

CREATIVE CLOTHING DESIGN INSPIRED BY DESCRIPTIONS
OF CINDERELLA'S CLOTHING RECORDED IN
322 CINDERELLA STORY VARIANTS

by

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ABSTRACT

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The purpose of this study was to design and create artistic, contemporary women's garments that creatively illustrated the themes expressed in descriptions of fairy tale heroine Cinderella's clothing as recorded in traditional Cinderella variants. Descriptions of the clothing worn by the Cinderella character in selected variants of the fairy tale were analyzed, and the 6 most frequently occurring themes found in the descriptions were identified. These themes were metallic clothing, clothing resembling or ornamented with celestial bodies, clothing resembling the sea, clothing ornamented with jewels, musical clothing, and clothing resembling or ornamented with flowers. Using these themes as sources of inspiration, 6 original designs for contemporary women's clothing were sketched. Three of the proposed designs were created in fabric as finished garments. The study concluded with a public exhibition of the finished

garments, sketches, and a brief explanation of the thesis design project. The thesis paper was typed and produced according to the *Publication Manual of the American Psychological Association*, Fourth Edition, copyright 1994.

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CHAPTER I

INTRODUCTION

Folktales, including the fairy tales read to children today, have existed for thousands of years in oral form as part of the cultural heritage of earlier civilizations (Minard, 1975; Zipes, 1984). Rather than being only entertainment for children, fairy tales were traditional stories for adult audiences that addressed universal human questions, problems, and hopes in symbolic language (Mieder, 1997; von Franz, 1975). It is for this reason that fairy tales are still interesting to people today (Shah, 1979). Within them lie the “hope of self-transformation and a better world” (Zipes, 1984, p. ix). As a “highly developed form of art” (Lüthi, 1982, p. 97), fairy tales can inspire creativity by helping to “open the door to that part of our minds where anything is possible” (Shah, 1979, p. xi).

“Cinderella” is one of the most widely known and longest-enduring fairy tales (Clarkson & Cross, 1980; Dundes, 1982a; Heiner, 1999; Leeming, 1997; Shah, 1979; Sierra, 1992; Yolen, 1982). More than 700 variants of this tale have been recorded in the folklore of many cultures around the world, especially those of Europe, Asia, and the Middle East (Leeming, 1997; Rooth, 1951; Sierra, 1992). The oldest known written record of a Cinderella variant is a Chinese version dating to around 850 C.E. (Jameson, 1982). The oral history of the tale is considerably older (Leeming, 1997).

The Cinderella story has inspired “countless short stories, novels, plays, operettas, and films,” including Shakespeare’s *King Lear* (Dundes, 1982a, p. 229; Dundes 1982b). The tale has been called “one of the time-tested facets of the human

spirit,” and its popularity has continued unabated into the twentieth century (Dundes, 1982a, p. xvii; Schulte-Peevers, 1996; Sierra, 1992).

One reason that the Cinderella story is so alluring to both children and adults is due to its theme of triumph over adversity. In the story, clothing is usually the key element that makes this triumph possible. In almost all variants of the story, Cinderella uses her clothing to reveal and/or reinvent herself and to change her outward circumstances for the better. By revealing what she is really like on the inside, Cinderella’s change of clothes allows her to be recognized “for her true worth” (Heiner, 1999, p. 1), “for the good and beautiful person that she really is” (Sierra, 1992, p. 3).

Thus, the Cinderella story reveals certain ideas about the power of clothing to help us express ourselves and change our lives. These ideas have been confirmed by researchers who have studied social and psychological aspects of clothing. For example, Giles and Charasse (1975) found that, in social interactions, how a person presents himself or herself in terms of appearance is “relatively more powerful than what he (she) claims to be” (p. 311). Lurie (1981) states that “to choose clothes . . . is to define and describe ourselves” (p. 5). According to Sproles and Burns (1994), people “often use clothing to communicate their unique self-concept and social identity” (p. 194).

The use of clothing as a means of self-expression in the Cinderella story holds a powerful appeal for both children and adults. Children love to play dress-up, and by experimenting with clothing they explore possible future social roles (Horn, 1977). Adults like to dress up also; in doing so we can leave behind our everyday existence and express neglected aspects of our personality.

The clothing worn by Cinderella embodies the potential of self-expression and self-discovery. Perhaps this is the reason that the clothes in the fairy tale themselves are so intriguing, not just to children but also to adults. It is not just little girls who want to own clothes like those of Cinderella. After the 1998 premiere of 20th Century Fox's remake of Cinderella, *Ever After*, the famous shoe design house of Salvatore Ferragamo sold custom-made replicas of the shoes it designed for actress Drew Barrymore to wear in the movie. The shoes were made with 2,000 beads and 1,000 crystals secured with sterling silver thread. They sold for \$2,500 ("Ferragamo Pushing," 1997).

In 1949 Walt Disney released an animated film of what would become the most famous version of the Cinderella story ever told. The film grossed \$4.247 million in the first release alone, and soon it was Disney's version that came to mind for Americans whenever the story was mentioned (Leeming, 1997; Yolen, 1982).

However, as Dundes (1982a) explains, Disney's version of the story is not very representative of the tale's rich oral heritage. The Disney retelling of the tale has been criticized for "reek[ing] of sexism, sentimentalism, and sterility" (Zipes, 1984; p. 115), and for denying the Cinderella heroine her traditional qualities of "shrewdness, inventiveness, and grace under pressure" (Yolen, 1982, p. 298). The Cinderella in most Americans' minds is not the true Cinderella. As Yolen argues:

The American "Cinderella" . . . is a spun-sugar caricature of her hardier European and Oriental forbears, who made their own way in the world, tricking the stepsisters with double-talk, artfully disguising themselves, or figuring out a way to win the king's

son. . . . [Since Disney's version] America's Cinderella has been a coy, helpless dreamer, a "nice" girl who awaits her rescue with patience and a song. This Cinderella of the mass market books finds her way into a majority of American homes while the classic heroines sit unread in old volumes on library shelves. (pp. 296-297)

Robbins (1998), Shapiro (1997), and Stone (1975) also comment on the discrepancy between modern mass-media versions of the story, including Disney's, and more traditional versions.

Zipes (1984) suggests that to counter this "corporate inundation of our imagination," familiar versions of the fairy tale should be "made strange to us again" (p. 105). Thus studying earlier, less-familiar versions of the fairy tale can spark increased interest in the tale as well as inspire creative thought.

Authors such as Dundes (1982a), Robbins (1998), Shapiro (1997), Stone (1975), and Yolen (1982) have attempted to make the familiar versions of Cinderella strange again by noting differences in the characteristics of the heroine and the overall plot of the story from those of more traditional versions of the tale. There are many differences between Disney's and more traditional versions in the details of the fairy tale as well, such as the clothing that Cinderella wears to reveal her true self. Since the role of clothing is such an important motif in the tale, it is not only interesting but also enlightening to explore the ways that traditional versions of the story have described Cinderella's clothing.

Zipes (1984) observes that fairy tales such as Cinderella "can be actively utilized to stimulate critical and imaginative thinking" (p. x). Folk and fairy tales have provided inspiration for "numerous artists down the centuries" (Shah, 1979, p. xi). The

descriptions of Cinderella's clothing recorded in traditional versions of the fairy tale should therefore provide a wealth of inspiration for creative clothing design.

