of its wholeness. The coat in Plate 22 can be viewed in terms of its parts, although the parts are related to each other.

Hence, a range of costume effects exist between the two poles of uni-form and multi-form. A type of costume found near the uni-form pole is one with highly integrated parts as the coats in Plates 42 and 43. Another type of costume close to the uni-form pole is one with a perceptible part which extends over the majority of the costume such as the one in Plate 4. While an observer does not necessarily need to view the total macrostructure, the major portion of it is perceived. Costumes further from the uni-form pole would include those with one perceptible part which is so prominent that the remainder of the costume is relatively less important. Examples include Plates 13 and 41. An observer can be relatively satisfied viewing the part. Close to the multi-form end of the continuum are the costumes which have several perceptible parts which may be related to each other but
which vary from the other parts and which are relatively self contained. The coat in Plate 22 is an example. The costume in Plate 35 would exist at the extreme multi-form pole.

**Interrelationship of Visual Percepts**

In the previous two sections, two particular visual percepts were discussed, both of which were concerned with visual traits of costume. It seems natural to attempt to relate them in some manner. A number of graphical representations were attempted during this study, and it was found that these two percepts could be related in a meaningful way. This next section involves a discussion of the manner of this graphical representation.

**Selection of Costume Samples**

The costume examples which were used in developing the classification were chosen from 1965-66 issues of *Vogue* and *Harper's Bazaar*. Illustrations were classified from these two magazines which met the following three requirements: (1) The picture must be clear enough to see details; (2) The total costume effect must be indicated; (3) The creation of the costume must be attributed to a single source. Costumes were not excluded which were the result of a collaboration of a group of designers, such as a pattern and fabric designer. Since the purpose of the requirements was to omit costumes because of lack of clarity or because of lack of any relation to a particular body type, the requirements for selection were considered to be sufficient.
Position of Axes

A comparison of the costume examples on the two axes showed a relationship which was interacting. Costumes at the uni-form and multi-form poles were both determinate and indeterminate. Hence, the axes were related to each other as illustrated in Figure 8 below.

![Diagram: Uni-form (Indeterminate) -- Multi-form (Determinate)]

Figure 8.—Illustration of the relationship of the two polar visual percepts.

Costumes were placed within this diagram in Figure 8 and the result was the formation of a square, as illustrated in Figure 9. Since the purpose of the model was to indicate four interrelated tendencies rather than two separated axes, the diagram in Figure 9 appeared to indicate the purpose better than the use of the two axes which implied a separation of the visual effects.

Costumes can be placed at all points within the diagram in Figure 9. The relative placing of costumes can shift slightly as
more costumes are related to each other and to the diagram. The preciseness of placing any particular costume is not as important as the realization of the dominant perceptual effect of the costume. Since costumes are placed in a general area rather than at a precise point on the diagram, the placement of costumes can be indicated by a circle.

Figure 9.—Illustration of the outer geometric formation from costumes placed within the polar visual percepts.

Demonstration of Schema

In order to demonstrate the schema, a discussion will be made of some of the costumes used in the development of the schema. The costumes will be placed in their relative positions on the model. Following the discussion and placement of costumes, the costumes which have been used as illustrations in this study will be placed onto the model to indicate their relative positions.
The costumes in Plates 44 and 19 illustrate examples of indeterminate costumes. The first one is a uni-form and the second one is a multi-form. The dependence of the relation of parts to the total varies in these costumes. The costume in Plate 44 has a higher dependence on the whole than does the costume in Plate 19. The parts of the costume in Plate 19 can more easily be viewed as sub wholes. The blurring effect of the costume in Plate 44 and the number of depth levels in the costume in Plate 19 make both of them relatively indeterminate.

The costumes in Plates 5 and 11 are examples of determinate costumes. Plate 5 tends to be a uni-form. Even though the parts do not involve a high degree of redundancy, the parts are interdependent because of the figure-ground relationship. The ambiguity resulting from the abrupt transition in pigmentation helps to relate the two areas. The costume in Plate 11 is a determinate multi-form. Even though the parts extend over the entire surface, they involve a low degree of redundancy.

The four costumes in Plates 44, 19, 5, and 11 would be placed onto the model approximately as illustrated in Figure 10. The position of the four costumes according to plate numbers shows their placement relative to each other. The position of the points is not derived from any mathematical relationship from an origin or between any two points.
Figure 10.—Illustration of the placement of four costumes within the model.

The costume in Plate 45 exists as an extremely close relation of parts. The body is emphasized as a vertical unit through layout and shadow structure. The interest lies in the unit created by edged surfaces within the costume silhouette. The relationship is an example of the operation of closure and good continuation. This costume would be placed on the determinate uni-form area of the model.

The costume in Plate 15 represents a multi-form. The two groupings of motifs on the top and bottom sections are coordinated by the lengthwise stripes. However, the interest is multiple and not directed to the extent of a uni-form costume. The unit does not compel the observer to view its entirety. The costume is relatively determinate.

