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THE SHAPING OF WOMEN'S BODIES:
IN PURSUIT OF THE FASHION SILHOUETTE

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for

the degree of Master of Arts

in

the School of Arts and Social Sciences

James Cook University

November 2010

Dedicated to my family

Betty, David, Katheryn and Galen

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Support for the completion of the thesis and practice was obtained via the following sources.

Fees:

Study was supported by James Cook University.

Supervision:

Supervision was overseen by

– Professor Diana Davis: Principal Supervisor

– Professor Rosamund Thorpe: Associate Supervisor

Other assistance:

Victor Lam – for DVD animation technical support

Annette Krausmann – for the thesis formatting

Signature   Date

ACKNOWLEDGEMENTS

ABSTRACT

The first thing the first couple did after committing the first sin was to get dressed. Thus Adam and Eve started the world of fashion, and styles have been changing ever since.

Time, Nov. 8 1863, fashion survey entitled "Gilding the Lily".

Certainly the Western fashion silhouette has never been static, with hemlines and necklines morphing in and out and up and down over at least the past five hundred years. The emphasis has not been to enhance or flow with the natural contours of the body as did the ancient Greeks and Romans, but rather to manipulate and fashion the shape of the body to create what is considered to be the *de rigueur* shape or silhouette of the era. Given a constant female body shape, this has often been challenging.

Indeed, at various times, the achievement of the fashion silhouette has required the design and manufacture of a range of devices to assist in the artificial manipulation of various body parts. Undergarments which enhance or, alternatively, conceal the part of the body to be given most prominence and significance in a particular era or decade are the handmaiden of fashion and their necessity has spawned a parallel industry.

While this industry is still important today, there is no longer total reliance on external devices to shape the body, but rather less direct methods such as the gym, diet and/or cosmetic surgery. Bust enhancement no longer relies solely on the temporary support of a padded bra as there is the permanent option of breast implants. A corset can be replaced by the medical procedure of tummy tucks.

Research has traced the history of fashion, as it has also documented the undergarment solutions which have accompanied it. The cumulative effect of these inner and outer layers on the female body has not received the same attention. The purpose of this research is to explore ways of visually portraying the coalescence of the female body, shaping mechanisms, and the fashion silhouette at pivotal points across time.

The study identifies ten pivotal points of change to 2010 and documents key historical and contextual markers of change. It explores the conformity/ nonconformity of artists' depictions of the female nude with the achieved fashion silhouette of the time. The research thus demonstrates the extent to which the *ideal* fashion shape of each era has influenced the way the male artist perceives the female body shape by the way the fashion silhouette has been consciously or unconsciously superimposed on the naked form.

Various visual solutions were trialed in the search for a way of representing the three layers of body, undergarment/s, fashion outer garment/s. Ultimately a process of layering and animating hand rendered drawings was developed. The resultant DVD *Seen Through Fashion* provides a microscopic view of female anatomy, undergarments and the relevant fashion look for each pivotal period from 1066 to 2009. Accompanying the DVD are pedagogical notes which suggest ways in which the resource might be used for a range of applications from fashion history to medical training. In the latter area, of course, the contemporary obsession with the *ideal* body image has created multiple anxieties, low self-esteem and self-loathing in many women and, specifically, eating disorders in an increasing number of young women.

The thesis concludes with reflections on the process of creating the DVD, including consideration of technical issues in the production of this kind of animation, as well as an examination of a range of possible areas for further research, in particular to the synergy between old and new technologies.

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INTRODUCTION

1.1. Why Clothe the Body?

Why do we wear clothes? A simple question but one with multiple answers. The *Oxford English Dictionary* defines clothes as "garments that cover the body, wearing apparel, dress" (*OED*, 1978: 158). However, as intimated, there is much more to clothes than simply covering the body:

> How we clothe the body speaks about us and for us, but it also composes the framework of our actions. Thus it is not just a question of creating statements and meanings but clothing is a technique of existing – with practical outcomes and effects (Craik, 1994: 2).

That the relationship between clothes and the body is not a simple one has long been recognized. According to Flugel (1971), one of the first psychologists to address the subject of clothes, there is general agreement among all who have written on the subject that clothes serve three main purposes – protection, decoration and modesty. Protection of the body through the wearing of clothes is evident especially in colder climates, one example being the Inuit people who traditionally wore seal skins and fur and now wear modern nylon padded garments to keep the body temperature warm in sub zero temperatures. Armour has also been used to protect the body in warfare for hundreds of years and today security forces don specially designed clothes to protect them from fellow human attacks.

At a purely functional level clothes are worn to maintain the body which they cover at a comfortable temperature; in certain societies, they also serve a

modesty function, the focus of which varies according to societal and/or religious norms. Since every society has its own conception of modest dress and behaviour, what is considered modest in one society may well be considered immodest in another? For Muslim females, for example, the head must be covered and, in its strictest observance, only the eyes are allowed to be visible.

Plate 1.1.1 *Masai* girl.

The torso, legs and arms are also covered in loose fitting garments. According to anthropological evidence collected in the 1930s to 1960s, decorated and unclothed indigenous people found in certain parts of the world displayed no sense of modesty in their nakedness. A case in point is East Africa where adornment and clothing which is clearly insufficient to offer protection nevertheless fulfils the human need for modesty. For example, a young Masai woman in Kenya, naked apart from wearing the briefest material to cover her loins, would be overcome with shame if anyone were to see her without the special earrings which signify her marital status (see Plate 1.1.1).

Modesty seems to vary enormously, not only from race to race but even from one section of society to another. The actual manifestations of modesty appear, indeed, to be entirely a matter of habit and convention. Flugel (1971) notes that the relationship between modesty and decoration seems entirely oppositional. The sole purpose of decoration is to beautify the appearance of the body so as to attract attention, most noticeably that of the opposite sex. The essential purpose of modesty is the exact contrary, to hide the body and generally refrain from drawing the attention of others. The very fact that decoration and modesty are polar opposites implies that our whole attitude to clothing is ambivalent. In essence we are trying to satisfy, through clothes, two contradictory tendencies from two incompatible points of view: on the one hand, as a means of

displaying our attractions, on the other hand, as a means of hiding our shame. This conflict can lead to neurosis as conveyed in western female fashion where, over the centuries, various parts of women's anatomy have been alternatively covered and/or exposed (Flugel, 1971).

The Western concept of modesty did not exist in many parts of the world until the impact of missionaries and colonialisation. One example of this is Polynesia where the traditional dress usually involved covering only the lower part of the body with wrap around skirts. When the missionaries arrived and were unhappy about the exposure of breasts, the missionary wives invented the *muumuu* (chemise/slip) and the *holoku* which was a long, loose dress without a waistline to be worn over the

Plate 1.1.2 Mother Hubbard dresses, Vanuatu.

muumuu; by the mid nineteenth century the *holoku* had become standard dress. These dresses became known as *Mother Hubbards* (see Plate 1.1.2) and were worn throughout the Polynesian islands after missionary contact (Arthur, 1997). As Garland (1970) so aptly put it,

> Modesty is sometimes suggested as the origin of clothes. This is certainly
> not the case; on the contrary, fashion has created modesty, which is a
> concept not found among primitive and unsophisticated societies (Garland,
> 1970: 26).

To illustrate this further, two groups living in close proximity in Namibia, south-west Africa provide an interesting comparison. One of the groups, the *Himba*, retains nomadic traditions and dress, while the other group, the *Herero*, has adopted the attire of the German missionaries who colonised Namibia in the nineteenth century. The *Himba* are descendants of the *Herero*, but have chosen to retain their nomadic lifestyle surviving in the desert scrubland.

3

Plate 1.1.3 *Himba* and *Herero* women.

The women are bare-breasted and cover their skin with an ochre and butter mixture that makes their skin glow. The *Herero*, on the other hand, wear long dresses with long sleeves reminiscent of those which women were forced to wear by the German missionaries, who, as acknowledged earlier, were offended by the nudity of the local women. The *Herero* have retained the German tradition but have added rich fabrics and bright colours which, they claim, add life and meaning to the dresses. Even though the temperature often reaches over 30ºC, the women still love wearing their long dresses with enormous wide hats, and live quite contentedly next to their half-clad kinswomen, the *Himba* (see Plate 1.1.3).

1.2. The Significance of Clothing

In Western societies the choice of the part of the body which is covered and that which is exposed is subject to great variability and is much less driven by religious practice. Western society also utilizes ceremonial or significatory clothing to a significant extent. Traditionally nuns from many religious orders wore habits and, as greater secularization occurred, for some nuns the recognizable part of the habit diminished to the point where the only signification might be a discreet cross worn, like a brooch, on the collar. Nurses, police, firemen, judges, chefs etc. wear specially designed and highly recognizable uniforms. Many schools require students to conform to their idiosyncratic uniform standards. A range of organizations and businesses strive to achieve a corporate identity through the adoption of particular colours, styles, shirts etc. and/or the incorporation of the corporate logo.

Clothing is also associated with magical powers; for example, in Africa the medicine man wears protective clothing to ward off evil spirits or demons. Shamans, who are believed to possess extraordinary powers, costume themselves with the pelts of animals they believe will endow them with attributes that will confer powers to enhance their magic rituals. The young male Masai initiate is expected to kill a lion and wear its mane on his head as a sign of strength. Superstition is also associated with clothing and adornment; for example, the origin of the bridal veil was supposedly to protect the bride from evil spirits on her way to the marriage ceremony (see Plate 1.2.1). The wearing of the veil is practised by many religions; for example, in Judaism, the tradition of wearing a veil dates back to biblical times (see Plate 1.2.2). A variety of headdresses worn by Muslim women in accordance with *hijab* (the principle of dressing modestly) are some-times referred to as veils. Some Anglican women's religious orders also require a veil, each different according to the traditions of the order. Traditionally a veil forms part of the headdress of

Plate 1.2.1 Bride and Veil.

Plate 1.2.2   Sarah as pictured in biblical times wearing a veil.

many orders of nuns or religious sisters, which is why a woman who becomes a nun is said to *take the veil*. In many orders, a white veil is used as *the veil of probation* during novitiate, and a dark veil is used for *the veil of profession* once solemn vows have been taken. The colour varies with the colour scheme of the habit of each order.

Wearing certain colours is also symbolic for the wearer as it signifies the occasion of an event such as, in Western cultures, black for funerals and bright colours for weddings, the bride usually in white. Ceremonial occasions are also

marked by the wearing of specific clothing. Bridal parties are a specific case in point to the extent that, in certain Asian countries, weddings are characterized by dual celebrations – the traditional ceremony and the Western wedding – necessitating not only two sets of quite different clothing but also two sets of photographs. Less costly, but also no less bound by ritual, are university graduation ceremonies.

Other ritual ceremonies are performed in places of worship by priests, rabbis, mullahs, monks etc. wearing the traditional religious garments, which have, in the majority of cases, remained unchanged over the centuries. Royalty also has traditional robes and jewelled accessories for certain ritual occasions, for example, the opening of Parliament and the coronation. The defence forces adhere to strict traditional ritual with uniforms, insignias and medals denoting rank. The judiciary subscribes to ritualistic traditions during court procedures with judges and barristers wearing robes and wigs, which have not changed since the eighteenth century.

Societies also have their own dress style in keeping with behavioural codes and customs. Dress codes are common reflections of the culture of groups and institutions, and may be formal or informal, explicit or implicit. The *dos* and *do nots* of what to wear, for example, to a *black tie* function are a case in point. The appropriate attire in this instance is preferably a black jacket, black trousers, white shirt and black tie and, for a less formal function, a jacket (colour not an issue) and tie (Craik, 1995: 2). Western society has other occasions of what *not* to wear; for example, in some hotels and clubs, casual wear such as T-shirts, shorts or sandals for men are banned. While these regulations normally apply to men, they could today equally apply to women as dress has become more unisex. It was not so long ago that women were barred from wearing pants (trousers) to certain clubs or restaurants, yet today pants/trousers are common work and leisure wear for both genders.

While the base function of wearing clothes for occasions that are significatory, ceremonial and ritual is largely faithful to custom, there is nevertheless room for variation. All brides do not wear the same garments in the same colour, as, broadly speaking, it is an individual choice of style and colour. Nor do all school girls wear their uniforms in the same way, as, again, there is variation to fit in with the latest style/fashion (for example, the skirt might be shorter and the top might be tighter etc.) Nurses do not present the same image in their uniforms because age and body shape create diversity.

Variation therefore comes about through other factors specific to the individual (body shape; personality; permeability) as well as external factors (exposure to interpersonal and media influences). Indeed exposure to such external influences has increased exponentially over the centuries with significant impacts.

1.3. Fashion as Imperative: Manipulating the Body

> If something is fashionable, it is current, the latest trend. Ironically, however, no sooner does something become fashionable than it begins a downward cycle (O'Hara, 1986: 7).

Yet the concept of fashion is inherently elusive. It is almost as if its ephemeral nature defies definition. Whilst attending a fashion conference entitled *Making an Appearance: Fashion, Dress and Consumption* (2003) at the University of Queensland, there was an interesting discussion with a panel of fashion designers – Pamela Easton and Lydia Pearson of the Easton Pearson label; Cahal Callanan, designer of men's clothes for Country Road, and designers Sara Thorn and Susan Dimasi. Asked to define the word *fashion*, interestingly enough they were unable to come to an agreement. Whilst each spoke on how they came up with design inspirations, none could clearly define what *fashion is*.

According to the *Oxford English Dictionary*, however, the noun *fashion* is defined

firstly as "make, shape; style, pattern, manner"; secondly "mode of dress, adopted in society for the time being; person of social standing, moving in and conforming with upper-class society" and thirdly, "wearing clothes of latest designs" (*OED*, 1978: 301). The particular focus here is "dress" or "clothes" and the critical phrases in these definitions are "to give shape or form" and "style of dress that is popular at present". "Conformity" and "for the time being" might well be regarded as the key drivers of fashion. Fashion, it might well be said, demands obeisance but remains essentially fickle.

Plate 1.3.1 Earl of Dorset, *c*.1613.

Plate 1.3.2 Countess of Oxford, *c*.1610.

The word *fashion,* according to Caputi (1988) in *The Age of the Sex Crime*, comes from the Latin word *facere*, meaning to make or shape, and therefore suggests that the fashionable woman is the one who can best be made, shaped and contrived. If something is fashionable, it is current, the latest trend. Ironically, however, no sooner does something become fashionable than it quickly goes out of date. While there is evidence that, at certain points in history, both males and females have been very much influenced by the contemporary fashionable ideal in clothing as, for example, in the Elizabethan and Jacobean periods during which both males and females were very richly and extravagantly attired (see Plates 1.3.1 and 1.3.2), it might also be argued that, during the nineteenth

century, female fashion was more elaborate and more likely to change in silhouette than the male fashion of the period. From 1830 to 1900 men wore virtually the same styled suit, apart from a few modifications (a waisted or straight coat of varying lengths with single and double breasted lapel variations). It was not until the twentieth century that male fashion started to change noticeably towards more casual and relaxed attire (loose flannel trousers with turned up cuffs and striped blazers and long loose fitting trench coats with felt trilby hats). However, the silhouette of the male did not change as dramatically as did that of the female.

The term *fashion* is relatively new as it emerged only in the late nineteenth century when the middle class Victorian lady of the house had the time to peruse the latest fashion magazines. Prior to this time, dolls were used to order the latest fashion. Sent from Paris across the channel to London they enabled the women to view and order the latest styled dress. The Victorian woman had the comfort of being financially supported by a husband who took pride in his wife's appearance. Prior to the nineteenth century, fashion had been dictated by royalty and the aristocrats as they were the only people who could afford to dress fashionably or bow to the vagaries of fashion. The general populace and those who served the aristocracy were usually attired in a much plainer version of the style of the day. Apart from being constructed from coarser fabrics, the silhouette of the women's costume would have been far less extreme, as the wearing of foundation garments, e.g. farthingales[1] or crinolines,[2] would have been impractical for the physical labour required of that social class.

Until the middle of the twentieth century, the word *fashion* was readily understood to mean the latest style in current vogue. In the early part of the

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1 *Farthingale* : Originally from Spain 1550s, it was a series of hoops made of cane, whalebone or wire attached to a petticoat that supported the heavy skirts.

2 *Crinoline* : a bell-shaped device constructed of metal or whalebone horizontal hoops held together by tapes and tied around the waist to support the numerous petticoats and top skirt worn in the mid-nineteenth century.

same century, *fashion* began to infiltrate other commodity areas such as furniture, interior designs, houses, cars etc. but in none of these areas do we see *fashion* change as rapidly as we do in relation to clothes. When the *haute couture* fashion houses of Paris began to present fashion shows in the early 1900s, they were modest affairs organized to show the latest designs. Fashion shows have now progressed to the stage where they have become huge theatrical extravaganzas. No longer simply a dress designer, the *haute couture* fashion designer is now also a producer and set designer on a scale similar to that of a Broadway show.

Fashion markets are segmented by age bracket and seasonal cascades of advertising now specifically directed at ever younger age groups. In reference to the baby boomers, Jane de Teliga, a former fashion and style editor of *The Australian Women's Weekly* is quoted in a report by The Marketing Association of Australia and New Zealand as observing that

> A lot of the marketers and designers do not target us because the majority of them are in their 20s and early 30s and don't understand our generation. People are still imagining that baby boomers equal classics. We're the first people of this age that aren't obliged to dress like matrons (Roberts & Hill, 2001–05).

In the same report Nikki Parker, Creative Services Director at *Desire*, believes that, when most fashion designers and retailers see fifty year olds, they envision eighty year olds who wear shapeless house dresses, support hose and thick soled shoes. "The fashion industry has to get a grip on the difference between the stereotype and the reality" (Roberts & Hill, 2001–05). The most targeted market segment in recent years, however, is young women through magazine articles and television advertising. Due to the association of attaining the *ideal* body image with a combination of beauty products, diets and exercise, the cosmetics, pharmaceutical and health companies have created multi-billion dollar industries through preying on the insecurities of women. The *ideal* body image as portrayed by the ultra-thin young models on the catwalk shows how

this *ideal* has been taken to the extreme.

When viewed over an extended period of time, *fashion*, therefore, has very much dictated the shaped presentation of the female body. *Fashion* as understood today is determined by the media, mainly through women's magazines and celebrities. Not only does *fashion* dictate how and what women should wear, but it also states what body shape women should have.

1.4. Cultural and Social Values: Manipulating the Female Form

Motives behind the manipulation of women's bodies in the west and other parts of the world such as Africa, Asia and South America vary considerably. In the west, the female body was and still is shaped to approximate the current *ideal* fashion body shape. In the past, this was achieved through mechanisms such as undergarments (also called underpinnings) and this was the case through to the latter part of the last century. Currently, in western culture and countries that follow western fashion, other devices such as dieting, exercises and invasive surgery have come into increasing prominence.

Modifying the body to fit a fashion *ideal* was not apparent to indigenous cultures in places such as Africa or Asia until colonialisation occurred. Women's bodies were and in some places still are shaped to fit the social or religious constraints of that particular culture. For example, in China up until the beginning of the twentieth century, young girls from the age of three had their feet tightly bound with strips of cloth to stunt growth in order to attain the highly regarded tiny Lotus Foot shape (see Plate 1.4.1). The origin of

Plate 1.4.1 Lotus Foot, bound and unbound.

this practice is unknown although some theories point to a young concubine who had tiny feet and danced for the Emperor. He is said to have been so enchanted by this that he called her Little Lotus Flower Feet, thereby giving cause for all the other ladies in the court to follow suit and also try to attain tiny feet. This painful custom became compulsory for all young girls of wealthy families, as it was considered not only ugly and unacceptable to have large feet, but also that they rendered it impossible for a young girl to obtain a husband. For the husband there was also an erotic element attached to playing with the tiny un-bandaged foot during love making as well as the tight muscles developed around the vagina, due to the young woman having to hobble when walking, very often with the aid of another person.

A similar culturally specific procedure that restricts women's movements is the practice of leg and neck binding in parts of Burma. The *Kayan* (also known by the Burmese name *Padaung*) tribe in Burma on the border of Thailand practise neck elongation, which starts from the age of five for girls (see Plate 1.4.2). Every few years the brass coil is replaced by a longer and heavier one. The coil gives the effect of elongating the neck but, in actual fact, the weight of the brass rings compresses the shoulder bones, creating the illusion of elongation.

Plate 1.4.2 *Padaung* woman, Burma, 1979.

Various theories abound as to how this custom originated: one is that two hundred years ago men put rings on their women to stop them running away; or to make them less attractive to rival tribes; or to deter slave traders (Levett, 2008).

Depending on the type of procedure, whether it be head binding (to elongate the skull) or leg binding and neck elongation as practised in parts of Burma and

Africa, those particular parts of the woman's body are constrained by devices such as cloth or metal, sometimes for the rest of the woman's life (see Plate 1.4.2). Other invasive practices are the insertion of ear disks and lip plugs (Ethiopia and parts of the Amazon), which involve the cutting and then stretching of the skin over a number of months to fit around wood or clay disks which can be six or more inches in diameter. In other body manipulation procedures, various parts of the body are tattooed and/or scarred by branding and cutting.

In western societies women as well as men now practise similar procedures such as body piercing, scarification, tattooing and cosmetic surgery. The difference in attitude towards invasive body practices between western and tribal cultures is explained by Camphausen (1997):

> Whereas many people today who decorate their bodies are motivated mainly by a personal or collective rebellion against a culture that seems to reduce humans to mere numbers, or by fashions inspired by the streets and the media, tribal cultures have a great variety of other motivations for these practices. Most, however, have to do with traditions that mark the person as a member or non member of the local group, or express religious, magical, or spiritual beliefs and convictions (Camphausen, 1997: 15, 16).

1.5. Pedagogy and Visualization

The pedagogy of fashion is also relatively new. Formal courses in clothes design date back only to the beginning of the twentieth century, the earliest being the Sokolniki Soviet Educational Industrial Art Studios of Costume which opened in Moscow in 1919 under the People's Commissariat of Commerce and Industry (Strizhenova, 1991). Theatrical costume design was also taught at the Bauhaus in Germany under Oskar Schlemmer in the early 1920s. Schools that specifically taught fashion design date back to the 1930s and 1940s, the first being the School of Fashion Design established in 1934 in Massachusetts, USA, and the Royal College of Art in London, which opened its fashion design school in 1948.

Typically their focus has been primarily practical although most include at least some emphasis on the history of fashion.

Most texts, for example, Waugh's (1968) *The Cut of Women's Clothes 1600–1930* and Bradfield's (1968) *Costume in Detail,* trace the history of fashion in terms of the outer garments which present the wearer to the world. Undergarments are discussed in Ewing's (1978) *Dress and Undress* with an emphasis (text and visuals) on how their construction services the outer look. While Yarwood's (1972) *English Costume* has many illustrations of costume, the undergarments which provide the substructure are referred to only in the text. Such texts do not typically question beyond the mere existence of undergarments. They do not ask, for example, what does the relevant undergarment do to the body it is shaping? – although it is often noted *en passant* that over-tightening of stays[3] did lead to faintness and so on.

Extensive researching has revealed that there are very few visual images related to the fashion figure and the related undergarments. While there is resource material on the history of fashion and on the history of foundation garments, very few have linked the two in a way that would be of benefit to students of fashion and costume design. As a former designer and now lecturer in the field of costume design, I felt it imperative that students understand how the silhouette of each era was defined by the shape of the foundation garment. With the increasing realization of the nexus between fashion and health, it is now even more important that students are made aware of this connection due to the many physical and psychological issues that currently arise from the pressure to conform to the latest fashion.

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3 *Stays* : Originally two pieces of stiffened fabric worn on the front and back of the body as foundation wear. Usually stiffened with whalebone or cane, stays were laced at the back; this garment later developed into the corset.

1.6. Rationale for and Aims of the Research

The main impetus for this research focuses on how undergarments have constrained women through the centuries and it is argued that, although the design and construction of undergarments has changed, the psychological impacts of constraint and conformity remain essentially the same in essence.

In order to explore the nexus between *fashion* and health it is critical to understand how the body is being manipulated and with what potential consequences in the achievement of the *fashion* effect. Hence the focus of this study is on the underpinnings of fashion – in other words, the undergarments or strategies which are employed in attaining the desired *fashion look*. Hence the study aims to:

1. Investigate the body shaping mechanisms required to create the dominant female fashion look within each pivotal period;

2. Explore the extent to which the male artistic created nude and the body shape implicit in the dominant female fashion across pivotal eras coalesce;

3. Utilize the data from 1 and 2 above to create a three-dimensional pedagogical resource which illustrates the relationship between the female body, fashion (and the required body shaping mechanisms) across pivotal eras.

1.7. Organization of the Thesis

The literature pertaining to these research aims derives from three areas:

A. Nature of the fashion silhouette

B. Contemporary body shape

C. Conceptions of the nude

The history of the fashion silhouette, the historical origins of fashion underpinnings, and pivotal fashion or change points in relation to the female body are explored in Chapter Two. The fashion silhouette is traced from 1066 when the first Anglo-Norman monarchy was established; the dates given are convenient and logical historical markers up to the beginning of the twentieth century. From then on events such as the two world wars, and the youth movement of the 1960s and subsequent eras are more appropriate historical markers. Given that foundation garments are integral to the body shape underpinning the fashion silhouette, they are explored in conjunction with the pivotal fashion points of each era.

In Chapter Three, the *ideal* contemporary body shape is explored alongside contemporary body-shaping mechanisms. Given that these mechanisms have not only changed in the last century, but have also become increasingly invasive, the negative effects of these on women is explored in depth along with the influential role that the media and marketing have played and are playing in this area.

Chapter Four explores the sexualised body and how the concept of eroticism in fashion came about through the rise of Christianity. Investigation into the coalescence of the male artist's nude model and the *ideal* fashion shape of the time is explored by means of a timeline from the ancient Greeks to 2009. An investigative comparison of the male artist's nude model *vis à vis* the fashion silhouette of the period concludes the chapter.

Chapter Five presents the methodology of the study including experimentation towards the final artistic medium and process (traditional drawing) to represent the changing fashion silhouette and foundation garments. This chapter also debates how best to utilize the drawings in an animation form beyond the western cartoon style.

Chapter Six then traces the process of the drawings as a basis for the animation through discussion of the various possibilities for moving the figure, as well as the multiple ways to depict the changing fashion and the potential for X-ray vision from fashion through underpinnings to the static body beneath. Chapter Seven deals with the animation process itself, discussing amongst other things the digital technical experimentation with the camera and the problems associated with how to animate the final images.

Chapter Eight presents the complete animation and associated documentation. In addition, it discusses the text for pedagogical purposes and the rationale underlying the choice of music and voice over accompanying the images. Chapter Nine reflects on the directions from and implications of the research analysing both process and product, implication for further research, practice and pedagogy.

CHAPTER 2

THE CHANGING SILHOUETTE

2.1. Tracing the Fashion Silhouette

When looking at the drapes that softly emphasised the natural contours on ancient classical Greek and Roman statues, it becomes abundantly clear that the emphasis in Western fashion has not been to enhance the natural contours of the body but rather to manipulate and fashion the shape of the body to best approximate the shape or silhouette of the time. This has never remained in stasis but has continually morphed in and out and up and down as parts of the female body have been concealed, revealed, exposed and exaggerated over the centuries. The Western fashion silhouette imposes a shape on the body as opposed to flowing with its natural lines. However, in order to achieve the requisite silhouette, it has been necessary to design and manufacture various devices specifically to enhance (or conceal) that part of the body to be given most significance and prominence in a particular era or decade. These devices include corsets, hoops and crinolines. Not only were they very uncomfortable and sometimes a torture to wear, but many also had the disadvantage of confining and impeding women's capacity to move.

