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A Study of the Evolution of Fashion in Dress

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A C K N O W L E D G M E N T

**

I wish to express my grateful thanks
to Miss Mayme L. Powell for her care-
ful reading and helpful criticism of
the manuscript.

A. J. A.

WITH GRATITUDE
THIS THESIS IS
DEDICATED

TO

My Mother, Father, and Aunt

**

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I N T R O D U C T I O N

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In this thesis the writer has tried to show by specific illustrations the evolution of fashion in dress. To show the development of costume from the earliest beginning to the present involves extended research. For this reason the writer has attempted to compile the study briefly in simple form for the student interested in the subject.

The purpose of the study has been to cover the periods of costume of the nations that were most influential in matters of dress from Ancient times to the Middle Twentieth Century, emphasizing only the most marked influences. The research deals chiefly with the evolution of fashion in the dress of women.

The illustrations have been gathered from the most reliable sources.

The earliest records of costume are found in Ancient Egypt. Egyptians have solved many of the original

problems in dress. The tomb stones and recovered monuments present the dress of this ancient period as accurately as a modern fashion plate. Much of the knowledge also comes from marble figures, sculptures and vases.

It is from similar sources that knowledge of Greek costume has been derived. Information relating to the clothing worn by the Grecians is derived from the wall frescoes of the houses, grave reliefs, vases, records of travel, and poetry.

Sculptured monuments, portrait busts, and ancient paintings preserved for us the Roman costumes.

The sources of information concerning the dress of men and women in the Middle Ages is found on old tapestries pictures, sculptured tomb reliefs, and stained window panes.

The writer has considered French fashion exclusively through the Renaissance period and the succeeding centuries because France is considered the leader in matters of fashion.

The contributions of the Spanish, Italian, and French have greatly influenced the modern styles of American fashion. The records of modern American fashion are

preserved in fashion books, paintings and scul-
pturing.

This study is the result of extensive research of
volumes relative to historic and modern dress.
National costumes in this study, to point out to
students the sources for designs that inspire
modern fashionists in many instances, have been
included.

May it be of service to anyone interested in this
field of research.

A.J.A.

Chapter I

- Egyptian Costume -

Egypt civilization opens the first record of costume. This record is clearly written in temple, tomb, mummy-case, in statue, design, and colored hieroglyphics. It is from the funeral statues and tombs that our knowledge of the dress of the Egyptians is derived; from the mummy wrappings we learn of the materials which rival in fineness the cobweb-like fabrics of our modern power looms.

It is very interesting to notice that with the people of Egypt it was the men rather than the women who were keenly interested in fashions which is today one of woman's greatest delights. The Egyptians were tall and slender, with black hair. They usually shaved, wore wigs, and a remarkable variety of head-dresses. On account of the heat of the climate, their dress was exceedingly scanty. Throughout the Old and the Middle Empires woman's dress consisted of a simple, exceedingly narrow, straight tunic garment, reaching from the bust to the ankles. (The shoulders and breast were uncovered, and the tunic kept in place by two straps or braces over the shoulders. At the beginning of the Eighteenth Dynasty the left shoulder was covered by the dress, and a large cloak fastened

in front and finished with an embroidered hem formed a fashionable addition to the woman's wardrobe. During the next dynasty a left sleeve was placed in the dress and a thick under dress was worn beneath a semi-transparent outer one.

Material for the tighter and shorter costumes were furnished by the byblus and papyrus plants. Flax and occasionally cotton were used for more abundant dresses, heavily embroidered with color and gold for the wealthy classes. The lower classes wore and indigo-dyed linen of tan, brown, and dark colors. The cotton and flaxen materials worn were almost transparent; the ornament was almost symbolic in character.

Until the Eighteenth Dynasty the fashion coiffure worn by the women was of straight hair worn hanging in two tresses hanging to the breasts. In the Middle Empire the ends were twisted to form a fringe. Long falling soft-curls were adopted as a more graceful natural arrangement in the Eighteenth Dynasty. Variation in the arrangement of the hair began from that time throughout the New Empire.

Aside from the wigs proper, members of the royal family wore a covering for the head which was especially symbolic of office and rank. The vulture, the sacred bird (Plate I), protector of the king in battle, appears upon the head-dress of the queen.

We find that the earliest form of protection for the feet were sandals. Women of the upper class usually wore pointed sandals and turned up at the end. Many were made of a woven or interlaced work of palm leaves and papyrus, frequently lined with cloth.

Ornament and design as well as color were of great significance among the Egyptians. They were excessively fond of finery; jewelry was of gold, precious stones, and colored glass. They wore rings in the ears, on the fingers, arms, and ankles, and bands about the hair, neck, and forehead.

The influence of ancient Egypt is recognized repeatedly in the costumes of modern designers.



Plate I

Chapter II

- Greek Costume -

Ancient Greece civilization has left a rich heritage to succeeding generations in her modest and refined simplicity of dress. Unequaled saneness was maintained in their costume throughout the development of Greek national life. We now turn to the costume of the Greeks of 2500 years ago for grace, beauty of line, refinement of detail, and unity of composition. The Greeks carried the esthetic into every phase of life. They attained the height of perfection, in symmetry, proportion, and line. Simple drapery resulted after much care and speculation.

The Greek costume consisted chiefly of a linen skirt, an upper garment of wool, female apparel, and originally only by Dorian women, and a woolen cloak. A considerable number of impressive fashions of dress gradually developed from these three garments by various methods of girding and gathering, each tribe having its own distinguishing way of wearing and draping them.

During the fifth and sixth centuries the Ionian women wore a long girdled chiton with sleeves, which were taken from the main body of the garment and sewn up or tied at intervals. A band or ribbon was used as a girdle. The ribbon was first let down over the shoulders to the waistline at the back, the ends of the ribbon passing

under the arms were put through this loop, and tied in the front of the waist. This gave the effect of shoulder straps. There were various styles of the chiton.

