

Historical Eclecticism in Fashion
- a focus on the 19th and 20th centuries -
복식의 역사적 절충주의 양식
-19세기와 20세기를 중심으로-

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Abstract

새로운 탄생을 위해 과거의 것을 재조합하는 역사적 절충주의는 오늘날 과거로 회귀하고픈 현대인들의 요구에 부합하며 환영받고 있다. 본 연구는 복식에 표현된 역사적 절충주의 양식을 파악하기 위해 건축을 통해 그 특성을 규명하고 이를 복식에 적용시켜 19세기 복식은 복식사 문헌을 바탕으로 20세기를 대표하는 1990년대의 복식은 「컬렉션」 紙를 중심으로 복식의 역사적 절충주의 양식을 살펴보았다.

연구 결과, 서로 다른 두 장르에서 펼쳐진 역사적 절충주의는 비슷한 시기 가운데 1)형태 참고를 특징으로 하는 조형성, 2)장식적인 아름다움을 특징으로 하는 장식성, 3)새로운 재질과 발전된 기술을 기반으로 하는 기술성, 4)불투명한 시대 경향을 지시하는 모호성이라는 조형적 특성을 나타내었고, 이로 인해 건축과 복식의 문화적 공유성은 재확인되었다. 이처럼 복식의 역사적 절충주의를 통해, 과거의 힘이 무엇이며 현재에 어떠한 의미를 지니는가를 상기한다면 복식사의 중요성은 더욱 부각될 것이다.

Key words: Plasticity, Ornament, Technology, Ambiguity; 조형성, 장식성, 기술성, 모호성

I. Introduction

Eclecticism in art, philosophy, and general behavior, means the practice of selecting techniques or styles from a variety of sources, rather than adhering to one system. The micro/macroscopic environment that surrounds man, fashion, and architecture expresses historical modes based on each aesthetic point of view. First, data on historical eclecticism in architecture is collected and analyzed through books related to architecture. For fashion, the 19th century Victorian

costume is based on costume history books and 1990s fashion is based on the 「Collections」.

A study comparing the characteristics of historical eclecticism in fashion with architecture can reinforce the position of fashion as art. A comparison between 19th and 20th century fashion shows that fashion is the social and cultural creature of the day. The external form of fashion is examined from a historical point of view, and examination of the proper method to approach costume history is significant. The purpose of this study is to clarify the characteristics of historical eclecticism in fashion and to compare them with

the 19th and 20th centuries. Finally, a proper method of approach and the practical value of costume history is considered. For the fashion data, photographs are used instead of original garments. Therefore, accurate analysis of the method of construction and close observations of details remain a drawback to the study.

II. Theoretical Discussion

1. Word Origin of Eclecticism

Eclecticism comes from the word, 'eklegein' (from Greek "to pick out")¹⁾. In philosophy and theology, the word means to construct a certain system by selecting element from several systems that are thought to be correct or the theory or the school established through this process. It represents a mixture of styles from extensive bases in art, and the trend of mixing various historical modes with modern elements in architecture and decorative art.

2. Background of Eclecticism Development

Eclectic philosophers during the ancient Greek era employed various theories that were thought to be valid, although they could not be combined. Philosophers in ancient Rome who could not produce one unique philosophical system extracted the most appealing system from many different systems and were eclectics who modified even after one system was accepted²⁾.

The eclecticism of Cicero who employed schools of thought that were not generally combined reflected this characteristic of the Romans, and brought about the trend of combining many philosophical schools.

At first in the 19th century, amidst the confusion and confrontation of rambling modes of thought, the ideology of the era called romanticism and a

heightened mood to recover history prevailed in society. Machine production due to the industrial revolution and the development of imperialism satisfied people of the practical values that were rampant at the time. Amid this era, the eclectic mode of viewing history gained force in each area. The concept of eclecticism in the modern philosophy started in the 1830's headed by Victor Cousin in France and became the starting point of the eclectic architecture of the 19th century. Jean Aigiste Dominique Ingres produced eclectic paintings representative of the time. He referred to figures, poses of figures, costumes, and overall structures of past work in his pieces.

