

A Study on Shape and Construction of Sleeve Shown in Western Costume

Choi, Jin-Hee* · Lee, Hye-Young**

*Full-time Instructor, Dept. of Korean Traditional Costume, Jeonju University

**Full-time Instructor, Dept. of Fashion Design, Seokyeong University

In these days western costume became everyday clothing in most of countries and is expected to be remained in that way. Therefore, it is needed to analyze how the past western costume has expressed human body stereoscopically up to the present time in order to predict future style of costume and develop various costume designs. Additionally, the pattern making and needlework techniques that were achieved through investigating history of costume in aspect of Clothing Construction, will provide significant information and inspiration to not only amateur designers but also costume researchers.

The purpose of this study is to classify sleeves that play an important role in upper-garment designs and that can be presented in diverse shapes by meaningful era. Also, characteristics and trends of sleeves are analyzed to provide a basis for development of design on modern woman's dress. To examine formation and construction of sleeves, literature review and empirical examination were conducted, focusing on patterns of woman's dress presented in literature. This study is to concentrate on the period, the Renaissance to the 19C, in which costume styles were changed from a flat- to a stereoscopic-way due to changes in needlework that was different from in the Ancient and Medieval Times. In this study, characteristics of sleeves are analyzed by each era according to its shapes and construction.

The results of periodic characteristics in formation aspects are as follows;

1) Sleeve shape in the Renaissance having

an exaggerated silhouette was represented as a leg of mutton sleeve bulged at part of shoulder by pads and puffs, 2) Sleeves in the Baroque was changed to soft in general by adding puffs with ribbons binding middle of sleeves instead of bulging part of shoulder with pads and shoulder wings, 3) Sleeves in the Rococo emphasizing delicate and elegant inclination of woman's dress became bell-shape sleeves of elbow-length whose feature showed more volume as going to the cuffs. 4) In the Empire in which naturally presented human body lines by high waist, puff sleeves highlighted part of shoulder were typical, and 5) Finally, in the Romantic era in which curve of human body was emphasized and aristocratism prevailed, excessively bulging sleeves down to elbow were shown to fit to emphasized skirt.

In construction aspect, the Renaissance showed completely three-dimensional construction of costume through putting body and sleeve together by needlework, those were fixed with strings. In the Baroque, sleeves became better fit to human arm shapes and actions through its curve-forms that were made by two pieces of cloth instead of a whole piece. Also, in this period, new technique handling wrinkle with ironing began to be used to take care of curves around elbow in the process of needlework. Slash and pad were used in the Renaissance while puff was formed by binding middle of sleeve with strings in the Baroque. In the Rococo, voluminous feature with ruffle was preferred.