Statement of the Problem

The purpose of this study was to design and create artistic, contemporary women's garments that creatively illustrated the themes expressed in descriptions of fairy tale heroine Cinderella's clothing as recorded by folklorist Marian Roalfe Cox (1967). This study focused on the following objectives:

1. To analyze descriptions of the fine clothing worn by the Cinderella character in traditional Cinderella fairy tale variants as recorded by Cox (1967) in her book *Cinderella: Three Hundred and Forty-five Variants of Cinderella, Catskin, and Cap o' Rushes, Abstracted and Tabulated, with a Discussion of Mediaeval Analogues, and Notes*.
2. To identify the most frequently occurring themes found in the written descriptions of Cinderella's clothing.
3. To create six sketches of proposed designs that creatively express the identified themes.
4. To execute three of the six proposed designs in appropriate fabrics.
5. To exhibit to the public the finished garments, sketches, fairy tale excerpts, and a brief explanation of the thesis project.

Limitations

The following are important limitations of this study:

1. The study focused on the investigation of descriptions of the clothing worn by the Cinderella character in the Cinderella fairy tale variants recorded by Cox (1967) in her aforementioned book. While there have been other traditional Cinderella variants collected by various authors, with the notable inclusion of Rooth (1951), it is only Cox's collection that provided sufficiently detailed written descriptions of Cinderella's clothing for the purposes of this study. Time constraints precluded the collection of individual versions of the Cinderella story as part of this study.

2. Cox (1967) focused mainly on Cinderella variants from Europe recorded in the years between 1544 and 1892 C. E. Cinderella stories have, however, been recorded in many non-European countries, including China, where the oldest known written version of the Cinderella story was recorded around 850 C. E. (Jameson, 1982). An exploration of descriptions of Cinderella's clothing in non-European variants could prove fascinating but was beyond the scope of the present study.

3. While it is possible that this study may contribute in some small way to the understanding of the themes or overall meaning of the Cinderella fairy tale, the primary focus of this study was creative clothing design.

Definition of Terms

Tale type: designation for a basic, recognizable story plot

Variant: a regional way of telling a certain tale type

Version: one actual telling of a tale, either oral or written

CHAPTER II

REVIEW OF LITERATURE

In order to provide a context for analyzing recorded descriptions of the clothing worn by Cinderella, this review of literature will first briefly discuss the Cinderella story's history. Next, the distinguishing motifs of the Cinderella story and its main tale types will be reviewed. Finally, the descriptions of Cinderella's fine clothing recorded in the variants collected by Cox (1967) will be summarized.

Historical Overview

In her extensive study, *The Cinderella Cycle*, Rooth (1951) attempted to trace the development and migration of the Cinderella story. Rooth theorized that the tale originated in Asia at least 4,000 years ago and migrated to Europe via the Near East. She proposed that in the Near East the evolving tale took on the motifs of fine clothing from the grave, the lost shoe, and the shoe test, while in southeastern Europe the motif of three visits to the feast or church in increasingly beautiful dresses was added. However, Sierra (1992) contends that "the arguments of Rooth and others [about the possible origins of the tale] are not convincing," and notes that most folklorists no longer attempt to discover the origins of the tale (p. 163).

In the first century B.C.E., the Greek historian Strabo recorded a legend told in Egypt that contains some elements of the Cinderella story. The subject of the legend is a courtesan named Rhodopis who married the Pharaoh Amasis sometime during the sixth century B.C.E. (Bourboulis, 1982; Climo, 1989; Jameson, 1982). According to Strabo's record, an eagle stole one of Rhodopis's beautiful sandals while she was

bathing. The eagle then flew to the city of Memphis where the Pharaoh was holding court, and dropped the sandal into his lap. The Pharaoh searched for the owner of the shoe and married Rhodopis when he found her (Bourboulis, 1982; Jameson, 1982; Sierra, 1992).

The oldest known complete version of the Cinderella story recorded in writing was published in China by Tuan Ch'eng Shih around 850 C.E. (T'ang dynasty), making it about 700 years older than the oldest written European version (Bourboulis, 1982). Moreover, Jameson (1982) notes that the telling of the tale suggests that its audience already knew the story well by the time it was written down. The Chinese Cinderella in Tuan Ch'eng Shih's book *Yu Yang Tsa Tsu (The Miscellaneous Record of Yu Yang)* is called Shen Hsien or Yeh-shen, depending on the system of translation used (Bourboulis, 1982; Heiner, 1999; Jameson, 1982; Leeming, 1997). This telling of the story includes mistreatment by the stepfamily, help from a magical talking fish, the festival where Shen Hsien loses her golden shoe, "bluish finery," and the king who determines to marry the owner of the shoe (Jameson, 1982, p. 76).

The oldest published European version of the Cinderella story was written in 1550 by the Italian Francesco Straparola in his collection of tales entitled *Piacevoli Notti* (Favat, 1977; Jeter, 1984; Yolen, 1982). Eight years later, another version was published in Lyon in Bonaventure des Périers' *Les Nouvelles Récréations et Joyeux Devis* (Jameson, 1982; Sierra, 1992). In 1634-1636, a third European version entitled "La Gatta Cenerentola" ("The Cat Cinderella") was published posthumously in Giambattista Basile's book *Il Pentamerone* (Favat, 1977; Sierra, 1992). In Basile's Neapolitan version, a fairy emerges from a date tree and tells the heroine to go to the tree to receive beautiful clothing (Basile, 1982; Dundes, 1982a).

The most well known European literary version of the Cinderella tale, “Cendrillon,” was written by Charles Perrault, a member of the court of King Louis XIV of France. Perrault’s collection of fairy tales was published in 1697 under the title *Histories ou Contes du Temps Passé, avec des Moralités (Stories or Tales from Times Past, with Morals)*, with the alternate title *Contes de Ma Mère L’Oye (Tales of Mother Goose)* (Dundes, 1982a; Favat, 1997; Sierra, 1992; Yolen, 1982). Sierra (1992) remarks that Perrault gives a “very idiosyncratic retelling of the oral tale” (p. 149). Jeter (1984) notes that Perrault created an “obedient and passive” Cinderella for his royal court audience (p. 235). Perrault also added the fairy godmother, the pumpkin carriage, the animal servants, and the glass slipper to the story (Heiner, 1999). The following is an excerpt from Perrault’s “Cendrillon”:

Then said the fairy godmother:

“Well, there you have the means of going to the ball. Are you satisfied?”

“Oh, yes, but am I to go like this in my ugly clothes?”

Her godmother merely touched her with her wand, and on the instant her clothes were changed into garments of gold and silver cloth, bedecked with jewels. After that her godmother gave her a pair of glass slippers, the prettiest in the world.

(Perrault, 1969, pp. 70-71)

It was Perrault’s version of Cinderella upon which Walt Disney’s 1949 animated film was based (Sierra, 1992).

Another well-known version of Cinderella appeared in Jacob and Wilhelm Grimm’s *Kinder-und Hausmärchen (Children’s and Household Tales)*, first published in 1812 in Germany (Brynteson, 1999). The Grimms’ version, “Aschenputtel” (“Ash Girl”), does not include a fairy godmother. Instead, as in many versions from the oral tradition,

the heroine plants a tree on her mother's grave after which a white dove appears and grants the heroine magical help (Heiner, 1999). The Grimms told the story in this way:

When everyone had gone, Ash Girl went to her mother's grave under the hazel bush and cried,

"Little tree, jiggle yourself and shake yourself,
Scatter gold and silver over me."