In the 20th century, the focus of the present study, the 1990's, is the last decade before mankind greeted the 3rd millenium, and is the most confusing period amid the strong force of the lasting Post-modernism. For modern people who worry about the uncertainty of the future and long for the past, history has come closer due to the information era and the high-tech age which supplies new materials and technology to access history. Moreover, the needs of modern people who are pursuing newness amid a confusion of values and a climate of tediousness, have resulted in a fusion phenomena with historical compromises leading the overall culture of the times.

3. Historical Eclecticism in Architecture

The eclectic architecture theory relishing the 19th century was first published in detail in the book, 「A Historical Essay on Architecture, 1835」, by Thomas Hope, who explained the possibility of creating new imitation from the preceding modes³⁾. Architects at the time concentrated on researching history, believing that the architecture created before the industrial revolution was better than the work reflecting their era.

In the 20th century, the Post-modern architecture called modern eclecticism studied and emulated history based on Egypticism, Classicism, Art Deco, and Bauhaus⁴⁾, and preferred the Roman, Renaissance, Mannerism, and Baroque periods. Charles Jencks explained the Post-modern architecture with 'Radical Eclecticism'⁵⁾, 'Adhocism' and 'Free Style Classicism'⁶⁾. Charles Moore emphasized the historical allusion using compromising historical motive. Philip Johnson who contributed in opening the gateway to eclecticism come to eclecticism or historicism through an academic approach to history. Robert Venturi rejected modernistic architecture that denied the past and selected the mode that recalled history. Robert Stern called radical eclecticism allusionism, and tried to edit and apply it according to the situation by referring to various traditional elements⁷⁾.

4. Historical Eclecticism in Fashion

Victorian costume shows the revival of historical costume out of the mixture of various styles⁸⁾. The romantic style period revived the typical historical mode, and this trend led to ballroom dances becoming like the costumes of the past. In the crinolin style period called Neo-Rococo, there were

costumes such as, 'Marie-Antoinette fichu' and 'Anne Boleyn paletot'⁹⁾. During the bustle style period, the bustle style of the late 17th and 18th centuries was again revived.

In the 20th century, modern people who have experienced material abundance long for the past due to a yearning for mental richness and nostalgia. One of the characteristics of couture and pret-à-porter designs of the 20th century is creating a piece of work referring to the fashion history of the past through a modernistic approach, while separating the original meaning and content¹⁰⁾. As 'an extensive collection of images', history is the storage place or museum where 'throw away styles' are selected or modified¹¹⁾. Thus, at the end of the 20th century, the endless references to history in each fashion season are representative of an historical eclecticism that pursues newness while referring to the past.

The following discusses historical eclecticism according to each period as presented in Table 1.

III. Aesthetic Characteristics of Historical Eclecticism in Architecture

According to the results of viewing and analyzing architecture of the 19th and 20th centuries, the

Table 1. Background of Historical Eclecticism

	Background		Field	
	Sociocultural Background	Spiritual Value	Architecture	Fashion
19C	Imperialism Industrial revolution Romanticism	Recurrence Practical value	Direct and obvious imitation of historical modes	Mixture of styles from the past
20C	End of a century Information era High-tech age Consuming society Borderless Post-modernism	Decadent unrest Uncertainty of the future Pursuing newness Confusion of values	Composition of simplified historical modes	Liberal mixture of historical modes

characteristics of historical eclectic architecture can be divided into plasticity, ornament, technology, and ambiguity.

1. Plasticity

Plasticity refers to making a form, and represents the characteristic of being faithful to the form being recognized first visually by referring to historical modes.

In the 19th century, the plastic characteristics of unique mode emerged frequently in architectural history and were recreated and combined as the subjects of form imitation. As a typical example, the 'British Museum' <Fig. 1> renewed with its pediment columns a representation of Classicism. Thus, critics pointed out that the historical eclecticism that combined several modes with the freedom and versatility of the mode is 'only the combining of the characteristics of the modes already known' ¹²⁾.