Large, triangular, edged shapes are utilized in the costume in Plate 31. The points of the shapes relate to each other vertically. This costume has an indeterminate surface interest which is perceived as contained within each of the two large shapes. This costume is
placed in between the uni-form and multi-form poles and toward the indeterminate pole.

The costume in Plate 46 also has a relatively indeterminate surface; however, the costume is a uni-form because of the high redundancy of parts and the importance of the macrostructure for the effect. The costume would be placed at about the same position as the previous costume as to determinacy-indeterminacy.

The costume in Plate 34 is an indeterminate multi-form. The parts would be redundant if it were not for the variation caused by the pleating. The two areas of the bodice may be viewed without necessarily relating the sections to the rest of the costume.

The five costumes which have just been discussed would be placed onto the model as illustrated in Figure 11.

![Diagram of costume placement]

Figure 11.—Illustration of the placement of five costumes within the model.
All of the costumes used for illustrations throughout this discussion are placed onto a model in Figure 12. The costumes are placed according to their plate numbers to show the relation of one costume to another in terms of the polarities.

The foregoing discussion of the application of the schema illustrates the fact that each costume when examined explicitly can be placed satisfactorily relative to other costumes. Many costumes can be placed within the model intuitively when a group of costumes are related; however, reference to perceptual theory can help to produce a rational justification for the placement of a costume within the schema.

The application of the schema to numerous examples of costume showed the following to be true. The axes chosen for the schema include distinguishing traits of costume which are widespread; costumes exist at many points on the continuum. The polarities could conceivably vary in the extent of the range between the two polarities as more and more costumes are plotted within the schema. The schema is of value as an aid to an explicit analysis of the perceptual effect of costume.
**Figure 12.** Illustration of the placement of costume examples used in this study. The number corresponds to the plate number.
CHAPTER VI

SUMMARY, CONCLUSION, AND IMPLICATIONS OF FINDINGS

The purpose of this study was to develop a framework for considering visual percepts in costume. This framework was to be based upon an application of perceptual theory to costume. The hypothesis was stated as follows:

A discussion of costume in terms of its visual perceptual effect will result in the development of a model for considering the total visual organization of costume.

(a) Perceptual theory applied to costume as a total visual organization will yield a discussion of the perceptual properties of costume.

(b) The methodology used in developing a schema for considering "style" in art theory applied to the study of costume as a total visual organization will yield a model for considering "style" in costume.

Summary

Several steps were required to fulfill the purpose of this study. Literature was reviewed concerning present approaches to the categorization of costumes. Several approaches had been taken to the classification of costume which included classification according to techniques and materials, according to distinguishable costume parts,
and according to the relation of costume to various functions. A concept of "style" developed by Wolfflin was explored which considered a visual art in terms of its total visual organization.

An analysis of the methodology which had been developed to study style in the visual arts indicated that style could involve the relation of distinguishing traits among a group of objects. A model for considering style was useful if it gave an indication of form elements, relationships among parts, and an indication of over-all qualities. Distinguishing traits used in developing a model for considering style must be widespread in the visual arts. Schemas considering the form of the visual arts have been valuable for the visual analysis of art works; current perceptual concepts have been utilized in developing previous schemas in the visual arts.

A consideration of the visual form of costume involved a discussion of the body form characteristics, because the visual structure of which costume is a part encompasses a three dimensional costume-body composite. The terms, projected and depth shape, were useful for considering the part of the body structure which is viewed at one time. Costume, which is placed over a major portion of the body structure, changed the visual form of the body by utilizing various materials to alter the projected shape and the depth shape of the body form. The body form was considered a source of associated meanings which could be utilized in costume organization.

Sources of costume structuring were pigment structuring, layout structuring, and shadow structuring. Pigment structuring and
layout structuring were considered controllable sources of structuring costume, while shadow structuring was relatively uncontrollable. These three sources of structuring could produce similar perceptual effects because all of them could produce the essential perceptual variables of surfaces, contours, and boundaries.

A selection of perceptual theory considered by the writer to be applicable to costume was fruitful. Surfaces, contours, and boundaries were basic variables which could be arranged to provide an articulation of the perceptual field and thus could become a source of perceptual stimulation. The relationships of such variables as contours and surfaces created by variations in layout and pigmentation were important to the grouping and segregation processes in perception. An application of the concept of figure-ground in terms of depth levels gave an indication of the organization of stimuli in depth. The Gestalt principles of organization were applied to costume even though the principles of organization were originally formulated for two dimensional units. A theory of Attneave was utilized in considering what essential information of costumes must be extracted in order to perceive the essential form quality.

The result of the study was the development of a model for considering visual percepts of costume. Two visual percepts of costume were the uni-form, multi-form polarity which involved the importance of the part to the whole, and the determinate, indeterminate polarity which involved the perceptual effect of the surface definition,
Costumes were placed on a graph in which the two polarities were schematized as coordinate axes.

