

# A Quantitative Approach to the studies in Historic Costume using the Documentary Evidence

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## 문헌조사를 통한 복식사 연구에서의 양적 분석

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### Abstract

복식사 연구의 한 방법으로서, 문헌을 통하여 다량의 정보 수집이 가능할 경우, 사회과학의 분야에서 사용되어 온 내용분석법을 도입하여 정보의 수량화를 꾀할 수 있다. 본 연구에서는 내용분석법을 이용하여 1856년부터 1870년에 이르기까지 미국 여성의 평상복(daydress)중 재킷과 치마의 유행 경향을 당시의 대표적인 패션 잡지인 *Godey's Ladies Book*과 *Perterson's Magazine*의 패션 삽화를 토대로 분석하였다. 1856~1870년은 미국의 남북전쟁 발발 5년 전부터 남북전쟁 직후 5년까지의 15년간의 기간을 이르며, 해당 15년은 전쟁 전, 전쟁 중, 그리고 전쟁 후의 5년간씩의 3 시기로 나뉘어졌다. 연구의 목적은 여성 평상복의 디자인이 위의 기간 동안 남북전쟁의 한 영향으로서 군복 스타일의 경향을 띄게 되는지의 여부를 조사하는 것이다. 군복 스타일의 경향은 몸에 꼭 맞는 실루엣(*fitted silhouette*), 에폴렛(*epaulet*), 스탠딩 칼라(*standing collar*), 더블 여밈(*double-breastedness*), 그리고 다수의 단추의 사용 및 장식(*buttons*)으로 정의되었다. 여성스러운 스타일의 경향은 풍성한 실루엣(*full silhouette*), 플라운스가 된 치마(*flounced skirt*), 그리고 러플/레이스/리본(*ruffles/lace/ribbons*)의 사용 여부로 정의되었다. 연구의 초점은 객관적이고 체계적인 문헌 정보의 수집 방법을 수립하는 데 있었으며, 수집된 자료는 각 변수의 빈도 분포표에 의해 조사되었다.

*Fitted silhouette*, *epaulet*, 그리고 *standing collar*는 제 3시기에 가장 많이 나타났고 제 1시기에 가장 적게 나타났다. 여성스러운 스타일에 있어서 *full silhouette*과 *flounced skirt*는 제 1시기에 가장 많이 보였고 전쟁 당시와 전후에 점차적으로 적게 나타났다. *Buttons*나 *double breastedness* 등은 제 2시기에 가장 많이 보이고 제 3시기에는 오히려 가장 낮은 빈도수를 보였다. 반면에 *ruffles/lace/ribbons*는 *fitted silhouette* 등의 군복 스타일의 변수와 더불어 제 3시기에 가장 많이 보인 것으로 분석되었다. 전반적인 유행의 경향에 있어서, 군복 스타일의 변수와 여성스러운 경향의 변수를 각각 종합하여 분석해 보면, 제 2시기를 중심으로 전자의 유행은 점차적으로 증가하고 후자의 유행은 감소되고 있는 것을 볼 수 있다. 그러나 당시 미국 패션은 유럽 왕실의 유행에 의해 크게 영향을 받은 것을 감안할 때 본 연구의 결과는 서양 복식의 역사의 선상에서 조심스럽게 해석되어야 할 것이다.

## I. Introduction

When studying the costumes of historic or archaeological nature, the researcher is usually confronted with the three different sources of information; the actual garments, art works, or the related documents. The actual surviving garment is the most favored source if one wishes to obtain a realistic as well as an accurate documentation of the garment in question. The actual garment also enables the researcher to obtain further information about the characteristics of fiber and yarn through different analytical procedures.

Art works are another form of the primary source which provide visual depictions of historic costumes when the actual garments are not available. In spite of their value, the interpretation of the images in the works of art must be made with caution since those images reflect the artists' own 'style', which, in some instances, are somewhat different from the actual image of the object (Hollander, 1980). In this case, the written documents of the costumes of the period may serve as the source of verification.