Historical eclecticism in architecture in the 20th century represents the result of historical modes forming a montage at the same time. As a typical example, the 'Domeless dome' <Fig. 2> at the center of 'Statsgalerie Stuttgart' by Stirling and Wilford freshly modified classical colosseums and Romanesque arches and Egyptian cornices at various places¹³⁾. The constructional technique and materials represent the past by for example letting air pass through stone blocks.

Thus, in plasticity, the 19th century architecture revived past modes through direct and obvious imitation of similar forms, whereas the 20th century architecture revived past modes in simple forms to harmonize with modern buildings. Therefore, plasticity with the characteristic of referring to forms of preceding modes stands out in the 19th century.

2. Ornament

Ornament in architecture is an element attached to pure structural forms for the sole purpose of decorating or adorning and is characterized by a complex combination or repeated use of romantic historic mode.

In historic eclectic architecture that used the characteristic of masked ball¹⁴⁾, various modes were used combined as a complex form as decoration. For example, 'L' Opera' by Charles Garnier showed an appropriate correction in the Renaissance motive and abundant Baroque decoration¹⁵⁾. The bottom of the 'Staircase' <Fig. 3> is of white marble, the rails are wrapped with Algerian silk, and the marble columns at the audience seating reach up to the 4th floor¹⁶⁾.

Architectural terminology left by the historical mode in Post-modern architecture is being used freely. Not only Classicism but also codes extracted from Art Nouveau and Art Deco became the subject of compromise. The piece of work <Fig. 4> by Charles Moor in which the columns are aligned at the front also shows an ornate appearance with the combination of various colors originated from various materials.

Thus, ornament is more obvious in the 19th century showing various appearances due to a complex combination of past modes rather than 20th century architecture representing the repeating and combining of metaphoric historical elements in simplified form.

3. Technology

Technology is the technique needed to make something and is a characteristic of eclectic mode renewed with new materials and technical development.

In the 19th century, the industrial revolution

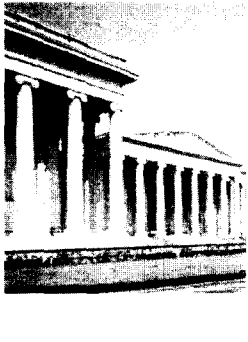



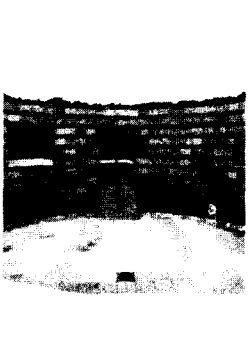
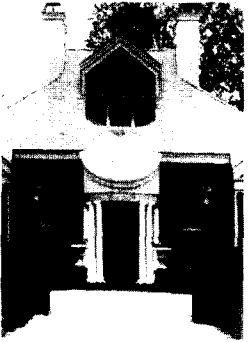

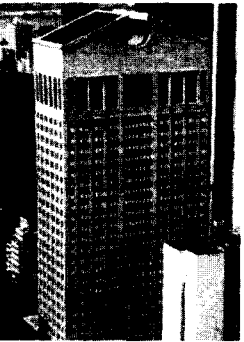
	Plasticity	Ornament	Technology	Ambiguity
19C				
	Fig. 1 Robert Smike, British Museum, 'The Story of Architecture', p.224.	Fig. 3 Charles Garnier, L'Opera, Paris, 1867-74, 'Western Architecture', p.266.	Fig. 5 Charles Barry, Reform Club, 'Victorian Architecture', p.77.	Fig. 7 Thomas Cubitt, Albert Gate, 1845, 'The Dilema of Style', p.202.
20C				
	Fig. 2 Stirling · Wilford, Domeless dome, 'The Historical Mode', p.7.	Fig. 4 Charles Moor, Standard III, 'Chales Moor; Building & Projects'.	Fig. 6 Charles Moor, Piazza d'Italia, 1976-79, 'Charles Moor'.	Fig. 8 Philip Johnson, AT & T Building, 'Postmodernism', p.70.