Garments were woven by the women of the house, of wool and flax, dyed many colors, intense dark red or purple being the favourite color, though white was frequently used.

The himation was the outer garment worn by the Greek. It was an oblong piece of linen or woolen material about fifteen feet long by six feet wide and was either wrapped or draped about the figure in intricate ways. The arrangement of the himation was an index to the character and culture of the wearer. (Plate II)

"Hats were not common though some Tanagra-terra-cotta figurines found in Tanagra, Boeotia - show a form of such head-gear".⁽¹⁾ On a few journeys the women drew up and folded her himation as a head covering or wore a white veil.

The young women wore their hair in natural curls or falling straight to the shoulders. Some twisted or plaited, or gathered their hair in a knot at the back in various ways. Fillets, cauls (hair nets), or a band of cloth helped to keep the hair in place.

⁽¹⁾ Evans, Mary, "Costume Throughout the Ages". p. 18

The ladies of classic Greek gave the greatest possible attention to the beauty and arrangement of their hair. The colors red, golden, or auburn were often used for the hair of the goddesses. These ladies also adopted the mitre, the bushel-shaped crown worn by the goddess Ceres, and the tiara, the diadem of Juno and Venus.

The foot covering was very unpretentious in the form of a sandal with the sole of leather and straps around the instep and ankle. The women executed a deal of pride in the beauty of their sandals. Rich embroidery often added to the decorative feature of the strap and leather. Half-boots of soft leather laced in front and fur lined were also worn by the women of Greece.

Grecian jewelry was not as colourful and glittering as the Egyptian ornaments, but the combs, pins and nets worn in the hair were mounted of gold, and gold and silver formed the bracelets, necklaces, and rings.



Plate II

Chapter III

- Roman Costume -

Although the Romans borrowed much from the Greeks manner of dress the distinguishing feature of the Roman costume was vastly different from that of all other nations. The toga was called the Roman's national dress, chiefly a male garment. It was worn in early days by both men and women over the long tunic or stola, but as civilization advanced the material and adornment of women's dress underwent great changes.

Female dress chiefly consisted of a shirt or chemise worn as an undergarment, a dress over it, a cloak-like overgarment, and a veil.

This chemise, called the intima or indusium, was worn next to the skin. It was closed all round except the armholes, the same width throughout, and reached to the feet. It usually had short sleeves. It was at first made of wool and worn as a house dress.

The stola was worn over this and was cut exactly like the undergarment; only the stola had sleeves. The stola was fastened along the upper arm by costly brooches, forming a sleeve. This garment was made distinctive by a wide flounce at the bottom, the instita. This garment was altered by varying lengths, variety of material and adornment.

The out-of-door garment of the Roman lady was the palla. This cloak was very voluminous, and was oblong or square in shape. It was distinguished from the toga by its four points or corners. It was worn over the tunic or stola and fell in numerous folds at the feet.(Plate III)

Due to the luxurious taste of the Roman women several tunics were required to be worn one over the other varying in colors and lengths.

Woolen, linen, and silk were the commonly used materials in Rome. Only materials of the finest texture were worn. Colors were used to distinguish classes. Purple and gold were for the noble birth; among the professions, blue was for philosophy; black, for theology; and green, for medicine. The costume of the lower classes was of a somber hue.

A Roman lady was not fully attired without a veil or pallium. It was arranged over the head, attached at the back in various ways, and hung over the shoulders and back. (Plate III)

The Romans gave much attention to the hair. The ladies of the Empire wore their hair frizzled and curled in a very elaborate fashion, adorning it with ribbons, flowers, fillets, ornaments of gold, pearl, and precious stones.

Rome derived her art directly from Greece and shows individuality by elaborating the original. On the borders

of costumes are designed beautiful rosettes combined with the Roman scroll patterns. These designs are also seen in Roman jewelry, vases and other decorated forms. (Plate III)

Footwear was an important part of Roman attire. The styles gradated from the simple sandal to the full boot reaching up to the calf. There were equally numerous colors and materials used. The kind of footwear was definitely laid down by certain ranks and classes. The leading types of Roman shoes were the boxea, soleo, crepida, soccus, and corthurnus. The shoes of the wealthy were handsomely decorated and made of fine leather.

Jewelry of silver and gold and the base metals, semi- and precious stones, was a great feature.



Plate III

Chapter IV

- Costume of The Middle Ages -

A revolution in dress followed when the barbaric hordes of the North began to invade the South, and the Romans began to carry their conquests northward. In this fashionable change it is interesting to note that France became the "fashion leader for the western world". There was little difference between the styles of dress current among the various Western nations in the first centuries of this revolution. Oriental civilization greatly influenced the later uniformity in dress in respect of material and ornamentation.

The long tunic still continued the vogue. The most elegant ladies of this period were inclined toward two close-fitting tunics of various colors. The women of the early Middle Ages were skilled in embroidering and they trimmed the neck, sleeve, and lower edge of the tunics and mantles with white embroidered bands. Later, the girdle was placed a little above the hips ornamented with jewels and studs of gold. (Plate IV)

The fashion of covering the hair began about the eighth century. Women framed in their faces and hid their head by draping squares of white linen and colored stuffs over the linen. (Plate IV)



Plate IV

The crusaders exercised a definite influence on fashion but only for a brief period. In the eleventh century both men and women adopted a costume of a long straight body with large loose sleeves called the bliaud. The modern blouse has preserved the name of this early bliaud.

From the eleventh century on the expression of taste in matters of dress became more artistic. During the eleventh century most of the French costumes were characterized by long, full, flowing garments made of gorgeous fabrics with jeweled ornaments. Kimona sleeves was an alteration to this garment after the first Crusade, 1098. The bliaud was confined at the waist with a broad girdle. The hair was worn loose, partially concealed by a small, circular veil.