As indicated, one of the distinctive characteristics of Western fashion is the constant change of emphasis on the various parts of the body. The female body parts that have had the most focus are the décolletage including bosom, waist and hips. These parts of the female anatomy have been concealed, exposed or exaggerated. The neck, arms, ankles and feet have played a *peek-a-boo* role over the centuries although the legs had never been exposed till the nineteen-

twenties. Hollander (1993) claims that female legs seem to have lost their objective beauty in Western consciousness after the establishment of Christianity; they lacked all the moral and spiritual virtue that attached itself to breasts.

From the 1920s to the present day more parts of the body have been exposed simultaneously than has ever been the case before; these include the waist and stomach, hips, thighs and legs. At times the entire body is the focus, the natural contours being emphasised or enhanced by the wearing of diaphanous or clinging material, adornment in the form of jewellery, leather chokers and wrist bands, ankle bracelets, toe rings, piercings to face as well as every part of the body, scarification, tattoos and plastic surgery.

Table 2.1.1 illustrates the transient quality of the changing fashion shape phenomenon. It covers the pivotal points in the fashion silhouette over five hundred years defined by the silhouette at its most excessive. The countries chosen are those where the pivotal fashion ideal was most influential; the illustrative images depict the fashion silhouette at its most exaggerated.

Table 2.1.1 Pivotal Change Points in the Fashionable Female Silhouette (1590–2010)

CONTEXTUAL DATA	SILHOUETTE	DESCRIPTIVE FEATURES	BODY MODIFICATIONS ACHIEVED THROUGH FOUNDATION GARMENTS
England 1590–1625 • England was powerful and prosperous. • The power of England reflected in the extravagant dress of Elizabeth I and her court. • The Renaissance period saw the flourishing of art and architecture in ascendancy. • There were many discoveries of new countries and trade made England wealthy. • The French Court influenced fashion. • Rich, heavy materials and a variety of colours were available. • Cloth came from Milan and Genoese velvet was popular. • Gold and silver fabrics came from Florence, Naples and Paris.		• The shape of the French farthingale swept through Europe, including England. • Late 1590s the padded tyre worn around the hips gave the skirt its wide shape, known as the wheel or hoop farthingale. • The skirt also became shorter showing the feet for the first time in hundreds of years. • Worn on top of the wheel was a ruffle or circular frill in same material as the dress, giving radiating pleats, which accentuated the wheel even more. • Shoulders on the sleeves were very wide. • Small waist and extremely wide at hips progressing more so in Anne's reign. • The body shape was very severe and stiff with a tube-like straightness to the bodice. • Exaggeration in the silhouette reached its peak in James I's reign.	• Metal or iron corset covered in velvet or leather extended well down below the stomach, tapering to a narrow point and the bosom was flattened. • Worn over the top of the corset was the stomacher made of a stiffened strip of fabric reaching from the bust to below the waist. • Wheel or hoop farthingale of equal diameter from waist down was worn under the skirt. • Heavily jewelled wigs were worn, which gradually grew taller in Queen Anne's reign. • Sleeves very heavily padded on top. • Late in the reign of Elizabeth I, a wired collar and veil was worn behind the ruff shaped like two large butterfly wings. • The tube-like bodice made in leather and whalebone encased the body from above the bust to the hips. The front extended as low as possible to sit down.
France 1727–1780 • Louis XIV of France was absolute monarch who reigned supreme. • The King used power to make France great politically as well as being a forerunner in the Arts. • Louis XIV brought France to great heights but was also responsible for her decline, and decadence set in by the time Louis XV ascended the throne. • There was a great divide in wealth between the aristocracy and the peasants. • Royalty and aristocracy out of touch with the common people which culminated in the French Revolution. • The Revolutionists changed fashion considerably by totally changing the silhouette.		• Fashion instigated by Louis XIV was very rich and lavish in the choice of fabrics and ornamentation. • Clothes became more elaborate, highly decorative and extreme in shape at the height of Louis XV's reign. • Powdered white wigs were worn and grew to ridiculous heights. These were satirized in popular magazines and newspapers at the time. • Faces were caked in white powder with 'beauty spots' or 'patches' in a variety of shapes being worn, which were very fashionable. • Width of the skirt reached epic proportions: extremely wide at the hips, but the back and front was flat. Women had to walk sideways through narrow doors.	• The ideal tiny waist and pushed-up bosom were achieved by a special corset which had a triangular piece of iron or wire, curved and padded at the top, which formed the 'pigeon breast', and laced very tightly at the waist. • A low neckline revealed the partly exposed bosom which was surrounded by soft lace and bows to emphasise femininity. • Hoops or panniers were worn either side and attached to the waist, and protruded horizontally on both sides of the hips. • Hips became extremely wide in the mid 1700s. • Powdered white wigs grew to great heights (half a metre in some cases) by the mid century and were adorned with ridiculous objects such models of battle ships and coaches, and trimmed with lace, ribbons, feathers and flowers.

Table 2.1.1 Cont'd

CONTEXTUAL DATA	SILHOUETTE	DESCRIPTIVE FEATURES	BODY MODIFICATIONS ACHIEVED THROUGH FOUNDATION GARMENTS
England 1835–1901 • England was one of the most powerful countries in the world in Victoria's reign.. • The industrial revolution modernized the manufacturing industry, which gave rise to mass production and exportation. • England colonized large parts of the world and became a great trading nation. • The middle class Victorian male was very dominant, and the Victorian woman in comparison was considered weak and helpless and seen as an acquisition by her husband; her role was to oversee the running of the house. • There was a great divide between the working class poor and the upwardly mobile rich middle classes. • Queen Victoria had influence on morals and dress, especially 'black for mourning' after the death of her husband. • Edward marked the start of a new century and the end of the Victorian era. While Victoria had shunned society, Edward was the leader of a fashionable elite which set a style influenced by the art and fashions of continental Europe – perhaps because of the King's fondness for travel.		**1830s** • The sloping shoulder lines were emphasised by padded sleeves. • Skirts became fuller, ankle length for day time and longer for the evening. • A small waist at normal level. • Sleeves became larger and larger culminating in the *ham-shaped* being very wide at the top and narrow at the waist. • Neck line was cut low for the evening. • Heavier fabrics used – velvet, brocade, silk and taffeta. **Mid 1860s** • Women's dresses became elaborate, highly decorative and extreme in shape. • Sloping shoulders and long tight-fitting sleeves. • Neck and shoulders exposed. • Hair tied back at the neck. • Very small waist. • Extremely wide skirt, broadening at the rear. • Accessories i.e. purse & shawl always worn. **Late 1880s to 1890s** • Very exaggerated posterior. • Flat down the front of the skirt. • Bosom thrust up and more exposed. • Bosom emphasised by the frills and lace around the top of the bodice. • Shoulders wide. • Hair in simple knot at nape of neck.	**1830s** • Number of stiff, flounced petticoats worn to achieve the wider, fuller skirt. • Extremely tight corset to achieve the tiny waist. • Sleeves very wide and full achieved by either padding with horse hair or by a frame of whale bone or wicker basket inside the sleeve. **Mid 1860s** • Extremely tight corset to create tiny waist line. • Neck line quite high. • Crinoline was very wide at the base with a number of petticoats worn on top. • Hair very demure, tied in knot at nape of neck. • Later elaborate curls piled up at back of head. **Late 1880s to 1890s** • Stomach pushed back and bosom thrust up and exposed by the *S-Curve* corset. • Bosom and shoulders emphasised by the frame of frills and soft lace around the top of the bodice. • Waist squeezed into extremely tight corset. • Sleeves puffed up and wide. • Posterior exaggerated with emphasis on posterior formed by bustle. • Further exaggerated by a train that draped over the bustle and trailed behind, sometimes metres in length.

Table 2.1.1 Cont'd

CONTEXTUAL DATA	SILHOUETTE	DESCRIPTIVE FEATURES	BODY MODIFICATIONS ACHIEVED THROUGH FOUNDATION GARMENTS
USA and Europe 1920–1930 • Communist Party founded in China. • USSR founded in Russia. • Black Friday New York stock exchange set off world economic crisis. • Fascism established in Italy. • Hitler rises to power. • The flow on effect of the Suffragette movement made women more independent and they could now vote. • Between the two world wars women became more emancipated, they worked in factories and drove trucks. • Free of pre-war stuffiness and released from constraints of the corset and liberated from sexual restrictions, women wore trousers for the first time, smoked and drove motor cars. • By 1930s costumes were being made for Hollywood movies and movie stars with curvaceous figures and body hugging dresses were influencing fashion. • New techniques to improve materials such as elastic and production enabled undergarments to be more effective. • Jazz and the Charleston dance were all the rage. • Nina Ricci founded her fashion house in 1932 and Madelaine Vionnet helped to shape the fashion of the 1930s with her cutting and draping. • Other famous women designers of this time were Coco Chanel and Elsa Schiaparelli.		• In the 1920's fashion took a decisive step in the direction of modern arts. What is now classed as modern design has its roots in that time. Clear straight lines and functionality all ensure that this style still has relevance today. • Flat boyish look and tube-like dress. • No bust or waist and flat hips. • Women wore trousers and jackets for the first time. • Shorter skirts, therefore legs exposed for first time. • Loose jackets and Cloche hats were worn. • By the end of the 1920s the soft curves of the bust and hips appeared again. The angular shapes and geometric patterns were replaced by softer and more flowing lines inspired by the shapes of classical antiquity. • The female silhouette remained slim with new contours. • The waist was back to its natural position, and narrow. • Skirts covered the knee or went down to the calf, and to the ankle for evening wear. • Bathing dresses either two-piece or one-piece and fitted to the body with the knickers to the knee.	• Long camisole worn to flatten bust and cami-knickers (drawers plus chemise) in *crepe de chine*. • Waist and bust line therefore disappeared. • Suspenders used to hold up stockings which showed off the legs for the first time. • Hair was cut short like a man's *Eton crop* or in shape of a *bob* or *shingle*. • Beige stockings were worn to suggest bare legs and rayon provided an affordable alternative to silk. • By the late 1920s the brassiere was developed to form support for the breasts. • By 1930 the bosom was slightly emphasised through a corset although much more elastic now. • Materials such as *crepe de chine* and silk jersey were cut on the bias to give dresses a soft and flowing line. • New materials such as stretch fabrics, PVC, artificial silk and rayon were now used to help create the body-hugging look. • To emphasise the normal narrow waistline the suit was worn with padded shoulders made famous by women such as Marlene Dietrich and Greta Garbo. • The narrow waist was emphasised by a thin belt.

Table 2.1.1 Cont'd

CONTEXTUAL DATA	SILHOUETTE	DESCRIPTIVE FEATURES	BODY MODIFICATIONS ACHIEVED THROUGH FOUNDATION GARMENTS

Europe 1940–1950
 	
• WWII disrupted family life – while men went to war, women took over their work, and children were sent to the country or safe havens like Australia.
• Women enlisted to support WWII, serving in the armed forces, and millions more went into the Land Army or factories.
• Fabric and food were rationed, and clothes became scarce.
• Famous fashion designers were now men such as Christian Dior, Pierre Balmain and Hubert de Givenchy.
		• Women who worked in the factories during WWII wore trousers or dungarees.
		• Jackets with padded shoulders were hip-length and fitted with relatively high, accentuated reveres, and skirts were slightly flared or pleated.
		• 1947 – Dior's 'New Look' came in, which was more feminine in style:
		  • Nipped in waist
		  • Mid-calf length skirt
		  • High heeled shoes
		  • Seamed stocking.
		• Popular were skirt and blouse. or skirt and twin-set (matching sweater and cardigan).
			• Brassiere designs were developed to accentuate the bust. and the bosom became more pronounced and pointed by the use of padding in the 1950s.
			• Waist was small, helped by corsets, waspies (mini corsets), belts and sashes; also accentuated by the cut of the jacket which was tailored to fit the waist and the padded shoulders helped to accentuate this further.
			• Hips were curvy again, accentuated by full skirts and starched petticoats towards the end of the 1940s.
			• Hair length was to the nape of the neck or to the shoulders and curled into rolls or waves.

Europe 1950–1960 • The world over it was *hip* to wear the trappings of America. • Meanwhile fashion houses like Dior, Lanvin, and Channel continued. • 1950s new man-made fibres enabled mass production of clothes. • Traditional roles of men and women were still the norm. • Youth rebellion was portrayed in movies by actors such as James Dean and Marlon Brando wearing jeans. • The *angry young men* were writers, playwrights and artists, such as Jack Kerouac, John Osborne, Jackson Pollack. • Teenagers rebelled through their style of clothes and music such as Rock and Roll and Jive. Groups formed – Mods & Rockers, Teddy Boys and Beatniks.		• The feminine figure became curvy again, full bust, small waist and ample hips culminating in the 'Marilyn Monroe' look of the 1950s with long, wide skirts, small waists and high heels. • Young women wore sweaters, slacks and sneakers. • Short bobby socks and low-heeled shoes for dancing. • Heavily made up eyes and red lipstick. • Hair was coiffured into soft curls or rolls, medium in length or worn back in a pony-tail. • Pastel and primary colours popular.	• Stiffly pointed padded bras were worn to accentuate and uplift the bust. • *Waspies* and or tight belts worn to make the waist smaller and emphasise the hips. • Stiff petticoats to hold out full skirts. • High-heeled shoes worn with nylon seamed stockings to show off legs. *Wiggle* walk caused by high-heels (stilettos). • Hair sometimes bleached blonde or dyed red. • Flowered hats worn by Queen Elizabeth influenced fashion. • Silhouette of figure more exposed through body hugging sweaters and jeans.

Table 2.1.1 Cont'd
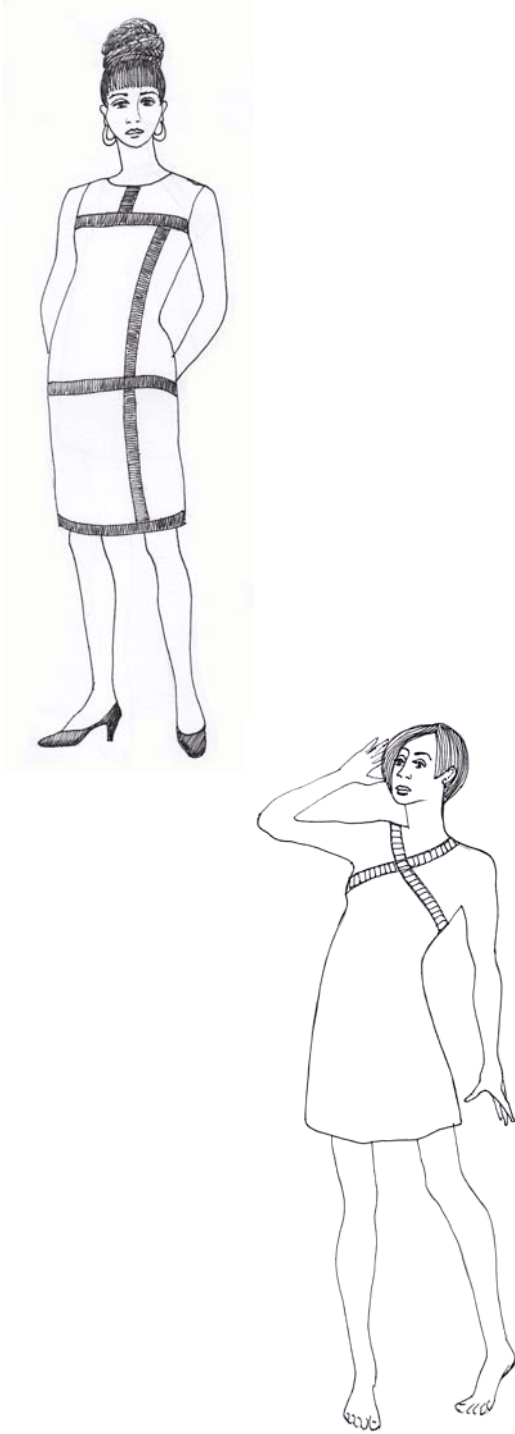
CONTEXTUAL DATA	SILHOUETTE	DESCRIPTIVE FEATURES	BODY MODIFICATIONS ACHIEVED THROUGH FOUNDATION GARMENTS

1960–1980
 	
• Youth rebellion by the *baby boomers* caused the generation gap. These young consumers did not relate to *haute couture* but wanted a fashion that reflected the spirit of youth.
• Anti-war protests in Europe and Racial riots in America.
• The pill gave women sexual freedom. Women's liberation and gay rights movement gain momentum.
• Economic stability, but a repressive government, therefore a demand for social reform.
• Rapid advances in technology and first man to walk on the Moon.
• Flower power, communes and the Hippie Trail through Asia.
• Hallucinogenic drugs and Pop Art influenced *street fashion*.
• S*treet style* fashion such as Hippies soon began to appear in department stores.
• The 70s saw the emergence of the Punk movement which was anti-establishment, and was expressed through confrontational clothes and music. Formed by Malcolm McClaren (who managed the group Sex Pistols) and Vivienne Westwood (who designed their clothes).
• Skinheads – these hard mods became commonly known as skinheads by about 1968.
		• Multitude of styles from Fashion designers such as Pierre Cardin and Courrèges, who created a hard-edged Space age look to the street styles of Punks and Hippies.
		• Fashion designer Mary Quant used geometrical black & white patterns on *hot pants* and *mini skirts*.
		• Short sculptured hair with fringe or back brushed bee hive or Bouffant hair.
		• Heavy eye make up and pale lipstick.
		• The model Twiggy caused a stir with her childlike, skinny figure with no obvious feminine curves.
		• The *trapeze line* tent dresses.
		
		  BEATNIK
		
		• Tight turtle neck black jumpers.
		• Jeans or short tight skirts with black tights.
		• Heavy eye make and pale lipstick.
		• Long hair with long fringe.
		• High black boots.
		
		  GENERAL STREET STYLES
		
		• There are many variations in street style fashion statements from Goths to Bikie gangs. The diversity of styles grows considerably as we approach the end of the next decade.
			• Use of synthetic plastic materials produced a hard edge look in fashion.
			• Legs exposed but encased in tights so as not to expose any flesh or legs exposed with the wearing of *hot pants*, worn with boots which were cut off below the knee.
			• Footwear – knee high boots were popular.
			• Hair was either cut short and shaped into a sculptured bob or worn high in a *bee hive*.
			• Trapeze line tent dresses or coats had no waist, were narrow at the top, widening towards the bottom and usually ending just above the knee.
			
			  BEATNIK
			
			• Tight jumpers, high neck in dark colours.
			• Bras sometimes worn.
			• Long hair.
			• Short tight skirts with black tights.
			• Tight jeans.

Table 2.1.1 Cont'd

CONTEXTUAL DATA	SILHOUETTE	DESCRIPTIVE FEATURES	BODY MODIFICATIONS ACHIEVED THROUGH FOUNDATION GARMENTS
1960–1980 • Influential artists were David Hockney, Andy Warhol and Bridget Riley. • Musicians became icons after their death, e.g., Jimi Hendrix, Janis Joplin and Jim Morrison. Actress Marilyn Monroe, whose death achieved world-wide coverage in 1962 is still featured in many articles and books today. • The appearance of the sexes changed once again. In the 1950s the appearance was clear, now it became blurred again. • The skinny, childlike Twiggy was the first supermodel. • The television series *The Avengers* had Emma Peel, played by actor Diana Rigg, wearing leather outfits regarded as the first to be inspired by fetishism, which Vivienne Westwood made popular. • Film stars became cultural icons: Bridget Bardot, known as the Sex Kitten, was extolled for her sexy body and pouting lips. Aubrey Hepburn was famous for her pixie-like beauty, and modelled for famous fashion designers. Elizabeth Taylor, for her beauty and torrid love life. • *Haute Couture* now wielded less influence in the way of fashion. This was now passed onto *prêt-a-porter*. As money made from a small number of rich clients was no longer worthwhile, the real money was made from licenses by which the name of the house is marketed through cosmetics and accessories of all kinds (Lehnert, 2000: 92).		HIPPIES • Symbolising peace-loving gentleness and close to nature. • Body exposed through the wearing of diaphanous material. • Loose flowing skirts or jeans and sandals or bare feet. • Costume influence from Eastern countries with lots of jewellery. PUNK • Women emulated the tough masculine look with the wearing of denim or leather studded jackets, jeans and boots. • Assortment of multi layered, tight clothing, torn fishnet tights and short denim skirts. • Spiky peroxided and multi-coloured hair sometimes made into fantastic designs. • Piercing on faces and body parts and heavily made-up or painted faces. • The difference of appearance between the sexes became blurred again, but differed from the 1920s. In the '20s women were regarded as having turned into men. In the '60s women hid their female curves and espoused a sexless and childlike appearance. The term *androgynous* became synonymous with this look. • Hair styles followed this look. It was the *beehive* that set the trend. • Vidal Sassoon invented the short, smooth, geometric haircut. • Men's hair by contrast became longer. inspired by the Beatles' *mop-tops*. • American television soapies such as *Dallas* made the large hair and padded shoulders worn by the actresses very popular in the eighties.	HIPPIES • Soft flowing diaphanous fabrics showed contours of the body. • No bra support of any kind worn. • Old-fashioned lacy blouses. • Floor length skirts. • Hair was loose and wild. • Bandanas were worn as well as felt or straw hats, often decorated with flowers or motifs. • No make-up. PUNK • Black leather PVC or denim jackets. • *Mini* denim or leather skirts or torn jeans. • Torn fish-net stockings or black tights with leather boots. • Metal jewellery and piercing, as in studs and safety pins worn on their faces. • Hair was spiked, peroxided or multi-coloured in many fantastic styles such as the *Mohawk*. • Studded leather belts and boots. • Heavy black eye make-up. • Difference of the sexes was blurred. • Men wore long hair and very tight clothing. • Short hair and pantsuits contributed to a childlike effect. • Beehive hairstyle was painstakingly back-combed, sometimes enhanced with artificial or real hairpieces and set with copious amounts of hair spray. • Shoulders in women's clothing became increasingly wider through the use of shoulder pads. However, the severe lines were modified by the soft fabrics.

Table 2.1.1 Cont'd
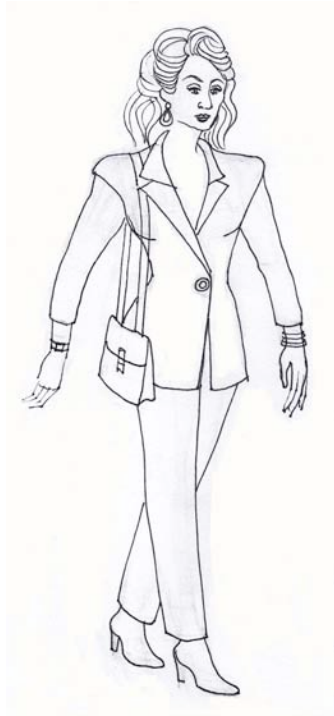
CONTEXTUAL DATA	SILHOUETTE	DESCRIPTIVE FEATURES	BODY MODIFICATIONS ACHIEVED THROUGH FOUNDATION GARMENTS
1980–2000 • Globalisation brought about through computer technology, satellites and cellular phones which provide instant communication, and great advances in technology. • Development of the nuclear family puts pressure on raising children. • Focus on materialism and profit fanned by the growth of large corporations. • Environmental issues such as Global warming are questioned after cataclysmic natural disasters are occurring world-wide. • Global wars and social unrest give rise to concern about human rights issues.		• Due to Post-Modernism and Globalisation there was a mix of styles in the '80s which also incorporated glamour and body consciousness. Some of these styles were a continuum of street styles from the past era. • After the '80s, fashion became very hybrid. Styles were very mixed, ranging from the almost naked to being wrapped in a multitude of fabrics and furs. • Fitted dresses and suits with wide shoulders to show women are as strong and powerful as men. • Bust and hips accentuated by the small waist and tight skirt and high heels worn. • The *Barbie Doll* look and hair style was prevalent in America which then influenced the rest of the world.	**1980s Fashion:** • Wide shoulders with shoulder pads in jackets and dresses were worn. • Wired or padded bras emphasized the bust. • *'Sexy'* lacy silk underwear popular. • Fitted jackets with small waists emphasized the bust and hips. • Short or long wide skirts emphasise the legs. • High-heeled shoes or platforms fashionable to accentuate the legs. • Dyed coloured hair popular. **The Corporate Look**: • Dark tailored fitted suit. • Fitted skirt or trousers. • Stockings and low or high-heeled shoes. • Hair in a more natural style. *Barbie Doll* **Look:** • Accentuated curves on a slim body, with bouffant wavy long hair.
• Greater divide between rich and poor in the developed world and between first and third world countries • Celebrity status and obsession with body image heightened by the media, leads to eating disorders and obesity, cosmetic surgery, excessive diets and exercise. • The fast pace of modern life causes stress. With drug and alcohol abuse on the rise, people are searching for alternative life styles through religions such as Buddhism, yoga and natural therapies. • Madonna has influenced fashion since the mid 1980s. At first appearing as a "bad girl" she has morphed through various transformations.		• In the 1990s the Corporate Woman Look emerged: • Emulating the masculine suit, women wore a fitted jacket, mid-length skirt, stockings and high- or low-heeled shoes. Sometimes a scarf/tie around the white-collar blouse. • Evening dresses at varying lengths tended to be body hugging with a pronounced bosom. • Multi-layering very fashionable as is exposing the mid-drift. • Clothes, footwear and hair-styles vary from the practical to the absurd. • *Haute Couture* fashion becomes ever more outrageous and completely divorced from the woman in the street.	• **Evening wear**: • Clingy fabrics revealing body. • More natural bust line achieved through bras. • Body toned through exercise and diet. • Cosmetic surgery to achieve desired shape. • **Work-out attire**: • Body-hugging look achieved through Lycra leotard and tights or body suits. • Bras or no support. • Short skirts or long. • Jeans or trousers. • Midriff exposing navel often pierced. • Hair natural or dyed bright colours, and a diversity of styles. • No make up or emphasis on eyes. • Body piercing to the ears, nose, tongue and body parts such as nipples and genitalia.

Table 2.1.1 Cont'd

CONTEXTUAL DATA	SILHOUETTE	DESCRIPTIVE FEATURES	BODY MODIFICATIONS ACHIEVED THROUGH FOUNDATION GARMENTS
1980–2000 • Global unrest with many countries having internal conflict or fighting a war with another country. • Concern about Climate Change and the detrimental effects on the planet. • Financial crisis towards the end of 2008. The credit crunch and bad loans cause panic on the world stock market, plunging the world into recession with millions of people losing their jobs. • Anxiety and uncertainty a sign of the times. • People questioning and re-examining values like materialism and life styles. • Greater interest in the global environmental impact of chemicals and toxins and a greater rise in sustainability products and fair trading. • *Haute Couture* is only for those who can afford it. *Haute Couture, prêt-a-porter,* department-store clothes and street clothes are drifting ever further apart. • Fashion's forms change with ever increasing speed. It plays with androgyny and deepens the gulf between the sexes. Fashion, as we know it, emerged at the same time as Capitalism – the notion of consumerism as lifestyle – has finally collapsed (Lehnert, 2000: 102).		• Hybrid of many styles. Main focus is on the body shape and displaying the curves. • Street style clothes are still fashionable: Goths; Punk; Hippy; Retro; Rap, etc. More street styles have formed and most are hybrids of past fashions. • Many women in the workforce today still emulate the male by wearing a suit, either pants or skirt with jacket. • Emphasis on breasts, small waist and long legs. • Today, as more and more women attend higher education, they choose a more casual approach to clothes which emphasize a more natural body line. On the other hand, current fashion trends determine that anything is acceptable. • The way we view things is being changed in couture salons, where the female form is used to create new sculptures that scarcely relate to actual bodies. • The relation to the body has become so direct that young bodies shaped by diets and exercise become the garment and are revealed, rather than covered up. • Fashion in this era seems to be composed of this kind of diversity. It can no longer be tidily divided onto fashion and non-fashion (Lehnert, 2000: 102).	• Emphasis on achieving the ideal body shape through diet and going to the gym. • Foundation garments or body shapers are worn to achieve the desired contours. There are stomach, waist and hip flatteners; brassieres that up-lift the bust, others minimise the bust and some are padded to emphasise the bust. • The variety of female underwear has grown enormously over the years. Invariably designed to look sexy and attractive, this is achieved through a variety of patterned and coloured materials embellished with lace. • Great variety of brassieres manufactured to cater for all different bust and shape sizes. • Body shaping through cosmetic surgery a growing industry. • Larger bust achieved through inserting implants. • Body fat reduced through liposuction or vigorous exercise and/or diet. • Botox injections to reduce wrinkles.