Fig. 1-8. Historical Eclecticism in Architecture

which introduced new building materials, structural technology, and technological service gave birth to the historical eclectic architecture. With the development of steel, cast iron, and concrete, the production of sheet glass became extensive and an entire ceiling or wall could be made transparent by connecting steel and glass¹⁷⁾. As an Italian Palazzo covered with a glass ceiling,

the inside of the 'Reform Club' (Fig. 5) by Sir Charles Barry shows a mixture of traditional materials such as stone columns and new technological materials.

In the 20th century, technology shown in the union between historical origins and modern technology is modern eclectic architecture's characteristic, constructing buildings by using non-

traditional materials such as glass and steel by architects including Bofill and Stirling. Moor who designed the 'Piazza d' Italia' (Fig. 6) grafted order and columns originating from Classicism with colorful neon originating from high-tech.

Thus, technology is the prominent characteristic in the 20th century when the use of various materials and technological development were at their height.

4. Ambiguity

In this study, ambiguity is defined as the phenomenon or characteristic which includes more than two meanings in one word, and is characterized by more than two interpretations while losing the distinct origin of the time due to the change and union of historical fragments.

In the 19th century, Ian Sutton stated in 'Western architecture,' "historical revival using free union of past styles is mixing historical elements as in ingredients of soup"¹⁸⁾. Thomas Cubitt expressed the past mode in 'Albert Gate (1845)' (Fig. 7) with a straight appearance as in matchbooks and a completely fused passive technique in partially added historical characteristics in columns and pediments.

In the 20th century, modern eclectic architecture combined polysemy and multi-meaning to promote expressive content¹⁹⁾ 'AT & T Building' (Fig. 8) mixed the sharp head form motive from

Gothic, arch and monument from Romanesque, and broken pediment from Renaissance. So it shows ambiguity in which the building looks like a piece of work originating before the modern time.

Thus, ambiguity that shows the trend of multi-meaning and referring to the time in obscurity in perfect union with past modes is a characteristic of the historical eclectic architecture of the 20th century.

The historical eclecticism shown in architecture in the 19th and 20th centuries is displayed in Table 2.

IV. Aesthetic Characteristic of Historical Eclecticism in Fashion

In the present chapter, the external forms of historic eclectic fashion appearing in the 19th and 20th century were analyzed with the four aesthetic characteristics defined in architecture.

1. Plasticity

Plasticity in fashion is the characteristic of fully referring to past forms.

In the 19th century, access to the past could be easily achieved by a silhouette representative of the past since Western clothes conscious of the body pursued various aesthetics in form according to the change in the artificial silhouette. The 'X' silhouette of the Renaissance period was revived in the Romantic style period, and expanded further

Table 2. Historical Eclecticism in Architecture of the 19th & 20th Centuries

	19C	20C
Background	Confrontation & confusion of modes	Lack of modes & principles
Reference	Classicism, Gothic, Byzantine, Orientalism, Renaissance, Baroque	Egypticism, Classicism, Renaissance, Mannerism, Baroque, Bauhaus, Art Nouveau, Art Deco
Prominent Characteristic	Plasticity · Ornament > Technology · Ambiguity	Plasticity · Ornament < Technology · Ambiguity

by crinolin to revive the lavishness of the Rococo period, and the bustle silhouette of the 17th century also revived after 1880. Distinctive styles of the past also revived. Examples include the skirt with the center front open in an 'A' to show the petticoat in the 16th century, the flounced skirt designed after the Baroque period of the 17th century, and the skirt with an apron originated from protestantism, and the polonaise style at the end of the 18th century. The types of collars and sleeves that changed variously in fashion are imitated.; ruff, frill, falling band and medici collars, mameluke, gigot, engageantes, and hanging, and pagoda sleeves in the 16th and 17th centuries. <Fig. 9> is a piece of work during the Bustle style period made with silk velvet and adorned with brocade characterized by the 17th century's medici collar and turn-back cuffs, and adorned with feathers at the head similar to the fontange hair style with the hair raised up high.