The twelfth century outlines many changes in the dress and customs of the people.

The history of head-dressing proper may be said to begin with the latter part of this century. The rolls of hair arranged over the ears and held in place by a net called the crespnette was the fashionable coiffure for women.

Gloves appeared as we now know them for the first time as part of the twelfth century costume, but were worn only by ladies of the highest rank.

Lacing the garment to fit was also introduced in this century. The twelfth century dress shows the long waist

defining the figure, a full gathered skirt hanging from the hips, large flowing sleeves disclosing the fitted tunic sleeve, a large mantle, and a circular veil.

Contrasting color and material of the cotta (fitted tunic) and surcoat was an important feature of costume at this period. The coat was the richest part of the attire made of velvets and silks and trimmed elaborately with ermine.

The fitted tunic continued to be worn over the undertunic during the following century, thirteenth century. This fitted tunic called a cotta was held by a girdle above the hips. A sleeveless garment, called the surcoat was worn over the fitted cotta. Dress of the eleventh century developed from fashions of previous periods. French fashions became the standard for the upperclasses among all peoples of Central Europe.

During the thirteenth and fourteenth century appropriate materials greatly increased for garments. The materials were as follows: samite, a thick silk in white, green, and red; cendal, resembles our present day silk; pers, a blue cloth; camelin, a fabric of camel's hair; isambrun, a dyed brown cloth; "moleskin", a linen cloth; fustaine, a strong cotton stuff; serge, woven of wool and sometimes mixed with thread.

Fashions of this period were greatly affected by distinguished ranks or classes, religion, and wealth.

During the fourteenth century the women of the nobility, seeking ways of fashion to distinctly distinguish themselves from the lesser folk, created the fashion of parti-colored robes, for example the left side and left sleeve of the bodice being white, while the other side was blue - modern costume picked this fashion up in 1936 for a brief period.

By the end of the Century, eccentricities gradually disappeared and a quiet dignity and grace developed. The voluminous houppelande became the fashion (Plate V). The normal waistline in women was said to have been discovered in this one-piece dress. The bodice was tight-fitting, with a low neck and large wide revers at the shoulders; the sleeves were long and close and the skirt was extremely full and looped up. The under-dress had a train; and various forms of over-dress were worn over it also ending in a train. (Plate V)

About the middle of the fourteenth century the dress of the woman's began to be divided into two parts, a bodice and a skirt. These were of different colours.

Footwear was the same for both sexes. Married women wore their hair in plaits wound closely around the head, and unmarried women still wore theirs loose. ✓

The head-dress was the most important change in the second half of the fourteenth century. The two styles most favoured were a skull-cap with two side-pieces rising in a

high curve (Plate V) and the other was a pointed cone of silk or velvet with an attached veil at the top, called le hénin.

There was very little change in women's dress during the first half of the fifteenth century. The surcoat was discarded by many women in favour of the robe belted close up to the breast. The under-garment continued to be close-fitting. The neck was lower and the train lengthened. The over-garments were wider from the hips downward. The best of material was used for dresses now.

Women's footwear did not change. They still wore, along with the men, shoes with long, pointed toes.

The headdress of the women's toilette underwent the greatest change at the beginning of the fifteenth century.

Toward the end of the fifteenth century women's dress began to change distinctively. The robe assumed various styles - with tight and wide sleeves, extreme low and high-necked, shorter train, it was divided into a bodice and a skirt.

The surcoat went completely out of fashion.

The new fashion of headdress was a turban-like cap adorned with jewels and worn with a veil.

Gloves became an indispensable adjunct for both ladies and gentlemen.



Plate V

Chapter V

- Sixteenth Century -
(Renaissance)

The general style of costume, similar to that of the previous century, continued until about fifteen hundred and thirty (1530) when the farthingale or vertufal was introduced. This contrivance changed all the lines of costume and remained the vogue about three hundred years under various names, such as the hoop, crinoline, panier, pouf, and bustle. Clothes were gradually shaped to fit the body more closely and this change led to the introduction of the steel corset, basquine, and of the vertugale or hoop. The earliest form of this vertugale consisted of a wide, funnel-shaped petticoat stiffened with horizontal bands of iron or whalebone. Over the front of this contrivance was worn the cotte, a strip of velvet, damask, satin, or sliver tissue. This was an important feature of the costume because the skirt of the robe was open from the waist to hem in the front, and the cotte showed up as a wedge-shaped panel. The bodice fitted closely and without wrinkle over the stiff basquine and at the neck showed a touch of daintily embroidered chemise. The sleeves fitted close from the shoulder to the elbow then flared and accented with deep bands of fur, velvet, and cloth.

There was little change in shoes. They were still designed of silk and satin, opened widely at the instep and frequently

slashed to exhibit the lining or the scarlet hose.

The hair was simply and becomingly dressed in soft curls around the face. The head-dresses were small and in harmony with the contour of the head designed in many varieties. Some of the types were hood-like coiffes of velvet or satin with short veils hanging down the back and bordered with fur, or a net work of precious stones were much in evidence. The wearing of jewels became increasingly lavish as the century advanced. A long chain of gold encircled the waist and fell almost to the feet, ending in a beautiful, jewel-incrusted pendant. Elaborate necklaces and ear-rings were worn pleasingly with the low neck, and jeweled buttons and clasps held the many strips of the slashes together.

In the late sixteenth century a new fashion, called the ruff, was introduced from Italy by the wife of Henry II. In its first appearance it was usually made of plaited lawn of fine material, encircling the throat and reaching to the ears. It was later made of very exquisite laces and extended to the top of the head, and the ultra-fashionable raised it beyond the top of the head-dress (Plate VI). It was composed of the delicate fabrics cambric with edgings of Milanese and Venetian laces. Due to this muffling of the neck the hair was simply arranged, generally smoothly drawn over wire rolls at the temples and fastened high on the head. The general head-dress was a little cap, pointed in the center, coming down to the edge of the

forehead, making the face look heart-shaped (Plate VI).