Then the bird threw down a gold and silver dress and silk slippers embroidered with silver. She put the dresses on in a hurry and went to the festival. (Grimm & Grimm, 1982, p. 26)

In the Grimms' story, Ash Girl attends the festival on three separate occasions, wearing progressively finer clothing each time. On the last occasion, Ash Girl wears slippers "of solid gold" (Grimm & Grimm, 1982, p. 27).

Other important developments in the history of the Cinderella story in the Western world include the composer Gioachino Rossini's 1817 opera "La Cenerentola," Rodger and Hammerstein's musical theater production, and of course Disney's animated motion picture (Brynteson, 1999). In each retelling, the story's details were influenced by the culture, setting, and time of the teller and the intended audience (Jeter, 1984).

Motifs of the Cinderella Story and its Main Tale Types

Folklore scholars Aarne and Thompson (1961) created an internationally accepted system of cataloging about 2,500 tale types, including three Cinderella tale types. They classify Cinderella tales as those that include the following elements: a persecuted heroine, magical aid, a meeting with a prince, a test of identity, and

marriage with the prince. As Sierra (1992) notes, “stories belonging to Aarne and Thompson’s three main Cinderella tale types . . . actualize this sequence of episodes in different ways” (p. 162).

Aarne and Thompson’s three main Cinderella tale types are type 510A, type 510B, and type 511. Tale type 510A (Cinderella) is classified by the following motifs: persecution by female relatives, help from the heroine’s dead mother, meeting of the prince at a ball or church, and recognition of identity through a shoe/slipper test. Tale type 510B (The Dress of Gold, of Silver, and of Stars) contains these components: persecution by the heroine’s father, dresses given by her father, meeting with the prince when in disguise as a servant working in the prince’s house, another meeting with the prince at a ball or church, and recognition through a shoe or a ring. Tale type 511 (One-eye, Two-eyes, Three-eyes) includes persecution by female relatives, aid from an animal and/or an old woman, spying by the heroine’s sisters, a treasure tree, and recognition of the heroine by her ability to pick the fruit of the tree (Aarne & Thompson, 1961; Sierra, 1992).

In 1892 Marian Roalfe Cox (revised 1967) published an extensive, book-length study of the Cinderella story. In her book, Cox provided summaries of the 345 variants of the tale she collected from books, journals, and the unpublished folklore archives of various nations (Clarkson & Cross, 1980; Sierra, 1992).

In 1892 when Cox originally wrote her book, Aarne and Thompson’s tale type classification system did not yet exist. Instead, Cox categorized the variants she collected into five main types: type A, Cinderella proper; type B, Catskin; type C, Cap o’ Rushes; type D, Indeterminate; and type E, Hero Tales. According to Cox, types A, B, and C all contain a mistreated heroine and recognition by means of a shoe. Type A

(Cinderella proper) corresponds to the Aarne-Thompson tale type 510A (Cinderella). Types B (Catskin) and C (Cap o' Rushes) are very similar and both correspond to Aarne-Thompson tale type 510B (The Dress of Gold, of Silver, and of Stars). Cox's type D (Indeterminate) contains elements common to all three of the previous groups and thus cannot be differentiated as type A, B, or C. This type corresponds to the Aarne-Thompson tale type 511 (One-eye, Two-eyes, Three-eyes). Finally, Cox's type E (Hero Tales) contains Cinderella-like tales in which the main character is male rather than female (Aarne & Thompson, 1961; Cox, 1967).

Cox's 23 Hero Tales (type E) were excluded from analysis in this study. After this, a total of 322 variants remained for analysis. These included 134 Cinderella (type A) variants, 81 Catskin (type B) variants, 27 Cap o' Rushes (type C) variants, and 80 Indeterminate (type D) variants (Cox, 1967).

Variants of the different types may be distinguished by the manner in which the heroine obtains her fine clothing. In type A (Cinderella proper) variants, the mistreated heroine is often given the dresses by a supernatural helper in the form of an animal, an old man, an old woman, a fairy, a fairy godmother, or a treasure tree that Cinderella has planted on her mother's grave. In type B (Catskin) variants, the heroine's father wants to marry her. In an effort to hold off her father's demands, the heroine requests three nearly impossible-to-obtain dresses, along with an unusual disguise. Once the heroine receives the dresses and disguise from her father, she flees her home. In type C (Cap o' Rushes) variants, the heroine is cast out of her home by her father after she tells him that she loves him "as meat loves salt." In these variants, the heroine takes three of her own magnificent dresses with her from her home when she is cast out (Cox, 1967).

As Cox's type D (Indeterminate) variants combine elements of types A, B, and C, the manner in which fine clothing is obtained may occur in the manner of any of these types. In some of the type D variants, clothing is not a significant part of the story and recognition of the heroine instead occurs through her being the only person who is able to pick the fruit of a magical tree (Cox, 1967).

Cinderella's Fine Clothing as Described in Variants Recorded by Cox

Extensive analysis of clothing descriptions in the Cinderella variant summaries provided by Cox (1967) revealed six main themes. These themes were (a) metallic clothing, (b) celestial clothing, (c) clothing resembling the sea, (d) clothing made of jewels, (e) musical clothing, and (f) clothing made of flowers. These themes are explained in detail in the paragraphs below.

Much of the fine clothing (primarily dresses) worn by Cinderella in the variants recorded by Cox (1967) is described as being made of metallic material. In 64 variants, Cinderella wears gold or golden clothing. Examples of specific descriptions given of the clothing include a dress that "shines like gold" (p. 385), a dress "embroidered in gold with as many stars as there are in the sky" (p. 334), "a dress steeped in golden vapours" (p. 394), "a robe of gold and diamonds" (p. 343), "dresses of pure gold" (p. 246), "a golden gown" (p. 147), "a dress of shining gold" (p. 312), "a gown of gold brocade" (p. 239), a "gilded robe" (p. 395), and "a coat of beaten gold" (p. 189). Silver clothing also appears frequently in the stories. Dresses made of silver or resembling silver are mentioned in 42 variants in descriptions such as "a dress embroidered in silver" (p. 334), "a gown . . . of silver brocade" (p. 239), and "a dress of silk and silver thread" (p.

272). In three variants, a dress is described as being both gold and silver. Additionally, four copper dresses, three brass dresses, and one steel dress are mentioned.

A celestial theme was also frequently observed in the descriptions. For example, in 35 variants a dress of the sun is mentioned. Specific descriptions included a dress “with the sun embroidered on it” (Cox, 1967, p. 126), a dress “that shines like the sun” (p. 127), “a dress like the sun” (p. 138), a dress “like sunlight” (p. 188), a dress “woven of . . . sunbeams” (p. 180), and a dress “of fine fabric ornamented with suns” (p. 417). Thirty-one variants include descriptions of a dress of stars. Examples of these descriptions include a dress “wrought of all the stars of heaven” (p. 212), a dress “that shines like the stars” (p. 127), a dress “like the stars” (p. 138), a dress “the colours of stars woven with gold” (p. 184), a dress “the colour of air . . . covered with the stars of heaven” (p. 194), “a dress of stars” made from diamonds and pearls (p. 313), a dress with “all the stars of heaven upon it” (p. 130), and a dress “on which is embroidered the heaven with its stars” (p. 245). A moon dress is mentioned in 28 variants in descriptions such as a dress “woven of . . . moonbeams” (p. 180), a dress “with the moon embroidered upon it” (p. 126), and a dress “like the moon” (p. 127).

