

Images	Date of the image and who has taken the photograph/ illustration	Purpose of the chosen image
<p>March 1</p> <p>65</p> <p>VARIATIONS OF THE TUNIC and RUSSIAN BLOUSE</p> <p>THE Russian blouse adapted as a gown is a new and smart mode and one particularly attractive for the spring for street wear, as it suggests the coat effect.</p> <p>Good examples of this style are Nos. 2332/5-2313/5 and Nos. 2344/5-2305/5. Owing to the drapery of the skirt the first is a little more formal in character. It is suitable for afternoon wear and could be made of faille relieved by Bohemian lace at the neck. Waist falls, serge or linen would answer equally well for the second with buttons of a plain sort, and a collar of brocade (gingee matching in color). In this model the waist and petticoat, which are cut in one piece, are quite independent of the skirt; the slight fulness is held in by the belt. In this as in other models, such as Nos. 1744/5, 1926/5, 2049/5, two materials may be very happily combined. This season the brocade-wools may be matched in color by plain materials for such costumes, but though fashionable, the majority of women will find it easier to use the brocade stuffs as trimming, only or for a sleeveless tunic, such as No. 1744/5.</p> <p>To show the possibility of making smart frocks such as Nos. 2344/5-2305/5, and 2211/5, some tables of cost follow.</p> <p>No. 2344/5-2305/5 may be made for 2 yards of 46-inch wide fabric at \$2 a yard, \$10.00 1/2 yard of brocade, at \$10.00..... 5.00 2/3 the cost button, at 25 cents a dozen..... 1.50 Vogue pattern..... 1.00</p> <p>No. 2211/5..... 83.45</p> <p>No. 2211/5 shows the cutaway line in the tunic and has the V-neck which is so generally becoming. One of the finely corded silks in mode, rayon, or night blue, could be used with the frill of net or shadow lace.</p> <p>4 1/2 yards of 46-inch faille, at \$13.5 a yard, \$61.82 1/2 yard of brocade, at \$10.00..... 5.00 one set (25)..... .75 1/2 yard of 16-inch silk for collar (25c.), 16..... 4.00 buttons (100)..... 1.00 Vogue pattern..... 1.00</p> <p>83.57</p> <p>No. 2211/5</p> <p>In ORDERING, PLEASE WRITE THE NUMBER OF THE PATTERN, THE SIZE, YOUR NAME AND ADDRESS CLEARLY, SO THAT WE MAY FILL YOUR ORDER QUICKLY AND CORRECTLY</p> <p>An order blank for your convenience is printed on page 62</p>	<p>Date: March 1, 1913 Issued by: Vogue (Vogue Patterns); New York Volume 41, Issue 5 Title: Variations of the Tunic and Russian Blouse</p>	<p>The purpose of choosing this image is because I would like to learn about the impact of the Russian revolution on the garment industry.</p> <p>The illustrations in this article provide a detailed understanding on the cut and shape of Russian blouses and Tunics which inspire me to understand the purpose of these cuts and patterns and how did these change post World War 1.</p>
	<p>Date: 1959 Photographed by: Cecil Beaton Evening gown by: Charles James</p>	<p>Charles James was originally a sculptor although, he designed costumes which became popular.</p> <p>He brought his sculpting methods into garments. I chose this image in specific to explore the impact of the culture and society over Charles and how did he create these garments.</p>



Date: 1946 (Post WW 11)
Photographed by: Charles Gorry
Bathing suits also known as “democratic suits” (Japanese Styles)

Through this image, I realised, after the war, women had more freedom. This is the year they celebrated the freedom from war and Japanese styles became more provocative and free for women.

I would like to research more about the history of bathing suits during that period and how did the war affect Japanese clothing and how did the change impact the women.