Plums, ribbons, and rosettes, laces, jewelry, and perfumes, were used extravagantly by both men and women. Both men and women powdered their hair. The use of handkerchiefs also dates back to this century.

HAMMERMILL
BOND
MADE IN U.S.A.



Plate VI

Chapter VI

- Seventeenth Century -

The first half of the seventeenth century saw but few changes in the women's dress until the hoop was discarded in 1630. The dress itself consisted of a pointed bodice with long, full, and slashed sleeves trimmed in lace with turned back cuffs, and a round neckline with a wide flat collar, and a straight, full skirt open in the front to display the exquisite petticoat trimmed with buttons, lace, or braid. The overskirt was frequently draped and puffed over the hips and held in place by pins or knots of ribbon (Plate VII). Farthingale and hip-pads disappeared.

Pliant materials were preferred to heavy, expensive fabrics even by ladies of high rank about this time. This less heavy material was preferrable for the over-dress so as to obtain a more graceful draping. Strong, brilliant colors were also preferred rather than faint hues.

Women's clothing had very little trimming at all in the first half of this century, but near the middle of the century women took to lace.

Women's shoes were like men, only the moderately high and broad heels became higher and less broad. A rosette of ribbon was worn on the instep.

"High coiffures were given up". The hair was worn combed back with a knot and soft curls were arranged about the

face or fell to the shoulders (Plate VII). Small caps were worn and large hats were rare.

Pearls were the favourite form of jewelry. They adorned the wrist, neck, and hair. Fans became very fashionable and a considerable adjunct to the costume.

From the middle of the seventeenth century women's dress developed its lines independently of the men. Ladies dress consisted of an under-dress, called the jupe, made of rich silver and gold embroidered material; an open-fronted robe worn over this with a short train; short, baggy sleeves trimmed with lace and gathered by coloured ribbons; and a low neck with a lace collar of equal breadth.

The corset reappeared about 1670 and great tightening of the waist was regained. The corset replaced the bodice now of the under-dress.



Plate VII

Chapter VII

- Eighteenth Century -

The silhouette in the eighteenth century was extremely broad and broken. The panier (hoop) returned in 1718 and brought about many changes. The straight, full skirt that billowed over the wire panier reaching the floor, replaced the draped back skirt. The round lace-edged neck line, the short lace-fuffled sleeves and the neat pointed waist line remained fashionable. Plate VIII shows the bodice cut in a deep square in front, while down the center front of the bodice are sewn exquisite lace and ribbon bow. The picture shows also a skirt caught up in a fold over the hips, dropped into a large and heavy train. Lace formed an apron in the front.

There were several types of dresses. The women in the court of Louis XV wore a gown usually designated by a painter named Watteau. The dress was full, comfortable and loose-fitting, and hung from the shoulders with a full back in the form of a deep box plait extending from the neck to the waist. The sleeves were elbow length, and the neck was shaped either round or square with a lacy fichu around the throat. For this costume silks and brocades were used, also lawn, dimity, muslin, and flowered stuffs. The "polonaise" was another type of dress that was made in one piece with close, tight waist, the customary short sleeves, and a draped skirt falling at the side



Plate VIII

into two winged-shaped panels and a longer one at the back. An elaborately decorated petticoat was worn under this short enough to show the white silk hose with embroidered clocks and high-heel satin slippers with jeweled seams.

Also, during the beginning of the century, before the death of Louis XIV, women began to wear a wide over-dress called the contouche. This garment was opened all down the front and hung from the shoulders to the feet, gradually widening downward. They were made of silk or wool and at first worn indoors. Later they were lined and made in the form of a close-fitting bodice and occasionally worn outdoors.

The farthingales greatly diminished in size in 1750 and the contouche gradually went out of style, only to be replaced by the robe, called robe ronde, which opened from the waist down.

At the end of the eighteenth century frills and furbelows were still fashionable. Marie Antoinette, being sponsor of fashion in her time, exercised her influence and originality to the limit. She was particularly partial to a very low bodice with fluttering ruffles at the elbow, and elaborately ruffled skirts trimmed with lace and artificial flowers (Plate IX).

In France, in 1793, dress began to crystallize into the style characteristic of the Directoire period. Because industries were greatly affected by the political upheaval