The correlations between political and/or social events that influence or impact on fashion are worthy of note. Most obvious is the extent to which the emancipation of women at the beginning of the twentieth century influenced the rejection of the curved body shape and short skirt of the nineteen-twenties. Another interesting juncture is the *Street Style* which emerged in the nineteen sixties and seventies and led to a diversification of styles never before observed.

2.2. History of Fashion and the Body

Fashion cycles develop their own variant of fashionable attire and its concomitant requirement of beauty. When we look at the way the body has been depicted in past civilizations starting with the ancient Egyptians, we see that the nakedness of the body is shown quite explicitly through the sheer, light-weight draped robes worn at that time. Paintings on the walls of the burial chambers show men and women with fine cotton fabric pleated or folded, clinging to the curves of the body and usually leaving part of the body exposed. The ancient Greeks used diaphanous folds on their classical sculptures to emphasise the curves of the female body, which was rarely depicted nude. The male naked body, on the other hand, has been celebrated quite openly and always nude, first by the Greeks in their classical sculptures, then followed by the Romans.

As acknowledged, when we look at fashion and how it shapes and forms the body, each era has seemingly focused on a specific part of the female anatomy which, in turn, has been required to conform to a certain shape. For example, the Elizabethan age was a very prosperous time for England as displayed in the richness of the fabrics in men and women's fashion as well as the extreme fashion silhouette in women's dress (see Plate 2.2.1).

Plate 2.2.1 Elizabethan portrait

Interestingly, there appears to be a high correlation between extremism in *fashion* shape and societal affluence. The court of Versailles in the eighteenth century highlighted its wealth by utilizing highly decorative and exotic fabrics for men's and women's fashion. The extreme width of women's dresses and the height of their wigs have never since been matched. Victorian men were avid collectors; having conquered half the globe, they were forever bringing back their latest acquisitions from the far-flung colonies of the British Empire. The prosperous and affluent appearance of their wives was consequently perceived to be proof that they had acquired sufficient prestige and wealth to be deemed successful in what was then a very class-conscious society. Prosperity was clearly shown in women's dress, the crinoline becoming ever

Plate 2.2.2 Edwardian evening dress, 1885.

wider till it could expand no further and then morphed into the bustle at the end of the century (see Plate 2.2.2).

It is clear that the female fashion silhouette in certain times of history has been far removed from the natural shape of the body. While fashion followed the natural contours of the body in the medieval ages, from around the late 1400s the shape started to change. The past five hundred years have seen an enormous transition in the silhouette, from the elongated stiff bodice, flat chest and wide skirts of the Renaissance; to the very wide skirts, tight corsets with the exposed bosom and tall, powdered wigs of the eighteenth century; to the extreme width of the Victorian dress to the body-clinging fashion of today.

Plate 2.2.3 Dress, 1810.

Social changes have also been reflected in fashion as shown in the late seventeen hundreds, the nineteen twenties and between the two world wars. It is interesting to note that, during these periods, women experienced greater freedom than ever before and this was consequently reflected in their clothes. During and after the French revolution, the impact of the social upheaval of the general populace who rebelled against everything that had been initiated by the aristocracy was revealed in the style of dress for both men and women. Gone were the ridiculously high, powered wigs and stiff brocade clothes worn by the court; in its place the men of the new Republique wore looser clothes and had long flowing hair. For the women, the extravagant silhouette of the eighteenth-century dress achieved by wide hoops gave way to a simpler dress made of sheer fabric, which clung to the natural contours of the body (see Plate 2.2.3). Another example of this freedom of expression in fashion occurred during the nineteen twenties when women were taking on men at their own game by smoking and driving cars.

After the constraints of the Edwardian Age the object, therefore, was to look more like a man by having short hair and obscuring the curves of the female form. Consequently, the shape of the dress was like a tube with no bust or hips, which showed the legs from the knee down. Just before and during the years of the two world wars, women had to take on the male roles, given that men had to fight at the front. Women, therefore, had to wear the appropriate clothes for the jobs they were required to undertake (i.e., driving trucks and working in ammunition factories). Invariably these were male clothes, which gave them relative freedom in what and how they were worn. Again this was only short-lived as, by the 1940s, Dior had introduced the New Look, which had women

back with small tight waists, longer skirts and tottering in high heels. When the fifties followed, women were again allocated a place in the home, seen in the fashion magazines of the time as the smiling mother, housekeeper, wife and cook.

The fifties woman wore frills, wide collars, a small waist clinched in with a belt, wide skirts, stockings and high heels, looking every bit like a Barbie Doll. She was the homemaker, keeping the house and children spick and span, always with a meal ready on the table and the children tucked up in bed when her husband came home from the office each day. In the late fifties, young people found freedom of expression in the new Beat generation from which the sixties and seventies social revolution was orchestrated. Riding high on the euphoria of freedom, the youth of that time, comprised mainly comprised of groups like *hippies*, known at the time as *flower people*, wore clothes that were free from tight restrictions. Young women wore see-through blouses, no bras, had wild hair, and both sexes experimented with drugs and music. At the other end of the spectrum at that time were the more stylish Mods and Rockers who wore tight jeans and skirts, body-hugging polo-neck sweaters, beehive hairdos, tights and stiletto shoes, and excesses of heavy eye make-up. The pencil-thin anorexic look epitomized by the model Twiggy (see Plate 2.2.4) has endured ever since, albeit with slight variations in focal points.

Plate 2.2.4 Twiggy.

2.3. Historical Origin of Fashion Underpinnings

The *Oxford English Dictionary* defines underpin/ *underpinnings* as "something that supports or strengthens from beneath" (*OED* 1978: 925).

Plate 2.3.1 Corset, 1770s.

Underpinnings, also called foundation garments, were essential if the natural body was to be shaped into the *ideal fashion* shape of the era. The devices used specifically for the torso were stays/corset (see Plate 2.3.1) and/or for the hips farthingale, hoop and crinoline (Plate 2.3.2). Stays were developed during the medieval era and, over time as they gradually became firmer, became known as *corsets* in their various shapes and forms.

Women's bodies have been squeezed, pushed and distorted to fit into the fashionable apparatus of the time, whether it be the rigid cone-shaped bodice that encased the torso from upper chest to hips in the sixteenth and seventeenth centuries; corsets, panniers[1] and crinolines in the eighteenth and nineteenth centuries; bust flatteners in the twenties; pencil tight skirts and stiletto shoes in the sixties; or the tight jeans of today. From the

Plate 2.3.2 Crinoline, 1850s.

late middle Ages to the early twentieth century, apart from two short periods in history – the Directoire and the 1920s and 1930s – women have been constantly encased in some form of body shaping device.
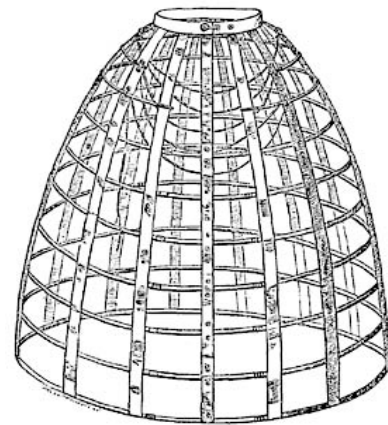
In the late Middle Ages, following the wearing of tight, elongated laced bodices, fashion slowly progressed to a stiffened linen under-bodice worn under the tunic and known as a *cotte*, "an early French word used for any close-fitting garment and similar in meaning to côte, the word for ribs" (Ewing, 1978: 22).

This then progressed to the corset. Made of steel or iron in the Middle Ages, its

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1 *Panniers* : cylinder shapes made of wire frame or basket cane covered with calico or cloth and supported on either side of the hips by ties around the waist.

original construction later developed into more user-friendly materials such as whalebone and stiff fabrics banded to form a rigid cylinder. The corset originally flattened the bosom and pinched in the waist. In the late seventeenth century it

Plate 2.3.3 Corset, 18th century.

enhanced the bosom while still pinching in the waist and was retained for this purpose right up until the beginning of the twentieth century. In the late sixteenth century, the linen bodice, stiffened with whalebone or steel to give it extra rigidity, was enhanced by a *stomacher* (see Plate 2.3.3). This was a stiffened piece of material that reached from the bust to the waist and below, to help achieve the very stiff, elongated bodice and tube-like straightness required for the Elizabethan dress. Another device invented at this time was the *busk*, originally made of wood, horn, ivory, metal or whalebone; this was shaped like a long paper knife and inserted into the bodice from above the bust to below the waist, to achieve an effect similar to that of the stomacher.

Along with the corset and the pinched-in waist came the ever-widening skirts. From the fourteenth century to Tudor times, more and more petticoats made of wool, linen or cotton were worn under skirts. From the end of the fifteenth century skirts became fuller and were also made from richer and more sumptuous materials that were both stiff and heavy. The art of wearing these gorgeous fabrics was first manifested in Spain and Italy, and then quickly spread through Western Europe. To enable the skirt to stand out, the early Tudors devised a bell-shaped canvas petticoat[2]

Plate 2.3.4 French Farthingale.

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2 *Canvas petticoat*: was supported by graduated corded hoops; later the hoops were of cane, whalebone or wire.

(which was an early form of the farthingale) to support the petticoats and heavy skirt. The Elizabethans, however, wanted their skirts to stand out even more firmly and grandly, reflecting their extravagant way of life, zest and vitality in everything they did, so the farthingale[3] emerged (see Plate 2.3.4). Originally from Spain, "it probably started out as a petticoat 'boosted' by a series of graduated corded hoops, but soon the hoops were of cane, whalebone or wire" (Ewing, 1978: 27). In her book Ewing (1978) states that the *farthingale* was originally a court fashion as the peasant population was unable to undertake physical labour while wearing farthingales.

The size of the *farthingales* increased exponentially when, in the late 1580s, a new type known as the French farthingale[4] was introduced. This new style was called a wheel or hoop farthingale because of its shape and construction. Similar to the *Spanish farthingale*, it consisted of a canvas petticoat with hoops inserted horizontally; these were of equal diameter from the waist down to the ground. The top one was supported by radial spokes of whalebone which were fastened by tapes to a ring around the corseted waist. The ring was not placed centrally in the circle, but near the front edge of the waist, so that the weight of the farthingale was taken on the stomach whilst the widest part of the circular hoop was at the back. The gown, therefore, extended almost horizontally from the waist outwards, dipping slightly towards the front of the farthingale, then fell vertically to the ground in folds at the outer rim of the wheel. It needed a sturdy contraption like this to hold out the many petticoats and support the heavily jewelled brocade material of the skirt.

> For those Elizabethans who did not run to such extremes of fashion, there
> was an alternative – a roll or 'sausage' of stiffened material worn around the
> waist under the skirts, so as to hold them out to a lesser degree. It was
> known as a bum roll and was to recur in later fashion (Ewing, 1978: 28).

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3 *Farthingale* : Worn under the petticoats, it was a series of hoops made from cane or metal attached together by tape and became very large in diameter by the end of Elizabeth I's reign.
4 *French farthingale* : Introduced from Spain by Henry VIII's first wife, it was a series of whalebone hoops, inserted horizontally at equal intervals, increasing in diameter from waist to ground.

After Queen Elizabeth died, the larger wheel farthingale provided the basic shape for the skirts during the reign of Queen Anne of Denmark. The fashion was quite extreme with the tube-like bodice very low in the front and the width of the farthingale at its extreme circumference. The farthingale lasted till 1625 when a new fashion burst in on the English scene with the arrival of Henrietta Maria, the French-born wife of Charles I. Skirts became flowing and billowy, no longer needing a cage device to support them, as they were held out by elegant and elaborate petticoats. The corset still remained in fashion but these devices were now called stays. As the century progressed, so too did tight lacing, which was to persist for nearly two centuries. During Cromwell's regime, the Puritans, instead of condemning the practice as unhealthy, adopted it, considering that it disciplined the body, and the Victorians subsequently perpetuated this attitude.

The soft silhouette of the skirts disappeared in the eighteenth century when the fashion demanded that the shape of skirts expand sideways, ultimately reaching vast proportions of up to two metres in width. To support these voluminous skirts, devices called *panniers* were
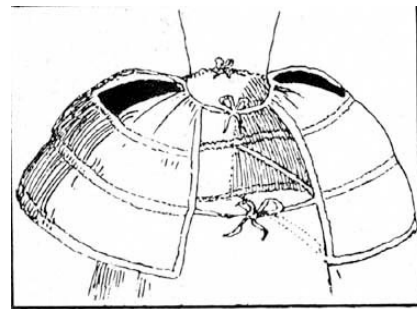
Plate 2.3.5 Panniers.

invented (see Plate 2.3.5). These were cage-like contraptions or literally baskets that were tied to the waist on each side of the hips to enable the skirt to achieve the flat front and back, but extreme width. "The general effect was to widen the figure to an extravagant degree at the sides" (Ewing, 1978: 43). This ostentation was ridiculed by satirists who had a field day with the tall wigs that went with this fashion (see Plate 2.3.6). As only the very wealthy could afford to wear these huge dresses (given that they required a lot of space in which to move),

Plate 2.3.6 Wigs, 1770s.

"soon a collapsible version was invented, a contraption of metal which could be telescoped" (Ewing, 1978: 41), which enabled the rest of the populace to embrace the fashion also.

After this period skirts went in and out, waists rose and fell, but it was in the aftermath of the French Revolution that a new kind of freedom was introduced. Corsets were abandoned and lighter

Plate 2.3.7 Gillray's cartoon, 1790.

fabrics of silk, cotton, and velvet were worn in a classical style, harking back to the Ancient Greeks. The slim, sheath-like dress had a waistline that was high up under the bust, pushing the bosom upward. Now, with the focus on the bosom, the fashion for bust improvers became popular. False bosoms were made of wax or of stuffed cotton as shown in the many caricatures of the day (see Plate 2.3.7). However, freedom from the tyranny of the corset did not last long; by 1830 the fashion dictated a small waist, so once again stays were a necessity.

From the 1830s to the 1860s the *hoop* became the *crinoline,* a contraption originally made of metal. Although very light, the crinoline had two great drawbacks: firstly, being rigid and inflexible, women were unable to sit down without the cage springing up in their face and, secondly, women had great difficulty getting in and out of carriages. Woe betide a lady who tripped over if she were not wearing drawers; it would have been a sight to behold. Practicality won the day when collapsible crinolines were invented to make sitting down easier. As with previous fashions, the size of the skirt expanded to enormous widths by the 1860s and then, when the crinoline could expand no further, it began to reduce in size.

During this reduction the focus was on the posterior; as the size of the skirt shrank, the size of the posterior grew. By the late 1880s the skirt was flat in front and the sides, but had huge dimensions at the back. To sustain this shape the bustle was invented. A round shape that was fitted onto the posterior, the bustle was made of metal, cane or horsehair, and attached around the waist (see Plate 2.3.8). This fashion silhouette was known as the *S-Curve* and, to achieve this shape, the corset pushed out the

Plate 2.3.8 Bustle, 1880.

mono-bosom and the posterior while flattening the stomach. Women still wore a crinoline underneath but a much leaner version in the front and sides which gradually extended out the back like a large tail. As the size of the bustle grew to immense proportions towards the end of the century, satirists attacked this fashion as they did the crinoline beforehand in their cartoons for *Punch* magazine (see Plate 2.3.9).

Plate 2.3.9 *Punch* magazine, 1870.

2.4. Identification of Pivotal Fashion Eras

> Fashion suggests that we all share an aesthetic constructed of culturally meaningful artefacts but every now and again bodies refuse to be remade in the image of an aesthetic ideal. The genetically variable body is an obdurate reality which neither fashion models nor fashion habitués can overlook (Finkelstein, 1996: 75).

Changes in female fashion in the Western world were considerably slower during the period from the medieval ages to the nineteenth century when compared to the speed with which they have operated in the twentieth century. For example, it took approximately fifty years for the fashion silhouette to

change quite radically from when Henry VIII succeeded to the throne in 1509 to the beginning of his daughter Elizabeth's succession in 1558. The changes that occurred included the following:

- the emphasis on the wide sleeves of the early Tudor reign moved and they became long and tubular in shape during Elizabeth's reign;

- the shorter busk of the early Tudor period became so elongated that it reached almost down to the pelvis by the late 1600s;

- and the bell-shaped skirt of the early Tudor era became barrel-shaped in Elizabeth's reign.

It then took another fifty years from Elizabeth's reign to the end of James's reign for another change to occur; this took an even more expansive form and hence a further exaggeration of the silhouette. The neckline was so low as to expose the breasts, the bodice now reached the groin, and the barrel-shaped skirt was even wider at the hips. From 1660 onwards it is possible to document identifiable but slight changes in the silhouette occurring approximately every ten years till 1790 from whence it changed every five years or so until 1900. Up until the middle of the twentieth century fashion changed every year, and from then on changes can be identified every season. Although there are continuities, such changes do relate differentially to focal areas of the female silhouette.

2.5. Focal Points of the Female Body

Table 2.5.1 illustrates the various focal points in fashion from 1550 to 2010. When making reference to a focal point of the body and where evening dress instead of day dress is exemplified, this is because the evening dress gave greater emphasis to the focal point.

Table 2.5.1 Changes in focal fashion points of the female body (1550 to 2010)

FOCAL POINT	HIGHEST POINT OF FOCUS	HOW	ACHIEVED THROUGH
NECK			
1550–1650	1558–1625	Framed at back and the front is exposed.	A high ruff frames the back of the neck, and sometimes inside the large ruff a smaller one or pearl necklace is worn encircling the neck.
1660–1760	1740–1750	Completely exposed.	Focal point achieved through wearing a pearl necklace or lace neck ruffle.
1800–1815	1815–1825	Completely exposed.	High-waisted dress, pushing the bust up which emphasises the completely exposed neck.
1820–1890	1850–1890	Partially and completely exposed.	High neck day dress and off the shoulder evening dress.
1890–1910	1900–1905	Completely exposed.	Low cut evening dress with black velvet choker or pearl necklace worn close to throat.
1890–1910	1900–1905	Covered.	Day dress has high neckline edged with frills and lace ruffles.
1920–1925	1920–1925	Exposed.	Very low cut neck line in V or round shapes worn with long necklace.
1930–1940	1930–1935	Covered.	Day dress with higher neck in fussy styles. The cowl version was predominant, also V necks with revers and collar, and square and round shapes.
1930–1940	1930–1935	Completely exposed.	Sweeping off the shoulder evening dress.
1970–2010	1990–2009	Exposed at times.	Low cut evening dresses and tops.
SHOULDERS			
1558–1625	1585–1590	Extremely wide.	Full shoulder padding at the top or had whalebone inserted into the seams. Sleeve tapered to a narrow wrist.

Table 2.5.1 Cont'd

FOCAL POINT	HIGHEST POINT OF FOCUS	HOW	ACHIEVED THROUGH
SHOULDERS			
1580–1592	1580–1592	Wide.	Framed by a wired collar shaped in two large butterfly wings behind the head and supported on a wire frame attached to the back of the neck and fastened to the bodice on the side fronts. Framework was called *supportasse*.
1625–1700	1625–1700	Partially exposed.	Décolletage was low and round, almost or partially off the shoulders and edged with white lace or silk ruffles. Sleeves were full and softer on the shoulder from 1625, narrowing to a more fitted sleeve by 1700.
1720–1800	1720–1800	Partially exposed.	Wide-necked bodice with shoulders partially obscured by narrow fitted sleeve. Sometimes shoulder capes were worn.
1820–1840	1820–1830	Very wide.	Sleeves became wider and wider culminating in the 'ham-shaped' or 'leg-of-elephant' sleeve, so called as it was very wide and full at the top. Horsehair, whalebone, small cushions or wicker baskets were worn inside the upper sleeve to maintain its shape. The sleeve ended with a narrow cuff at the wrist for day wear and a lingerie frill at the elbow for eveningwear. A wide collar-like cape was worn over the top of sleeve, which emphasised the width more. For eveningwear the shoulders were uncovered.
1890–1910	1895/6	Very wide.	Balloon sleeves on the upper arm from the shoulder and gathered or pleated into armhole.
1980–1990	1985	Wide.	Shoulder pads to emphasize width.
1990–2010	1990–2010	Exposed at times.	Wide off the shoulder tops and strapless dresses.

Table 2.5.1. Cont'd

FOCAL POINT	HIGHEST POINT OF FOCUS	HOW	ACHIEVED THROUGH
BUST			
1585–1600	1585–1600	Exposed.	Low décolletage, wherein the ruff enclosed the back and sides of the neck only, was open in the front, leaving the bosom exposed.
1600–1625	1610–1620	Almost completely exposed .	Neckline was round in shape and extremely décolleté; often the bosom was completely exposed; lace edging with ribbon and bows and flowers framed the corsage.
1660–1720	1660–1720	Partially exposed.	Décolletage is low and round, almost or partially off the shoulders and edged with white lace or silk ruffles.
1720–1800	1770	Almost completely exposed.	Low-cut bodice with sheer or filmy fabric fichu which was worn around the edge of the bodice.
1800–1810	1800–1810	Revealed.	Diaphanous material clinging to the body.
1850–1901	1885–1895	Partly exposed	Low-cut neckline and slightly off the shoulder bodice.
1901–1910	1901–1910	Full bosom.	Full bosom emphasized by the wasp-waisted corset that pushed the bosom up.
1920–1930	1925	Flattened.	Bust and body flattener, an elastic or satin belt that covered from above the breasts to the hips.
1930–1950	1938	Emphasized.	'Uplift brassiere' came into vogue, enhancing the individual shape of the breast for the first time.
1940–1950	1948	Emphasized.	Dainty curved breasts uplifted by a brassiere.
1950–1960	1950	Emphasized.	Padded pointed bra under tight sweaters

Table 2.5.1. Cont'd

FOCAL POINT	HIGHEST POINT OF FOCUS	HOW	ACHIEVED THROUGH
BUST			
1960–1980	1970	Exposed.	Sometimes no bra, see-through top.
1990–2010	1990–2010	Emphasized at times.	Form-fitted bra and padded bra under body-hugging top. Breasts made larger by silicone inserts. Enormous breasts reduced by surgery.
BACK			
1550–1727	1550–1724	Concealed.	Through dress covering.
1727–1790	1730–1750	Emphasised.	Focus on back with the 'sack gown', the bodice was cut to fit but the back was loose, then in 1740 hung in box pleats, commonly referred to as the "Watteau pleats", after the painter.
1930–2010	1930–1939	Exposed at times.	1930s: Backless evening gown, beginning with a modest V-shape at the back, then expanding into various straps and panels.
1940s–2010	1950s–2009	Exposed at times.	Backless sundresses, bathing suits and evening dresses
WAIST			
1590–1625	1590–1625	Long and narrow.	Stiff re-enforced corset extended very low in the front.
1590–1625	1630 onwards	High waistline.	Stomacher had a rounded end instead of a narrow pointed one.
1690–1800	1689–1714	Small.	Linen or soft leather corset laced at back and stiffened with whalebone, reaching a point in the front and rounded at the back.
	1740–1750	Very small.	Tight laced corset.
	1760–1790	Minute waist.	Very tight laced corset.

Table 2.5.1. Cont'd

FOCAL POINT	HIGHEST POINT OF FOCUS	HOW	ACHIEVED THROUGH
WAIST			
1795–1820	1793	High.	No corset or tight fitting around waist. Waistline was cut high up under the bust so that dress hung down from under bust.
1825–1900	1860–1900	Very Constricted.	Corset gradually started to creep in again after 1810 till 1820 established the full-boned corset. From then on the corset was tightly laced up to give a small waistline.
1920–1930	1920–1930	Not emphasized.	Natural waistline had vanished. The bodice was loose and tubular, ignoring the waist and ending in a band or belt below the hips. Sometimes a bust and body flattener was worn underneath the dress, an elastic or satin belt that covered above the breasts to the hips.
1947	1948	Small.	Tiny waist accentuated by corset, sash or belt.
1950–1960	1960–1965	Small.	*Waspie* and wide belt.
1990–2000	1995–2000	Small.	Elasticized corset and tummy flattener.
2000–2010	2003–2009	Natural and exposed.	Low-cut hipster jeans, trousers and skirts.
HIPS			
1558–1625	1590–1625	Bell-shaped and extremely wide at the hips.	Wheel or Farthingale, which was made up of horizontal hoops of, equal diameter from waist to ground. A padded circular roll was tied around the waist to give the hips a fuller silhouette and a ruff or circular frill was worn on top of the wheel, giving radiating pleats, which accentuated the wheel shape even more.

Table 2.5.1. Cont'd

FOCAL POINT	HIGHEST POINT OF FOCUS	HOW	ACHIEVED THROUGH
HIPS			
1727–1790	1740–1760	Extremely wide at the hips and flat front and back.	Hooped petticoat and panniers which were made of metal, whalebone or cane hoops and shaped like two small barrels worn on either side of the hips, so that the dress protruded horizontally on both sides and the panniers were tied with tape around the waist.
1860–1900	1865	Bell-shaped, gradually getting wider till the widest part was at the ankle.	Crinoline was made of cane hoops that increased in diameter from the waist to the ground.
1910–1914	1910–1914	Emphasized.	By the variety of skirts such as the *hobble*, the *peg-top* and the *lampshade*.
1920–1930	1920–1930	Concealed.	By elasticized body flattener
1930–1940	1930–1940	Slightly emphasized.	Through the wearing of sheer fabric that clung to the body.
1940–1960	1965	Bell-shaped from waist to mid calf.	Stiff nylon or starched cotton layered petticoats.
1970–2010	1990–2010	Narrow.	Tight jeans.
2000–2010	2003–2010	Partly exposed.	Low cut jeans.
POSTERIOR			
1780–1790	1780–1790	Protruding.	A bustle – a cage device attached to the posterior and tied around the waist with tape worn at the back
1880–1910	1890	Protruding quite extensively.	Bustle worn and decorated on top with extensive frilled petticoats to accentuate it even more.
1980–2010	1990–2010	Form seen through.	Tight jeans.
2005–2010	2005–2010	Half exposed.	Hanging over low-cut jeans or peeking out of plunging backless frocks.