Documents have been used alone or in conjunction with the works of art in many studies of historic costumes. The studies of this type have been mostly carried out using a qualitative method of research. However, if the researcher is confronted with the amount of information which cannot well be summarized with a qualitative description, a quantification of the available information seems imperative. The quantification of information naturally leads to hypothesis testing which enables the researcher to draw an objective inference based on the statistical significance. This is one important aspect which cannot be met with a qualitative descriptive approach. In order to carry out the test of hypothesis, however, a preliminary survey of the available data is necessary if the

research question nor the data set has been explored previously.

The research reported herein is aimed to serve as such preliminary investigation in the study of women's dress fashion of North America from 1856 to 1870 represented in the fashion plates appearing in the two major fashion periodicals of the day. Through this research, the author wishes to explore the initial step in the quantitative method of studying historic costumes when documents are the main source of information. The method utilizes the content analysis technique which have been used in the field of Social Sciences. The period represents the 15 years which may be divided into 5 years before, 5 years during, and 5 years after the Civil War. The purpose of the research was to describe whether there were any noticeable military influence on the part of women's fashion of daydresses.

## II. Review of Literature

There are several studies which dealt with the women's dress fashion of the period which roughly corresponds with the years selected for this study. However, none of the studies dealt precisely with the topic chosen for this study. Therefore, the review of literature consists of the studies which are related to the content analysis technique and the studies which are focused on the influence of war on the change of fashion of women's dress.

### 1. Content Analysis

Holsti(1969) described the content analysis as a research tool which is appropriate for the study of documentary evidence, where the researcher's purpose is to collect quantitative data on the basis of the implicit meaning of the samples being studied. Paoletti(1982) listed the sources which might well be analyzed using the content analysis as "advertisements, fashion illustration, and descrip-

tions of costumes in popular magazines and newspapers—precisely the kind of source that lends itself to content analysis”(p. 15). According to Paoletti (1982), the contents of the above sources may be converted into a set of data by following the three steps of data collection, which are;

- 1) creation of an instrument or questionnaire designed to measure relevant variables or sort them into predetermined categories

- 2) unbiased sampling of sources and communication units

- 3) systematic recording or measuring of variables using the instrument.

By following the above procedures of data collection, the researcher may achieve the objectivity, systemization, and quantification of the study—the factors which were emphasized by Kassarijian(1977) as the essence of content analysis. However, because of the nature of the variables which are in many cases implicit and complex, Paoletti(1982) maintained that the researcher cannot eliminate the subjectivity, but can only reduce it to a certain degree.

The best and early example of a quantitative study in historic costume is Richardson and Kroeber (1940) in which measurement data from illustrations of three centuries of women's dress fashion were statistically analyzed to investigate the mode of fashion change. While their method has been credited for the outset of a new research effort, there remains a question whether the changes in women's dress fashion should only be interpreted in terms of the differences in measurements. The content analysis technique, on the other hand, allows the researcher to quantify the occurrence of variables such as the design detail which is beyond the changes in the numeric value (Paoletti, 1980). Turnbaugh's(1979) article on the change of fashion in women's headwear from 1830 to 1898 is one example of research utilizing this technique.

In the case of the articles published in Korea, Choi(1991) who examined the *Ga-Re-Do-Gam-Eui-Gue*(嘉禮都監儀軌) of Yi Dynasty on the royal usage of wedding costume employed the quantitative approach by counting the frequency of comments about each clothing item in regard to the comments about the royal family member. A study which specifically utilized the content analysis technique is by Hong and Kim (1994) who examined the fashion plates of major women's magazines to investigate the relationship between the business cycle and the fashion of silhouette in women's clothing from 1956 to 1992.

## 2. Influence of War on the Change of Fashion

Among many factors which have been identified to influence the change of fashion in clothing, this study is focused on the influence of social or historical event such as war. Hence the review in this section is restricted to the literature which relate to such topic.