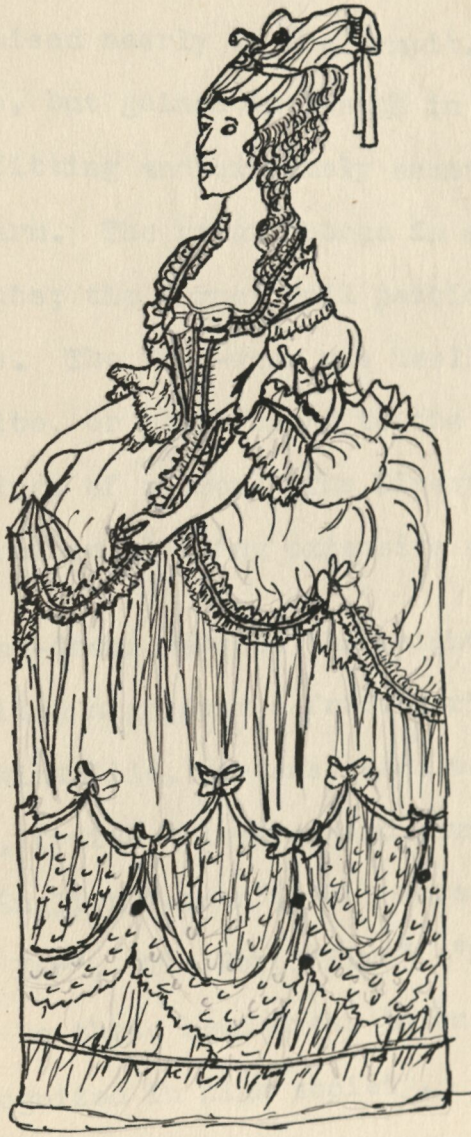


Plate IX

brought about by the revolution, classical modes in England were adopted in France but were extremely altered. The corset was altered to resemble the hoop, and the waist-line was raised nearly to the armpit. The skirt diminished in fullness, but gained in length in the back. The sleeve was close-fitting and extremely scant; long gloves covered the lower arm. The great change in clothing affected the undergarments; the former full petticoats were replaced by silk tights. The foot-wear was heelless slippers in colors of red, white, or black bound to the feet and ankles with cross-windings of ribbon. The Directoire dress was very simple therefore allowing extensive use of jewelry.

Women's head-dress reached the height of absurdity, the hair was piled high over a frame-work and such ornaments as ships, windmills, gardens, etc. were evolved by the use of ribbons, fruits, flowers, and plumes. Such ridiculous names as "English Garden", "The Forest", "Enameled Meadows", "Spaniel's Ear", "The Royal Bird", "Mad Dog", and many others were given to these head-dress inventions of the queen and others recognized in high society.

The materials in vogue for gowns during this period included satins, silks, and cloth. Cottons, India prints, and lawns were gradually adopted as the fashion became more simple.

In 1794-99, while fashion in the court of France was still extravagant, the common people, in revolt against the hard times due to the royalty tax, discarded from their costumes

everything that was suggestible of aristocracy. Frills were discarded, and a masculine style of dress, a bodice with revers and a simple full skirt was adopted by the women. For the sake of personal safety all classes wore this style. The hats and gowns were decorated with rosettes of the tricolor of the Republic. The waistlines were raised on the bodices and the skirts were finished with ruffles and trains. (Plate X)



Plate X

Chapter VIII

- Nineteenth Century -

After the proclamation of the French Empire in 1804, the "Empire" became the fashionable mode of dress for women. The silhouette was at its slimmest at this time. The outstanding feature of the Empire dress is the long drooping line, the extremely short waist, and the loose fit of the dress in general (Plate XI). The sleeves of the bodice were a bit fuller and longer, in some instances reaching to the wrists, and for other occasions the "empire puffs" were very fashionable. Wraps and cashmere shawls became a part of the attire.

By the year 1807 dresses became so tight that it was almost impossible for the wearer to walk in them. These dresses were named "robes en calecon". The width of the skirt was cut in two pieces, a front and a back, and a gusset inserted laterally. The sleeves of this garment were pleated at the top in front, and seamed underarm. These tight dresses without folds remained unchanged and fashionable until after 1820.

The change evolved itself into a dress that stood out from the future. The waist still remained extremely high and the skirt was heavily festooned in the shape of a bell. In 1830 the waist reached the natural waistline, and together with the full skirt the costume was quite charming. The



Plate XI

"ham-shaped" sleeves was a characteristic feature at the beginning of the thirties. They were long and very wide at the top, narrower from the elbow down, and tight at the wrists (Plate XII). These sleeves were kept in shape by means of wicker frames or feather cushions. Sleeves which were tight all the way down came in vogue about 1840, and the bodice was very plain and free of all ornamentations. The neck became lower. The skirt lengthened year by year, and it fastened in the front. Women dressed very warmly. Underneath their dresses that were pleated at the waist women wore five or six petticoats, and sometimes added thick cushions at the hips or at the back.

In 1830 skirts were full and extended to the ankles instead of trailing the floor. The materials were beautiful and varied including, embroidered cambrics, cashmere, muslin, crepes, tulle over satin and sarcoenet (colored gauzes).

Skirts lengthened toward the year 1837 and only the toe of the shoe was visible. Skirts were beginning to be trimmed with bows of ribbon and flounces. Long trailing dresses were the vogue in Paris in 1843, and reached America a few years later. Mantles of various materials were very popular at this period. Parasols became a part of the attire. Gloves were likewise in fashion (Plate XII).

Hoops and crinoline created a new mode in these days and the style of sleeve changed. Instead of the fullness found at the shoulder it is at the bottom of the sleeve. The

bishop or undersleeve as it was called later developed.

A marked change in shoes occurred in the year 1865. They were now modeled in kid or patent leather, and sometimes a combination of both materials. They laced over the instep and the heels gradually became higher.

Bonnets of various sizes and shapes were most popular during the entire nineteenth century. Frequently the open bonnets were trimmed with flowers, lace, and ribbon (Plate XII). The bonnets became tall and pointed in the front near the year 1863.

Jewelry was quite tasteful at this period, including earrings, brooches, necklaces, and bracelets; black ribbons were sometimes worn in place of bracelets about the wrist.

The hoop-skirt of crinoline was continually in fashion until the gored skirt took its place near the year 1870.

The bustle dress succeeded the hoop. When the bustle was not a part of the skirt they were separately adjusted to the figure. "They were made of eight narrow frills of barred muslin or haircloth, very full, pleated on a V-shaped foundation of the same material that is curved into shape by strings tied across it - not by the objectionable bone or steel hoops". (1)

From '70 to '75, the fullness of the skirt was gradually gathered at the back. The skirts were drawn very tightly

(1) Lester, K. M., "Historic Costume" p. 200

over the knees. "The distinguishing characteristic in the costume of the '80's is the bustle, the boned basque, and the looped polonaise".⁽²⁾ The favorite materials of the eighties were brocades, velvets, and silks, elaborately trimmed with laces, fringes and passementerie. For the warmer season printed India pongee, light-weight foulards, French cashmeres, and Chinese crepes.