Table 2.5.1. Cont'd

FOCAL POINT	HIGHEST POINT OF FOCUS	HOW	ACHIEVED THROUGH
LEGS			
1600–1680	1600–1680	Legs covered, apart from feet exposed.	Skirts to ankle to expose feet.
1690–1820	1690–1820	Legs and feet covered.	Floor length skirts.
1805–1835	1805–1835	Legs covered feet exposed.	Legs were bare or covered with pale-tinted stockings. Skirts to just below ankle
1840–1900	1840–1900	Completely covered.	Floor length skirts
1909	1909	Restricted.	Hobble skirt.
1920–2010	1960	Exposed.	*Mini-skirt* and *Hot Pants*
1950–2010	1970–2010	Emphasized.	Through the wearing of fitted trousers which framed the legs like jeans.
	1950–2010	Emphasized	Silk stockings with seam at back. Stiletto shoes and high calf-hugging boots.
ANKLES			
1600–1680	1600–1680	Just exposed.	Skirts to ankle to expose feet.
1810–1835	1810–1835	Exposed.	Skirts slightly shorter.
1914–2010	1920–2010	Very exposed.	Shorter skirts and trousers.
FEET			
1558–1625	1590–1625	Visible just below the skirt hem.	Stockings and shoes exposed. *Chopines* or *clogs* worn for outdoor wear.
1660–1689	1660–1689	Rarely visible below skirt hem.	Very long dresses to the ground, so shoes were barely visible.
1780–1835	1780; 1810–1835	Exposed.	Shorter hemline.
1909–2010	1909–2010	Exposed.	Shorter hemline and trousers. High-heeled shoes with straps and bows around the ankle. Shoes and boots with lacing around the ankle and calves.

Hollander (1993) notes that the erotic messages conveyed by fashion involve the whole body of both sexes, but the female torso has been the most acute point of focus. The placement, size and shape of breasts, neck and shoulders, waist and hips and the whole figure in general all shift continuously from a visual point of view according to the style of the clothes of the time (Hollander, 1993: 91). As for the length of time that those parts of the body have been concealed, emphasised or exposed prior to the twentieth century (see Table 2.5.1) over four hundred and fifty years, the following observations may be made.

The neck has been exposed for three hundred of those years. When referring to the décolletage and bosom, this part of the body has been exposed or protruding for approximately two hundred and fifty years and greatly exaggerated in the late nineteenth century with the *mono-bosom* thrust forward to create the famous *S-curve*. It then became exaggerated again in the nineteen-fifties when the uplift brassiere was invented and has remained in the spotlight so to speak to the present day.

As for the waist, apart from two short twenty-year spans in 1800 and 1920 when no emphasis was given to the waist, the rest of the period (approximately three hundred and fifty years) saw the waist constricted by tightly laced corsets. The past seventy odd years has seen a strong focus on a slim and at times exposed waist; if not wearing a device to flatten it (whether it be tight trousers, skirt or belt) then diet and exercise have been required to achieve the effect.

The hips have been emphasized for three hundred and fifty years with the width spreading out to almost two metres in the late eighteenth century. From 1900, emphasis on the width of the hips was relatively rare, apart from a short period in 1913 and 1914 when Poiret[5] (1879–1944) invented his *hobble skirt*, which had a frill on top that draped over the hips to give further emphasis. The same

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5 *Poiret* : French fashion designer who achieved a more relaxed look without the aid of the corset. Known for his 'oriental' look, he fashioned *harem pants* and the *hobble skirt*.

emphasis happened after World War II in 1947 to 1949 when Dior created the *New Look* with the tiny waist and flared skirt.

The latter part of the nineteenth century saw the posterior exaggerated to great extremes and, since then, the bottom has been a constant erotic focus through the wearing of tight jeans, skirts and bikinis and, more recently, nicknamed the *builder's smile*, the new cleavage, hanging over low-cut jeans or glimpsed from plunging backless frocks.

Another noticeable feature is the legs and feet. Feet and ankles have been exposed at various times in history up until the beginning of the twentieth century. From the twenties on, the hemline went up and down until the mini skirt revolution in the 1960s which exposed the entire leg from the crotch down. The skirt length then dropped to the ankle in the 1970s, whence it progressed to move up and down the leg until 2004. During this period it has been and still is entirely acceptable to wear either a long or short skirt depending on the occasion and the fashion style. The introduction of nylon (seamed) stockings with high-heeled shoes enhanced the shape of the leg. While the high-heel has been in and out of fashion since the sixteenth century, the very tall, slim, high-heeled shoe called the stiletto was only invented in Italy in 1955 and has remained a fashion favourite up to the current era.

The fashion for day and evening dress was more or less distinguishable only by the type/richness of the fabric up until the nineteenth century when a noticeable distinction appeared between the two. Devices worn to heighten or focus on a particular part of the body have varied, although the corset has been the main undergarment used through the centuries to flatten the bust and stomach, pinch in the waist or push up the bosom. Other devices were the *farthingale* and the *hoop*, which helped to emphasise the width of the hips. There was only one short period prior to the twentieth century, as noted previously, when women did not wear these restricting devices. This period was short-lived as, in no time at all,

corsets were back with a vengeance and, by the mid 1800s women were once again tightly laced. It was not until after World War I that the natural contours of the body began to show through the clothes.

In the years between the late nineteen-sixties and the early 'seventies, a metamorphosis took place in that there was no single accepted definitive fashion line, hemline or suitability of one type of garment over another for specific occasions, season or time of day. This was a result of the multiple fashion and street styles which emerged at that time. The diversity of styles by fashion designers such as Mary Quant (1934–), Givenchy (1927–), Yves St. Laurent (1936–2008), Pierre Cardin (1922–) added to this plethora of design variation. Quant invented the *mini-skirt*, which emphasised the legs as never before. The skirt barely covered the bottom or crotch and caused a sensation when first introduced; a now famous example is when the model Jean Shrimpton wore a mini-skirt at the Melbourne Cup Race in 1965 (see Plate 2.5.1) to the published shock of commentators. Street styles were invented and worn by sub-cultures such as Hippies, Psychedelics, Rockers and other groups. For the first time in history young people wore clothes that expressed their freedom from

Plate 2.5.1 At Melbourne Cup Race, 1965.

the past decades of restriction, and the body was celebrated by means of see-through fabrics and / or clothes that exposed parts of the body as never before; however, this state of euphoria did not endure. With the advent of tailored suits and wide padded shoulders, the *power dressing* look of the corporate woman emerged in the nineteen-eighties and 'nineties, which paralleled the decline of many street styles.

2.6. Pivotal Fashion Eras *vis à vis* Female Body Shape

As previously observed, fashion rarely follows the natural shape of the body. The silhouette started to change from hugging the natural contours of the body in the fifteenth century, with the emphasis on the swollen belly look when the stomach was emphasised by the position of a high waistline above it, thereby making women appear pregnant. According to Hollander (1975) the big and distended stomachs at this time were not supposed to represent pregnancy or fruitfulness, but were erotically pleasing and connoted elegance. One can only hypothesize the reason for this focus on the stomach at this period in time. Perhaps it was an unconscious desire for babies to survive the first few precarious years, because many did not, thereby creating a focus on the womb. Interestingly, when viewing the female fashion silhouette over five centuries, it is invariably those parts of the body that are to do with the female reproductive system that are emphasized. Examples of these eras are during the reigns of Elizabeth I, James I, Louis XVI of France, and Queen Victoria when the focus on women's hips blew out to unimaginable proportions widthwise. This was further emphasised by the cinched-in waist achieved by the corset.

One of the simplest ways to compare the fashion silhouette with the natural body is to look at the shape of the dress mannequins from 1900. Dress mannequins prior to this period are hard to find but there is evidence of sleeve supports for the fashion of the early

Plate 2.6.1 Sleeve supports, 1830s**.**

1800s (see Plate 2.6.1). In the last decade of the 1800s and first decade of 1900, mannequins had fleshy shoulders and arms similar to Ingres's painted nudes with one difference, and that was the severely pinched in waist. The bust was ample but had no cleavage and hung low on the ribcage, protruding forward

Plate 2.6.2 Corsets, 1890s.

while the flared out hips were pulled back. As noted this style became known as the Mono-bosom or *S-Curve* (see Plate 2.6.2).

By the 1920s, the curves of the body had been renounced but, despite the linear silhouette, the display mannequins still had a rounded softness. It was not until the 1930s that the mannequins displayed a less fleshy aspect with squared shoulders and also more defined waist and hips. Mannequins from the late 1930s through the World War II years had high conical breasts, small waists and a suppressed hipline. The naturalism that characterised the body prior to the war years had gone. The stomach and buttocks were flattened, but the outline of the hips was emphasised and enhanced by padding or panniers. In contrast to the 1900 mannequins, which emphasised the protruding buttocks with hips pulled back, Dior's *New Look* had the buttocks tucked under while the pelvis jutted forward (Koda, 2003).

In the mid-1950s, the designer Cristobal Balenciaga (1895–1972) re-introduced the chemise silhouette with his *Sack dress*, which became more established a decade later. By the time of the 1960s, the body type was more androgynous. Arms and legs were slimmer and the display mannequins had a more aggressive stance with cocked hips and legs and arms in all directions, less static than they had been in the past. This was the first time that the uplifted bust look was depicted as if unsupported by a brassiere.

By 1970, the fashion world had incorporated fashion models from countries such as Africa and Asia, so that the homogeneous, culturally exclusive concept of beauty in Europe was broken. Mannequins now displayed individual characteristics taken from life, often mirroring fashion models themselves.

Despite this apparent expansion of criteria for the idealised female form, certain prejudices continued with the ideal still focused on youth and thinness (Koda, 2003).

CHAPTER 3

THE BODY: SHAPE AND IMAGE

3.1. Contemporary Body Image: The Ideal Shape

When most people think of body image, their thoughts range around physical appearance, attractiveness, and beauty.

> Yet body image is so much more; it is our mental representation of who we think we are; it influences our behaviour and self esteem. It also governs our life plan – who we meet, who we marry, and the nature of our interactions with others. In effect how we perceive and project our body is like our own personal billboard, providing others with the first and sometimes only impression (Garner, 1997).

The concern about body shape which now dominates a wide spectrum of society affects not only younger people of both sexes, but also middle-aged women and, to some extent, middle-aged men as well. Adherence to the *ideal* body shape for women in middle age is even more challenging due to the hormonal changes that occur in the aging process as "The less oestrogen circulating in a woman's blood, the thicker her waist is likely to be which is why postmenopausal women may experience 'middle-age spread' " (Spencer, 2005).

Groups of women perennially turn the conversation to body image and weight issues. In the university fashion design classes that I teach, for example, one of the projects involves students making a wearable piece of art derived from a selection of topics. It never ceases to amaze me how many times both male and female students choose to portray subjects which relate to body images as a concept.

Indeed, in a recent survey conducted by Mission Australia (2007) across approximately 29,000 young people aged 11 to 24 years from a diversity of backgrounds and communities throughout Australia, participants answered questions about what they value, where they go for advice and who they admire. One of the top three issues of concern nationally was body image. According to the report, body image was of significant concern to one in three (33.3 per cent) young people, up from 28.1 per cent in 2006. Body image was a significant concern for 34.9 per cent of female respondents and 27.9 per cent of male respondents in 2007. This compares with 28.5 per cent and 26.5 per cent respectively in 2006. The issue of body image concern by age revealed little difference: age 11–14 was 30.0 per cent; ages 15–19, 33.1 per cent, and ages 20–24, 32.0 per cent. Why are body image issues of increasing concern today?

One of the world authorities on the relationship between body appearance and attractiveness, Martin Tovée of the Department of Psychology at Newcastle University, UK focuses his research primarily on shape and weight. As far as shape is concerned, the key measure is the ratio of the width of the waist to the width of the hips (waist-to-hip ratio WHR). A low WHR (i.e., a curvaceous body) is believed to correspond to the optimal fat distribution for high fertility, a shape which should be highly attractive to men. This has been tested by asking subjects to rate line drawings of women for attractiveness. According to Persaud (2007), these studies and others suggest that the optimal WHR for attractiveness is 0.7 and that WHR is a more important predictor of attractiveness than the apparent weight of the female figure. This WHR means women should aim for a waist that is roughly just two thirds the measurements of their hips.

The tall slim or ectomorphic body type that is considered the *ideal* body shape today has not always been considered attractive (Sheldon and Stevens, 1942). Research reveals that this body type was perceived negatively until the late 1980s (Spillman and Everington, 1989). In an attempt to resolve the puzzle as to

why supermodels are considered attractive today, Tovée and his team compiled a data base of 300 fashion models, 300 glamour models (i.e., from magazines like *Playboy,* 300 normal women and, for comparison, two smaller samples of 30 bulimic[1] and 30 anorexic[2] women.

Table 3.1.1 below shows the results of the Tovée *et al* team (1997), comparing the women's Body Mass Index (BMI)[3]: bust-hip ratio, waist-hip ratio, bust-hip ratio and weight.

Table 3.1.1. Biometric characteristics of women

Type	Height (m)	Body-mass index	Waist-hip ratio	Waist-bust ratio	Bust-hip ratio
Fashion models	1.77	17.57	0.71	0.72	0.99
Glamour models	1.69	18.09	0.68	0.66	1.03
Normal women	1.65	21.86	0.74	0.80	0.92
Bulimic women	1.65	23.66	0.77	0.83	0.93
Anorexic women	1.66	0.76	0.76	0.78	0.96

The key finding of the study was that fashion models were significantly taller by 11cm. on average than normal women. Both fashion models and glamour models were rated as significantly underweight on the basis of body-mass index, but were consistently heavier than anorexic women. Fashion and glamour models had a waist-hip ratio of 0.7, and tended to have an hourglass figure, as shown by the bust-hip ratio. The message here is that supermodels

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1 *Bulimic* : a person who alternates between bouts of over-eating and under-eating or self-induced vomiting.

2 *Anorexic* : a person who suffers from *anorexia nervosa,* an eating disorder whereby the person is obsessed with becoming overweight that leads to excessive dieting to the point of serious ill health and sometimes death.

3 *BMI* : a person's weight in kilograms divided by their height in metres squared.
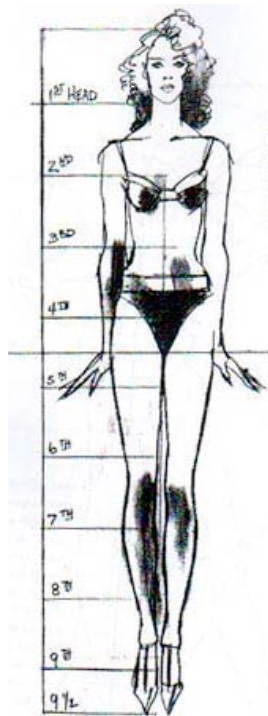
Figure 3.1.1
Proportions for
fashion drawing.

Figure 3.1.2
Average
proportions.

From A. D'Ortenzio, (1998) *Fashion Sketching: Drawing the Fashion Figure*.

are both tall and curvaceous, and that dieting will not make you look like a model. It could be that supermodels appear a lot thinner than they really are simply because they are so tall. Many women may be vainly dieting in a bid to look like a supermodel when this ambition is doomed because no matter how healthy a fit weight a woman achieves, a shorter woman is always going to look fatter than a supermodel (see Figures 3.1.1 and 3.1.2). Another intriguing find from the study was the narrow range of Body Mass Index or BMI for supermodels and glamour models, basically 18 (Persaud, 2007).

3.2. Contemporary Body Image: Why the Current Shape?

One could ask whether clothes are created to reveal the body or whether the body is chosen to showcase the design of the clothes? In the case of fashion designers, judging from the models on the catwalks, they invariably choose tall, slim and sometimes skinny models verging on anorexic. A famous quote by Wallis Simpson, "you can never be too rich or too thin", seems to be the mantra of today; however, even though this still appears to be the norm, recent events are beginning to change this perception. Pressure on the fashion industry to enforce rules to exclude abnormally thin young models on the catwalk, due to the alarming increase in eating disorders amongst young women, has been highlighted by a spate of publicity surrounding ultra-thin models who died from under-eating. One model, Luisel Ramos, died of heart failure during the annual fashion show in Montevideo in August 2006; Ana Carolina Reston, a

young model from Brazil died of complications related to the eating disorder anorexia in November 2006. In January 2006 The Council of Fashion Designers of America published advice before its own show, urging designers not to allow models under the age of sixteen to appear on the catwalk. The World Health Organisation considers anyone with a BMI of 18.5 or below to be underweight.

This issue is still being debated today; for example, an article in *The Guardian* (Fisher, 2009) states that organisers of London Fashion Week did not want to dictate to influential international designers the models they should use to show their Winter collections in the United Kingdom. This apparently followed an emergency meeting between Marks & Spencer chief executive Stuart Rose and the culture secretary, Tessa Jowell, an outspoken critic of the use of thin models whom she believes set bad examples for young women.

Plate 3.2.1 Elle McPherson.

Plate 3.2.2 Skinny model.

Supermodels of the last decade, most notably Elle MacPherson (see Plate 3.2.1), Cindy Crawford and Claudia Schiffer, had fuller figures and were held in high esteem over many years. Models of today are skinnier, younger and more disposable (see Plate 3.2.2). Most only work for six months before another batch of young hopefuls takes their places. Model agencies are always on the hunt for

the new look, the new face, and the girls chosen are invariably younger and younger. Supermodels, the élite of the catwalk, now command as much as US$10,000 per day. With their androgynous childlike looks and slim toned bodies, these tall models exude an air of innocence with strong sexual undertones. Some allege that fashion models function as clothes hangers and thereby need to be skinny in order to show off the clothes and yet have overall looks that do not detract from the clothing. Most male and female models displayed in women's fashion magazines appear androgynous; in fact, it is difficult at times to determine the gender with certainty. One theory underpinning the boyish and masculine look of models today is the fashion designer's desire to emulate the tall, gangly, teenage male. According to McDowell (1992):

> The fashion industry is dominated by homosexuals of both sexes. It is not just exploitive of women, but frequently misogynist. Most male designers are gay, many stylists are lesbians and these designers and image makers feed each other's fantasies (McDowell, 1992: 168).

Not all fashion designers are gay; however, the overriding feeling is that there is a preference for high-fashion models whose look approximates that of adolescent boys – tall and slim with a boyish figure – in other words, a flat chest and small hips (Wolf, 1991).

Most research on the average body shape of women today cites that size 14 is the norm. However, one rarely sees a size above 8 or 10 on the catwalk or, for that matter, in the pages of fashion magazines. There have been a few attempts to introduce larger size models; for example, Myers department store in Sydney introduced size 16 models for one of their runway shows in August 2009. The store director stated that they were reviewing their size ranges and were catering for the growing plus size market. Mark Fast, a London based designer, decided to use size 12 and 14 models for his recent show in London Fashion Week September 2009. Department stores and shops are now realising that, to

keep up with market demands, they have to cater for larger sizes; for example, City Chic chain stores, which carry designs for sizes 14 to 22, have opened fifty stores around Australia in the past five years.

The problem now would seem to be that, apart from stores having to cater for so-called *normal figures*, obesity itself is on the rise. We live in a society obsessed with body image and seem to be swinging from one end of the spectrum to the other. Until the fashion industry and the media engage with the neuroses caused by anxiety about body image, sense in this matter will not prevail.

3.3. Contemporary Body-Shaping Mechanisms

As discussed in Chapter One, the desire to shape the female body seems a curious Western obsession, although, in other parts of the world, women have not escaped similar procedures, given that certain parts of the body have been modified by other methods such as scarring, binding or mutilation. The difference, however, would seem to be that the latter methods were, and still are in some parts of the world, signifiers of social and/or religious practices, whereas the former, influenced perhaps by political, religious and socio-economic factors, seem to have a sexual and erotic component.

 As previously discussed in Chapter Two, various parts of the female anatomy have had to conform to a certain shape for the past few hundred years. One could conclude that freedom of expression in reaction to decades of restriction of shaping devices would appear to go hand in hand with emancipation but, like all things, such a conclusion would be overly simplistic. With the so-called freedom of expression and lifestyle comes anxiety. Instead of celebrating the body *au naturel*, new methods in the twenty-first century have now supplanted the old. Women are now subjugated to competing with each other to look younger, slimmer and fitter.

Women tend no longer to be shaped by actual physical devices. Nevertheless, such is the power of marketing that women are brainwashed into thinking that the advertised *ideal body* image is what they need to aspire to and, consequently, diet, exercise and cosmetic surgery have become the body shapers of the twenty-first century.

The contemporary body is fraught with anxiety. No matter how much women try to be rational, there is a constant underlying anxiety about putting on weight. Women in particular are especially harsh in their judgement about their body shape, reinforced by constantly comparing themselves with each other. Where do women draw the line between being fit and looking after their bodies, and being pressured to keep slim and young, thereby running the risk of either over-exercising and developing eating disorders or becoming plastic surgery junkies? Today the quest, for both men and women, is how to achieve the perfect body shape. This need to control and shape the body has become an obsession for many. That we have eating disorders like *anorexia nervosa* and *bulimia* is no surprise when the focus is to have slender, reed-thin bodies like the images of models shown by the media. The results of a national survey into body image conducted by David Garner (1997), director of the Toledo Centre for Eating Disorders, make it only too clear that eating disorders occur when a person's intense preoccupation with their *fatness* leads them to extreme measures to control their weight.

> Thin women distort reality by seeing themselves as fat. Today this type of distortion is rampant and has become the norm. It explains why so many women are susceptible to eating disorders, where the pursuit of thinness is driven by faulty perceptions rather than reality (Garner, 1997).

Today's epidemic eating disorders are related to the intense pressure put on women to conform to ultra slender role models of feminine beauty.

Parents' groups in Britain have condemned an Internet game in which girls as young as nine are encouraged to "buy" breast operations and facelifts for

virtual dolls. Children are given a naked virtual character to look after. They compete against each other to earn "bimbo" dollars so they can dress her in sexy outfits and take her clubbing (McVeigh, 2008). Our bodies are increasingly being experienced as objects to be honed and worked on. From television shows such as *Extreme Makeover*, and graphic designers airbrushing wrinkles out of portraits in magazines, to photographers digitally enhancing baby and child photos – correcting smiles, putting in teeth to correct gaps, etc., – "Putting the body on show and making it appear 'attractive' are presented as fun, desirable and easily accessible. Body beautiful and the goal of perfectibility have been democratised" (Orbach, 2009: 3).

Cosmetic surgery is the most drastic form of body shaping in contemporary society. More and more women, some as young as sixteen, are having plastic surgery to modify their bodies. Facelifts seem almost the norm for women who can afford the operation. Breast enhancement is now so common that people rarely bat an eyelid when the subject is raised. As plastic surgery becomes less invasive with new technology advancing all the time, the risks that exposed some horrific disasters in the past seem to be fewer and fewer if the procedure is done by a reputable surgeon. There are, however, plenty of so-called plastic surgeons with dubious qualifications whose work sometimes results in horrific injuries. This is especially relevant to procedures which are performed overseas where the operations are so much cheaper. This is causing concern amongst the medical profession in Australia and Europe, whose members have to correct procedures that have gone horribly wrong. A case in point is an article in *Medical News Today* where it is stated that

> Of the ten cases which occurred this year, five were related to breast augmentation (breast enlargement or breast reshape) and five to other operations including tummy tuck, face and neck lift and nose job. Of the ten cases, five required emergency surgery and two now face more complex reconstructive surgery. Destinations for surgery ranged from Eastern Europe, the Far East and India (*Medical News Today,* 2008).

Another form of body-shaping that has become an obsession with many people is exercise. Moderate exercise in itself is considered essential for normal health, especially when most people now sit behind a desk for eight hours per day. However, there are those who take exercise to the extreme to the extent that they are known as gym junkies. This may also include those suffering from eating disorders who become so obsessed about putting on weight that they put themselves through a rigorous practice program to achieve control over their bodies in order to attain the desired shape at whatever cost.

> More than 60 percent of women and 40 percent of men indicate that at least half of their workout time is spent exercising to control their weight. But all this exercise does not lead to body satisfaction since 88 percent of these women and 79 percent of these men say they are dissatisfied with their appearance (Garner, 1997).

I have heard of a young woman with an eating disorder who feels impelled to exercise daily for hours on end in case she puts on a kilo or two.

Yet another phenomenon related to shaping the contemporary body is bodybuilding. According to Susan Bordo (1993) many bodybuilders, including women, put the same emphasis on the control of their bodies, being in charge of the shape of one's body. "Create a masterpiece," says *Fit Magazine*, "Sculpt your body contours into a work of art" (Bordo, 1993: 151). Priscilla Walton stated that "we've internalized the corset, we go to the gym" (2003, Conference, "Making an Appearance", The University of Queensland).

3.4. The Role of the Media and Marketing

Conflicting messages perpetuated by the fashion world via the media focussing on ultra-thin bodies and weight control make it extremely difficult for the normal size 12 or 14 woman in the street. One does not have to be a medical specialist to understand that tall models seen on the catwalk are born with a particular physique which lends itself to the current fashion ideal and are, most

probably, just surviving on a near starvation diet to enable them to retain the thin ideal body image. However, the media is a highly persuasive tool and, no matter how logical an argument the normal woman in the street might advance in defence of her normal body shape, anxiety nevertheless prevails.

Conflicting messages in the media have given rise to anxieties about body image and eating. While many women portrayed on television are slim, and advertisements of women portray excessively thin bodies, at the same time other advertisements also display appealing junk foods. With the volume of conflicting images bombarding the public from every direction, it is no wonder that many women have developed an acute anxiety about their bodies and eating habits. The media help to perpetuate the myth that thinness is crucial to personal happiness, to the point that this affects not only our feelings, but also our behaviour, who we meet and our interactions on a day to day basis.

In relation to celebrities behind the camera, according to researchers at the University of Liverpool, UK, women really do look fatter on television, while men look more hunky. Fox (2002) states that it is well known in the broadcasting industry that TV cameras make people look about four kilograms heavier than they are. In the same article, a pamphlet published by the British Medical Association warned that female TV stars often diet to appear slim on television, but end up thinner than average as this makes them tend to overcompensate. Harper and Latto (Harper, 2001) of Liverpool's Department of Psychology analysed 2D and 3D photographs of models that had been taken simultaneously, and asked students to say which image in each set looked heavier. The vast majority judged the 3D images to be over five per cent slimmer than those in the 2D images. Some analysts say that these impossible standards are being imposed on women, the majority of whom are naturally larger partly as a function of economic prosperity. The presentation of an ideal which is difficult to achieve and maintain inevitably means that the cosmetic and diet product

industries are assured of growth and profit. According to a survey reported by Media Awareness Network (MNet, 2007), the average model twenty years ago weighed eight per cent less than the average woman whereas today's models weigh twenty three per cent less.

Some women's magazines, for example *Elle* (UK) and *Harper's Bazaar* (US), have tried to promote larger size models such as Sophie Dahl, who was size 14 at the time (see Plate 3.4.1). However, even a very attractive and well known model like Sophie was not enough to turn the tide, and recently she appeared in a magazine looking as thin as the other models. The barrage of messages about thinness, dieting and beauty tells *ordinary* women that they are always in need of adjustment and that the female body

Plate 3.4.1 Sophie Dahl, size 14.

is an object requiring continual perfecting. Researchers note that women's magazines have ten times more advertisements and articles promoting weight loss than do men's magazines, and many covers of women's magazines have at least one message on how to change a woman's bodily appearance – by diet, exercise or cosmetic surgery (MNet, 2007). An article in *The Guardian* newspaper states that no longer can women point the finger solely at men. Every time a woman purchases one of these magazines, she is helping to undermine another woman. While they are enjoying having a little gawp at another woman's body, they are supporting the ideology that it is right to judge women based on how they look (Margolis, 2007).