Sproles (1979) pointed out that historical events such as wars have significant influence on fashion, along with the changes in the demographic trends. Earlier in the century Nystrom (1929) proposed that dominating events, ideals, or social groups have great impact on the fashion of clothing. Under the dominating events, he discussed the great impact the World War had on the fashion of attire. He stated as follows:

Millions of civilians changed from ordinary apparel to military dress, generally somber khaki... The apparel of women was likewise deeply influenced by the war. Millinery, coats and dresses, as well as shoes, took on a military appearance. The use of braids, buttons and tailored effects was emphasized ..... Following the war, particularly in France and England and to some extent in this country, fashions were deeply subdued in the spirit of mourning and over the many loved ones who had been lost in the war” (Nystrom, 1928, p. 193).

As one of the examples of the dominating ideals, Nystrom(1928) pointed out how patriotism had been the guiding spirit of the western nations. Similarly, Laver (1937) explained that every period has its own essential style, which is most suitable to the spirit of that period, and other irrelevant styles are rejected. In the study of fashion from the French Revolution until the early 1900s, Laver(1937) pointed out how the military triumph during the Empire period had profound influence on feminine costume, such as the adaptation of hussars' froggings, lanyards, epaulets, etc. Boucherer (1987) also pointed out that "embroideries and epaulets on the costume of elegant women of the Empire period owed much to the braid and lace of marshals' cosumes" (p. 350). On the direction of fashion after the World War II, Weibel (1977) commented that "the early forties style was austere and masculine, with variety of design achieved by small details like tucking or applique"(p. 208).

The direction of fashion change after the influence of such event is well explained in Richardson and Kroeber (1940). They maintained that, although "generic cultural or historic influences can ..... probably be assumed to affect dress-style changes..... they exert their influence upon an existing stylistic pattern, which they dislocate or invert" (p.d 103). In other words, the fashion change aroused by such influence would be directed to a rather subtle variation in design component rather than to a drastic change in silhouette.

### III. Research Design

#### 1. Purpose of the Study

The purpose of this research was to detect and describe whether or not Civil War had any military influence on the fashion of women's daydresses by analyzing the fashion from 1856 to 1870 in the two selected fashion periodicals. In this research, more emphasis was given on the instrument development

which would allow a systemic and objective collection of data. In this research, the period between 1856 to 1870 was divided into the following stages:

- Stage I (1856-60) ; period before the war
- Stage II (1861-65) ; period during the war
- Stage II (1866-70) ; period after the war

#### 2. Selection of Sources

The two periodicals selected for this study were the *Godey's Lady's Book* and the *Peterson's Magazine*. The *Godey's Lady's Book* was first published in 1830, and the *Peterson's Magazine* in 1842, and they both continued to be circulated until 1898 (Lacy, 1978). The fashion plates consisted of an important part of both magazines which also carried fiction and the articles concerning art, music, and women's education. The two periodicals were both targeted for the housewives and the contents were very much similar (Weibel, 1977). Therefore the reliability concerning the consistency of the content of the two magazines were met.

The magazines of early 1800s, such as *Ladies' Magazine*, *The Mirror*, or *The Boston Weekly Magazine* also published some editorial comments on the current fashion, but the actual fashion plates were not included(Mott, 1939). There were other women's magazines in the late 1800s such as *Harper's Bazaar*, *The Delineator*, and the *Vogue* which carried fashion plates as well as the comments on current fashion (Lacy, 1978). However, the *Harper's Bazaar* was first published in 1867, *The Delineator* in 1875, and the *Vogue* in 1892. Consequently, the *Godey's Lady's Book* and the *Peterson's Magazine* lent themselves to be the best periodical sources for this study.

#### 3. Selection of Dress Type

Woman's dress was selected because, as Laver (1937) described, it is "much more susceptible to

dominant tastes and ideas than the dress of men" (p. 18). Daydress was selected instead of any other type of dress because it tends to be more representative of the style worn by the public (Young, 1937; Belleau, 1987). The term, "daydress", was defined in this study as the illustrations of women's dress in the two magazines which did not have the comments such as "evening dress", "riding dress", or "dinner dress". Within the category of daydress, jacket and skirt were only analyzed, since most of the plates representing the daydress were illustrated with the jacket on. Hence, women's jacket and skirt of daydresses which appear in the fashion plates of *Godey's Lady's Book* and the *Peterson's Magazine* were analyzed on the selected design details.