In 1878 skirts touched the floor in front and swang off at the sides into long cumbersome trains. This fashion disappeared in the years 1880-1890 with the advent of the cloth costume for street wear. The close-fitting, cut-away jackets were worn with plaited skirts and the bustle. The bodice of the dress fitted closely, extending several inches below the normal waist line, with a point in the front emphasized by a buckle or bow of ribbon.

Sleeves remained close and straight, with cuffs at the wrist of velvet or other trimming on other parts of the dress.

The neck line was a straight, high collar of the self fabric of the dress or of velvet.

The sleeve gradually added in fullness from 1889 until by 1896 the balloon sleeve, stiffened and lined, dominated the complete attire. It fitted the arm closely from the hips, gradating at the bottom into wide bells with trains.

(1) Lester, K. M., "Historic Costume" p. 203

Many gores, godets, and yards of stiffening were required to give the effect wanted.

The tailor-made suit became quite a fashion in Paris during the last decade of this century.

To balance the balloon sleeves, hats were made with a broad brim turned up at the back or front trimmed with ostrich plumes.

The street foot-wear consisted of high, buttoned boots with kid cloth tops; thin slippers were worn with evening gowns.

Women entered into the field of sports during the latter part of this century which greatly influenced the mode of dressing. The sports of golfing, bicycling, tennis, riding, and skating called for more suitable designs for exercise and have increased the wardrobe demands of all women who attempt to keep abreast of the time.

Because women began to adapt their clothes to their manner of living and their needs the trend of fashion was forced toward greater simplicity. The great invention of the paper dress pattern was in the nineteenth century, and it has greatly influenced the development of feminine dress. Skirts of one material and color and waists of another became the mode.

In 1897 the sleeve in the dress became quite distinctive. It became close-fitting with a large puff or cap at the top. High collars were worn with these sleeves, fitting

the throat closely, and often trimmed with frilled deep lace or high-standing plaiting at the back (Plate XIII).

The new materials at the end of the century were numerous. They were a mixture of silk and wool, India prints, satin stripes, Pompadour sateens, Japanese, Turkish, and many more.

The head-gear was hats and bonnets made in smooth straw and fitting close down on the forehead, trimmed with feathers and flowers.

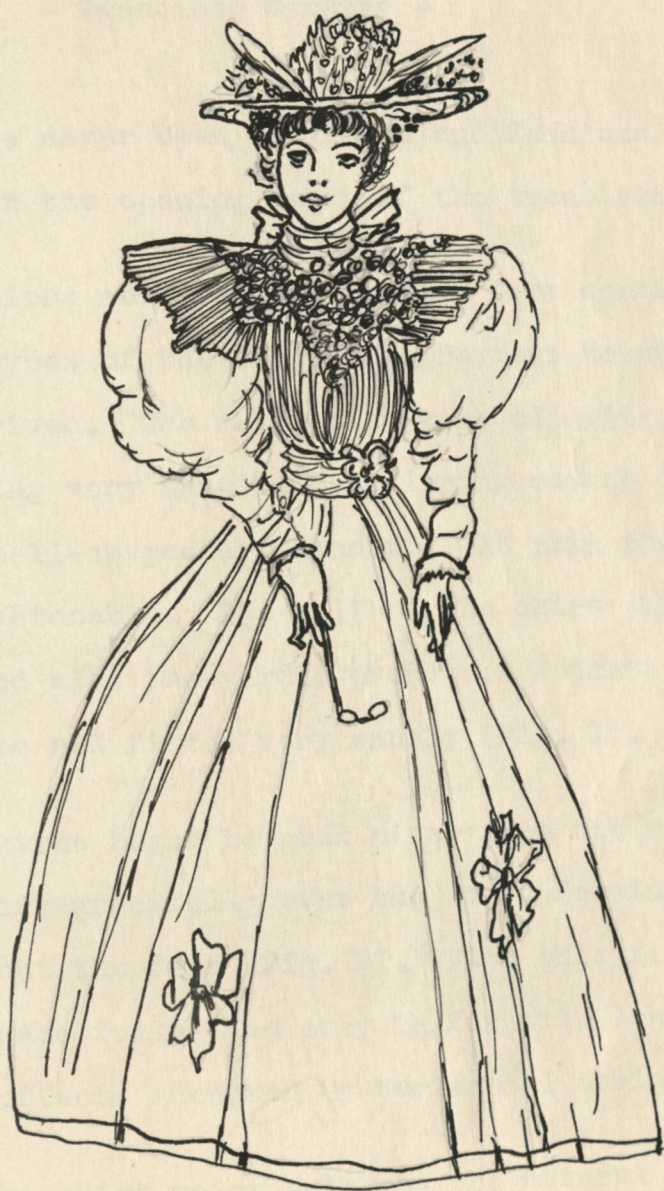


Plate XIII

Chapter IX

- Twentieth Century -

Costume has never been so varied and fashions so ephemeral as in the opening years of the twentieth century.

Since fashions more or less overlap from century to century the dominant types of the centuries previous to the twentieth still survived. The skirt grew more clinging, the upper part fitting very snugly, and flaring out at the lower end in a bell-shaped arrangement. At this time the "dip" became fashionable. The belt of the skirt was slightly lowered and also the girdle dropped. Jackets, blouses, and sleeves all fitted very snugly (Fig. 1).

By 1904 skirts began to grow wider from the waist down, falling very gracefully over the hips, forming in a waving motion about the feet (Fig. 2). With this fashion, the waists became fuller and easy in fit with long sloping shoulder effects accented by horizontal designs.

In 1905 the shirt waist suit was the natural outcome of the shirt waist and short skirt. The light waists and dark skirts were no longer fashionable. The loose lines of the shirt waist made it most comfortable and charming (Fig. 3).