A study conducted by Dittmar, a psychologist at the University of Sussex, England, and Halliwell from the University of the West of England (Dittmar and

Halliwell, 2006) suggests that models do not have to be ultra-thin to be effective at selling products. In a project involving 800 women, Dittmar and Halliwell compared the impact of viewing advertisements featuring ultra-thin models with those featuring models of a more normal body weight. They found that women who already wanted to change their appearance were most susceptible to viewing ultra-thin models and reported increased negative emotions about their own bodies after such exposure. In contrast, viewing average-size models did not have a negative effect on women's body image. They concluded that the perceived effectiveness of the advertisements was not influenced by the body size of the models. Average-size and ultra-thin models appeared to be equally effective. This was found to hold across advertisements for a range of different consumer goods, including body care, make-up and food products.

However, another study by Dittmar *et al* (2006) was to test the extent to which music videos have an adverse effect on young girls' body dissatisfaction, given that twelve to nineteen year olds are by far the biggest consumers of such videos. Eighty-seven girls aged sixteen to nineteen took part in a series of tasks described simply as tests to assess memory. The girls were split into three groups and each group was shown something different. The first group watched music videos that featured thin, attractive members of girl bands; the second group only listened to the music videos; the third group was simply asked to learn a list of neutral words. All three groups were then asked questions about what they had listened to or watched, and the answers were measured for levels of self-esteem, body dissatisfaction and mood. The researchers discovered that, after just ten minutes' exposure, it was the group who watched the music videos featuring thin, idealised models who exhibited the greatest increase in body dissatisfaction, compared to those who merely listened to the songs or had completed the memory task.

Such is the power of marketing that women are brainwashed into thinking

that this is what they must aspire to, not only to be successful in their jobs but also to be desired by the men in their lives. Now we have clever computer technology that airbrushes out the wrinkles and unsightly bulges in images of the rich and famous which appear in the printed media. These touched-up images help to perpetuate the myth of the ideal image and further fan the flames of insecurity and anxiety that women have about their own bodies. Blyth (2004), a former editor of a women's journal, published a book entitled *Spin Sisters: How the Women of the Media Sell Unhappiness and Liberalism to the Women of America*. In this book she claims that the media aimed at women in the US are part of a wilful conspiracy to manipulate them – pushing unwanted products, left-wing political agendas and a culture that instils fear and anxiety about their bodies in women. This media reinforcement of the notion that our bodies are imperfect has, in effect, escalated the sales of diet foods and weight watcher classes as well as beauty products. The revenue from the cosmetic surgery industry has increased dramatically over the past decade and now has an annual turnover of billions of dollars.

The media also perpetuate the image that anyone over forty or fifty years of age is over the hill. Female television presenters for example, are usually young, slim and attractive while men, it seems, have a more elastic age span. No one bats an eyelid at an older, grey-haired male presenter. Therefore it is no surprise that audiences who are used to seeing young, attractive female presenters are more critical of older female presenters with wrinkles than they are of males of a similar age.

3.5. Why the Obsession?

> For six centuries fashion has perpetually re-created an integrated vision of clothes and body. There is a strong eroticism in this method, since it plays on the dialectic of dress and body while constantly changing the rules. Fashion is in itself erotically expressive, whether or not it emphasizes sex (Hollander, 1993: 85).

Sexual attraction has always played a major part in clothing, with the exposure of certain parts of the anatomy and the covering up of the rest, heightening the attraction and eroticism. Body painting, tattooing and the use of sweet scents and the wearing of flowers or pelts of certain animals have long been among the visual expressions of the enhancement of one's sexual identity.

Clothing or the lack of it on the female body has had sexual connotations in western culture for a long time, possibly starting around the medieval era. Clothing the naked body as a means of modesty seemed to occur in the West with the advent of Christianity as reflected in the story of Adam and Eve. One could argue that they were innocent and pure whilst living in the Garden of Eden and, prior to the Fall, their nakedness was acceptable. After the serpent tempted Eve with the apple, suddenly their nakedness became shameful and they grabbed leaves to cover their sex. This Christian concept of morality was demonstrated through the clergy's denouncement of the body as a sinful entrapment of the soul. The clergy would seek ways to chastise and mortify any evidence of physicality through self-flagellation, the wearing of uncomfortable textiles and disregard for such effeminacies as bathing. Ascetic practices drew attention to the body and its imperfections in much the same way as the revealing cut of women's garments and bright dyes accentuated its new significance. Thus the two extremes created conflict, and emphasis was placed on the individual in how they expressed their material wealth and their sense of morality through the clothes they wore (Breward, 1995: 35). Hollander argues that out of this grew the Western concept of the erotic pull of dress.

> People's clothes had the effect of making their inferred nude bodies seem more, not less, desirable. Nakedness, of course, has its own fierce effect on desire; but clothing with nakedness underneath has another, and it is apparently even more potent (Hollander, 1993: 85).

Even when clothing was restricted through religion – or government control for that matter – this did not prevent women from expressing their sexuality. For

example, during the first and second world wars, women donned military style dress whilst taking on occupations formerly done by the men who were fighting at the front. During World War II the manufacture of clothing was under tight control due to strict rationing of production and consumption; however, women still expressed their individuality in the way they wore their garments and make-up.

Fashion may comment on many things, but the discourse is mainly about sex and status. That fashion is about sex is obvious, and even the designers in the vanguard of fashion agree: "Men and women both, to an extent, get dressed to get laid"," said British designer Katherine Hamnet (Etcoff, 1999: 209).

Plate 3.5.1 "The Harlot's Progress", William Hogarth, 1731.

Eroticism and fashion have been partners over many eras. The erogenous zones of the female form have been emphasized, hidden or exposed in the ideal

Plate 3.5.2 Victorian lady, 1847.

fashion of the times within the moral code of conduct at the time; in the eighteenth century, for example, the bosom was almost entirely exposed, as depicted in etchings by the artist William Hogarth (see Plate 3.5.1). The opposite extreme in modesty appeared in Victorian England (see Plate 3.5.2) in the mid-nineteenth century. Novels and plays (with the exception of those by authors such as Charles Dickens, George Eliot, Jane Austen and the Bronte

sisters) epitomised the saccharine sweetness that pervaded the high moral ground during the puritanical rule of Queen Victoria, when the neckline rarely dropped lower than the collar bone.

> That men found corsets irresistibly exciting is apparent but so did many women who submitted to tight-lacing because they were convinced that it made them more alluring. The slightest exercise, when they were laced up, caused their breathing to become tremulous, and set their lace, bows and ribbons fluttering seductively (McDowell, 1992: 28).

Although seen as incredibly uncomfortable and at times unbearable to wear, the corset has been regarded by some as an erotically charged symbol for both men and women. The analogy of the female form to a carapace suggests the inner core of the soft female body has remained relatively unchanged during the last few hundred years. The shell, cage or outer body, however, has changed

Translated from the French: "How extraordinary! This morning I tied a knot and this evening there is a bow."

Plate 3.5.3 Cartoon, tight lacing, 1840.

shape dramatically throughout history to attain the fashionable ideal silhouette of each period. If this shell or cage were a protection device, as is a carapace, then we would have a better understanding of this phenomenon. One could argue that protection it might well be, but not of the body; rather it acts as a deterrent to the opposite sex as in the nineteenth century, when tightly laced corsets, enhancing and emphasizing the curves of the female body, and the numerous petticoats and crinolines perhaps thwarted a hasty seduction, albeit not entirely so, as observed in Plate 3.5.3.

Angeline Merrit, a Victorian dress reformer, is reported as having stated her concern "that tightly laced corsetry fuelled sexual excitement in adolescent girls and pleaded with mothers to refrain from corseting their young daughters"

(Summers, 2002: 134). This abstaining from physical desire must have added a stronger potency to the sexual attraction felt by the eager suitor when compared to today's fashion, where nothing is left to the imagination, and no deterrents (apart from personal choice) exist to preclude almost instantaneous physical gratification. Such abstinence did not, however, seem to be the case in the eighteenth century. Sexual freedom is evident in the literature and paintings of the time, which reveal women in loose clothing that revealed the bosom and legs. For example Hogarth's work (see Plate 3.5.4), one of a series, shows how bawdy and raunchy life was

Plate 3.5.4 "The Rake's Progress", orgy scene, William Hogarth, 1722–1723.

in those times. One can only conclude that corsets were not necessarily an impediment to seduction but more to do with the prevailing moral codes and conduct of the times.

Towards the end of the twentieth century, as morals relaxed, so did fashion. Images in the media depict slim, toned, tanned bodies which are scantily clad (see Plate 3.5.5). This image, very much targeted at the youth of today as seen in advertising campaigns, uses sex as a powerful marketing tool. One could argue that fashion today is little short of pornography, according to Robin Derrick, the art director of *British Vogue*, who favours the porn aesthetic.
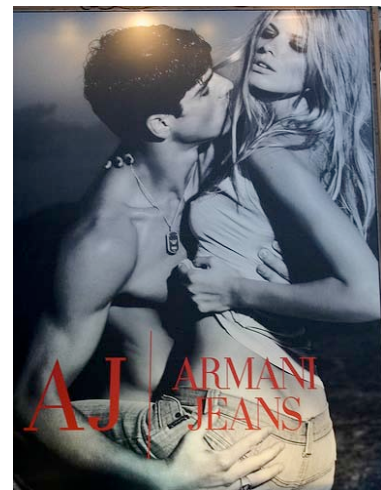
Plate 3.5.5 Armani advertisement.

In the past few years, photography has become more explicit, evidenced by

the "nipple count" in *Vogue*. Last year British *Vogue* ran a photo of Shalom Harlow displaying her pubic hair. Sophie Dahl has also posed nude for Opium perfume.[4]

The pressure placed on women through advertisements, television, film and the new media to be sexually attractive and sexually active is profound. Provocative images of women's partly clothed or naked bodies are especially prevalent in advertising as portrayed by the celebrity couple David Beckham (Becks) and his wife Victoria (Posh) who feature in an erotic advertisement for a perfume called *Intimately Beckham*. Becks is revealed with his arm wrapped around the
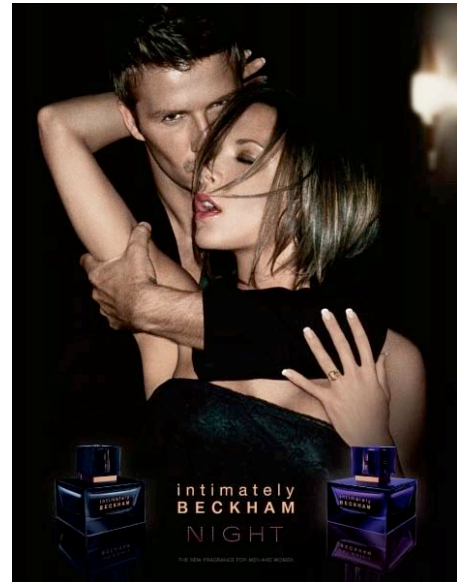
Plate 3.5.6 Intimately advertisement.

bare shoulders of his wife Posh, who is leaning back on him with eyes half closed as if she is about to have an orgasm (see Plate 3.5.6).

> Since 2005 and the success of *Instinct*, the Beckham franchise has developed to include both the day-time and night-time versions of the couple's perfumes meant to embody their marital bliss and sexy image. The Intimately Beckham Night duo is the sexiest to date (Beckham, 2008, www.mimifroufrou.com/scentedsalamander/i/Intimately-Beckham-Night).

The Pop icon Madonna has been at the forefront of female eroticism, displaying her body in provocative ways since she first came to public attention in the 1980s. In her first book, *Sex* (1992), Madonna appears either scantily clad or nude on every page and in some poses seems to be simulating sex with hunky young men or women. Images of simulated sex, displaying young women wearing next to nothing and invariably locked in an embrace with equally half-naked young men or women (see Plate 3.5.7) are very much

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4 (Baird 2002, www.smh.com.au/articles/2002/09/29/1033283389345.html)

Plate 3.5.7 Madonna.

targeted at the youth of today using sex as an irresistible marketing tool. Is it any wonder, then, that men are confused about women's needs and desires.

Although women's sexuality is no longer a taboo subject, many researchers question whether or not the blatant sexualization of women's bodies in the media is liberating. Media activist Jean Kilbourne says that women's bodies are often dismembered into legs, breasts or thighs, reinforcing the message that women are objects rather than integral human beings (MNet, 2007).[5] The objectification of women is obvious on the catwalk where models are either scantily clad or wear transparent fabric revealing all. That they are able to display scanty clothing and not fall into the category of pornography is due to the fashionable androgynous physique (tall, slim with broad shoulders, narrow hips and small bust). If a buxom, curvaceous woman were modelling the same outfit there would be outrage. She would be considered to be more appropriate in a *Playboy Magazine* centrefold than on the catwalk.

The next chapter will focus on female bodies from the male artist's perspective and explore how the shape of the female nude correlates to the fashion of the day.

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5 See www.media-awareness.ca/resources/educational/handouts/genderportrayal/thinness_statistics.cfm (accessed 15 Jan. 2010).

CHAPTER 4

THE NAKED, THE NUDE AND THE BODY

4.1. Why is Naked not Nude?

Kenneth Clark (1956) was probably the first art historian to draw explicit attention to the fact that Western society sees the nude as different from merely being naked:

> The English language, with its elaborate generosity, distinguishes between the naked and the nude. To be naked is to be deprived of our clothes, and the word implies some of the embarrassment most of us feel in that condition. The word 'nude,' on the other hand, carries, in educated usage, no uncomfortable overtone. The vague image it projects into the mind is not of a huddled and defenceless body, but of a balanced, prosperous, and confident body: the body re-formed. In fact, the word was forced into our vocabulary by critics of the early eighteenth century to persuade the artless islanders [UK residents] that, in countries where painting and sculpture were practiced and valued as they should be, the naked human body was the central subject of art (Clark, 1957: 3).

The process of a life-drawing class is clearly recognizable all over the western world. Typically, the model arrives and then goes into the changing room/ cubicle to don a wrap or gown. When the class starts the model drops his/her wrap and poses naked for the assembled students for an hour or two. During the break the model puts on his/her wrap and either chats to students or retreats. Given that everyone has just spent an hour or two staring at his/her unclad body, why bother to wrap up? Why not saunter around the class room in the altogether? Because this would involve nakedness. On the dais it was nudity, and there's the crucial distinction. One state is rude, the other idealised (Gressor 2004).

4.2. Framing the Female Body

Paradoxes abound when it comes to displaying the female nude today. On the one hand there is the old school of idealization of the female nude along the lines of the old masters, and on the other hand, the female nude can be displayed in very confronting ways that often verge on pornography. When did the eroticising of the female form begin?

Reverent attitudes to the body in ancient Greece were steeped in culture. The naked body was not simply tolerated but venerated as expressive of a deep symbiotic relationship between the physical and the spiritual. The Greco-Roman civilizations worshipped the male body, which was reflected in the many marble statues of the time (see Plate 4.2.1). However, in the fourth and fifth centuries there was a shift from seeing the body as a temple toward the Christian view of body/soul dualism.

Plate 4.2.1 Ancient Greek Statue.

The body was now considered mortal (of this world) and in the eyes of the Church *sinful*.

Plate 4.2.2 Willendorf Venus, *c.*30,000–18,000 BC.

In prehistoric times the female nude was worshipped as a fertility goddess, a famous example of which is the Willendorf Venus. The figure exaggerates those parts of the body that are associated with childbirth and suckling (see Plate 4.2.2). By the time the female nude appeared in its idealised form in ancient Greece in the fifth century BC she had been stripped of any association with fertility and childbirth. She had become an idealised

body and then much later, with the rise of Christianity, a sexual body. It was in the early medieval paintings that the female nude emerged in its earthly mortal state in paintings that were invariably linked with the story of Adam and Eve. It would seem that the Church would only allow a naked female body to be represented in the form of Eve, a woman who had not only sinned but who had also brought about the downfall of man (see Plate 4.2.3). Thus the very early Christian female nude paintings are of the very

Plate 4.2.3 *Adam and Eve*, 1533, Cranach.

naked Eve counterpoised against the clothed and saintly Virgin Mary. The Madonna's body is the symbol of the *virginal maternal*, the impossible duality of an inviolable and fertile body which is at the heart of the Christian ideal of womanhood. As Nead (1992) argues, one of the principal functions of the female nude in western art has been the containment and regulation of the female sexual body.

4.3. The Male Artist's Nude Model

Representation of the female nude has long been the prerogative of men. The male artist has controlled how the female body is portrayed. Female artists painting the female nude were few and far between (see 4.6). For many years it was the Church which dictated how the female nude should be portrayed and her genitalia were always discreetly covered. In the eighteenth century when moral attitudes towards sexual relationships and sex in general became more relaxed we see a change in the portrayal of the female nude. Suddenly she

evolves into a sexual being, displaying her body in a more provocative way.

With the start of the Modern movement from "1880 to 1930" (Hughes, 1991: 9), we see a change in the way artists perceived their models. Diverging from the traditional and idealistic approach, artists broke new ground by displaying the female nude model in the context of sexual liberation as well as aesthetically portraying the body in ways that had never been seen up until this time.

> But art proves that nakedness is not universally experienced and perceived any more than clothes are. At any time, the unadorned self has more kinship with its own usual *dressed* aspect than it has with any undressed human selves in other times and places, who have learned a different visual sense of the clothed body. It can be shown that the rendering of the nude in art usually derives from the current form in which the clothed figure is conceived. This correlation in turn demonstrated that both the perception and the self-perception of nudity are dependent on a sense of clothing – and of clothing understood through the medium of a visual (Hollander, 1993: xiii).

This chapter focuses primarily on male artists because, historically, there are only a few female artists recorded. This fact militates against a comparative study, as only contemporary female artists offer a critical mass of nude paintings.

Hollander's (1993) theory is that typically most male artists unconsciously paint the fashion silhouette on the female nude. She states that there are times when the fashion silhouette is obvious when looking at a nude painting but, at other times, it is more difficult to identify. However, one can still discern the fashion influence through other evidence such as the way the folds and drapery have been replicated in the style of painting.

Table 4.3.1 traces how the female nude model has been depicted by male artists over a period of one thousand years. The chosen artists have either portrayed the artistic nude as a potential mirror for the body beneath the fashion ideal of

each era or have portrayed the body in the art style of the time, for example Marcel Duchamp's "Nude Descending a Staircase" (see Plate 4.3.1). The underlying rationale was to observe how the artist's portrayal of the nude body utilized the art style of the time, and how this may or may have not altered the perception of the nude as an idealised form. The majority of the artists chosen are painters although some sculptors and photographers are also included because of the prevalence of other media in the twentieth century. The source of each image in Table 4.3.1 is detailed in Table A.1.1, and Appendix A.

Plate 4.3.1 *Nude Descending a Staircase, No.2,* 1912, Marcel Duchamp.

Table 4.3.1 Tracing the Shape of the Male Artist's Female Nude Model

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Artist unknown, Hellenistic art.	*Venus de Milo, Aphrodite*, or *Venus*, sculpture, 130–120 BC.		• Religious representation of the goddess of love. • First public statue of a nude female. • Initially controversial but now accepted.	• Matronly, quite bosomy. • Face rather expressionless. • Hair wavy and softly tied back.	• Classical Greek pose. • Erotic influence seen in drape about to fall off body, just caught by the hips.
Jan van Eyck, 1395–1441, Flemish.	*Eve*, from a side panel of the Ghent Altarpiece, 1425–1432.		• One of the most influential Flemish painters of the fifteenth century. • Court painter to the Duke of Burgundy. • Initially incorrectly credited with the invention of painting in oils; he nevertheless perfected the medium.	• Medium height. • Small taut high breasts. • Rounded almost pregnant-like stomach.	• Very carefully and meticulously painted with highlights emphasizing the rounded forms.
Antonio Pisano (Pisanello), 1395–1455 Italy.	*Luxuria*, drawing, *c.*1425–1430.		• First important Renaissance artist to use medal form and to revive the antique style of portraiture. • Was in great demand by leading patrons of the time.	• Very stiff, taut, slim body. • Tiny protruding breasts close to armpits. • Reclining figure awkwardly positioned, as if weightless.	• Linear drawing with strong contour lines and contrasting shadow to heighten the sharpness of the image.
Masaccio (Tommaso Di Giovanni Di Simone Guidi), 1401–1428, Italy.	*The Expulsion from Paradise*, fresco, 1425–1428.		• Influential for its realism. • Commissioned for Brancacci family chapel of Santa Maria del Carmine in Florence.	• Slim, life-like figure. • High breasts hidden behind arms. • A more natural waistline and hips.	• Highly charged with emotion and expressive brushwork. • Emotion of pain is shown on the face of Eve as well as the taut posture.

Table 4.3.1 Cont'd

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Sandro Botticelli, 1445–1510, Italy.	*The Birth of Venus*, 1485.		• Influenced by classical Greek. • Humanist in thought. • Had own workshop. • Renowned painter in Florence with commissions from the Medici family.	• Painted figures based on the ancient Greek Goddess, Venus. • Elongated the body along the lines of classical Greece. • Model is slim and hides her breasts and genitalia with her long, entwined hair.	• Sense of virginity, purity and sensuality from a distance. • Idealistic in treatment. • Long hair partly covering body. • Face devoid of expression. • Venus was not an erotic symbol, but an embodiment of beauty.
Albert Dürer, 1471–1528, Germany.	*Adam and Eve*, 1504.		• Influenced by Italian Renaissance painters. • Known for technical draughtsmanship in drawing and woodcuts. • Increasingly drawn to the idea that the perfect human form corresponded to a system of proportion and measurements.	• Contrived to let the clear outline of their white and delicately modelled bodies show up against the dark shade of the forest with its rugged trees.	• Contrived to let the clear outline of their white and delicately modelled bodies show up against the dark shade of the forest with its rugged trees.
Lucas Cranach, 1472–1553, Germany.	*The Judgement of Paris*, 1530.		• Court painter to the Electors of Saxony. • Influenced by development of the Protestant Reformation and its attitudes to religious images. • Nudes in a distinctive style following Late Gothic revival.	• Poses are quite seductive and exhibitionist. • Three slim, nubile young women. • Small heads and narrow shoulders. • Small, high breasts and waists. • Slightly rounded stomachs.	• Peering coyly out of the painting, the three goddesses convey an alluring blend of innocence and coquetry.
Michelangelo Buonarotti, 1475–1564, Italy.	Study for *The Libyan Sibyl*, for the ceiling of the Sistine Chapel, 1508–1512.		• One of the great masters of the Italian Renaissance. • Commissioned to do many works by the Church. • Sistine Chapel paintings commissioned by Julius XI.	• Based on the drawing of a male model which Michelangelo transformed into a female figure. • Very dramatic twist to the pose with her back towards the audience.	• Although elegant the sibyl has masculine attributes. • Figure is quite muscular with a broad back. • Folds of her garments envelop the torso.

Table 4.3.1 Cont'd

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Titian (Tiziano Vecelli), 1488–1576, Italy.	*The Venus of Urbino*, 1538.		• Concerned with colour and light, as were all Venetian painters. • Technical skill that could outdo all others. • Many paintings depicted Greek goddesses.	• Young, plump and well rounded. • Small breasts close to armpits. • Full stomach. • Romanticized and more fulsome nude with earthy quality to her sensuousness.	• Skin is shown to be smooth and youthful. She reclines softly with an unashamedly coy eye aimed at the viewer. • Her hand rests on her *mound of Venus* giving the whole painting an erotic dimension.
Paolo Veronese, 1528–1588, Italy.	*Venus and Mercury presenting Eros and Anteros to Jupiter*, 1560–1565.		• Famous Renaissance painter. • Influenced by Mannerist style. • Best remembered for his monumental banquet series. • Legacy spanned centuries.	• Young. • Voluptuous. • Rounded forms – breasts and hips. • Hand covering genitalia region.	• Skin painted in warm, pink flesh tones. • Seductive and evocative pose.
Peter Paul Rubens, 1577–1640, Flemish, grew up in Germany.	*Venus and Adonis*, mid to late 1630s.		• Proponent of exuberant Baroque style. • Concerned with ideal female beauty. • Combined his ideal with the personal.	• The plump and voluptuous woman in his painting gave rise to the term *Rubenesque* women. • Emphasis on rounded buttocks and stomach and small breasts.	• Very idealistic and fleshy, these plump proportions appealed to Rubens. • Curves of a well-fleshed woman were in fashion.
Rembrandt van Rijn, 1606–66, Holland.	*Bathsheba*, 1654.		• Not influenced by ancient classical romanticism. • Painted Bathsheba in the context of certain cultural and social conventions. • Period of intense scrutiny on the human anatomy.	• Model was his mistress. • Body is realistically portrayed. • High breasts with large belly and hips.	• Not idealized but a literal interpretation of body that does not leave anything to the imagination. • Body has weight and density and the pose and expression gives warmth and life.

Table 4.3.1 Cont'd

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Jean-Antoine Watteau, 1684–1721, France.	*Reclining Nude,* 1713–1715.		• Famous Rococo painter. • Inspired by Rubens. • Worked in studio of stage designer Claude Gillot. • Painted characters from the Commedia dell'Arte.	• Model reclining on bed. • Small breasts. • Wide hips. • No attempt to hide genitalia. • Model looks quite relaxed and attentive.	• Skin is painted in warm flesh tones. • Model is not coy. • Very realistic in treatment.
Francois Boucher, 1703–1770, France.	*L'Odalisque, Marie-Louise O'Murphy,* 1752.		• Synonymous with French Rococo style. • Painted members of the Court of King Louis XV. • Women in paintings exude an amorous and sensual air.	• Model is the King's mistress. • Pose is one of abandonment with legs apart as if she has just concluded love-making. • Body is plump.	• The model looks inviting in an erotic and amorous way. • The colour of the flesh has been painted in rose coloured hues.
Francisco de Goya, 1746–1828, Spain.	*The Nude* and *Clothed Maja,* 1800.		• Painter and printmaker. • Court painter to the Spanish Court. • First clear depiction of female pubic hair.	• The naked female form looks to be corseted due to the high parted breasts and pinched in waist when compared to the clothed figure underneath. • Slender body. • High and rounded breasts close to armpits.	• The body has been painted meticulously, and looks to be floating on the bed with no weight whatsoever. • A lively image of a sensual, provocative and inviting woman.
Jean-Dominique Ingres, 1780–1867, France.	*La Grande Odalisque,* 1814.		• Renowned for sensuality. • Numerous paintings and portraits. • Success came later with numerous awards.	• Slim torso and exaggerated curve of the back. • Limbs are elongated. • The subject's elongated proportions are reminiscent of sixteenth-century Mannerist painters.	• Skin is smooth. • Concubine looks provocatively over her shoulder at the viewer.

