

Table 2. The examples extracted color information on “MODES” in 1830

No.	Article text
8	At a dance, the people saw white, cherry, blue, and rose color, particularly vivid rose and white.
18	At a dance, we saw an elegant lady wore the robe of thin textile <i>popeline</i> , the color was blue.
31	At the dance of the duke Orléans , there were many new robes one of them was thin textile of Turin which color was vivid rose.
42	We saw many white robes and coats at the place where the elegant women gather
46	A few days ago we saw the elegant people who wore robes of the Naples silk, and one of them was very light <i>bleu de ciel</i> color.
47	At first Miss Léontine Fay appeared in a gray silk coat-dress
54	The mode shop masters suggested the color coordination black and rose, black and blue recently.
64	Some elegant people wore the black coat-dresses.
64	There are two color <i>souci</i> and <i>serin</i> as the newest color of satin used for a hat.

3.3 Comparison of colors used in CPs with color information on “MODES”

We found that white makes up the largest proportion in both of them. Frequent color tones are almost universally common to both. Red appears most frequently of all chromatic colors, and we can see that red was a preferred color for night dresses, which are the coordinates of (A)-(a)-(1), judging from the information obtained from “MODES”. Considering the room lighting at the time were candles and lamps, the light was a tinge of red and weakly. We suppose that white and clear color were outstanding in there, red was popular as a color that could beautifully suit the room atmosphere. The color information of the robes described in the text data contains that of both day and evening dresses; therefore it is impossible to compare it directly with the result of the colorimetric investigation for the Costumes Parisiens, which concerns evening dresses only. However, the results obtained from both studies are share a great deal in common. As a consequence, we can conclude that the colors used in CPs reflect the taste for colors in the mode. Thus, we have solved the remaining consideration, at least for the color hue, which is the reflection of colors in the mode as required for original illustrators.

In the CPs, although there are some descriptions about colors in the attached captions, they remain succinct, with most of the color information expressed in dress colors. On the other hand, color explanations are more clearly described in “MODES”. We consider that color information was transmitted from both of them, and that CP helped understand the information on “MODES”.

4. Conclusion

We have found out that white remained the principal color during the period of this investigation, and that among chromatic colors, light and clear colors tended to be used in general for coloration. R remained a principal color hue throughout this period, but comparing the first and second halves of the forty-year, there was some change in preferred color hue. This timing of change corresponded to the turning point of the social system and of the mode style. Based on the color information for the year 1830, we have made it clear that different colors were preferred for different items, and that white, red and blue were mainly popular for evening dresses. It is also clear that the colors used in the dresses depicted in CPs and the color information on “MODES” have a common point in terms of the content. JDM transmitted color information by means of both CPs and its texts, and that in the case of the coordinates of (A) - (a) - (1), CPs can be seen as more concrete visual information that reflected the taste for colors in those days. And the color information on JDM was the record of a real mode change.

We have clarified part of the characteristics of the Paris mode in the 19th century by focusing on color information that had yet to be sufficiently treated. Although the extent of our research has been limited, we hope to obtain additional, useful knowledge for the study of clothing by enlarging the extent of our research in the future.

Acknowledgements

We are grateful to the library of Konan Women’s University, and deeply appreciate all concerned. We wish to express our gratitude for that this study was supported by Grant-in-Aid for Scientific Research, (B) 20700231.

References

- [1]K.Ohsawa, E.Kioka, (2002) Ladies and Costume Shown in Fashion-Plates in Early 1830s –With a Focus on *Journal des Dames et des Modes*, Journal of Home Economics of Japan, 53(6), pp581-592
- [2]K.Ohsawa, E.Kioka, (2005) The Roles of Edition and the Media in *Journal des Dames et des Modes* in the 1830s, Journal of Home Economics of Japan, 56(11), pp797-805
- [3]K.Ohsawa, K.Morimoto, (2007) Textile Design Concepts for the Consumer Culture in the Mode Business, 9th Asian Textile Conference, CD-ROM