Sun, moon, and star dresses frequently appear together in the variants: all three of these dresses are described in each of 17 variants in which the heroine wears one of the dresses for each of three occasions. In 14 other variants, the sun, moon, and stars or combinations of any two of these elements are combined in one dress. Descriptions of these dresses include “a dress like the heavens with the sun, moon, and stars” (Cox, 1967, p. 217), “a dress with the sun, moon, stars and all the heavens upon it” (p. 130), “a robe which shows the sun by day and the moon by night” (p. 353), and “a dress embroidered with the sun in front and the moon at the back” (p. 149).

The sky dresses described in 12 variants are also evidence of a celestial theme. Examples of these include a dress of “sky-blue with gold stars ” (Cox, 1967, p. 436), a “dress like the sky, covered with golden stars” (p. 166), a “sky-blue dress” (p. 368), a dress “the colour of the sky embroidered in gold and precious stones with the sun, the moon, and all the planets” (p. 350), a dress “the colour of noontide sky all covered with stars” (p. 181), and a “dress the colour of sky woven with silver” (p. 184). Additionally, a “dress like the dawn” is mentioned in one variant (p. 190).

Descriptions of dresses made of jewels also frequently appear in the stories. In 18 variants, the heroine wears a gown made with diamonds, pearls, or other precious stones. Descriptions of these garments include a dress “that will stand alone with jewels” (Cox, 1967, p. 156), a “dress of pearls and diamonds” (p. 167), “a pearl dress without slit or seam” (p. 247), a “dress covered with diamonds” (p. 319), “a dress of silk thread thick with diamonds and pearls” (p. 273), “a diamond dress” (p. 369), a “dress of diamonds” (p. 423), “a splendid robe of gold and silver trimmed with jewels” (p. 342), a “dress of precious stones” (p. 407), and “garments brilliant with gems” (p. 403). An interesting explanation for the heroine’s diamond dress is provided in one of the variants. According to the story, a calf carries the heroine through a diamond forest, a golden forest, and a silver forest. In each forest the heroine picks a leaf, which is then “transformed to a dress” (p. 236).

Another important theme appears in 14 variants in which Cinderella’s gown is described as resembling the sea. Descriptions in these variants include “a dress . . . the colour of the sea, with gold fishes all round” (Cox, 1967, p. 158), a dress “of sea-coloured silk, covered with gold fish” (pp. 194-195), a dress “on which is embroidered . . . the sea with its waves” (p. 245), a dress “the colour of sea waves” (p. 197), “a dress

like the sea, having all marine flowers and fishes upon it” (p. 217), “a lovely dress with [a] pattern on it like the sea and fishes” (p. 126), and “a dress like the waves of the sea” (p. 130).

In 13 variants recorded in Cox’s (1967) book, Cinderella’s dresses are described as being musical in nature. For example, a dress given to the heroine by fairies “rings like a bell” (p. 258). Other dresses are covered with “little golden bells” or “gold chains” that “jingle as she descends [the] stairs” (p. 194, 252). Usually the descriptions of these musical dresses include gold or silver bells. In one variant, Cinderella’s gown is described as “a dress of chimes” (p. 135).

Cinderella’s clothing is made of flowers or resembles flowers in six of the variants recorded by Cox (1967). Descriptions recorded in these variants include “a dress made of all the flowers in the world” (p. 130), a dress “like the flowers of the field” (p. 232), a “wild-flower dress” (p. 339), a dress on which is embroidered “the spring with its flowers” (p. 245), and “a robe the colour of the field with all its flowers” (p. 359).

In addition to the gold and silver metallic dresses and the sky-blue dresses illustrating the celestial theme, other specific colors are used to describe the heroine’s clothing in some of the variants. For example, besides the sky dresses, another six blue dresses are described. These include a “dress of dark blue, covered with gold embroidery and silver bells” (Cox, 1967, p. 181), a “blue satin dress” (p. 306), a “blue silk dress trimmed with gold threads” (p. 337), an “azure robe” (p. 343), a “sky-blue dress covered with pearls and diamonds” (p. 420), and a “blue [dress] with [a] collar of diamonds and [a] waistband of gold” (p. 339). In addition, red dresses are mentioned in six of the variants. These include a “red silk dress” (p. 322), a “red satin dress” (p. 307), a dress “the colour of roses” (p. 350), and “a magnificent dress of flame colour

trimmed with gold and silver” (p. 420). Three white dresses, two black dresses, one green dress, and one dress of red and green are also described by specific color.

Many other interesting descriptions of Cinderella’s clothing were recorded in the variants summarized by Cox (1967). These miscellaneous descriptions did not seem to group into strong themes. They include “ a dress made of the wings of golden-crested wrens” (p. 418), a “gown of swan’s down” (p. 184), a “dress of fishes’ scales” (p. 313), “a dress representing olive-leaves and olive-berries” (p. 212), a gown “made of flies’ wings” (p. 424), a “robe of various colours” (p. 339), and “a dress with all the animals and plants of the earth upon it” (p. 217). Another of Cinderella’s dresses is not described but is apparently so wonderful that it is given its own name: “The Wonder of Wonders” (p. 274).

CHAPTER III

METHODOLOGY

This was a design-focused study. The methodology centered on the creative process of designing artistic, contemporary women’s garments that creatively illustrated the themes expressed in written descriptions of Cinderella’s clothing. The design process included the development of six sketches of proposed designs and the execution of three designs as finished garments.

Design Process Overview

Sketches. After the six main themes in written descriptions of Cinderella's clothing were identified, the researcher sketched six proposed designs that creatively expressed these themes. Hand-drawn, black-and-white sketches of the proposed clothing designs were created and submitted to the thesis committee. The committee viewed these sketches and approved the designs. Together the thesis committee and the researcher selected three of the six proposed designs to be executed in fabric as finished garments.

The next step in developing the sketches was to scan the line drawings into the researcher's computer. This allowed the researcher to add colors and shading to the sketches using the program *Adobe Photoshop* (version 5). For two of the designs (Gold Coat design and Flowered Lace Gown design), actual fabric was eventually scanned, proportionally resized, and used as a filling pattern in the corresponding sketches. This gave these sketches a more realistic, textured appearance. The completed sketches were printed on quality imaging and photo paper on a color inkjet printer. The sketches were exhibited along with the completed garments during the public exhibition at the end of the spring semester. The finished sketches have been reproduced in Figures 1-6.

Execution of clothing designs. Three of the six sketched designs were executed in fabric using flat pattern and/or draping methods. In most cases, the researcher used basic home-sewing patterns as a starting point for creating patterns for the original designs. The basic patterns were significantly altered through paper-and-pencil flat pattern methods.

Garments were cut to fit a standard misses size 8. This size was somewhat larger than the size of the mannequins used to display the garments in the public exhibition at the end of the semester. However, the researcher and the thesis committee agreed that a size 8 should be used so that the garments might be displayed on live models some time in the future.