Table 4.3.1 Cont'd

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Gustave Courbet, 1819–1877, France.	*The Bathers*, 1853.		• Nude is a more realistic representation compared with the classical poses of this time. • Voluptuous, Mother Earth type figure. • Dimpled and ample buttocks. • Cloth barely covering her body.	• Forefront of a new form of art called *Realism*. • People initially objected to vulgarity of its realistic representation and called it *dirt*.	• Slight coyness in woman not wanting to reveal body entirely. • Has been painted to reveal an ordinary, almost ugly body as Courbet emphasized realism, even though the figures were in a classical pose.
Edouard Manet, 1832–1883, France.	*Le Dejeuner sur l'herbe*, 1863.		• Painting stirred a huge uproar when first exhibited at the Paris Salon 1865. • Despite criticism this painting set the stage for the advent of Impressionism. • Broke new ground in choosing subjects from the people and surrounds of his own time.	• The nude is no nymph, or mythological being. She was a modern Parisian women cast into a contemporary setting with two clothed men. • Model looks inquisitively at the viewer. • Proportions of the body are realistic.	• Shocked the public of that time with its forthright sexuality. • There are no erotic overtones, as men seem to be unaware of her nudity.
Edgar Degas, 1834–1917, France.	*After the Bath*, 1888–1892, pastel drawing.		• Did not see himself as an Impressionist but is considered to be a founder of the movement. • Drawing one of his great delights.	• Model amply proportioned. • The back view he adopted in this pastel serves to emphasize its informal quality as if looking through a keyhole, which shocked his contemporaries.	• Model has natural body proportions. • Breasts are quite high. • Waistline is indicated.
Paul Cezanne, 1839–1906, France.	*The Great Bathers*, 1898–1905.		• Innovative style, use of perspective, composition and colour profoundly influenced twentieth-century art. • Often referred to as the father of modern art. • Intentionally moved away from the traditional style of painting at that time.	• Painter was too shy to use real nude models; one theory is that he probably based the figures of the nudes on young soldiers he sketched bathing, and then changed the sex later.	• The figures are integrated into the landscape by using the same technique on the models as he has used in the background. • The figures are seen as part of an overall composition, rather than just focusing on the female form.

Table 4.3.1 Cont'd

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Pierre-Auguste Renoir, 1841–1919, France.	*After the Bath*, 1888.		• Leading painter in the Impressionist style. • Influence of Degas's *After the Bath* visible.	• Well-rounded body forms. • Sensuous and voluptuous. • Full firm breasts. • Large hips and thighs.	• Idealized and romanticized by using soft light on the fleshy colour of the body, which blends in with the surrounding earthy colours.
Thomas Eakins, 1844–1916, America.	*William Rush and His Model*, 1907–1908.		• Used nude models of both sexes in art classes he taught. • Caused controversy at the time, as did this painting, due to the casualness of the nude model's clothes lying over the chair.	• Breasts are full and high. • Nipped in waist. • Rounded hips.	• Smooth skin in contrast to the male figure wearing rough workers' clothes. • The soft light is focused on the nude female, while the rest of the painting is in shadow.
Paul Gauguin. 1848–1903, France.	*Tahitian Girls with Flowers*, 1899.		• French painter who fled Paris to live in Tahiti. • Fascinated by the beauty and bearing of Tahitian women.	• Mother earth type figures. • Full, rounded forms. • Long languid hair. • Sweet expressions.	• Echoing the style of ancient Greek classical beauty he has conveyed an innocence and charm with these two maidens.
Henri Matisse, 1869–1954, France.	*Dance*, 1909–1910.		• A large decorative panel commissioned by a wealthy Russian art collector, Sergei Shchukin. • Fascinated by primitive art and the Fauvist colour palette. • Developed unique style.	• Figures convey movement, emotional liberation and hedonism. • Bodies vary slightly in so far as one has a slightly protruding stomach while the other has smaller breasts.	• Only three colours are used: a reddish-orange on the dancing figures and blue and green in the background. • More concerned with the unifying colours and movement than the figures themselves.

Table 4.3.1 Cont'd

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Marcel Duchamp, 1887–1968, France.	*Nude Descending a Staircase, No. 2*, 1912.		• Influenced by Post-Impressionism, Cubism and Fauvism. • Associated with Dada and Surrealist artists. • Explored and experimented with diverse media such as Kinetic Art and dressing as a woman for photography series by Man Ray.	• This work provoked significant controversy. • Depicts the mechanistic motion of a nude, with superimposed facets, similar to motion pictures. • Shows elements of both the fragmentation of the Cubists and the movement and dynamism of the Futurists.	• Discernable *body parts* of the figure are composed of cylindrical and abstract elements. • Assembled together in such a way as to suggest rhythm and convey the movement of the figure merging into itself. • Dark outlines emphasize the dynamics of the moving figure.
Egon Schiele, 1890–1918, Austria.	*Female Nude*, 1910.		• Used pubescent girls as models. • Insisted that the erotic is as heroic a subject as wars or religion. • Combined high art and pornography in a manner only possible in radical Vienna of the pre-first world war years.	• Erotic pose. • One bony hand resting on chest. • Pubic hair is exposed. No arms displayed and painting is cut off at the thighs.	• Colours of the flesh are tinged with hot red and pink. • Very erotic and sexually charged. • Swift, bold brush strokes give the work an emotional tension.
George Grosz, 1893–1959, Germany.	*Circe*, 1927.		• Depicted the collapse of the bourgeois world and the corruption and depravity of the Nazi regime in Berlin.	• Naked prostitute with small breasts clad only in with a fur stole, hat and high-heeled shoes kissing a 'pig' dressed in a suit, a metaphor for the depraved German regime.	• Very frank and unsentimental depiction of a nude prostitute. • The juxtaposition of the naked woman with the dressed pig/man gives a sense of vulnerability and creates a sense of unease.
Edward Hopper, 1882–1967, America.	*Morning in a city, 1927*, 1944.		• Developed unique style. • Central theme was the spiritual emptiness of modern urban life. • Painted in a cinematic style using realism and lighting.	• Slim, naked young woman standing at window and looking forlornly onto apartment blocks.	• The figure has a very solid sense of physical presence. • Painting evokes a mood of resignation or sadness through the choice of green colours and subdued lighting.

Table 4.3.1 Cont'd

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Amedeo Modigliani, 1884–1920, Italy.	*Seated Nude,* 1918.		• Art looked back to the Italian Renaissance adding elements of Cubism and primitive art. • Elongated his figures. • Painted mainly portraits and nudes, most of which were painted in the last six years of his career.	• Nude is an amalgam of the real and the abstract. • Dreamy inviting pose. • Elongated torso. • Full rounded breasts. • Wide hips.	• Although has abstract qualities is still erotically charged. • Torso painted in a warm flesh tones.
Pablo Picasso, 1881–1973, born in Spain, lived in Paris.	*Les Demoiselles d'Avignon,* 1907.		• Portrays five nude female prostitutes in a brothel in Barcelona. • Considered immoral by public at exhibition in 1916. • Vied with Matisse as leader of the Modern painting movement, which he achieved after the release of this painting.	• Figures represent a physical jarring and non-conventional feminine appearance. • Rendered with angular and disjointed body shapes, two of the women have African mask-like faces. • Look slightly menacing. • No breasts.	• Painted in a Cubist style, the figures look distorted and fragmented. • The sharply angular massiveness looks to be hard-edged with no softening light. • The bodies do not have a sexual allure, yet the women look invitingly at viewer.
Henry Moore, sculptor, 1898–1986, England.	*Reclining Figure, No. 4,* 1954–1955.		• Early in his career was inspired by tribal and archaic sculptures. • Later developed his own sometimes highly abstract style and at other times very representational forms. • His subject matter was usually the human figure.	• Large strong torso. • Small head and breasts which seem out of proportion to the figure. • Moore exaggerates the woman's relaxed pose also the shape and relative sizes of her limbs, head and torso.	• Abstracted, solid female form in earthy flowing and sinuous, enveloping movement.
Alberto Giacometti, 1901–1966, born in Italian-Switzerland, lived in Paris.	*Composition with Seven Figures and One Head,* 1950.		• Inspired by Surrealism. • Is well known for his long and spindly figured sculptures.	• Long stick like figures. • Small breasts. • Small heads.	• Made out of clay then cast in bronze, figures wrapped like mummies. • Isolated and lonely in appearance. • Was obsessed with getting the right proportions, which never happened.

Table 4.3.1 Cont'd

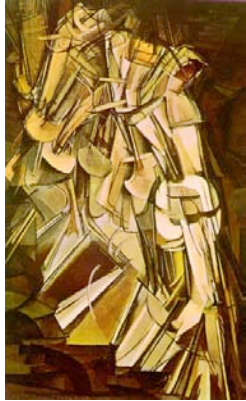| ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Bill Brandt, photographer, 1904–1983, born in Hamburg, lived in England.	*Nude: London*, 1977.		• Wide-angle lens give his female nudes a surreal distortion. • His *Perspective of Nudes* series created dramatic sculptural images of nudes merging with the landscape.	• Figure reclining. • Angle is foreshortened from the knees to the head, distorting the figure so as to merge with the environment.	• Figure has an erotic element. • Due to camera angle, which is taken from below the legs looking up at breasts.
John Brack, 1920–1999, Australia.	*The Boucher Nude*, 1957.		• Described as a satirist, a pessimist and a social critic. • Portrayed daily events with great clarity.	• Has de-eroticised the nude. • The model is thin and bony and lies awkwardly on the sofa. • The pose was based on Boucher's portrait of Louise O'Murphy in *L'Odalisque*.	• The treatment is unflattering. • Using harsh colours, the flesh is painted a sickly yellow green. • Has captured the model's discomfort.
Lucian Freud, 1922– , German born, lived in England.	*Naked Girl Asleep II*, c.1968.		• Paints in an unblinking intensity to portray the artist's truthful gaze. • Prefers to use friends and people he knows as models. • Many to regard him as the greatest figurative painter of our time.	• Bony, flat-chested and muscular. • Every imperfection of her body revealed.	• Figure looks bare and stripped naked as if under a spotlight. • No eroticism here as Freud highlights every part of the body with a surgeons eye to a meticulous detail.
Tom Wesselmann, 1931–2004, America.	*Great American Nude*, 1966.		• Famous American Pop artist alongside others of his time, e.g. Roy Liechtenstein and Andy Warhol.	• Small breasts with erect nipples. • Large crotch. • Bikini sun-tan marks.	• Invitingly erotic in pose. • Disturbing in its deliberate omission of detail apart from the sexual parts of the body – vagina and breasts.

Table 4.3.1 Cont'd

ARTIST, NATIONALITY AND ERA	TITLE OF WORK	IMAGE OF WORK	CONTENT AND ENVIRONMENT REFLECTED IN ARTIST'S WORK	CHARACTERISTICS OF MODEL	AESTHETIC TREATMENT OF MODEL
Allen Jones, 1937– , England.	*Girl Table*, 1969.		• British Pop artist best known for sculptures and turning women into items of human furniture. • Preference is for glamour and style; features beautiful women in an erotic and stereotypical way.	• Controversial sculpture depicting a woman in a demeaning pose being used as a table. • Stereotypical erotic woman in fetish style clothing. • Barbie Doll type figure.	• Male fantasy, woman bare-breasted with erect nipples, in black rubber tights, knee-high black boots. • Sculptural figures evoke fetishism and eroticism.
Bill Henson, photographer, 1955– , Australia.	*Untitled*, 1994–1995.		• Brooding dark works portray young naked male and female bodies juxtaposed against hard, metal objects or buildings. • Dramatic, dark lighting creates a disturbing and ambiguous quality to his photographs.	• Vulnerable naked sexually budding pubescent girl. • Pale almost white skin. • No female curves.	• Images are beautiful, ambiguous and emotionally riveting. • The combination of a vulnerable young naked girl juxtaposed amongst dark and jagged shapes is disturbing.
Damien Hirst, 1965– , United Kingdom.	*The Virgin Mother*, 2006.		• The controversial painter, sculptor and installation artist is one of the world's most commercially successful contemporary artists. • He first came to prominence in the 1990s for his series of dead animals preserved and floating in formaldehyde.	This eleven-metre-high sculpture is a huge work of a pregnant female human, cut away on one side to expose the foetus, muscle and tissue, and cranium.	• The scale of the work is immense. • The anatomical vivisection of the female body dispels any eroticism that might have otherwise been present.

4.4. Key Representations of the Female Nude

Table 4.3.1 clearly demonstrates how, for most artists, their treatment of the female nude is influenced by the social and religious context of each era. For example Van Eyck, Pisanello and Masaccio all painted the nude in a style very much dictated by the Church. Nudes could only be depicted within a religious context, i.e., Adam and Eve. Due to the power that the Church exerted on art, eroticism was rarely displayed overtly. Eve's body shape is invariably slender so as not to emphasise her womanly curves. The poses are stiff and formal, with the exception of those painted by Masaccio (1401–1428) where the bodies of both Adam and Eve express emotional grief at their expulsion from Paradise (see Table 4.3.1). A very different, more classical approach characterizes Albert Dürer's engraving of *Adam and Eve* (1504), whose idealized bodies contrast sharply with the thin and fragile figures of late Gothic Art. Here we see more rounded and naturalist forms.

Plate 4.4.1 *Madonna and Child*, 1450, Jean Fouquet.

During the Renaissance, interest in mythological subjects increased and artists found new approaches to nude figures, male and female – for example, the eroticism of the female nude came to the fore in works by artists such as Titian and Veronese. Inspired by the Classical Greeks' approach to the idealised body, Titian's reclining female nude in *The Venus of Urbino* (1538) has a more natural pose, her body curves are more rounded, and the model looks coyly at the viewer (see Table 4.3.1). Eroticism, however, was not evident in the early medieval paintings commissioned by the Church; it was Jean Fouquet's portrait of the King's mistress portrayed as the Madonna in *Madonna and Child* (1450) that broke the mould (see Plate 4.4.1).

Here he has depicted the Madonna in a tight bodice, which not only shapes the body but reveals one large, round, white breast bursting free (seemingly in the act of feeding her child, who is looking away). Not only the portrayal of the King's mistress as the Madonna but also the erotic display of her bare breast caused a sensation when the painting was shown to the public for the first time.

By the turn of the seventeenth century, Baroque artists continued, like those before, to be fascinated with classical antiquity, and renewed its approach to the nude on the lines of the classical Greek and Roman tradition. The Baroque taste for allegories based on classical metaphors still favoured nude figures, used to personify concepts such as the Graces and Truth. The shape of the female nude remained fairly idealised until the mid 1600s when the nudes of both Rubens's *The Three Graces* (1639) and Rembrandt's *Bathsheba* (1654) portray the female body as rather larger, round and plump. With the exception of Goya's *The Naked Maja* (1800), the female nude remained fairly voluptuous until the 1900s. From that time on the nude started to transform into many shapes, which were either a personal expression of the artist or were influenced by the social, political and/or art movement of the time.

Women's bodies came under the glare of harsher spotlights with the works of artists such as Egon Schiele (1890–1918) and Lucien Freud (1922–). Lucian Freud is an artist who depicts female and male bodies in a very harsh and unflattering light. His nudes look as if they are being interrogated under a fierce spotlight exposing every flaw in the body. Schiele's erotic and sexually charged drawings, on the other hand, have an awkward restlessness about them. Schiele emphasized the nakedness of the female rather than the beauty by exposing the raw sexuality of the breasts, buttocks and vagina, conveying perhaps, the ambivalent sexual feelings towards mother and whore. One can see some resemblance to the silhouette fashion of 1910–1912 in so far as the body curves were not emphasised in fashion at that time.

Sexualisation and pornographic portrayal of the female form is evident from 1960 onwards as seen in the works of Pop artists, for example, Tom Wesselmann's *Great American Nude* (1966) and Allen Jones's *Girl Table* (1969). In the aftermath of the sexual revolution and women's liberation, moral boundaries for women's bodies have all but disappeared. Tom Wesselmann (1931–2004) has captured the sexual freedom and the gay abandonment that went hand in hand with the sixties revolution in his work *Great American Nude* (1966). The female nude has bikini tan marks and is lying on her back with her legs wide open, totally exposing her vagina. The nipples and vagina are emphasised to further highlight the erotic component by the artist's use of brown suntan markings to surround the white breasts that foreground the pink nipples, and by his positioning of the legs wide apart to expose the vagina, which is itself further enhanced by the pubic hairs which are painted black. Although it is rather difficult to discern the shape of the body in comparison with that of the fashion of the time, one can still see the influence of the sixties in the way the artist has rendered his work. The style that Wesselmann has adopted for this painting, i.e., flat planes of bright colours which contrast with the dotted sand, and the way he has cropped the figure at the knees and head, stops short of being pornographic.

Other artists have a more distinctive and personal approach, for example the way Bill Brandt uses his models as *landscape* in the angle of his shots. Bill Henson's disturbing works are of young vulnerable, naked girls in juxtaposition with metallic objects set in dark and gloomy environments and Damien Hirst's dissection of his nude which exposes the internal organs, objectifies the body and strips it of any feeling of emotion or compassion.

4.5. Comparing the Nude to the Fashion Ideal

The shapes of the female nudes depicted in early medieval paintings clearly

Plate 4.5.1 *Marriage of the Virgin, c.*1433–1434, Fra Angelico.

reflect the fashion of the time, which was long flowing gowns with a shaped bodice and narrow waist (see Plate 4.5.1). This is not so obvious with later painters such as Titian (1488–1576) or Rembrandt (1606–1666). Artists such as Titian and Tintoretto (1518–1594) painted women with long, large stomachs with the smallest of swellings for breasts. The idealised female nude in these paintings is large with wide hips, which does not seem to relate to the fashion at this time. Whether this has anything to do with the subject matter, which is often mythological, is open to question.

During the Rococo period, fashion dictated that the body lean forward with the bottom thrust out behind. Fashion was light and frivolous; dresses were made of silk in pastel colours with lace trimmings. This look is reflected in the paintings of Watteau (1684–1721) and Boucher (1703–1770), who both capture this look in the peaches and cream complexions of their female nudes, yet with the emphasis on the female bottom (see Table 4.3.1). From the seventeenth to the end of the nineteenth century it is possible to discern the coalescence between the nude and fashion of the time in some of the artists; however, it is most evident in the works of Francisco

Plate 4.5.2
Fashion plate, 1800.

Goya (1746–1828) and Jean-Dominique Ingres (1780–1867). In Goya's two paintings of the *Naked Maja* and the *Clothed Maja* (1800) one can easily see the shape of the nude *Maja* mirroring that of the clothed *Maja*. Her breasts are placed wide apart, high up on her chest, defying gravity, and the waist is drawn in as if she is wearing an invisible corset. The Empire fashion in Goya's time used to have a sash under the bosom to hoist it up high (see Plate 4.5.2).

On the other hand, Ingres painted *La Grande Odalisque* (1814) in a style that also reflects the Empire Line fashion with the dress flowing from under the bust to the ground. This is shown by the way Ingres has elongated the body from the breasts to feet (see Table 4.3.1). Nearly fifty years later he portrays the fashion shape of the Victorian era in *The Turkish Bath* (1859-63). Here we see the voluptuous shape of the women coalescing quite clearly with the Victorian fashion silhouette (see Plates 4.5.3. and 4.5.4).

Plate 4.5.3 *Turkish Bath*, 1862,
Jean Auguste Ingres.

Plate 4.5.4 *Baroness Rothschild*,
1848, Jean Auguste Ingres.

From the late nineteenth and early twentieth century when social and religious constraints became less influential and people began to voice their own opinions, artists also began to express their individuality. This is evidenced in the Cubist paintings where the dissection and de-construction of objects, along with the female nude, led to concepts with which the Cubists began to experiment as can be seen in Marcel Duchamp's (1887–1968) *Nude Descending a Staircase* (1912), thus perceiving and seeing what was around them in a totally new way. Picasso (1881–1972) was one of the founders of this movement and drew and painted the women he loved in a style that distorted and dissected the figures. Each face and torso is abstracted to such an extent that the painting looks as if it has been cut up and the pieces reassembled into a rather grotesque caricature (see Table 4.3.1) as identified by Michael Gill (1989):

> Yet no artist has so continually ravaged the female image in painting, drawing and sculpture. Such ferocious and ingenious attacks, deforming and mutilating the bodies he had physically caressed into humiliating, disgusting, comical and often fearsome distortions (Gill, 1989: 29).

Is there any correlation between Picasso's painting *Les Demoiselles d'Avignon* (1907) and the fashion of that time? The fact that Picasso was influential in creating Cubism, which in turn was influential in future design movements such as Art Deco (originated in 1925), which was characterised by simple geometric patterns, sharp edges, and bright colours, is evidence that the female nudes in his painting very much reflect the design style of the time. Dress in the 1920s was tubular with a sharper edged silhouette. Dress later became more faceted in the Art Deco period expressed though the multi layers in the bodice and skirt (see Plate 4.5.5).

Plate 4.5.5 McCall's fashion pattern , 1929.

The works of later twentieth-century artists reflect the gamut of personal feelings and emotions. Because of the multiplicity of expressions it is more difficult to identify an artist's works with a particular period. The influence of the period they lived in is often evident in their work in the portrayal of choice of colour and tone, style of rendering, lighting effects, subject matter and position of the nude etc., but to pinpoint an exact reference to the fashion of the time is often more difficult to ascertain. The male artist seems to have an ambivalent attitude to his model since the representation of the female figure on the canvas model is invariably influenced by the women in his life as is acknowledged by Hobhouse (1988):

> At times the life of the nude is so close to the life of the artist that her form becomes his involuntary autobiography; at times a confession, a description of self in the form of the ideal other.… Behind the isolated image of the nude there is always a crowd scene. In this crowd scene are elements from the artist's present (his anxieties) … fantasies … other women in his life (wife, mother, sister, mistresses) … all those female beings that collectively create his feelings for the female on the canvas (Hobhouse, 1988: 9).

4.6. The Artist's Gaze: Male versus Female

> *Men act* and *women appear*. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves (Berger, 1972: 47).

The female nude has been painted mostly by male painters up until the twentieth century. By the 1900s, the relationship between the male painter and female model was firmly entrenched as a central image by which to define artistic identity in both popular myth and painterly imagination (Betterton 1996: 25). For example, Thomas Eakins's (1844–1916) two paintings of *William Rush and His Model* (1877 and 1907–1908) are of a male artist who is in control of his world (see Table 4.2.1). Eakins positions the fully dressed male artist in the shadows gazing at his female nude model in the spotlight. The artist as master of the gaze and of the natural world, signified through the naked body of a woman. Given all these facts though, it still begs the question – Why, when the nude female is celebrated in art across the ages, are women's bodies apparently not accepted *au naturel*?

"Almost all post-Renaissance European sexual imagery is frontal … because the sexual protagonist is the spectator-owner looking at it" (Berger 1972: 56). In most of these paintings the model is invariably lying on her back or seated full frontal to the viewer (presumably male). She is often on her own or, if a male is included, he is seldom totally naked and is often placed behind or alongside her
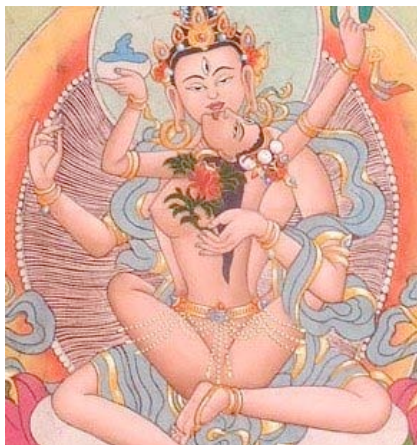
Plate 4.6.1 Erotic Buddhist painting.

so that she has centre stage. The eighteenth- and nineteenth-century male (painter and/or owner) viewed the female nude model as an object over which he could exercise control and as a vehicle through which he could express or project his sexual desires/fantasies. It is worth noting (see Plate 4.6.1) that in other, non-European, art traditions such as Indian, Persian and African, nakedness is never supine. Both male and female nudes are in active participation together; the female is not submissive to the male.

> A naked body has to be seen as an object in order to become a nude.… To be naked is to be without disguise … the nude is condemned to never being naked. Nudity is a form of dress (Berger, 1972: 54).

An interesting fact is that up until the nineteenth century, Western female nudes were painted *hairless*; "as bodily hair is associated with sexual power, with passion, the woman's sexual power has to be minimised so that the spectator feels that he has the monopoly of such passions" (Berger, 1972: 56). Goya was considered the first painter to depict pubic hair, as in his portrait of the *Naked Maja* (1800) (see Table 4.3.1), which caused an outcry at the time. Even more controversial was a painting called *L'Origine du Monde* (1866) by Gustave Courbet (1819–1877) of a woman's genitalia completely surrounded by thick hair, which was considered so scandalous that it was kept out of the public eye until only recently.

Farrelly (2008: 34) posed the question "How many men do you see painting or parading their own nakedness?" Her answer is that there are not many. There are some males who dwell on their sexuality, which is mainly evident in homoerotic works such as those by Hockney (1937–) and Mapplethorpe

(1946–1989). "But you don't often see male artists doing what so many female artists are doing – painting, photographing or performing in their own nakedness" (Farrelly, 2008: 34). Feminist writers like Lucy Lippard (1976) *From the Center* and Luce Iragaray (1981) *This Sex Which is Not One* discuss, among other things, how female artists identify with their art and how their imagery differs from that in the work of male artists. Some choose sexual or erotic imagery, which may be influenced or determined by the fact that a key element is the way women's repression has revolved around their sexuality through turning women into sexual objects or by denying their independent sexuality. Others have opted for a realistic or conceptual approach of the female experience in birth, motherhood, rape, menstruation, menopause, breast cancer, autobiographical, family and household imagery and much more.

Why there have not been many female artists in the past few hundred years could be put down to the fact that women are far too busy having children and rearing families and "the unreliability of the classic references when it comes to women's work is the consequence of the commentators' condescending attitude" (Greer, 2001: 4). She discusses amongst other things the notion that most women artists were in fact related to male artists (fathers or husbands) as there was no formal training available for women prior to the nineteenth century. Therefore one could hypothesize a rising tension between being an artist and having children and, as a consequence, women deciding not to pursue an independent career as an artist.

Two women artists who struggled with the conflicting emotions of being a mother and painter at the same time were Käthe Kollwitz (1867–1945) and Paula Modersohn-Becker (1876–1907) in the northern German cities of Königsberg and Dresden, in the former state of Prussia. Their letters and diaries reveal the continual process of negotiation between their professional commitment to paint and the personal expectations of marriage and motherhood. So when it

comes to women artists expressing themselves through their work, invariably the subject is the female body, and, most commonly their own. They are to a large extent expressing their own conflicts and concerns through the female form (Betterton, 1996: 25). Take, for example, the work of Freda Kahlo (1907–1954) (see Plate 4.6.2). She unfortunately had a great personal tragedy befall her when she was in her early twenties, having being impaled in a bus accident, which
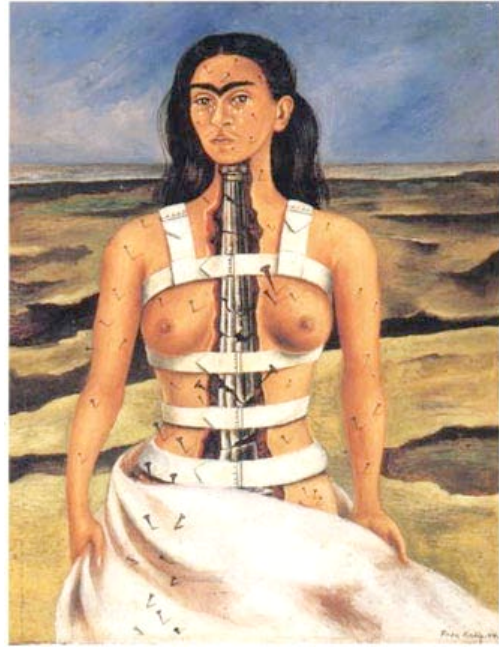
Plate 4.6.2   *Self portrait*, 1944, Freda Kahlo.

then necessitated several operations over many years and an equal time lying in bed recovering. Her self-portraits clearly express how she viewed her injured body, and suggest that the very act of painting must have been her way of dealing with a painful physical situation from which there was no escape.

Plate 4.6.3, *Untitled #205, after Raphael*, 1989, Cindy Sherman.