In the 20th century, plasticity is also prominent with reference to styles, silhouette, and partial forms representative of savoring the past. In a 1996 collection, Vivienne Westwood, who unfolded the Romantic silhouette in various ways inspired by the shallowness and merrymaking of the 18th century, introduced the Watteau gown, characterized by pleats in the back. John Galliano is a designer who interprets fashion in history in a romantic way for the current century and introduced numerous romantic ball gowns in his collections for Givenchy <Fig. 10>. In particular, the exhibition of the Bell Epoque period is the line referenced by the famous Galliano's 'S' -curve, affecting significantly his collection²⁰. Thus, not only silhouette and style but also characteristic collars and sleeves are renewed by reference in partial forms. .

Plasticity in historic eclecticism in fashion is shown in the imitation of forms such as various

collars and sleeves together with silhouette and styles savoring the time. Between the two centuries, plasticity in 19th century fashion is more direct and devoted to the original rather than 20th century fashion that leaped over to modernism characterized by excluding history.

2. Ornament

Ornament in fashion can be shown in memory of the past, classical and elegant materials, mixing of brilliant colors, traditional crafts, adding of trimming, and additional accessories.

In the 19th century, bright and brilliant colors were mainly used in the Romantic style period and elegant and lightweight materials including muslin, gauze, silk, and drill were most common. Petticoats during the Crinolin style period were adorned with beautiful clothes in over dresses or trimming. At the time when polonaise style was in fashion immediately before the Bustle style period, trimmings such as fringe, ribbons, laces, embroidery, artificial flowers, fur, embroidery, and beads were added to petticoats, and underskirts in the bustle style were also ornate. Other beautiful traditional crafts added in clothes included smoking, shirring, ruche, tuck, pleats, overlapping insertion, lacing, applique, and embroidery resulting in an elegant and fantastic fashion aesthetic together with royal splendor. Moreover, muff, fan, gloves, parasol, fichu, and hats strengthen the longing for the past. <Fig. 11> shows clothes with brilliant colors adorned with laces and ribbons made during the Romantic style period and a hair style adorned with artificial flowers, beads, and laces emphasizes the artificial beauty of adornment.

For the 20th century, ornament emphasizing the expression of historic eclectic fashion is prominent in colors, materials, and trimming. <Fig. 12> is a piece of work by Westwood who added trimming

using the ruche technique in the skirt with various materials mixed. This ornament is more prominent in Lacroix's work; the word expensive does not apply to him in fashion with the use of patchwork, brocade, fur, lace and embroidery²¹⁾. In his work, he introduced brilliant and bright clothes that had not been worn since the 18th century²²⁾ and modified and developed ruche, pleats, frill, pin tuck, and overlapping insertion shown in bonnets of the 18th century while referring to the ornate trimming of the past²³⁾. Thus, preferring the revival of traditional handicraft and including elegance and romanticism, he is called the 'cream of couture'. Others, including overstated accessories and hair ornaments, are also important elements when it comes to his work.

Ornament, which is an important characteristic in historic eclectic fashion, is expressed through the combination of romantic colors and materials for an extravagant appearance, and excess trimming and accessories through the handicraft details. It is an important characteristic renewed in ornate form in artful expression and romantic longing overcoming the period.

3. Technology

Technology in fashion is the characteristic of reexpressing forms in history with developed materials or composition techniques or recombining past designs and composition methods of the past.

Past fashion forms renewed in the 19th century introduced prints in various colors through the development of dyeing and weaving techniques. The mixing of various fabrics in silhouette composition was popular. Amid the rampant romantic fashion forms, others including the corset, crinoline, and bustle pad were redesigned for the silhouette composition of the past. With the advancement of material and composition techniques, the method

of making a corset was developed at the end of 1860. Crinolines made with fabrics and wires were introduced around 1845, and those made only out of metallic frames were introduced around 1856, supporting the weight with several layers of underskirts. Starting with the horsehair bustle at the end of 1880, that made only the hip area puff up various types and forms of bustle pads existed <Fig. 13>.