The plaited skirt was most popular during 1906 and 1907. Very beautiful French colorings were seen in dress in 1907.

1899-1905



Fig. 1



Fig. 2



Fig. 3



Fig. 4

Combined with trimmings of hand embroidery, beads, and fringe were the hues purples, yellows, browns, peacock, tuapes, and smoky tones.

It can no longer be said that one type of hat is the fashion, for hats vary according to the occasion for wearing them.

In the early days of the century hats were worn high up on the head decorated with plumes, birds and wings, and even barnyard fowl adorned the heads of women. The broad brimmed sailor was the popular style hat for the warmer season of the year, later to be replaced by white and light colored soft felts in different styles.

In 1908 the tunic or drapery were the decided fashions. The distinctive features of these draperies were the over-skirts invariably bordered.

Toward 1910 the skirt had shrunken to almost unbelievably small proportions. Skirts became flat and narrower and high waisted, shoulders narrower and sleeves narrower, in fact the silhouette was completely changed. The skirts reached exaggerated scantiness. Many of them measured from thirty-two inches to fifty-four inches at the bottom (Fig. 5).

The draped skirt came to a climax in 1914 which was extremely full at the top and skimpy below. The "sheath" skirt became so scanty that it was impossible even to "hobble", so they slashed the binding of the lower edge, or the sides,



Plate XII

or the seams was sometimes left open to knee depth. Sometimes only the front and back were slashed. "These openings were sometimes filled with a narrow plaited panel of silk, cloth, or chiffon". (1) (Fig. 6)

The collarless blouse with the open flowing sleeve came with the narrow skirt.

Hats were high and set low down over the head. The coiffure was very elaborate and very charmingly arranged with a heavy twined round the head.

In 1915 there evolved a radical change from the narrow to the full skirt. The change was very sudden and continued through 1916. The width was emphasized by horizontal trimmings and panier drapery. Skirts had also become short. (Fig. 7)

A new emphasis was placed on footwear with the wearing of short skirts. Boot tops were made high enough to meet the edge of the short skirt and were designed of various colors, gray, tan, blue, bronze, and pearl.

Hats went back to the time of the Louis Seize period when wide brims trimmed with ribbon, lace and flowers were popular.

The one-piece dress became the favorite during the war period because clothes had to be economical. Because of the seriousness of the time lines became simple and colors

(1) _____
Lester, K. M., "Historic Costume" p. 219

subdued and unobtrusive (Fig. 8).

In 1920-1921 all women donned the scant skirt reaching just below the knee. The use of cosmetics came along with the short skirt. Bobbed hair then followed.

Knitted woolens, sweaters, scarfs, gloves, and hose added to the attire made a very smart sport outfit (Fig. 9).

"By the close of 1920 women's dress had become as varied as the world itself".⁽¹⁾ New modes from Paris were not waited to be announced but buyers and designers brought back the latest fashions months ahead and broadcasted them through numerous magazines, style shows, the "movie", and fashion books.

There was a decided change in dress from 1923 to 1929. The major change was the waist line. The waist line was almost completely lost. It was quite different from the corseted women many years ago. Comfort and simplicity were the major aims of fashion during this time. The simple dress hung, in one piece with unbroken lines, straight from the shoulders to within ten or twelve inches of the floor. In general, the skirts were scant and short; neck lines were comfortably open; sleeves were either long or short; foot wear was low in cut with comparatively low heels; hair coiffure was arranged very simple in variety - usually the hair was bobbed. Elaborate jewelry and accessories were not worn in excess. Shoes and hosiery received greater attention during this short skirt era. Hats were made of

(1)

Lester, K. M., "Historic Costume" p. 232

1906-1922



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9

felt and became quite diminutive, practically devoid of trimming and closely fitted to the contour of the head. Curls and the permanent waves were quite fashionable in the short bobbed hair.

The dress was very decorative until the financial depression in 1929. Colorful prints designed with plaits and appliques gave charm and variety to fashion. Dresses with combination colors and materials were quite attractive to women of this period.

Comfort and simplicity is still very essential in women's dress from 1929 through the present. Women became very particular, though about every detail in her costume. Accessories became very important in relation to the other part of the costume, including rings, ear-rings, bracelets, and colored manicured finger-nails.

The change of greatest importance in the silhouette from 1929 to 1936 was the reestablishment of the natural definite waist line. Skirts were lengthened a few inches for the first one or two years, but gradually decreased again. Sleeves were slightly changed and the good taste of the wearer was reflected in the variety of combinations in sleeve design of this period. The hips were smoothly fitted with the bottom of the skirt comfortably full.

The occasion of the costume made quite a difference in fashion. In the general wear of clothes or street wear the dress or suit was strictly tailored accompanied by a

small hat, bag, gloves, shoes and hose in a smart color scheme. This general attire is the prevailing mode in America today. Materials included tweeds, serges, soft crepes, light wools, silks, and many more.

Since women have become very active in sports there is a sport wear style with the general pajama line. Slacks, jerseys, shorts, and scarfs made of suitable materials for the particular occasion, have become very common. Materials of stripes, plaids, and olympic rings that launder without ironing, loosely draped to the form with short sleeves and open neck were fashionable for sports. The riding habit of pants, shirts, and leather boots were desired by some women, especially for horse-back riding.

The strictly formal clothes for the modern woman particular emphasizes the feminine effects in line. The hip line was smoothly fitted with bottoms full enough to allow freedom of movement. The shape of the neck, high or low is optional to the wearer. Additions to the costume in the form of large bows, ruffles, sashes, fur trimmings, jeweled buttons and buckles, etc. give a smart effect that surpasses former costumes. Color design and fabric pattern are the foundations for these additions.