One way women have been able to express themselves more explicitly is through Body Art, which emerged in Europe and America some years ago. It has given women artists an opportunity to deal publicly with intimate and specifically female experiences. Body art uses the body of a woman, often the artist's own, in an attempt to liberate it from its meanings, exclusively for and made by men, and to re-appropriate women's bodies for women (Parker/Pollock 1987). Two women artists who use their bodies in their art are

Cindy Sherman (1954–) and Julie Brown Rrap (1950–). Indeed Cindy Sherman

sometimes uses her body as a parody of how male artists see their female models (see Plate 4.6.3), emphasising the sexual component by wearing fake plastic breasts. In other work she parodies certain female or male characteristics by over-dressing her entire body including wearing wigs and make-up. "Julie Brown Rrap has spent almost thirty years presenting and representing her nakedness, provocatively in cast, in paint and in person" (Farrelly, 2008: 34). According to Farrelly (2008), feminist artists often want it both ways, on the one hand wanting to keep women's sexuality veiled, leaving women unburdened by the male gaze and, on the other hand, as a female choice wanting to celebrate that sexuality as evidence of difference.

So, when comparing the female artist's female nude to the male artist's female nude, both originate from a very different space. The male artist is spectator whereas the female artist is a participant – both spectator and object. As to whether the female artist's female nude has any correlation with the fashion image of the time? One could argue that the contemporary female artist goes even further than the male artist. By using her own body as a vehicle of expression, she totally immerses herself in her own culture, family, relationships and personal journey, so the work invariably becomes an expression of herself as object and herself as spectator. Typically she does not seek to approximate the fashion ideal but rather uses her body as a vehicle for personal expression.

CHAPTER 5

METHODOLOGY

5.1. Directions from the Literature

The literature on fashion and foundation garments falls mainly into three categories: History of fashion; Documentation of pattern making; and Socio-cultural analysis, the last driven primarily by feminists who are concerned with the impact of clothes on the body as opposed to the *look*. In some of the literature (e.g., Garland, 1970), the lines are somewhat blurred between outer and inner garments, while in others the focus is more on undergarments and thus less attention on outer garments. For example, in the first category, Contini (1965) covers the history of fashion from Ancient Egypt to the present day in a very anecdotal style with the emphasis on outer garments and accessories and barely mentions what lies underneath. Kybalová, Herbenová and Lamarová (1968) categorise fashion into very distinct areas which include the history of fashion for each era from Ancient Egypt to the nineteen sixties, and they provide a glossary of accessories which includes underwear alongside housewear and swimwear. Yarwood (1972) has detailed the minute changes of fashion over hundreds of years in an illustrated book which informs fashion in relation to the history and ruling monarchs of the time. From the second century B.C. to 1972, she explains changes in fashion through detailed descriptions and illustrations of the costume, undergarments, hairstyles and footwear for both males and females in each era. Yarwood's (1972) references to foundation garments are documented in the same style as her explanation of the changes of fashion; her primary focus is the documentation of the garments themselves.

In the second category, Arnold's (1964) *Patterns of Fashion 1: Englishwomen's dresses and their construction c.1660–1860)* and her (1966) *Patterns of Fashion 2: Englishwomen's dresses and their construction c.1860–1940* are both very detailed accounts of how costumes were constructed. The books are filled with very detailed drawings of patterns for each period which provide a very useful guide for those wishing to re-create period costumes in exact detail. No detail is, however, given in relation to the undergarments designed to underpin those fashion silhouettes. Ewing's (1978) *Dress and Undress: A History of Women's Underwear* similarly falls into the second category and gives an historical account of underwear from ancient Egypt to the present day. There are detailed accounts of the origins and construction of garments such as the corset and cage with illustrations and drawings, and quotations from contemporary sources citing personal opinions on the wearing of these garments. Also in the same category is Waugh's (1968) *The Cut of Women's Clothes 1600–1930*, a great source of information for those interested in original patterns. Waugh (1968) includes copies of original prints and diagrams of patterns, with quotations from contemporary pattern makers and other sources in relation to clothes. Her only references to foundation garments, however, are diagrams of patterns for corsets and bustles. Bradfield (1968) *Costume in Detail: Women's Dress 1730–1930* has produced a book of drawings depicting the changes in fashion from 1730–1930, accompanied by small drawings of accessories. While she does occasionally refer to undergarments, she does not do so consistently; for example, there are drawings of panniers and corsets in the mid eighteenth-century section (Bradfield, 1968: 43–44) but then nothing till the early nineteenth-century section (Bradfield, 1968: 105).

The third category includes authors who explore the cultural and social aspects of fashion and clothing: for example, Steele's (2001) *The Corset: a Cultural History* challenges the perceived controversy surrounding the corset and challenges assertions that the corset was dangerously unhealthy and designed primarily for

the oppression of women. She argues that women wore the corset despite male authorities trying to dissuade them and hypothesizes that, although the corset has fallen out of fashion, its intent has become internalised through strategies such as diet, exercise and plastic surgery. Also in the same category is Summers' (2001) *Bound to Please*: *a History of the Victorian corset*, which explores "the way in which the corset operated to construct, define and reinforce women's understanding of themselves as women, as sexual beings, and as women in relationship to men and wider society" (2001: 3). From a range of sources, namely nineteenth-century magazines, medical journals and dress reformists, Summers (2001) "explores the way corsetry influenced and (to a greater or lesser extent) controlled the bodies and minds of Victorian middle-class women" (Summers, 2001: 5).

Again in the third category, but with the focus more on the body and clothes in relation to art, Hollander's (1993) book *Seeing through Clothes* examines the extent to which clothes on the artist's painted figure represent the *ideal* rather than reality. She argues that, until the nineteenth century, painting clothes on the body reflected more than the fashion of that time; for example, the way the artist depicted the cloth or drapery on the form of the human figure had more significance than simply conveying the fashion of the time. Prior to the camera, painting was the only way of conveying to the public the light in which the artist's subject would want to be seen – that is, with appropriate dignity and status. Consequently, the way the artist painted the clothes was designed to reflect this *look*. Hollander (1993) also refers to how the nude is painted in a style which also reflects the fashion of the time.

While there is extensive documentation of both fashion and undergarments *per se* and discussion of the implications of adherence to the dictates of fashion, there is little explicit reference in the literature to the reality that fashion is an imposed societal mechanism for homogenizing a range of female body shapes.

While Hollander (1993) does consider the female body in her analysis, her trajectory is from the *outer* to the *inner* and her discussion centres on the *visual sense* which derives from being *dressed* for both self and observer. What insights might emerge from a reverse examination, a consideration of the inner (the body) progressing through to the outer (the fashion silhouette of the day)?

5.2. Exploring the Potential for Representing the Figure

It is noteworthy that, whilst there is exhaustive reference to fashion and undergarments, none of the literature explains how the fashion silhouette constantly morphed in and out on top of a static body shape. There is some discussion of ways in which foundation garments have had an impact on the physical body (e.g., Summers, 2001) and there are counter arguments (Steele, 2001).

Hollander's (1993) book comes closest to the concerns of the current research. She is more interested in what lies underneath fashion as opposed to the historical facts of fashion. Her perception of looking through clothes to the body underneath and how male artists have, albeit unconsciously, always been influenced by fashion when painting the female nude, is what inspired me to look more closely at male artists and how they perceive the female nude and whether they were or are influenced by fashion (see Table 4.3.1).

Indeed one might well argue that the analysis of the male artistic created nude inspired by Hollander (1993) is indicative of a subtle societal acceptance of fashion's ongoing manipulation of the *unshaped* female body. Certainly the tracing of fashion underpinnings (see Chapter Two) demonstrates the quite severe shaping that occurred across many eras. While no definitive research from earlier eras exists to link medical conditions with the wearing of certain undergarments, anecdotal evidence can be adduced from fiction, for
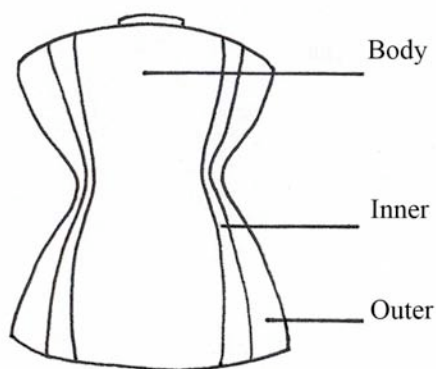
Figure 5.2.1 The Female Body.

example, about the predilection of women to faint because of tightly laced corsetry. In contemporary times the links between the modern strategies of diet, exercise and plastic surgery and undesirable health consequences are all too demonstrable. However such research tends to exist in its own disciplinary silo while fashion emerges from its own creative silo. How might the twain meet? What possibilities exist for educating viewers from a range of relevant disciplines about the critical links (see Figure 5.2.1).
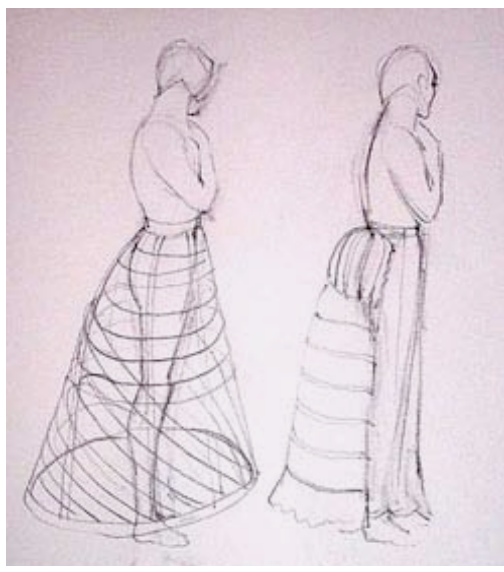
Plate 5.2.1 Preliminary drawing, 2003, C. Fillmer.

The literature has used both drawings and photographs to illuminate the development and range of fashion (see Chapter Two). This specialization in the two-dimensional image has a number of rather significant drawbacks however (see Figure 5.2.1) which, in essence, show only one view at a time. This could not demonstrate either the essential transience of fashion or the desired X-ray view from body to fashion exterior. Hence the study's third aim – to work in three dimensions to create pedagogical resources to illuminate the relationship between the female body, the required shaping mechanisms and fashion (see Plate 5.2.1). This realisation came about through the following process.

The first exploratory drawings were of various aspects of costumes, that is, sleeves and bustles; however, the problem was that the focus was more on the

medium rather than on the subject (see Plate 5.2.2). This concept was abandoned partly due to the problem of trying to show the constrictions on the body in a two-dimensional format and also the realisation that what was needed was to convey the reality of the figure as constitutionally static while the fashion shape constantly moves.

Plate 5.2.2 Example of early drawings, 2003, C. Fillmer.

As the next starting point I examined paper dress patterns from different eras (see Plate 5.2.3). I was uncertain whether to develop these into drawings, or whether to scan them into the computer and then play around with them using Photoshop. What attracted me to this idea was the complexity of the pattern shapes and how they were tailored to fit snugly on to the corseted torso, with the contrast of the skirt ballooning out at the hips, for example the mid-Victorian fashion of 1860 (see Table 2.1.1). On a subconscious level, I was trying to link the constricted silhouette of women up until the nineteenth century with the slim, idealized body of today. This idea was explored only for a short time as the concept of working with patterns proved to be very limiting. This led to the realisation that a different format was needed to convey the *movement* of fashion on the figure, one that would show *how* the fashion silhouette continually morphs in and out and up and down.

Plate 5.2.3 Example of Victorian patterns.

5.3. Three Dimensional Experiments

This section documents the success/failure of a range of experiments with three-dimensional solutions.

5.3.1. Clay Modelling

Plate 5.3.1 Venus de Lespugue.

On the basis that a three-dimensional approach would enable the viewer to see the body from all angles I began experimenting with small figures of clay. The first part was to explore the medium itself and different female body shapes. The idea was inspired by the large and voluptuous primitive/goddess-type sculptures where the focus was on the torso (specifically the organs related to birth) used for fertility worship (see Plate 5.3.1). The idea developed was further by playing with the notion of comparing two similar torsos, one in its natural state with no restrictions and the other wearing a corset showing the flesh being pushed above and below (see Plate 5.3.2). The medium was non-drying clay similar to plasticine, which enabled me to work on the figure without worrying about the clay drying

Plate 5.3.2 Clay figurines, 2003, C. Fillmer.

out. As the figures were small and stocky in size, a wire frame to support the clay was not needed. A corset and crinoline made out of wire mesh was attached to the figure with the waist pinched in to replicate the flesh being pushed up. Realising that the clay would not move in the same way as flesh, more clay was added to give the same effect. Eventually this idea was abandoned as the process was also extremely time-consuming and, due to the small size of the

models, the professional quality of the work was compromised.

5.3.2. Classical Sculpture

The next experiment involved a classical Greek Venus de Milo-like figure wearing a corset. Modelling this figure was harder than anticipated. Due to the figure/torso being larger in size than the previous clay modelling experiments, an armature wire needed to be attached to a wooden base for support. A photographic image of the stature of Venus de Milo was used as a guide; however, the amount of time it took trying get the proportions of the figure right was disproportionate to the concept as this was only intended to be the base figure (see Plate 5.3.3). The process of working with clay was unnecessarily time-consuming. Since all that was needed was a base Venus de Milo body, I considered

Plate 5.3.3 Clay image of Venus de Milo, 2003, C. Fillmer.

buying a commercial plastic one to use as a positive for the plaster cast. However, what was becoming clearer was the need to show two female figures – one *au naturel* and the other wearing foundation garments.

5.3.3. Installation

Plate 5.3.4 Mannequins, early 1900s.

I had been collecting a number of shop mannequins and dressmakers' dummies to see how different the shapes of women's bodies were in each era. This idea came from a photo in a book by Koda (2002) whose work on dress mannequins I had been researching (see Plate 5.3.4),

which clearly shows the varying shape of each mannequin for each era. For example, the dress mannequin on the left (1910–14) has detachable ruffles to enhance the bosom. The centre one (1900) has a padded bust enhancer and the one on the right (1903) has a padded front piece that merges the bosom and waist as one piece. The *look* of this particular era was a *mono-bosom* and small hips to fit the *ideal* fashion shape. This had initially inspired me to consider using actual mannequins as an installation.

To begin with, various concepts of constriction on the naked body were explored. Contrasting the vulnerability of the naked body with the hard metallic gadgetry used for manipulating the shape seemed to offer a useful direction. The first possibility involved cutting up mannequins to convey the effect of mutilation that the gadgetry had on the body; another was to convey the juxtaposition by having the naked model wear a corset and crinoline frame made out of metal. After lengthy consideration, I decided that the latter would entail working with metal, of which I had little practical knowledge, so this idea gave way to another one.

I decided to explore this new idea using a moving installation format which would incorporate a projected image showing the moving fashion silhouette juxtaposed with static female nude sculptures placed on either side of the screen. This idea would portray the concept more clearly, that of a constantly changing fashion on an unchanging female body. With each three hundred and sixty degree turn a new fashion would appear on the body. At the start of the film the body appears naked and, with each slow turn, various fashions appear and begin to shape her body. Each turn would reveal the pivotal points of the fashion silhouette from early medieval to present day. On either side of this screen/altar would be clear resin female torsos placed on pedestals and illuminated from inside to represent the never changing *natural* female body. This would further emphasise the pure, untouched body with which we are

born, the only changes being that of the natural ageing process. Juxtaposed on the screen would be would be the superficial *ideal* fashion image. The idea of the altar is that the *ideal* fashion image is the one that is worshipped, the false god, so to speak.

5.3.3.1. Body Casts

To begin this process I decided body casts from real women were required. After seeking advice from a professional I set about practising on my elderly neighbour, a lady in her mid-seventies who graciously agreed to be my first subject. Body-casts of about six women aged between the early twenties and seventy were needed to obtain a broad range of natural body shapes. The decision was made to cast only the front of the torso (see Plate 5.3.5) as a whole torso meant making two halves (back and front), which was not necessary for my concept

Plate 5.3.5 Body cast, 2004, C. Fillmer.

because the installation would only be viewed from the front, as if one were standing before an altar. To prepare for the cast the model needed to be naked as underwear (i.e., pants) could form a line in the mould. To overcome the problem of body hair sticking to the plaster, cling-wrap was applied to the pubic area and Vaseline smeared on the body. Technical problems became evident almost immediately when the plaster set too quickly while being applied to the body. The reason was that the ratio of plaster to water was not correct. After disposing of the solid plaster (which set in the bowl) another batch with more water to slow down the setting was then applied. The other problem that occurred was

that too much Vaseline had been used and consequently the plaster kept slipping off. Luckily some plaster bandages (used for setting broken limbs) when dipped in water could be wrapped onto the body and these became a perfect foundation for the plaster to adhere. The whole process of bandaging and smearing the plaster and finally taking off the mould lasted about one hour, which is a long time for someone to stand still. As my neighbour had a bad knee and consequently could not stand still for more than five minutes, the plaster cracked along the sides of the torso. However, it was still possible to use the mould to continue to the next stage. Other casts were made from female subjects ranging from mid-twenties to fifties; this included my daughter, her friend and mother and myself. With each cast I became much more adept at the process.

Finally, with a sufficient variety of body shapes, the next stage was to fill the casts with fibre-glass resin. After some research I decided on using resin and fibre-glass. Initial experiments with the mixture were that it was too thin; however, it did finally set after a few weeks. I knew that this idea could work and successfully portray my concept; however, doubts about the time-consuming process of casting and also finding a suitable venue for the installation led me to the decision to focus on the film without the body casts. During this time I had started to draw the female figure again but this time I was exploring the different layers of clothing.

5.3.4. Animated Hand Drawings

I drew a number of female forms that showed the various layers worn on top of the body (i.e. foundation garments and outer garments) and began trying to find possible ways in which the figure could move or rotate to enable the viewer to see the silhouette from a three hundred and sixty degree angle. I had come full circle back to drawing again; however, the original idea of exhibiting hundreds

of drawings would not be able to convey this concept adequately so the problem I now faced was how to move the two-dimensional static drawing into a moving three-dimensional format.

The inspiration for exploring animation came from the films of William Kentridge (1955–), whose background is similar to mine as he is both artist and theatre designer. Also similar is his style of drawing in which he uses charcoal with expressive strokes on very large sheets of paper and incorporates coloured chalk pastel to highlight parts of the drawing, again a technique that I use frequently. The advantage of using the animation technique is that it would enable the fashion figure to move, with the added advantage of showing the layering effects of outer and inner garments on the body in a much more dramatic way. A solution had been found in how to portray the constant fashion changes on a static body while utilizing an X-ray approach that showed the changing silhouette of fashion. This would also more clearly demonstrate how the body shape itself remained the same whilst the foundation garment squeezed and shaped the body into the *ideal* image of the time. After attending an animation workshop the process appeared to be simple. However, once I began to experiment, the realisation that there was a lot more to learn soon became evident, especially in relation to the function of the camera and the software required to animate the frames.

It became obvious that the advantages of a three-dimensional over a two-dimensional approach were fivefold in that it enables the viewer to:

a) have a deeper understanding of how the mechanisms of fashion work by seeing the foundation garment shape the body;

b) see how the silhouette is formed by the outer dress sitting over the foundation mechanism;

c) see more clearly the impact that foundation garments have on the body itself;

d) be aware of the previous silhouettes by the residue left through the process of drawing and erasing each era. A ghost-like presence of all the silhouettes is thus left through the entire spectrum of changes;

e) produce a useful pedagogical tool, relevant not only to students of fashion history but also to medical students, offering them a deeper understanding of the physical implications of wearing foundation garments.

Chapter Six traces the detailed exploration of the animation process.

CHAPTER 6

IMPLEMENTATION AND PROCESS OF ANIMATION

6.1. Animation Options

Early animations, which began to appear before 1910, consisted of simple drawings photographed one at a time. The process was extremely labour intensive as there were literally hundreds of drawings per minute of film. The development of celluloid around 1913 quickly made animation easier to manage. Instead of numerous drawings, the animator could now make a complex background and/or foreground and sandwich moving characters in between several other pieces of celluloid, which is transparent except for places where drawings are painted. Walt Disney took animation to a new level by adding a soundtrack to his films. To make an animation feature film Disney would employ a team of artists, each drawing one of the characters shown on the storyboard (as seen in Plate 6.2.1). This entails drawing the same image over and over again with slight variations to give the effect of movement once all the frames are put together. The storyboard is a series of hand drawn images depicting the story or narrative as seen through the camera lens. Each frame shows a different action of the character or characters and, when all the frames are animated in quick succession, the characters appear to move. Today most animation films are made using computer technology which is not only quicker but is able to produce far more effects. There are now many styles of animation.

Plate 6.2.1 Marc Davis, Disney animator.

Claymation is one form of animation using characters or figures made out of clay. To give the effect of movement, each figure is gradually modified by adding or subtracting a piece of clay for each shot so that, when the frames are run in quick succession, this gives the appearance of figures in motion. Film companies such as Aardmann, whose early film *Wallace and Gromit* (1989) became famous, have used this technique (see Plate 6.2.2).

Plate 6.2.2 Claymation example from Aardmann Animation films.

Both these styles (cartoon and claymation) had serious limitations from the point of view of my aims. For example, the Disney cartoon style would convey a very different meaning to what I was trying to achieve because this style is usually associated with slapstick comedy and is directed towards a very young age group. Claymation also has limitations due to the medium itself. Clay modelling is a more solid three dimensional form which lends itself to creating characters and therefore would not be suitable for the layering effect of clothes on figures given that was what I was trying to achieve (see 5.3.1 for the discussion of the problems experienced with clay modelling). Neither of these styles would be capable of expressing the subtle changes needed to give fluidity to the changing shape of the body. Both of these styles would also be very time-consuming and hence impracticable for one person. Film productions normally hire a team of artists to draw the many thousands of frames needed to complete an animation film. The time factor plus the style in which I wanted to portray the animation led me to consider an alternative fine arts style. After considering the work of Lee Whitmore (as seen in Plate 6.2.3) and William Kentridge (see Plate 6.2.4), I gravitated towards the style of Kentridge. This had more promise because it was similar in style to my own way of drawing. Kentridge also uses sweeping strokes of charcoal and pastel with over layering techniques. The graphite

Plate 6.2.3   Image from "Ada", 2002,
Lee Whitmore.

Plate 6.2.4   Drawing from "Stereoscope",
1998–1999, William Kentridge.

marks/strokes themselves were important to me because they convey expressive lines of energy as opposed to clean lines, which tend to have a deadening effect.

6.2. Achieving the Silhouette

The challenge was to highlight the transition from one pivotal point of fashion to the next as shown in Table 2.1.1. The use of pivotal points as reference was important in order to dramatize the relevant shifts. The lead-up to each pivotal point creates visual interest as the eye follows the garments creating the shape, which, when it reaches its peak (pivotal point), remains static for a few seconds before the garments dissolve to gather momentum again with the rise towards the next pivotal point. Before the first line could be drawn, however, certain questions needed to be addressed: How would the film start and end? How many fashion periods needed to be portrayed? What type of female body should it be i.e., slim, medium or large? Would the figure remain in the same position or would it change for each period and would the figure be static or show some movement? What style of drawing would be appropriate, i.e., clear linear lines or with tones? How might the transition from one pivotal point to the next be achieved? etc.

The maximization of visual interest was the key principle in relation to the

figure since close attention to detail was of primary pedagogic importance. A static pose was thus rejected on the grounds that, with only the garments changing, it would both lack reality and offer minimal visual interest. On the other hand, while the fast moving figures of the typical animation might have higher visual impact, the speed would also militate against the desired pedagogic observation on the part of the viewer. Hence I decided to experiment with a slowly revolving figure. The concept that I thought might work best would be an image of a naked female nude slowly revolving and, as she revolved, items of clothing would gradually appear and disappear on her body.

These items of clothing would be chosen to represent each pivotal point of fashion and, between each pivotal point and the next, there would be secondary or intermediary styles to aid the visual transition. The figure would be fairly slim and tall in order to highlight each period of fashion even though, ironically, tall, slim models did not come into vogue until the twentieth century. The female figure prior to this time was, to varying degrees, shorter and most probably plumper. I decided against using the shorter, squatter body because I felt this could constitute a visual distraction for an astute audience and hence take the focus away from the clothes. After all, the purpose was not to represent the actual physical body shapes of women through the ages but, rather, to focus on the changing form and silhouette of clothes on the body beneath. Using tall, slim models is a concept that prevails in every contemporary fashion show and fashion designers frequently justify this choice as the best way to showcase their clothes.

Initially I planned to start when the silhouette was at its most exaggerated in the mid fifteen hundreds; however, on reflection, I decided that this would be a rather abrupt start to the film because there would be no indication of how this silhouette came about. There needed to be a gradual build up to how this shape had evolved. So a decision to start with a naked body that was gradually

dressed over time seemed not only to be the best solution for the beginning of the film but it also tied in with the myth of Adam and Eve and how the naked body needed to be clothed after their fall in the Garden of Eden (see 4.1). The closure of ending the film with the near naked body seemed also to be appropriate as it tied in with fashion as it is now in the twenty-first century. In other words the concept for the film seemed to fit well with starting with a naked body and ending with a near-naked body. The key goals that I was trying to achieve, using a slim, nude body as the model which would slowly revolve for each change of fashion, were: a) the clothes would gradually build up on the body until the fashion peak was reached, then the silhouette would fade and the clothes gradually disappear, only to reform towards the next build-up; b) the transcendence between one pivotal point and the next would be achieved through erasing the graphic markings and drawing over them again.

Before this could be realised, however, it was necessary to work out how many frames would be needed to achieve a smooth revolve. To work this out a professional animator friend of mine lent me her board and paper to begin to work out the frames. The A3 size timber board had a couple of protruding notches onto which the transparent paper is hooked, so that each sheet of paper aligns directly with the drawing underneath. This method enables one to achieve consistency from one frame to the next. I found this simple device helped me enormously in working out the sequence of events. Professional animators tend to work on this smaller scale and have a set up whereby the drawing board is underneath the camera which is positioned directly above the board. The images are then downloaded directly to the adjacent computer, which enables a smooth interaction for the downloading process, as the camera is never disturbed from its position. I learned the hard way how effective this set-up is after I had taken my camera home to download images and had difficulty setting it up in the exact position again. The solution to this issue is discussed in Chapter 7.