In the 20th century, inspiration from the past was reworked with new technology and uniqueness. This technology can be seen in the reinterpretation of the crinoline style <Fig. 14>. In the fall of 1985, Westwood introduced the mini-crini to "create something unique as a result of focusing on something that has not been used before from the past such as crinoline"²⁴⁾. To Gaultier, the skeletal structure of crinoline in a hoop form, abandoned at the beginning of the 20th century, became the spring of inspiration, modifying into dresses showing the skeletal structure of crinoline.

Galliano also studied past technology and used it as the stepping stone for the future. Stating that "At the exhibition, I am the first one to scoop under the skirt and observe", he explained his tendency by referring to technology in past fashion²⁵⁾. Sporty synthetic fabrics far from the tradition were also added as a new technology in romantic design. Sporty padded materials were added to the bright colors of Gaultier romantic dress.

Furthermore, those historic eclectic designers studied and referred to the design and composition of the jackets of the past. For example, Lacroix referred to past writings to study the Rastro jacket (rastro; the sleeve with the bent elbow and fitted shoulders and bodice)²⁶⁾. Historical methods such as cut and tailoring made it possible for designers such as Galliano and Lacroix to adopt a modern approach incorporating the attraction of past

	Plasticity	Ornament	Technology	Ambiguity
19C				
	Fig. 9 Bustle style period costume with medici collar, 「The Opulent Era」, p.193.	Fig. 11 Decorative romantic style period costume, 1831, 「Costume & Fashion」, p.163	Fig. 13 Various bustle pad, 「Costume & Fashion」, p.201	Fig. 15 Bustle style jacket inspired by habit à la Fran aise, 「The Opulent Era」, p.35
20C				
	Fig. 10. Galliano, Romantic ball gown for Givenchy, 「Galliano」, p.167.	Fig. 12. Vivienne Westwood, Skirt trimmed with ruche, 95 · 96 A/W, 「Collection」, p.77.	Fig. 14. Katherine Hemnett, Dress inspired by crinolin, 95 S/S, 「Collection」, p.142.	Fig. 16. Anna Sui, Jacket inspired by frock, 93 · 94 A/W, 「Collection」, p.172.

Fig. 9-16. Historical Eclecticism in Fashion

eras²⁷⁾.

Technology in fashion is renewed with the backing of technology, the development of materials, and the addition of new ideas to forms in history or expressed amid the reemergence of tailoring methods and compositions of the past. It is different from historical duplication that expresses the

materials and manipulation methods as is, while referring to history, and must be accompanied in historic eclectic fashion and recreated with the backing of technological development.

4. Ambiguity

Ambiguity in fashion means the opaque

tendency in referring to a period while not leaning toward the current period, or a past period in fashion reborn in history.

The ambiguity of referring to the period in 19th century fashion is shown by partially hidden historical elements in overall overstated forms and could be easily seen in clothes of the Romantic period characterized by overstated forms. Other examples of ambiguity include a rigidity coming from materials and colors and the lost softness and elegance of the past from a minimizing of trimming. Ambiguity is shown in those cases that used the elements of men's clothing bearing modernity as the inspiration. For example, <Fig. 15> shows a bustle silhouette jacket imitating the 18th century's habit à la française. It is mixed with the bustle silhouette and elements of men's clothing including a standing collar, flap pocket, and turned-back cuffs. And it is also restrained from past elegance and romanticism with the weighty material and dark colors and modification into a modern form of women's clothing with the velvet jacket adorned with embroidery.