Hand and machine sewing were used to construct the garments. Heat fusing was an additional method used sparingly in creating some of the garments. Fabrics and embellishments were chosen based on aesthetic qualities and their ability to assist in expressing the selected themes of Cinderella's clothing. Appropriate fabrics for expressing themes of Cinderella's clothing tended to be luxurious ones such as silk, satin, and organza. One of the fabrics selected had been further embellished by machine embroidery by the fabric manufacturer before its purchase by the researcher. In some cases, fabric was embellished by the researcher through the application of fabric paint, hand embroidery, and/or other trims such as beads and small bells.

Fabrics were purchased at the fabric stores S. R. Harris Fabric Warehouse in Brooklyn Park, Minnesota, Hancock Fabrics stores in Eau Claire, Wisconsin and Duluth, Minnesota, and Mill End Textiles in Eau Claire, Wisconsin. Trims and notions such as thread and zippers were also purchased at these fabric stores as well as at the Wal-Mart store in Menomonie, Wisconsin and the Ben Franklin store in Hayward, Wisconsin.



Figure 1. Sketch of Gold Coat and Underdress.

Original design by the researcher.



Figure 2. Sketch of Sea Dress.

Original design by the researcher.



Figure 3. Sketch of Sun Dress.

Original design by the researcher.



Figure 4. Sketch of Moon and Stars Dress.

Original design by the researcher.



Figure 5. Sketch of Flowered Lace Gown.

Original design by the researcher.



Figure 6. Sketch of Rose Gown.

Original design by the researcher.

Extensive experimentation concerning garment details, fabrics, and embellishments was often necessary to achieve the desired final effect for each design. While the finished garments were based on the previously selected sketches, ideas evolved during the design process and the final products reflected this evolution of ideas.

Development of the Gold Coat Design

This design was based on the first theme noted in the descriptions of Cinderella's clothing, the metallic theme. More specifically, this design was inspired by the descriptions of golden clothing, such as "a dress that shines like gold," and a "coat of beaten gold" (Cox, 1967, p. 385, 189). Another main theme noted in the descriptions of Cinderella's clothing, namely the musical theme, also inspired part of the design. This theme inspired the researcher to add small gold bells to the finished garment, as discussed later in this section.

The fabric chosen to create this design was itself also an important influence on the style of the design. Delicate gold silk fabric that had swirl and leaf motifs embroidered on it in gold thread was used to create the main garment involved in this design. This fabric was found early on in the design process, allowing the researcher to adapt her earlier ideas for the design to make the best use of the beauty of the fabric. For example, because the embroidered gold silk fabric had a great deal of surface interest (in the light and shadow effects across the shiny, crinkled surface and in the texture effects created by the gold fabric, embroidery, and bells), the researcher developed a relatively simple silhouette which would have few seams to interfere with the beauty of the fabric.

The researcher determined that the design would consist of two garments: a main garment constructed of the gold silk, and a simple sleeveless dress to be worn underneath the main garment. The design for the main garment resembled a long coat or old-fashioned overdress that closed only at the center front neck in order to reveal the fabric of the dress underneath. The design for this garment also included three-quarter sleeves with flared cuffs and binding at the opening edges and hems.

Originally, the researcher had imagined that both garments in this design would be created of gold fabrics. However, experimentation through combining many different gold-colored fabrics with the gold silk purchased for the coat/overdress revealed that gold fabric placed underneath the gold silk detracted from the luster and richness of color of the gold silk. The researcher then experimented with other color combinations and concluded that the gold silk coat would show to its best advantage when combined with an underdress of a black fabric.

The coat of gold silk was constructed first. To create the pattern for this garment, a basic pattern was modified to create added length and a deeper, shaped neckline. Additionally, the pattern piece for the sleeve was shortened and a pattern piece for the flared sleeve cuffs was drafted using a section of a large circle with a smaller circle the size of the sleeve opening cut from the center.

Immediately after the gold silk fabric for the coat/overdress was cut, it was necessary to stitch around each garment piece to prevent the threads of the machine embroidery from unraveling. Next, five pair of small loops cut from gold ribbon were basted onto the seam allowance of the back piece in the waist area so that the finished garment could be laced in the back. This lacing was included in the design so that the fit of the finished garment could be adjusted to fit a small-sized display mannequin.

The garment pieces were then sewn together. After this, gold wired ribbon was used to bind the neck opening, center front opening, sleeve hems, and skirt hem of the garment. Next, a thin gold chain-like lace was threaded through the loops on the back of the garment. As a finishing touch, small (approximately one-quarter inch in diameter) bells of a gold-colored metal were hand-sewn to the outside of the garment. Finally, a hook and eye closure was applied to the inside of the garment at the center front neck so that it could not be seen from the outside. After the garment was finished, the researcher decided not to press the silk fabric as the fabric had a pleasing crinkled appearance that resembled the “beaten gold” described in one of the Cinderella story clothing descriptions.

The pattern for the underdress was developed through modifications to the finished pattern for the main garment. The neckline was kept the same so that it would exactly match that of the main garment. Sleeves were not judged to be necessary for the underdress and therefore the armhole was adjusted on the pattern for this garment. In addition, the garment opening was changed from the center front to the center back. After the pattern was finished, the fabric pieces were cut from a silk-like black synthetic fabric. The pieces were then assembled and the garment was hemmed to a length just slightly shorter than the gold coat. The center back opening was left unfinished so that the garment could be later adjusted to fit the display mannequin.

Development of the Sea Dress Design

The source of inspiration for the second design was the sea theme observed in the descriptions of Cinderella’s clothing. The idea was to create a design that would illustrate the descriptions “a dress like the waves of the sea” and “a dress of sea-colored

silk, covered with gold fish”, etc. (Cox, 1967, pp. 130, 194-195). After reading these descriptions, the researcher visualized a gown made of layers of fabric of different sea colors with a layer of deep blue on the bottom of the gown, extending into a train with gold fish scattered upon it. In this way the descriptions of the sea dresses in the Cinderella story summaries directly influenced the original design developed by the researcher.

The researcher decided that the most aesthetically pleasing and sea-like effect would be to have layers of slight color gradations, with the lightest color on top and the darkest color at the bottom of the dress. It was also decided that the design should be a strapless style with the bodice of all one color so that attention would not be drawn away from the colored sections of the skirt.

The first idea for the overall construction of the dress was to have the layers consist of four separate skirts, with each skirt longer than the last. However, this idea was discarded because the weight of the many layers may have been too much for the strapless style. Also, it was thought that the colors of the underneath layers might interfere with the lighter colors of the fabric of the upper layers. Finally, it was decided that the layers or “waves” of the skirt should be constructed of separate pieces of different colored fabrics sewn onto an underskirt of a pale sea-like color.

At this point in the design process, the search for materials began. Light blue satin fabric was purchased for the lining of the bodice and for the underskirt. Sheer fabrics in a gradation of sea colors (blue or green) were desired for the layers. Chiffons and organzas were both considered. Organza was finally chosen because there were richer, more sea-like colors available and because the organza fabrics had a finer, higher-quality appearance than the chiffons.

Originally, the researcher wanted gradations of a single color (blue) to make up the layers or waves of the skirt. However, after searching four fabric stores in as many cities, it became clear that not enough different values of the same hue of sheer blue fabric were available. After much deliberation, complimenting shades of blue and green organza fabrics were purchased for the skirt layers. These colors included a teal green layer for the top layer of the skirt, a turquoise color for the second layer, a middle blue color for the third layer, and an indigo blue color for the fourth or bottom layer. Also, a light sea green organza was purchased for the bodice. While shopping, the researcher noticed a deep indigo opaque fabric with pleasing color variations. This fabric was purchased for the train of the dress, which would eventually be decorated with gold fish. The researcher believed that the color variations in the fabric would lend the fabric a more water-like appearance in the finished dress.