#### 4. Selection of Variables

Because of the complex nature of the design details of woman's dress, only those that seem to be the most obvious examples of the military influence or equivalent counterexamples, i.e., feminine design details when compared to the military look, were selected as the variables. The selection of design details representing the military look was based upon the examination of the soldiers' uniforms of the Civil War which were portrayed in the two major photographic references of history. They were *Touched by fire: A Photographic portrait of the Civil War* (Davis, 1985), and *The Cavalry* (Rodenbough, 1911).

The features which seemed to be the most obvious characteristics of the soldiers uniforms of the Civil War were; the fitted or tailored look of the silhouette, the tightly fitting standing collar, rows of buttons on the front center of jacket, the double breasted jacket, and the epaulet. Although some authors specified the military influences as the adaptation of braids (e.g., Nystrom, 1928) this feature was not represented among the uniforms of Civil War.

To select the variables representing the feminine look of the corresponding period, the *Godey's Lady's Book* and the *Peterson's magazine* as well as other references of historic costume (Boucher, 1987; Payne, 1965) were examined. The design details identified to represent the feminine look were; the flounced skirt, ruffles/lace ribbons, and the full silhouette. In view of the above survey, the design details and their levels selected for the analyses of jacket and skirt separately were as follows:

- Jacket: 1) Silhouette (Fitted/Semi-full/Full)
- 2) Epaulet (Present/Absent)
- 3) Double Breastedness (Present/Absent)
- 4) Buttons (Present/Absent)
- 5) Standing Collar (Present/Absent)
- Skirt: 1) Flounced (Present/Absent)
- 2) Ruffle/Lace/Ribbon (Present/Absent)
- 3) Buttons (Present/Absent)

For consistency in measurement and interpretation, the investigator defined selected terms and variables which are as follows:

**Military look:** Defined as any one or all of the use of buttons, standing collar, double breasted front, epaulet, and fitted silhouette in women's dress from 1856 to 1870.

**Feminine look:** The fuller silhouette of women's jackets and any one or all of the use of ruffles, lace, ribbons, flounces on women's dress from 1856 to 1870.

**Fitted (Tailored):** The silhouette of women's jacket that has fitted sleeves and is fitted from bust, waist to hipline without any gathering or other means of fullness on the waist. In fashion plate, a jacket is determined to be fitted when the maximum width of bustline is larger than the minimum width of the waistline, and there is no (or little) lengthwise shadow markings underneath the waistline.

**semi-fitted:** Two types of jacket silhouette fall into this category. The silhouette of jacket is semi

-fitted when it has fitted sleeves but the width of waistline is larger than that of the bustline. It is also semi-fitted when the width of waistline and bustline falls into the 'fitted' category, but has full to semi-full sleeves.

**Full:** The silhouette of women's jacket that has full sleeves with either the waist width larger than the maximum width of the bustline or the full gathering at the waistline where gathering is determined by numerous lengthwise shadow markings underneath the waistline.

**Button Present:** Woman's jacket or skirt that has more than 6 buttons on the center front, or has 6 or less buttons on the center front but has more buttons on other areas for decoration.

**Standing Collar Present:** The collar of woman's jacket that has the exact same look as the collar of soldiers uniform during the Civil War. The collar should fit tightly (visually) to the neck with opening at the center front and it should not be folded.

**Epaulet Present:** *Woman's jacket that has epaulet or epaulet effect.*

**Flounced Present:** Woman's skirt that has multiple layers and is specified in the description of the illustration as having flounces.