In the 20th century, designer technology is changing past elements into completely modern elements²⁸⁾, and ambiguity is prominent in the reestablishment of past fashion reborn appropriate to the period. This statement can be reconfirmed by Galliano who said, "After deconstructing, what do you do? You Construct."²⁹⁾ Moreover, the main themes of the A/W of 1993 and 1994, which were

Victorianism and Edwardianism, were also variously mixed in the cross-over style, rather than a true reflection of the period. This ambiguity in fashion history was shown in those cases referring to men's wear. Anna Sui, who has an attractive avant garde technique, introduced a frock coat. Thus, when men's wear of the past emphasizing practicality and modernity changed into modern women's wear, the elegant and romantic forms in history were excluded, forming a more effective mixture of the period. Finally, ambiguity was either used as part of past fashion with a modern appearance or on the contrary, was seen as overcoming the time period while forming a harmony of items with a strong historical tendency and modern items.

This ambiguity does not distinguish time but mixes fashion elements completely, and is a characteristic seen frequently and used variously in 20th century fashion after modernism.

Aesthetic characteristics of historical eclecticism in fashion are displayed in Table 3.

V. Comparison Between the 19th & 20th centuries of Historical Eclecticism in Fashion

For the characteristics of historical eclecticism, this study examined architecture first and applied it to fashion. As a result, fashion in each period is different owing to changes in sociocultural

Table 3. Aesthetic Characteristics of Historical Eclecticism in Fashion

Plasticity	Ornament	Technology	Ambiguity
Reference to form of historical costume	Combination of romantic color and materials Decorative detail, trimming and accessory	Historical costume with advanced materials and technology / Adaptation of traditional cut and constructional method	Ambiguity of the time owing to the mixture of historical fragments

backgrounds and spiritual value

To sum up, ornament and plasticity are prominent features of the historical eclecticism of the 19th century. On the other hand, in the 20th century technology stands out as a result of advanced technique and the creation of various new materials. Accordingly modern man who seeks a fusion of the past with present, clearly epitomizes the ambiguity of the times. Both architecture and fashion display the usual characteristics of historical eclecticism confirming their common cultural feature.

The historical eclecticism of fashion in the 19th century predominates in plasticity and ornament, and reflects recent eras such as the Renaissance, Baroque, and Rococo periods. However, in the 20th century, technique and ambiguity stand out more because of the development of advanced technology and new materials. Additionally, ambiguity in the 20th century shows a liberal mixture of historical mode owing to the pursuit of newness having led to a decadent unrest and confusion of values. Also, because of the information age, history became more accessible and extensively referred to.

In comparing architecture and fashion of the same period, it was found that they had developed common aesthetic characteristics excluding construction and material.

VI. Conclusion

On the assumption that architecture and fashion represent the common culture of each period, this study examines the historical eclecticism of architecture in the 19th and 20th centuries and applies it to fashion.

The characteristics of historical eclecticism in architecture and fashion are Plasticity, ornament,

technology, and ambiguity. Historical eclecticism in the 19th century show plasticity and ornament predominately. Meanwhile, historical eclecticism in the 20th century shows technology markedly because of the development of significantly transform various materials and advanced techniques by updated technology. And the moderns who are seeking after the fusion out of the broken wall show the ambiguity strongly. Architecture and fashion have the characteristics of historical eclecticism commonly, and cultural common feature of both is confirmed.

Fashion nowadays is the reappearance of past style. When the power and influence of the past are concerned, the importance of historical eclecticism will stand out.

Lastly, methods of approach to costume history based on the above are as follows: 1) a primary study of costume history should be a prerequisite for the development of new designs, 2) distinctive silhouette and style should be examined without limit to women's wear, 3) constructional aspect such as cut and construction of the costume through real models or records should be studied, 4) traditional motif should be gathered, analyzed and examined, 5) ornamental elements such as manufactured technique with hand crafts and trimmings should be examined, and 6) each elements of the above would be the source for the new development of design through the optimal combination of the past and the present.

This study excludes the conception of eclecticism in philosophy because it is only based on a comparison between architecture and fashion. Therefore, following studies should progress comprehensively including the conception of eclecticism in other fields. Moreover, the practical application method of costume history could be proposed through the example of modern design

referring to the costume history in a certain period. The characteristics of historical eclecticism can change traditional costume to international fashion that everyone can share. Therefore, the application to the traditional Korean costume is suggested for following study.

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