After the fabrics were purchased, work on the pattern began. A basic home-sewing strapless dress pattern from the researcher's collection was used as a starting point. The bodice of this pattern was combined with a long, slightly flared skirt from another home-sewing dress pattern. At this point, additional alterations to the spliced pattern were necessary. For example, the darts in the back of the skirt were removed, the skirt was lengthened, and a train was added.

Next, the researcher needed to determine how to create the layers or waves of the skirt. Draping methods were employed to experiment with different sizes and directions for the skirt layers/waves. It was decided that a diagonal direction for the layers (starting higher on one side and ending lower on the other side of the body) resulted in the best effect. The researcher decided to make the layers end in points on the lower side seams of the layers. In this way, each layer/wave would extend into the

layer below it, and the lowest layer of indigo blue could extend down into the deep indigo fabric of the train. The researcher experimented with the idea of cutting the layers on the true bias grain of the fabric in order to achieve a nice drape, but this idea was discarded since the diagonal direction of the layers meant that the hems of the layers would already follow the bias grain.

Patterns for the skirt layers were developed by using diagonal lines to segment the skirt pattern into four layers of equal length at the center front, plus a last, smaller section at the bottom of the skirt. The pattern for this last layer (to be cut of the opaque indigo fabric) measured about six inches in length at the front of the skirt and flowed into a train at the back.

The first step in constructing the dress was to assemble the bodice. The satin lining was cut backwards so that the face of the fabric would face outward underneath the sheer light green organza shell fabric. Then the underskirt was assembled and attached to the train fabric. Next the first sheer layer of the skirt was sewn and attached to the underskirt. The two darts in front of the skirt were then sewn into the sheer fabric and the underskirt fabric together, as if they were one piece of fabric. The reason for sewing these fabrics as one was to avoid having the underside of the dart in the sheer fabric showing through to the outside. Finally, the underskirt and first sheer layer were attached to the bodice.

At this point, an invisible zipper was inserted at the center back. Then the rest of the sheer layers were assembled and sewn by hand to the underskirt. Each sheer layer was self-lined to create a clean edge at the bottom edges of each layer.

A problem presented itself as the sheer organza layers were sewn to the light blue satin underskirt. It became clear that the lower layer sewn underneath the bottom

of each upper layer showed through where the layers overlapped an amount of approximately one inch. Thesis committee members offered suggestions for fixing the problem. Finally, the researcher cut a new underskirt of an indigo-colored lining fabric and attached this to the old underskirt after removing the bottom three sheer layers. The new underskirt was attached with fusible web and careful hand stitching at the waist seam, underneath the first sheer layer. After the new underskirt was attached to the old one, the remaining sheer layers were reattached. The darker color of the new underskirt solved the problem very well and the appearance of the dress was much improved.

The last steps in the construction of the Sea Dress design were to hem the train and attach the previously assembled gold fish. Determining how to create the fish for the bottom of the dress had presented a challenge earlier on in the design process. Fortunately, the thesis committee had offered many creative suggestions. After exploring these suggestions, the researcher decided to stencil the small fish (about four inches in length) on indigo-colored felt with gold fabric paint. Then the fish were outlined with hand embroidery chain stitches in gold thread. Finally, small gold beads were sewn onto the fish to represent eyes. Approximately 15 fish were arranged around the skirt's indigo-colored train and attached by hand sewing. The researcher felt that the addition of the fish was successful, as the fish were visible and contributed to the sea theme, yet seemed to fit with the rest of the design.

Development of the Sun Dress Design

The third design created in fabric was inspired by the celestial theme observed in the descriptions of Cinderella's clothing. This theme had emphasized ornamentation

with suns, moons, and/or stars. The specific idea behind the development of this design was to create a dress ornamented with gold sun motifs.

During the sketching phase of the design process, various styles of dresses were explored. The style preferred by the researcher was an off-the-shoulder dress with long, flared sleeves and a narrow skirt flaring out from just below the knees to the floor. When sketched, this style was complemented by the addition of the gold sun motifs and in turn displayed the sun motifs to the best advantage. In the sketch of this design, the researcher placed three sun motifs at the neckline, one motif on each sleeve, and four motifs along the hem of the skirt.

Materials used in the construction of this design included navy blue satin fabric, blue lining fabric, fusible interfacing, and gold fabric paint. Navy blue satin was chosen as the dress fabric because it seemed to provide the most contrasting and visually complimentary background for the gold sun motifs.

To begin development of the pattern for this design, the bodice pieces of a home-sewing, off-the-shoulder dress pattern were combined with the skirt pieces of another home-sewing pattern. The skirt of the second pattern resembled that of the researcher's original sketch in that it was narrow through the hips but flared out below the knees, so only a few alterations to the skirt of the composite pattern were necessary. Next, a basic sleeve pattern was changed so that it would flare out dramatically below the elbow, as it appears in the researcher's sketch. Finally, the neckline of the composite pattern was changed from a steep v-neck at the center front to a gently rounded neckline.

Before the cut fabric pieces were sewn together, the front skirt piece cut from lining fabric was stiffened in the flared area below the knees through the application of

lightweight, fusible interfacing. In the completed dress, the addition of this interfacing emphasized the flare at the bottom of the skirt and allowed all of the sun motifs at the skirt's hemline to show. Without the interfacing, some of the sun motifs would have been lost in draped folds of the skirt.

After the dress was sewn together except for the neckline seam joining the shell fabric to the lining, the sun motifs were hand stenciled in gold fabric paint. As in the original sketch, a large sun motif was placed at the center front bodice with a smaller sun motif on each side. One of the smaller motifs was also placed on each sleeve, while five of the large motifs were evenly arranged along the bottom of the skirt.

Stencils were used to paint the sun motifs on the fabric. A stencil of an elegant, stylized sun had earlier been found in *Martha Stewart Living* magazine. This stencil was traced and resized on a photocopier. A golden mean proportion (approximately 5:8) was used to discover the most pleasing sizes for the small and large-sized sun motifs. Finally, stencils of the resized motifs were created by cutting the motifs into clear plastic film.

After the dress was painted and allowed to dry overnight, the neckline seam joining the shell fabric to the lining was sewn. Lastly, iron-on hem tape was used to finish the skirt hem.

CHAPTER IV

RESULTS AND DISCUSSION

Evaluation of Finished Designs

At many different stages during the design process, the original designs were evaluated by the thesis committee and the researcher as to whether or not the designs effectively expressed the selected themes of Cinderella's clothing in a creative and visually pleasing way. The final products (six sketches of proposed designs and three finished clothing designs) were judged to have successfully met these previously agreed upon criteria. Each of the six proposed designs and three finished clothing designs expressed one or more of the identified themes of Cinderella's clothing. Photographs of the three completed clothing designs are presented in Figures 7, 8, and 9.

Presentation Process

A professional presentation of the researcher's original designs was arranged in order to satisfy the requirements of the Design Option Thesis. The display was presented to the public during the last week of classes of the spring semester of 2000.