**Ruffles/Lace/Ribbons present:** Woman's skirt that has any one or all of the ruffles, lace, or ribbons. A skirt is determined to have lace or ruffles when it is specified in the description of the illustration

## 5. Selection of Samples and the Sampling Criteria

The sample in this study refers to illustrations of jacket sample and skirt sample separately. Both were selected from each monthly issue of *Godey's Lady's Book* (volume 52--81) and *Peterson's Magazine* (volume 29--58) from January, 1856 to December, 1870. A total of 174 jacket samples and 335 skirt samples were collected from the two magazines. Among the available illustrations, all of those

which met the sampling criteria were included as the sample for this study. The sampling criteria for this study were as follows:

1) To adhere to the definition of the term, "daydress", illustrations labelled as evening dress, riding dress, dinner dress were excluded from the samples.

2) Figures that were sitting as well as standing were included.

3) Profiles were also included as long as center front of the figure was clearly portrayed.

4) For skirt samples, full figures were only included. For jacket samples, figures that were not full in figure, but had full view of the jacket were also included.

5) Cloaks which did not have sleeves were excluded.

6) Jackets that were full-length were excluded.

7) Robes were excluded.

8) Spencer type jackets which had their bottom edges above the waistline were excluded.

9) Figures whose center front was not clearly identifiable were excluded.

10) Figures that had their arms bent so that lower arm was horizontally aligned with the waistline were excluded from the jacket sample because it was hard to see whether the silhouette was full, semi-fitted, or fitted.

11) Jackets that were worn open at the center front, and thus not clear what type of silhouette they have, were excluded.

12) Skirts worn with jackets that covered more than one half of the skirt portion of the dress were excluded from the skirt samples.

13) Figures that only had back views were excluded.

## 6. Data Collection and Analysis

A check sheet which listed the different levels of the variables mentioned above was prepared to count the frequency of occurrence of different

design details in each of the sample illustrations. For describing the characteristics of the data set, the data analysis in this case constituted a separate frequency distribution analysis for the different variables.

#### IV. Results

The frequency of occurrence of each design detail in both jacket and skirt is shown in Table 1 as a combined frequency table. The magnitude of the frequency of occurrence of each design details

during the three periods is shown in Table 2. The fitted silhouette, the epaulet, and the standing collar were most popular in stage III, and least popular in Stage I. However, the double breasted jackets and the buttoned skirts were more popular in Stage II than in Stage III. They were least popular in Stage III. The use of buttons in jackets were also least popular in Stage III, and most popular in Stage I. As for the feminine look, the full silhouette and the flounced skirt were most popular in Stage I, and then their popularity gradually decreased during and after the Civil War. They

**Table 1.** A Combined Frequency Table for the Occurrence of Design Details during the Three Stages

Item	Design Details	Stage		Stage I		Stage II		Stage III		Total	
		Levels	Freq.	N	%	N	%	N	%	N	%
Jacket	Silhouette	Full		28	43.8	18	36.7	4	6.6	50	28.7
		Semi-Full		25	39.0	20	40.8	37	60.6	82	47.1
		Fitted		11	17.2	11	22.4	20	32.8	42	24.2
		Total		64	100.0	49	100.0	61	100.0	174	100.0
	Epaulet	Present		0	0.0	8	9.2	6	9.8	14	8.0
		Absent		27	100.0	78	89.7	55	90.2	160	92.0
		Total		27	100.0	86	100.0	61	100.0	174	100.0
	Double Breasted	Present		2	7.1	11	12.8	3	5.0	16	9.2
		Absent		26	92.9	75	87.2	57	95.0	158	90.8
		Total		28	100.0	86	100.0	60	100.0	174	100.0
	Buttons	Present		17	63.0	44	51.2	20	32.8	81	46.6
		Absent		10	37.0	42	48.8	41	67.2	93	53.4
		Total		27	100.0	86	100.0	61	100.0	174	100.0
	Standing Collar	Present		0	0.0	16	21.3	20	38.5	36	23.5
		Absent		26	100.0	59	78.7	32	61.5	117	76.5
		Total		26	100.0	75	100.0	52	100.0	153	100.0
	Flounced	Present		23	34.8	13	7.4	0	0.0	36	10.7
		Absent		43	65.2	163	92.6	93	100.0	299	89.3
		Total		66	100.0	176	100.0	93	100.0	335	100.0
	Ruffle/Lace /Ribbon	Present		20	30.8	75	42.6	45	47.9	140	41.8
		Absent		45	69.2	101	57.4	49	52.1	195	58.2
		Total		65	100.0	176	100.0	94	100.0	335	100.0
Skirt	Buttons	Present		11	16.7	45	25.6	16	17.2	72	21.5
		Absent		55	83.3	131	74.4	77	82.8	263	78.5
		Total		66	100.0	176	100.0	93	100.0	335	100.0