In former days jewelry was supposed to be genuine, but in modern day costume jewelry makes no attempt at genuineness, but is selected because of its harmonious relation to the other part of the costume. Special attention is given to

the bag and gloves in which are often two-tone effects of kid, calf, and patent leathers in various colors.

Harmony in shoes and hosiery is likewise given great attention in relation to the other part of the apparel. Color harmony became of utmost importance during this modern years.



1931-32



1936

Chapter X

- National Costumes -

Each nationality has a special style of dress and color that only look becomingly on the women of that country. For example: if one notices the colors and fashions worn by the Spanish and Japanese women they can see that the American women cannot successfully wear the same, because it has taken many centuries of imbreeding to wear these loud colors, and to develop the natural setting and boldness that permits one to wear these colors.

Many countries influence the development of new styles by their outstanding artistic value in their characteristic mode of dress.

The following characteristic costumes worn by the various nations have influenced modern fashions:

Italy -

Until recent times it has been interesting to note the individuality of the sleeves in the dresses worn by Italian women. The sleeves of the blouse were detachable, and when worn were attached to the armseye by ribbons or laces with folds or puffings of white showing between the lacings.

Long aprons gathered into the waistbands are characteristic in every part of Italy today. There is one peculiar type though worn that is made of a long strip of wool or silk of

bright color bordered with embroidery; the largest part of the two ends are also covered with similar decorations. About twelve inches of the upper end of the apron is turned down at the waist and fastened over the skirt with a ribbon or string.

The folded shoulder shawl is a part of the Italian peasant dress, but is generally found in parts of Campania. The kerchief is sometimes used as a head-dress but is frequently replaced by a turban-like head-dress worn in Abruzzi.

The peasant woman enjoys trimming her aprons, chemise, and shirts with needle-point and bobbin laces, cutwork, drawn-work, and plain and colorful embroidery. They are quite fond of jewelry consisting of gold, enamels, pearls, and other colorful and precious gems. They also wear a number of necklaces and chains of coral or gold beads around the throat, pearl hanging ear-rings, jeweled pins and hair combs, and exquisite silver waist belts.

Sweden -

Swedish women wear homespun dresses of various colors and decorations. The snowy long sleeves of the chemise are exposed under the dress, and an apron is worn with the characteristic color and design customary in their own parish - Leksand, Rattvik, and Mora. A small flowered and fringed kerchief is worn over the shoulders. A cap of

some design is usually worn too.

The skirts are tightly plaited from top to bottom made of blue or black wool, and sometimes broad stripes of color border the bottom. They are sometimes very short. Stockings of red or white are sometimes seen under the short skirts.

A silk corselet is worn over the blouse and at the front with pewter in the form of eyelets, and laces of hand-woven tape.



- Sweden Costume -

Hawaii Costume -

The material used to make their garments was derived from trees. The women manufactured, from the bark of certain of the islands' trees, a form of cloth known as kapa, or tapa, and dyed it various colors. They wound yard lengths of tapa about their waists and hips as skirts. The upper part of the body was left uncovered and adorned with flowers, feathers, and strings of shells about the

neck; the tapa cloak was worn occasionally.



- Hawaii Costume -

Japanese -

The Japanese woman wears a kimono touching the floor or shorter. The extra length is held at the waist by a cord or sash of silk. The obi is considered the most important accessory of the woman's costume, and is worn over the silk sash. This obi measures twelve to fifteen inches in width, four to six yards in length, and is made of brocade richly embroidered along the full length, lined with contrasting colors, and often times interlined with cotton or canvas. It is worn folded lengthwise, the two edges turning upward and wound twice around the figure; then the two ends are tied at the back in a tight flat knot, or butterfly bow. Only the maidens and brides wear the butter-

fly bow.

A richly colored embroidered collar, han-yeri, made of the crepe short chemise, called shito-juban, extends beyond the roll collar of the kimono. A short petticoat, yumoji, made of a rectangular piece of soft cotton wounds around the hips is worn beneath the shito-juban. The long petticoat, koshi-maki, made in gay colors of patterned crepe or fine wool is placed over the shito-juban.

The Japanese woman frequently wears a knee-length coat, haori, made of silk like the kimono out-of-doors.

It is conventional and traditional for the woman to wear a certain coiffure just as it is for a certain kimono color. The married woman wears her hair in one large puff at the top of her head, the size of the puff diminishing as her age increases, and the unmarried sister wears hers in two loops. Combs and lacquered pins of various numbers and sizes, depending upon the wearer's age, hold the hair in place. It is necessary to sleep on a wooden headrest instead of a pillow to keep the arrangement. A scarf wrapped around the head in the form of a hood is worn as the head covering. The parasol is used during warmer weather.

The foot wear consists of white cotton stockings, tabi. They extend just above the ankle and fasten at the back by hooks and have slightly stiffened soles. High wooden

clogs, gheta, are used for inclement weather.



- Japanese Costume -

Chinese -

China has developed very artistic ideas of dress in many respects. The Chinese religious and social traditions have dominated the costumes of both men and women.

Chinese clothing consisted of very loose garments made of thin or thick silks and cottons. The sleeves were wide and comfortably hanging. Only women's garments were trimmed. Since it was the usual custom for clothing to be made without pockets, things were stuffed in the stockings, sleeves, or back. The popular color was red to signify happiness. The popular materials were fabrics invented of satin, velvet, brocades, etc. Rich embroidery was used extensively on clothing. Shoes were made of whitened felts. Slippers were worn at home.



Chinese

S U M M A R Y

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In this brief research, the writer has tried to show the gradual but steady change in fashion from its earliest beginning to the present day. In accomplishing the desired aim only the radical changes from one period to the other have been shown in order to point out the distinct differences in the lines of the silhouette. It is clearly seen that one fashion is the outgrowth of the previous one, and that fashion repeats itself just as History does.

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