The windowed display area located on the ground floor of the Home Economics building was chosen as the display space. This space was viewed by the public from outside the building, near the building's main entrance. The size of the display area was approximately 28 feet long and five feet deep. Its walls were approximately 10 feet tall. The front wall of the area was composed of a series of floor-to-ceiling clear glass windows. These windows faced a back wall





Figure 7. Photograph of completed Gold Coat design. (Courtesy of Angeline Winton.)



Figure 8. Photograph of completed Sea Dress design. (Courtesy of Angeline Winton.)

Figure 9. Photograph of completed Sun Dress design. (Courtesy of Angeline Winton.)

of red brick. Neutral colored walls and cream colored carpeting comprised the other walls and floor of the display area. The display area was illuminated by many automatically timed light sources, including an overhead light, track lighting, and small, adjustable spot lighting. Permission for use of the display space, mannequins, and background props was granted by Dr. T. Kathleen Cochran of the Retail Merchandising and Management Program.

Inviting the public to view the display. Work on a poster advertising the display began a few weeks before the display was exhibited. The researcher created a first draft of the poster, and research committee member Professor Paul Stauffacher created the final draft on a Macintosh computer in the program *Freehand*. The poster included a background of a castle against a dark purple sky with a crescent moon. Sketches of two of the researcher's original designs were imported from *Adobe Photoshop* and placed into the foreground of the poster. Finally, text advertising the public exhibition was placed onto the poster in white lettering. A reduced-size copy of the completed color poster appears in Figure 10.

After the poster was completed, several copies were printed in color ink onto 11" x 17" glossy photo paper. A few additional color copies of the poster, as well as approximately 50 black and white photocopies, were made and distributed around campus. The color copies were placed strategically in high-traffic areas and in Apparel Design/Manufacturing Program classrooms. The less-expensive black and white copies of the poster were used to supplement the color copies. In many academic buildings and residence halls, permission for hanging the posters had to be obtained.

Invitations to view the display were also printed. The invitations were simpler versions of the poster, with almost the same wording. They were printed on black card stock in (d) and administered by (he) invitation

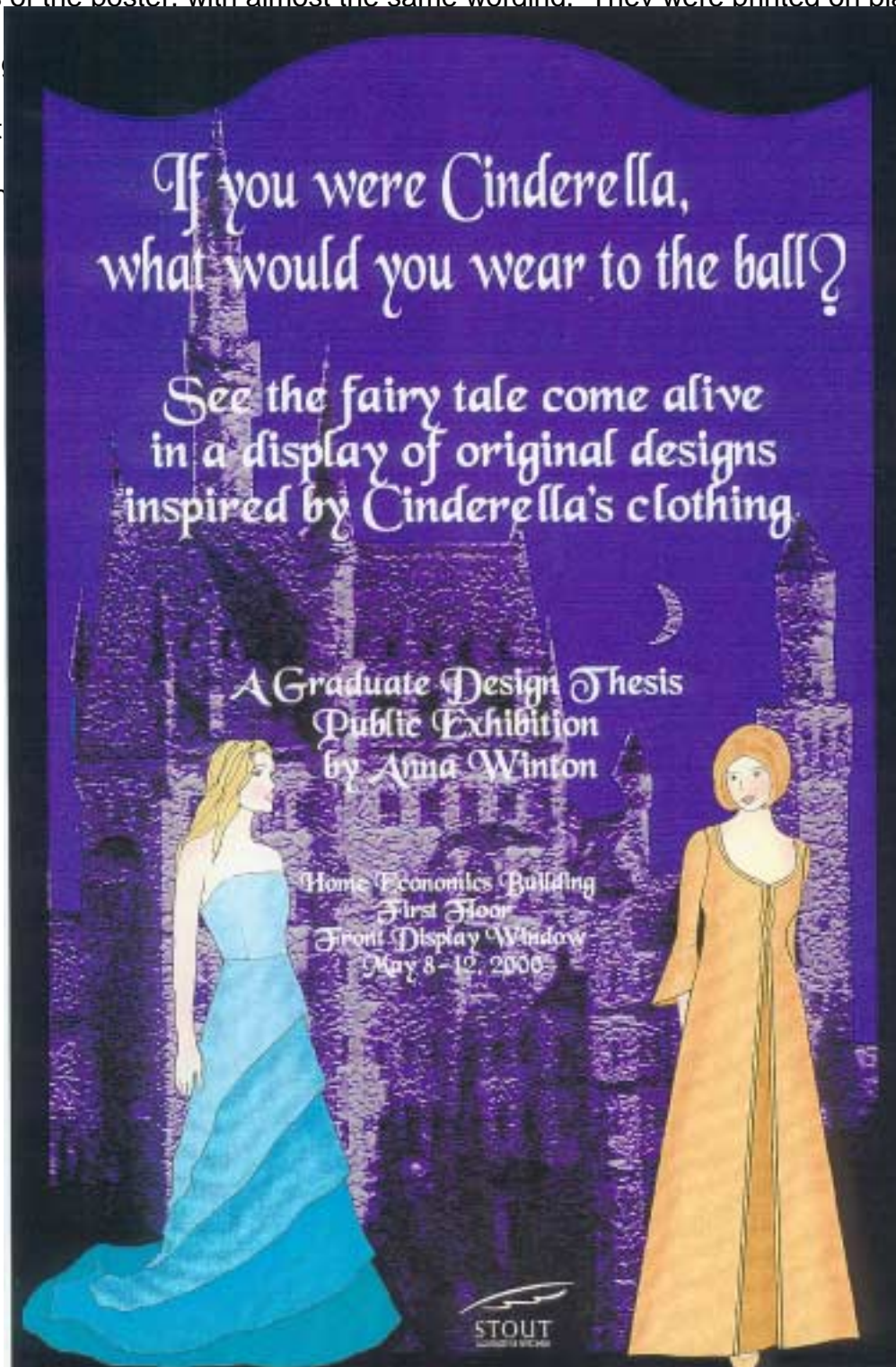


Figure 10. Poster advertising public display of designs.