An application of the schema to various costumes taken from 1965 and 1966 issues of two fashion magazines showed the following implications: (1) Costumes existed on a continuum within the two polar axes and tended to form a square with the coordinate axes; (2) Costumes existed in each category which obtained their effect either through pigmentation or layout structure; (3) Costumes which were placed within the four quadrants of the model were similar in terms of perceptual effect. The final model was presented in the following manner based upon the application of the findings:
Conclusion

The final schema appeared to fulfill the following recommendations of the art theorists who were reviewed for the development of a model for considering "style": (1) The schema involved a consideration of parts as well as form relationships and over-all qualities; (2) An application of the schema showed distinguishing traits to be widespread; (3) The schema utilized current perceptual theory.

The schema fulfilled the hypothesis which was set up at the beginning of the study. The schema presented a reasonable definition of the possible range of costumes from the point of view of the visual perceptual effect. Two principle axes or characteristics of costume were defined which aided in a rational analysis of costumes in terms of perceptual effect. The graphical representation which was devised related the two axes in a meaningful way.

Implications of Findings

The model developed in this study could be useful in an explicit analysis of the perceptual effect of costume. The model appears to be valuable in developing a rationale for the objective analysis of costume. The model would have value as an illustration of the variation or possible range of costumes as to their visual perceptual effect. The model could help to eliminate artificial norms in relation to costume design based upon personal preference. For example, a particular individual may prefer costumes of the determinate,
uni-form variety to the extent that this personal preference biases an analysis of all other costume effects. By being aware of the possible range of visual effects, an individual could conceivably learn to analyze costume effects which were not a part of a personal preference and could thus be more objective in an analysis of costume.

The findings of this study may be applied to several other areas of textiles and clothing. Uses of the schema can be indicated in areas other than costume analysis.

Galbraith has remarked about the paucity of information available concerning fabric aesthetics. An approach such as the one taken in this study may have implications in the study of fabric aesthetics. Galbraith suggested that (1) little is known concerning consumer preference for various fabrics, and (2) predictions of fabric effect to costume can not be made based upon present knowledge. The writer believes that both of these problems can be aided by the approach to costume which was begun in this study if the scope of consideration is extended from fabrics to costume. This extension appears logical, as several researchers working in the area of fabrics have suggested that observers testing fabric preference must relate the fabric to end use before making fabric judgments. Beginning with costume may be more profitable than beginning with fabric in an understanding of the perceptual effect of fabrics.

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2Refer to Brand, Ripin and Lazarsfeld, and Jordon. These researchers have all emphasized this fact.
The schema could be valuable to the understanding of the utilization of combinations of fabric and costume design. A greater understanding may be acquired of the effect of a fabric or a design to costume creation. Questions such as the following could be profitably raised: What visual variables are brought to the final effect by using this fabric or this costume design? If the costume intent is a uni-form or multi-form, what requirements must be maintained by the design or fabric? If the costume is to be determinate or indeterminate in effect, what requirements must be maintained by the design or fabric?

An understanding of the relation between visual perceptual costume effect and such areas as consumer preference may be obtained by an exploration of the use of this schema as an aid to research. For example, questions such as the following could be explored: What relation, if any, is there between the classification made in this study and individual preference? Do individuals tend to select costumes which are consistent in terms of visual percepts? Is there any general trend in selection in terms of one or the other axis? What relation does consumer fabric preference as studied by such researchers as Compton have to costume preference? If answers could be obtained to these questions the schema may have value as an aid in furthering the understanding of the function of costume to the presentation of self.

The schema may also have value as a research tool in studying fashion change in costume. For example, random samples of costume
could be plotted onto the model for given periods, and changes could be noted in the graphic representations at different periods.

**Recommendations for Teaching**

The purposes of this study did not include the teachability of the schema, but rather centered upon the development of a model. The means of incorporating the findings to an existing curriculum and the manner of presentation remain to be determined; several approaches could be taken. The concepts developed in this study could be a part of a larger study of costume theory. A course of study might also be developed using this model which would require a broader presentation of some of the theory leading up to the development of the schema.

A question in relation to teaching the model is, how could the schema best be presented for maximum value. It would appear fruitful to begin an explanation of the schema by using costume examples lying at the corners of the model. Students may better grasp relationships between costume types by first seeing examples of the polar costume effects.

An oversimplification of the schema could result in problems at any level of presentation. Some of the concepts presented in the study may need to be explained along with the schema to gain a thorough understanding of the schema. For example, the sources of structuring, such as layout and pigment, would need to be explained in order to understand the placement of a group of costumes within the model. These methods of obtaining structure must be considered for
a realization that various sources of structure can produce similar visual effects.

Some of the concepts which were applied to costume in developing the model in this study could have value in the teaching of costume without reference to the model. For example, a consideration of the total perceptual image of which costume is a part would be valuable to consider in the study of the form of costume. The idea of pigment, layout, and shadow structuring in relation to costume could have value apart from the model in understanding the form of costume in relation to other visual arts. Other valuable concepts could come from the perceptual theory which was applied to costume, such as the figure-ground relation or the numerous organizational principles.
APPENDIX
(Courtesy Harper's Bazaar, copyright 1966; Photographer Faurer)
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PLATE 12

(Courtesy of Harper's Bazaar, Copyright 1966; Photographer Hiro)
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PLATE 14

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