**Table 2.** Magnitudes of the Frequency of each Design Detail during the Three Stages

Fashion Trend	Clothing Item	Variables	Magnitude of Occurrence
Military Look	Jacket	Fitted Silhouette	Stage III>II>I
		Epaulet	Stage III>II>I
		Double Breastedness	Stage II>I>III
		Buttons	Stage I>II>III
		Standing Collar	Stage III>II>I
	Skirt	Buttons	Stage II>III>I
Feminine Look	Jacket	Full Silhouette	Stage I>II>III
	Skirt	Flounced Skirt	Stage I>II>III
		Ruffles/Lace/Ribbon	Stage III>II>I

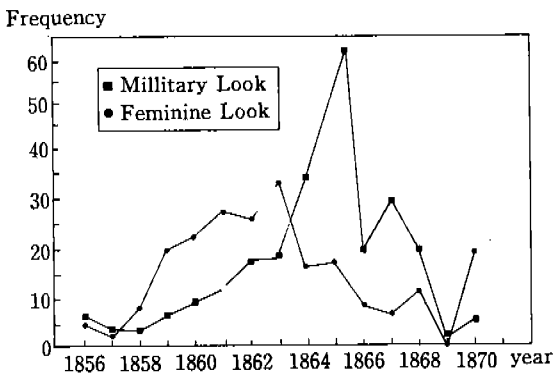
were least popular in Stage III. However, the use of ruffles, laces, or ribbons was even more popular in Stage III than in Stage I or II.

In order to visualize the overall tendency of change in the fashion of women's daydresses, a figure which illustrates the yearly change of the combined frequency of the variables representing the military look and that of the variables representing the feminine look was prepared (Figure 1). According to the figure, there was a high tendency of the military look on women's daydresses during the year 1865. Overall, the military look tended to

be in fashion towards the end of the Civil War. Except for a dramatic decrease in 1866, the fashion continued on through the years immediately following the war. The feminine look, on the other hand, tended to be popular during 1859 to 1863. It appears that in most cases the popularity of the military look and that of the feminine look are not concurrent. However, the years which had the least frequent observations of the design details as a whole were the same for both military and the feminine looks.

## V. Discussion

The result implies that the overall change in the fashion of women's daydresses represented in the fashion plates was indeed influenced by the Civil War. Although the differences were not tested statistically, it appears that the influence was reflected as a tendency towards the military look of the dress fashion during the last years and the years immediately following the war. However, when the frequencies of occurrence of the individual design details are considered, it is difficult to explain the magnitude of occurrence of the feminine look such as ruffles, lace, ribbons whose popularity was concurrent with that of the military look during Stage III. Furthermore, one may raise the question



**Fig. 1.** Yearly Change of the Fashion of Women's Daydresses. The Overall Frequencies, of Occurrence of the Variables Grouped into 'Feminine Look' and the 'Military Look'.



as to whether the Civil War was fully attributable to the fashion of fitted jackets, standing collar, and other military look, or to the disappearance of the flounced skirt. In order to answer the above questions, a detailed examination of the fashion of the mid-19th century, or even before, seems necessary.