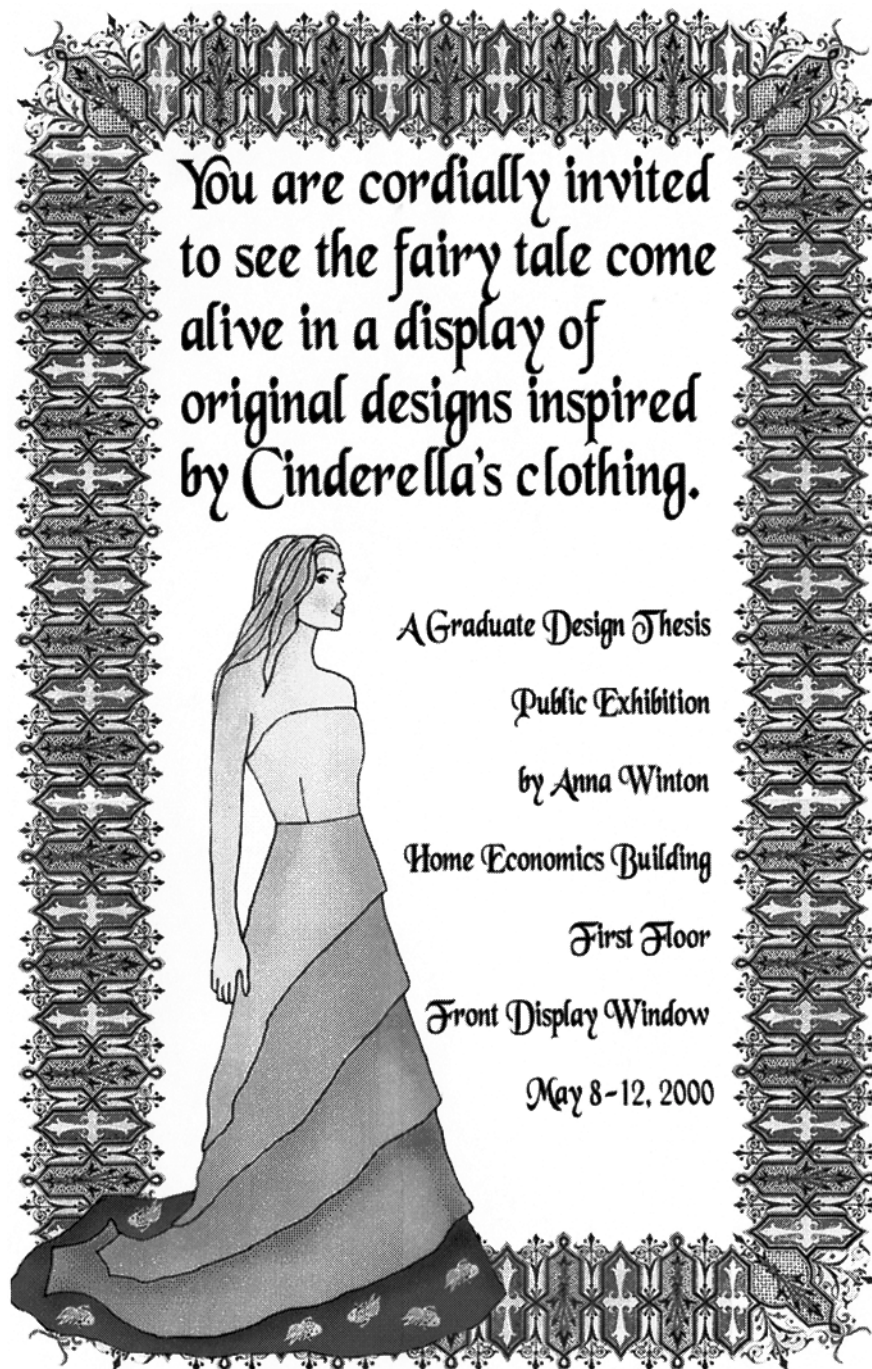


Figure 11. Faculty invitation.

Display layout. The researcher set up the display area on the Friday afternoon and evening before the Monday on which the display was scheduled to begin. The three completed designs were displayed on store-style mannequins. Two of the mannequins were borrowed from the Historic Costume storeroom with the permission of Ms. Susan King. The remaining mannequin was borrowed from the Retail Program. The very small size of the mannequins (approximately misses size 2 or 4) made it necessary to apply padding to achieve a better fit of clothing to be displayed. The mannequins were arranged strategically within the display area after the background props were set up.

Many background props were borrowed from the Retail Program for use in the display area. These included three spray-painted masonite board two-dimensional trees, three artificial potted trees, two floor screens, two white column pedestals, and two tall black wrought-iron frames used to display large posters of text. The researcher also provided props, including two strands of white icicle lights hung along the back wall, a large, ornate wood-framed mirror, several prisms for reflecting light, a small fan for creating movement of the tree leaves, royal blue figured velvet fabric and gold satin fabric draped over the screens, two copper roses, and two pairs of hand-painted, metallic-colored shoes.

Clear plastic stands were also borrowed from the Retail Program to display the first three sketches of the researcher's designs alongside the corresponding garments. Large (13" x 19") pieces of cream-colored art paper filled with computer-printed calligraphy were mounted on black tag board and placed into the eye-level wrought-iron frames. These "scrolls" told short excerpts of the Cinderella story to set a fairy tale mood and to introduce the researcher's designs. More "scroll" posters of text providing

brief background information on the Cinderella fairy tale and an explanation of the thesis project were mounted onto a large piece of black foam core board. Also exhibited on this board were the three remaining sketches with descriptive wording derived from the Cinderella story descriptions of clothing. For example, the words “a dress like the heavens with the moon and the stars” appeared with the sketch of the Moon and Stars Dress design.

The arrangement of background props was intended to create a fairy tale feeling. The trees set on the far right and far left represented a magical forest, while the lights, prisms, screens, and mirror in the central area of the display created a royal ball setting behind the arranged mannequins.

Presentation to the public. The display was available for public viewing during the advertised week of Monday, May 8, through Friday, May 12, and also during the weekend before that week. The display could be viewed both during the daytimes and during the evenings and nights due to the automatically timed lighting system.

Evaluation of the display. The research committee met on the afternoon of Monday, May 8 to view the completed display. Committee members agreed that the display presented the designs successfully and looked very professional. Photographs of the completed display appear in Figures 12 and 13.



Figure 12. Photograph of display window. (Courtesy of Angeline Winton.)



Figure 13. Photograph of display window. (Courtesy of Angeline Winton.)

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The Problem

The purpose of this study was to design and create artistic, contemporary women's garments that illustrated the themes expressed in descriptions of fairy tale heroine Cinderella's clothing as recorded in traditional Cinderella variants. Written descriptions of Cinderella's clothing were used as a source of inspiration for creative clothing design.

Methodology

In order to provide a context for this study, the history and motifs of the Cinderella fairy tale were briefly reviewed. Next, descriptions of the clothing worn by the Cinderella character in traditional variants of the fairy tale were analyzed. The most frequently occurring themes found in the descriptions of Cinderella's clothing were identified. These six themes were metallic clothing, clothing resembling or ornamented with celestial bodies, clothing resembling the sea, clothing ornamented with jewels, musical clothing, and clothing resembling or ornamented with flowers. Using these themes as sources of inspiration, six original designs were sketched. Three of the proposed designs were then created as wearable women's garments.

Results

The three finished clothing designs each expressed one or more of the identified themes of Cinderella's clothing in a creative and visually pleasing way. The finished

garments and six sketches of proposed designs were presented to the public along with Cinderella fairy tale excerpts and a brief explanation of the thesis design project.

Conclusions and Recommendations

As well as providing the researcher with an interesting learning experience and venue for artistic expression, this study has shown that the recorded words of traditional fairy tales can function well as a source of inspiration for contemporary clothing design. The written descriptions of Cinderella's clothing in summarized variants of the fairy tale proved to be a surprisingly rich source of inspiration for clothing design styles, colors, embellishments, and overall themes. Other students of clothing design may find equally rich sources of inspiration in the words of other fairy tales or the related world of recorded mythology.

With regard to studying the clothing mentioned in Cinderella stories, this study has uncovered some of the main ideas connected with the clothing described in traditional European variants. An interesting subject of further investigation for other researchers might be a comparison of the clothing descriptions in European variants with those recorded in traditional Cinderella story variants from Asia and the Middle East. Students of historic costume may also find it informative to examine how the clothing descriptions related to the cultural and temporal context in which the variants were told and recorded. For example, how was the idea of a dress made of gold or silver related to the culture and fashion of the time and place in which the variants that included this idea were told?

Finally, further investigations of the clothing described in Cinderella variants may provide folklore scholars with a fresh perspective for interpreting the fairy tale. Studying

the symbolism of clothing materials, colors, and themes may lend additional clues to the hidden meanings and morals of the tale.

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