The women's dress fashion in the United States during the mid-19th century was deeply influenced by that of the French court. The year 1854 was noted for the appearance of the hooped skirt, which was supported by the true hooped petticoat made with "strips of cane or whalebone"(p. 508), and its accompanying wide-open pagoda sleeves (Payne, 1965). It is said that the Queen Victoria and the Empress Eugenie were responsible for discarding the hooped skirts at the end of the 1850s (Boucher, 1987). Also influenced by Empress Eugenie, skirts with or without flounces were often decorated with lace which sometimes made the entire flounce or jackets (Payne, 1965). During the 1860s, the hooped skirts which were close to bell-shaped skirts became more like the cone-shaped skirts which extended down the waistline with more natural or smooth curve compared to the jutting out of the hooped skirt (Payne, 1965). Towards the end of the 1860s, the fullness of the sides and front of the hooped skirt totally disappeared, abandoning their way to the backfullness style.

The fullness in the hooped skirt would naturally have resulted in the fullness in the jacket's silhouette. To the wearer of the caged hooped skirt, jackets with free and wide waistline would have been more suitable than that with fitted bodice. For sleeves, it is even more obvious. Since the pagoda sleeves of the dress were already in their extremes, it is more than natural that jackets would also have wide open, loose fitting sleeves. However, when the fashion moved towards the cone-shaped and further on to the backfullness skirt, it must have been suitable to design and wear the jacket which was fitted at the side seams. Considering the above

statements, the increase in the popularity of the fitted silhouette in Stage III could also, or initially, be accounted for the gradual disappearance of the true hooped skirt in the late 1860s.

By examining the history of women's dress fashion during the mid-19th century, the results in this study such as the magnitude of occurrence of the flounced skirt or the design detail such as fuffles/lace/ribbons in skirt may be explained. For example, the flounced skirt which was most popular in Stage I showed a 0% frequency during Stage III, whereas, the ruffle/lace/ribbons were most popular in Stage III with the least frequency in Stage I.

As mentioned above, a new fashion of the decade, the backfullness skirt became the dominating style of women's dress by the end of the 1860s. The backfullness skirts were often decorated with lace and ribbons at the hemline or on the entire skirt. This explains why in Stage III, even though the frequency of the flounced skirts was 0%, the frequency of lace, ruffles, or ribbons was the highest of the three stages. Therefore, it does not seem appropriate to rely only on the data of the flounced skirt and say that, after the war, the feminine look had totally disappeared.

Although not included in the data collection and analysis of this research, women's skirts and jackets were often decorated with braids, tassels, or fringes during Stage I and II. Also on jacket fronts, there often were the horizontal designs similar to what Laver calls as the 'hussars froggings'(1937). These designs were not adopted from the soldiers' uniforms of the Civil War but from the uniforms of the Napoleon's soldiers (Laver, 1937; Boucher, 1987). The epaulets were also related to the uniforms of Napoleon's marshals as well as the uniforms of the Civil War soldiers. Both Laver (1937) and Boucher (1987) emphasized how the fashion of the French court had universal influence on the fashion of men and women's costumes. It is likely

that even before the adoption of the fashion of the Civil War soldiers, the American women's dress fashion were initially influenced by that of the French and English courts. Nevertheless, the result of this study imply that the dominating events, ideals, of groups, whether they be the Civil War and its soldiers or the military triumph of the Napoleon's regime, did influence the fashion of women's daydresses during the selected period.

## VI. Conclusion

As an example of the quantitative approach in the historic costume's research, this study was aimed to explore and describe whether or not certain historical events had any influence upon the fashion of women's daydresses. One of the limitations of this research was that the result was not based on the hypothesis test of the data set. However, this study was initially aimed as a preliminary survey of the data which would serve as a basis for the design of the future hypothesis testing approach. The goal has been met. Among many things to consider in designing future research, the overall design should take into account the interaction between and among the variables of design details as well as the reconstruction of the research question suitable for the newly sheduled research plan. In a similar manner, the studies of historic costumes of other periods or cultures may be conducted using such a quantitative approach when documents are the main sources of available information, and the amount of data lend themselves to be quantified.

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