6.3. Drawing Experimentation

After completing the animation workshop mentioned in 5.3.5, I began to experiment with different styles of drawing in charcoal and pastel. As noted I was keen to follow Kentridge's style of drawing, which entails working on large sheets of paper pinned to a wall with the camera installed on a tripod opposite. However, before I could it put this into practice I needed to work out the sequence of frames. Having decided on the imaginary sequence in my head I proceeded to start drawing a line just a few centimetres long before taking a photograph then repeating this process over and over again. To achieve
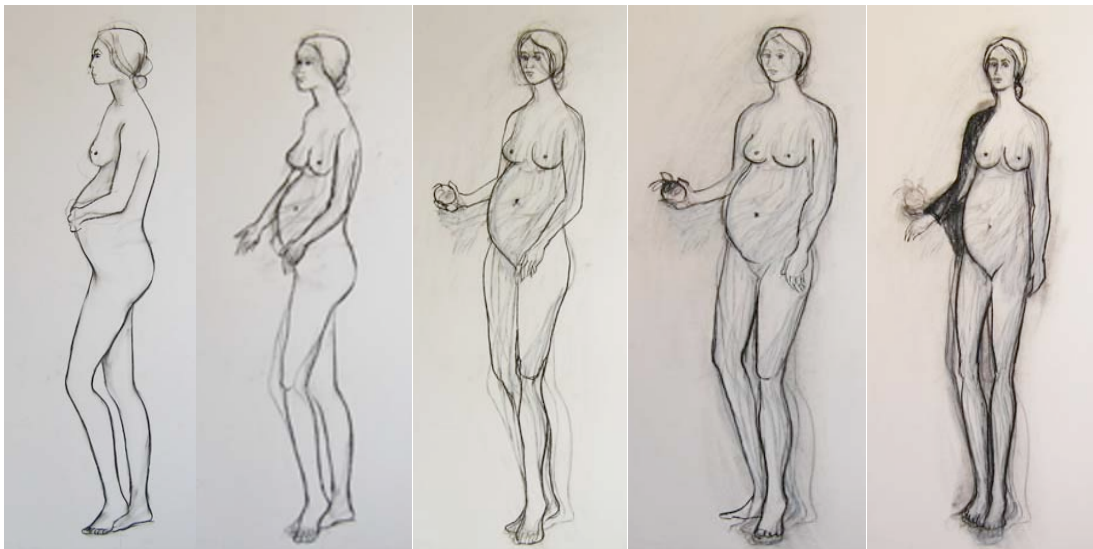
Plate 6.3.1 Drawings of each figure in revolve, 2005, C. Fillmer, showing the medieval slim figure with protruding stomach that was fashionable at the time slowly turning with a garment gradually being added.

a smooth revolve the figure needed to have at least eight frames of different positions for each of the turns. This meant duplicating the figure a number of times from different angles. After experimenting with eight positions I then decided that six achieved a similar result and would be faster from a drawing point of view. The angles were front-on, half side-on, side-on, back, half side-back, etc for both left and right sides.

The first experiment used clear linear lines (see Plate 6.3.1). But the resultant drawings looked too clean-cut for what I was trying to achieve, i.e., the fine arts

style. They lacked spontaneity and the dynamic quality which I realized could only be achieved through graphic markings of smudged charcoal and different tones. Another realisation was that, given that I was aiming to depict five hundred years of fashion changes, the turn for each period of fashion would be too time-consuming in that I would need to draw hundreds of extra frames. After further experimentations I opted for a smaller size figure to reduce drawing time and decided against doing the revolve because again the drawing time was far too time consuming. For example the first three tests of five hundred and sixty frames took three days to accomplish. Because of the time factor I discovered it was considerably faster to draw a figure front on as opposed to having to draw the extra five angles each time to achieve the revolve. Therefore my decision to settle for a figure that was front on and only moved slightly was the only possible solution in the circumstances.

The frames depict the start of the film beginning with a blank canvas and one line in the centre. Then subsequent lines appear revealing a head then naked body of a woman. Then finally clothes appear on her body revealing the costume of early to late medieval period. This completed section for the DVD represents two and half minutes play time. In other words it took three days to do two and a half minutes of play time. Because the figure needed some movement to make it more interesting to the viewer (as mentioned in 6.2), I opted for slight movements of the arms and head with each change of fashion.

Plate 6.3.2   Series of drawings revealing previous fashion silhouette,2006, C. Fillmer.

To achieve a smooth change from one fashion to the next (see Plate 6.3.2),

I erased the drawing when each fashion reached its pinnacle, then drew the next fashion over it. Through my experimentation I discovered that pastel and charcoal cannot be erased entirely as it leaves a residue which subsequently leaves a ghost like presence of past silhouettes after each new fashion was drawn on top (see Plate 6.3.2). This effect gave added continuity to the whole sequence of the changing form, so that the silhouette appeared to be morphing from one fashion to the next without abrupt changes to the outline of the image which would have been a distraction from the real purpose that I was trying to achieve, that was, the focus of the constant moving silhouette on a static body.

Having decided on the style and size of the figure and how to show the various changes of fashion, the challenge was how to depict the undergarments? If these were rendered in the same colour i.e., black pastel, they would not be clearly seen. It was also necessary to depict these undergarments before each change of fashion. The way to emphasize this would be to draw them in another colour. I thought back to Kentridge's style and how he used a touch of blue to highlight certain areas. So I tried drawing the undergarments in blue pastel after erasing each previous fashion and before ushering in the next fashion change. This seemed to work successfully and enabled me to clearly reveal each individual garment, i.e., corset, farthingale etc. (see Plate 6.3.3). The

Plate 6.3.3 Undergarment in blue pastel, 2006, C. Fillmer.

blue undergarments were then erased slightly leaving enough of the form to reveal the shaping mechanism underneath the dress, which was drawn over the top (see Plate 6.3.2).

6.4. The Constraints of Photography

The realisation that I would have to stop drawing every few seconds to photograph the image was a daunting task as my usual habit of drawing is to work at a fast pace and nonstop until satisfied with the result. As this experience was entirely new to me I had to imagine the speed of the animated frames to achieve a smooth transition from one frame to the next and thus avoid the figure appearing to jump or move in a jerky fashion. There was potential for this to happen if I did not take enough shots or frames so that, when they were combined, the sequence of movement would become clear. If I had not shot enough frames from one drawn line to the next, the gap in between would appear as a jump or a jerk when sequenced. The whole sequence of events had to be worked out from the first line to the next line and how much of that line would have to be drawn before being photographed. This process was repeated over and over again. It was a slow and methodical way of working which was very different to anything I had done before. Early experimentation with drawing and taking photographs showed that I had not stopped frequently enough to photograph each frame with the result that the sequence of movement appeared to jump and thus not run smoothly. Consequently I spent the first few months just experimenting with how many shots I needed to achieve a smooth flow of movement.

CHAPTER 7

FROM FRAMES TO ANIMATION

7.1. Problems of Consistency

The sheer physicality of downloading the frames from the camera to the computer was a challenge for which I was ill prepared prior to starting the whole process of animation. As indicated in 6.3., in order to achieve perfect motion without any jerkiness, it is essential for the camera to remain absolutely static. Therefore the images need to be directly downloaded from the camera to an adjacent computer. If the camera is moved, it is almost impossible to orient it in exactly the same position again. I was unaware of this issue when I first set up the camera. The camera was placed about a metre and a half from the paper pinned to the wall. After each photographic session the camera was dismounted from the tripod and the images downloaded onto a computer in another location, then returned to the tripod. This proved problematic when running the first set of frames together as the figure appeared jerky, given that there was not a smooth transition from one batch of frames to the next. Because the set-up and process of working was well underway when this discovery was made, the decision was made to continue in the hope that the jerkiness could be eliminated or ameliorated on the computer later. As the work progressed, however, the realization that the camera could be changed during the fade out of the drawing at each pivotal fashion change became a solution, given that the jerkiness was less noticeable because the drawing itself was faded and partially obscured at this juncture in the presentation.

7.2. Technical Experimentation: The Camera

The camera selected for this process was a Canon Power Shot A95 as recommended by John Hughes who ran the animation workshop (see 5.3.5). It was in the cheaper range of digital cameras and fairly easy to use. However, there were a few problems encountered when it came to using the zoom lens (see 7.2.2) and movement of the camera when pressing the exposure button (see 7.2.3).

7.2.1. Exposure and Lighting

When I first began to use the camera it was set in *Auto* mode. This proved to be a problem when I later wanted to change some of the settings, as initially the camera would not allow this. However, by putting it in *Portrait* mode, changes became possible. For the *Exposure* setting the camera was set on *White Balance* and *Exposure* on setting one. Experimentation with taking shots at a higher setting on two, three or four was undertaken to see if this made much difference. As it turned out the settings of three and four yielded the best exposure. Due to the fact that there was considerable light coming through the large windows in the studio, changing the exposure setting was entirely reliant on how bright the light was outside. This proved to be problematic as one shot might be set for bright sunlight, for example, and then the next shot would require another setting for dimmer light if the sun became obscured by cloud. To rectify the problem of lack of control over natural light, I erected a calico blind, which helped to spread the light more evenly so that external weather changes did not affect the internal light so extensively.

If the flash on the camera was used it washed out the details of the drawing. To solve this problem I purchased two halogen lights and experimented with different techniques such as setting the camera to *White Paper*, using flash, and

not using flash. However, the results were not as effective as using a flash and the lights proved too hot to work under.

Another problem encountered was that the resultant images turned out to be yellow. I attempted to rectify this by setting the camera on *Tungsten*. This setting is most commonly used in photography when shooting under artificial light, especially night light because it takes out the yellow in the images. However, after examining the results of this strategy, the images did not appear to be superior to the ones with flash. Another experiment set the camera on *Black and White*, which produced a better result insofar as the yellow colour had disappeared. However, because I wanted to add colour to my drawings, I decided that this was not the ultimate solution either. In the final analysis the best result was achieved by using flash without any other lighting and setting the camera to *White Paper*. This is a setting whereby you aim the camera at the white paper (in this case on the wall) and set the camera accordingly, which takes into account the white background for each shot. While the image results were still a bit grey, this proved to be easier to clean up on the computer later.

7.2.2. Zoom Lens

Because the camera was set about two metres from the wall, it was difficult to frame the figure alone without using the inbuilt zoom lens. The problem with using the zoom lens was that the position could not be locked in. After a few shots, or when the camera was switched off, the lens would automatically return to the default setting, which meant that it was extremely difficult to line up the exact position of the frame again. As a result I could never accurately gauge the same distance each time a shot was taken. This was confirmed by a representative from Canon who told me that, on this particular model, the zoom lens could not be set and that it would always re-set itself after each shot.

Therefore, the correct appropriate distance had to be worked out from the position of the camera and the drawing to enable the figure to fill the frame of the camera without using the zoom lens. This distance worked out to be just over a metre.

7.2.3. Tripod

The need for a tripod was crucial, due to the challenge of keeping the camera still each time the exposure button was pressed. On reflection, it was not the ideal solution (as indicated in 7.1), given the recurring problems of

a) constant tripping over the tripod legs when moving between the drawing and the camera,

b) the slight movement of the camera when the exposure button was pressed even though the legs of the tripod were secured firmly to the floor with gaffer tape and

c) the need to take the camera off the tripod each time to download images, and then attempt to re-mount it in exactly the same spot.

To try and minimise the change of position each time the camera was dislodged from its mounting, I drew a frame on a piece of tracing paper that was positioned over the last drawing at the end of the day. The next morning when the camera had to be set in the right position, the frame over the drawing was used to align with the frame in the camera lens. It was a hit and miss affair to say the least, but it was the optimal solution in the circumstances. The tripod also needed to be re-adjusted several times during the photographic sessions to ensure that the camera was aiming straight at the drawing and not at an angle.

7.3. Technical Experimentation: The Computer

7.3.1. Software

The software programs used were *Photoshop* to clean and resize the images and *QuickTime Pro* for animating the frames.

7.3.2. Digital Enhancement of Images

Digital enhancement involves working on the images after they have been downloaded onto the computer. Initially the hundred or so images downloaded each day would be worked on individually, as each image had to be re-sized and cleaned up. If the frames were too large the computer could not animate the frames (see 7.3.3). *Photoshop* was used to re-size and brighten each frame and clean up the background. The first tranche of frames had a patchy background due to the irregular lighting conditions in the studio as mentioned previously. With the first three downloaded batches of frames, the first had a brown coloured background, the second had a grey background and the third had a pink coloured background. These variations were due to the differential amounts and patterns of light coming through the window in the studio at different times of the day. When the frames were run together this patchy effect was very evident.

To retain consistency of colour in the background, colour correspondence in each frame was also required or the background shapes moved when animated, which was a distraction. One way of resolving this problem was to clean up the background in each frame so that there were no uneven tones that could create shapes. After trying a number of options I decided to use a grey tone. The colour white for the background appeared too bright and stark, so a softer grey offered a better solution. The only option for achieving consistency in the background

was to make all the frames *greyscale* (a setting in *Photoshop)*. It took three days to do two hundred frames because each frame had to be done manually. John Hughes (COFA) suggested using *Action* in *Photoshop*, which allows you to work on multiple images at once, a process called automating a batch.

Finally, after working out the *Balance* and *Contrast,* approximately one hundred frames could be automated at one time, which reduced work time considerably. The decision thus made was to use *Greyscale* in *Photoshop* and a *High Pass* filter to smooth out the background and the importance of the right sequence of the process. The right sequence and sizing of the images for the automation had to be found otherwise the workload was too great for the computer, causing it to shut down (see 7.3.3). The right sequence therefore was: *resize* the image first at 720 x 540, then *High Pass,* at 250 then *Balance* at +55 and *Contrast* at +50.

7.3.3. Animating the Frames

QuickTime is a freeware program that combines frames. While more sophisticated programs can be purchased online, for this purpose a basic program was all that was needed. At first the program would not work; John Hughes informed me that it was because the frames were too large in size and needed to be reduced in order for it to work. Once the frames were reduced, they were relatively easy to animate. Prior to beginning the process it is necessary to specify how many frames are required to run per second, in other words decide how fast the animation should be? A number of experiments were conducted to see how fast the figure needed to move using different time frames per second (f.p.s). If it moved too fast, clothing detail etc. was lost; if it moved too slowly, it would be appear ponderous to the viewer. The appropriate speed had to be identified so as to ensure that the viewer would remain engaged and, further, that the detail of the costume changes would be apparent. I started with a speed of two frames per second, which was too fast

then decided on a slower speed of one and a half frames per second; this seemed just right.

7.4. Aesthetic Decision Making

7.4.1. Transition between Eras

A decision also needed to be made in relation to changes from era to era and there had to be a consistent approach in the way the changes would occur. Having already decided against a turning figure and opting for a frontal view (as explained in 6.2 and 6.3), slight movements of the head and arms, as well as a slight turn of the body was needed to keep the viewer engaged. The slight movement of the body combined with the fading out of the clothes became the catalyst for the changes from one fashion peak to the next. This took practice because any tendency to erase the previous era too quickly interfered with the consistency when all frames were viewed together.

7.5. How to Depict Undergarments

Another problem was how to incorporate the different foundation garments as these were the primary impetus for the changing silhouette. One possibility was to make a short cameo film to preface the animation and to show the various foundation garments for each period. However, this did not achieve the necessary integration as I needed to find a way of incorporating the under-garments into the actual film so that the undergarment could underpin each costume of the relevant period.

Another idea was to superimpose the image of the foundation garment on the costume of that period. The aim was to use a medium that contrasted with the drawing of the figure and the use of transparent paper was so that the viewer

could still see the figure underneath. Translucent paper such as tracing paper or acetate could be used with a drawing of the undergarment using an overhead transparency pen, which could be wiped clean for the next undergarment. The reason for using this method was that I did not want to keep erasing the drawing of the figure on the actual paper. Using charcoal and chalk pastel is great for fluidity, but it does get messy when constantly erased. The decision to use drafting tracing paper instead of acetate was because acetate could be problematic given its reflective surface. Drafting tracing paper is stronger than ordinary tracing paper and will not buckle when wet.

The issue of trying to keep the paper flat up against the drawing on the wall proved to be difficult. If this was not done properly and the tracing paper moved away from the surface, the drawing would look out of focus when photographed. Another problem was how to secure the tracing paper over the drawing without any visible attachments showing. At first Sellotape was used to secure the tracing paper over the drawing; however, this proved to be ineffective, because it meant additional work on the computer to erase the tape marks. Transparent headed flag pins were then used to pin to the paper all around. This did work to show the drawing more clearly and the pin marks were less noticeable on the image. The pen could be wiped off quite easily with a wet cloth so that the paper could be used again. This experiment was also done using acetate. Neither of these experiments was satisfactory as it obscured the image behind when compared to the drawings without the overlay and would thus create inconsistency when the frames were run together.

Even though I had originally rejected the idea of drawing the undergarment on the figure because it became too messy, as acknowledged earlier in this section, after experimenting with a blue coloured pastel during the fade out of the costume I decided it actually worked well. For example, after a fashion had reached its peak, the costume faded then the foundation garments for the next

fashion could appear on the body, then gradually fade as the next fashion of clothes appeared on top of the undergarments (see Plate 7.5.1). This also highlighted the way each fashion silhouette was shaped. Now there was consistency in all frames with the figure and undergarments and, in addition, this concept also worked well with the changes from one fashion peak to the next.
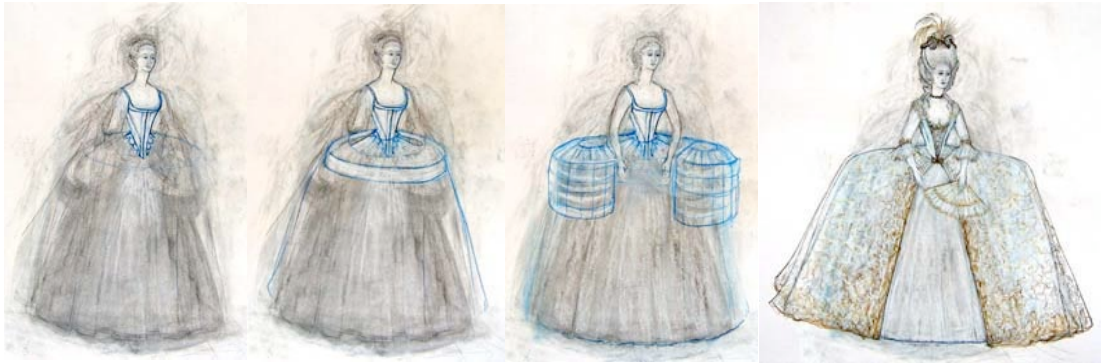
Plate 7.5.1 Frames revealing the undergarments drawn on the figure at the start
of the fashion peak 1780, 2006, C. Fillmer.

7.5.1. Colour and Sound

The decision was made not to add colour to the animation, apart from the blue used to emphasise the undergarments (see 6.3). It is argued that to use additional colours would be a distraction from the primary focus on the costume (black) and the foundation garments (blue).

The other element that was considered was the potential role of sound. The initial decision was to use a female voice-over representing women of each era voicing their opinions on how it felt to wear a particular garment, particularly constricting items such as corsets and crinolines. This was designed to give voice to women who wore these items and would also highlight how women reacted to wearing these foundation garments. The concept derived from observations by women, tailors and male observers in Waugh (1968), such as:

> *1835* The mere items of tight stays, tight garters, tight shoes, tight waist-
> bands, tight armholes, and tight bodices – of which we are accustomed to

think little or nothing, and under the bad effects of which, most women's figures are suffered to attain their growth, both here and in Europe – must have a tendency to injure irreparably the compressed parts, to impede circulation and respiration, and in many ways which we are not aware of, as well as by the more obvious evils which they have been proved to produce, destroy the health of the system, affect disastrously all its functions, and must aggravate the pains and perils of childbearing. Fanny Kemble, *Records of a Girlhood, Records of Later Life* (Waugh, 1968: 216).

It was interesting to note that women's comments in the seventeenth century, for example, were more about style and fashion than about how the garments felt worn on the body:

> *1617 April*. The 12th I began to dress my head with a roll without a wire. The 25th my Lord St. John's tailor came to me hither to take measure of me to make me a new gown. June the 13th I sayed on my sea water green satin gown and my damask embroidered with gold, both of which gowns the Tailor which was sent from London made fit for me to wear with open riffs after the French fashion. Lady Anne Clifford, *Diary*, (Waugh, 1968: 56).

Also interesting was that most criticism of fashion came from male observers and satirical magazines.

> *1858* But the crinoline, you say; the circular petticoats, the skirts with springs that have to be mended like watches by a watchmaker, isn't it hideous, abominable, vulgar, contrary to all art? Theophile Gautier, *De la Mode,* (Waugh, 1968: 56).

After much research and reflection it became clear that sourcing sufficient and appropriate quotations to critique fashion for each era would be difficult given that regular critical commentary did not really come into vogue until the eighteenth and nineteenth centuries with the arrival of satire and caricature in the daily newspapers (see Plate 7.5.2). Prior to this time commentaries were more descriptive than critical. Hence the concept was abandoned for two reasons: a) Using original
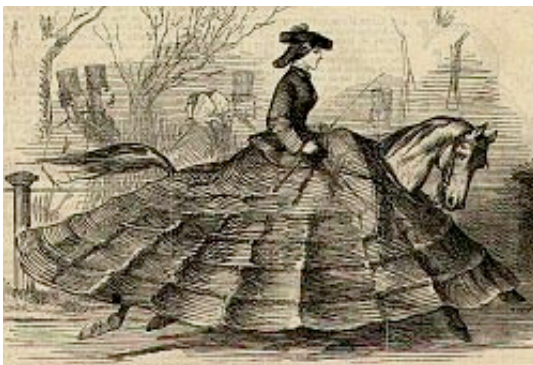
Plate 7.5.2 *Punch* cartoon, 1855.

quotations would produce an unbalanced commentary as it would only relate to some of the fashion peaks, and b) The technical challenge of relating speech to a timed image requires professional sound equipment to which I did not have access. In any case, the aim of the animation was to enhance the visual by aligning influences, events and, in some cases, reactions to some of the exaggerated fashion forms. Consequently the decision was made to create a voice over commentary because each era could thus be addressed separately by explaining to the viewer how each fashion outline was shaped by influences and events and therefore enhance overall harmony.

7.6. Presentation Issues

The DVD titled *Seen through Fashion* has been divided into eight sections, seven of which are each reflective of an era covering approximately one hundred years to 1900, after which there are approximate fifty year periods to 2010. Section Eight provides an overview of the total period. The time frame is shorter in the twentieth and twenty-first centuries as an indication of the effects that globalization and communication technologies have had on fashion and its resultant capacity to change more rapidly in those eras. In the Introduction to the DVD, the viewer is advised of various options; for example, the viewer can either view the full sequence or focus on a particular era for study. The sections of the DVD are as follows:

Section One	1066–1499
Section Two	1500–1599
Section Three	1600–1699
Section Four	1700–1799
Section Five	1800–1899
Section Six	1900–1949
Section Seven	1950–2010
Section Eight	Overview 1066–2010

During the course of the film each fashion peak is announced by a date appearing on the screen for a few seconds. This was necessary to signal to the viewer at which date the fashion appeared and in what time frame the fashion changed. Dates used as historical markers were the inspiration for the chronological sections used in *Seen through Fashion*. The dates used for each section are loosely based on the reigns of the English monarchy, as the most comprehensive and thorough listing of English costume using dates is Doreen Yarwood's (1972) book, *English Costume from the Second Century, B.C. to 1972*. The reason for using English sources is that reference to a single country's provenance makes the chronology easier for the reader to follow. Reference is also made, however, to fashion influences from countries such as France, Italy and Spain where relevant as, indeed, all these countries contributed to the fashion silhouette at certain times throughout history. For further reference the viewer might also note the correlation between the fashion silhouette and the style of architecture in each era for example – the tall medieval hats of 1460 reflect the shape of the tall spires of Gothic cathedrals and the square silhouette of male Tudor costume i.e., Henry VIII, correlates with the shape of Tudor interiors and furniture.

Dates are also necessary to show the time frame of fashion changes, for example, the change from 1460 to the next fashion peak of 1500 was forty years. It was another seventy years before the Tudor fashion of 1530 changed again into the Elizabethan fashion in 1600. Revealing the dates to the viewer shows how some fashions took longer to change while others changed at a much faster pace. This is especially evident as the film moves towards the twentieth century.

7.7. Text Accompaniments

The DVD is accompanied by explanatory notes which provide greater detail about the transformation of one fashion shape to the next and the role of

specially designed foundation garments in achieving this shape. Social, political and/or historical references are included only where it is relevant to an understanding of the fashion development under discussion. The following provides a guide to the structure of the eight sections listed on the DVD. Each era has been divided into five sections as follows:

a) **Historical markers** – A brief historical background to how fashion might have been influenced by the reigning monarch, as well as wars and/or political events during the period.

b) **Fashion silhouette** – A focus on the changes in shape and form of that era.

c) **Foundation Garments** – An analysis of how the fashion silhouette attained its shape.

d) **Headgear** – Indication of contribution to the fashion silhouette particularly from the fourteenth to the eighteenth centuries.

e) **Footwear** – A focus on how the hemline moved up and down and either concealed or revealed the feet.

Each era is explained in tabular form in Chapter Eight.

7.7.1. Commentary

The commentary was divided into seven sections reflecting the evolving eras (see 7.6) and recorded on a digital recorder. To achieve consistency between the images and the commentary, the recording was made in conjunction with viewing the images. It took several takes to attain the necessary consistency between image and commentary. Due to the short time frame between fashion peaks the comments had necessarily to be brief and succinct; hence references are primarily related to influence and fashion silhouette.

7.7.2. Music

The music was carefully selected for each era. The aim was to choose music that captured as closely as possible the nuance of each era (see Table 7.7.1). Given copyright issues, the problem was overcome by using the music recorded by my brother Dave Loew from one of his albums called *Safari in Classic 3* recorded in 2008. Even though the selection was somewhat limited, the choice of each piece does achieve its objective. Table 7.7.1 provides a list of music selected for each section.

Table 7.7.1 Music selections for each era

SECTION	DATE	TITLE	COMPOSER
One	1066–1499	*Irene's song, Forsyte Saga (1)*	Geoffrey Burgon (1941–2010)
Two	1500–1599	*Greensleeves (1)*	Vaughan Williams (1872–1958)
Three	1600–1699	*Orientale (1)*	Enrique Granados (1867–1916)
Four	1700–1799	*Andante Sonate op2 no8 (1)*	George Frederick Handel (1685–1759)
Five	1800–1899	*Dunbar Theme, Dances with Wolves (1)*	John Barry (1933–)
Six	1900–1949	*Marie's the Name (1)*	Mort Shuman (1936–1991)
Seven	1950–2010	*Fun Fun Fun (1)*	The Beach Boys (1961–)

For example, Section Five (1800–1899) *Dunbar Theme, Dances with Wolves* by J. Barry was chosen for its grandeur and sweeping vistas to reflect the expansion of the British Empire at that time. For Section Seven (1950–2010) *Fun Fun Fun* by the Beach Boys, a jive number, was chosen to convey the youthful energy of the fifties and sixties.

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1 *Safari in Classics 3* by Dave Loew, 2008.

7.7.3. Introduction to DVD

Guiding the viewer to select the choices available when viewing the DVD was important. With the help of multi media technician Victor Lam, we discussed how the opening frames could not only engage the viewer but be interesting enough to lead them into the different choices available. It was decided to give an introduction explaining the purpose of the DVD (see Appendix B), followed by the selection page where the viewer could choose an era or the whole sequence. The opening introduction is viewed like a book with each frame opening out like a page after a few seconds. When the selection frame appears, the viewer can choose to click any of four options which are: a) Select an Era; b) Introduction; c) Journey; and d) Credits. These options are accompanied by images in each box to make it more interesting for the viewer while making their selection.

CHAPTER 8

CREATIVE AND PEDAGOGICAL OUTCOMES OF THE RESEARCH

8.1. *Seen Through Fashion*

The experimentation and creative processes detailed in Chapters Five and Six resulted in the development of a prototype animation in a DVD format. Entitled *Seen Through Fashion,* the DVD is included in the slipcase at the rear of the thesis and should be viewed prior to reading further. Pedagogical notes entitled *The Evolving Fashion Silhouette* are included with the DVD, to assist both the individual viewer and lecturers across a range of disciplines seeking to utilize the animation in the teaching context. Brief notes are also included on the back of the DVD cover to orient the viewer (see Appendix C). These are designed to give a brief explanation of the concept as well as some examples of its potential applications, e.g., why/how it is a useful pedagogical tool. The career biography of the artist can be read in Appendix D.

8.2. The Evolving Fashion Silhouette

Given that the dominant purposes for the creation of *Seen Through Fashion* are educational in orientation, the following suite of pedagogical notes which accompany the DVD are included as part of this chapter for easier access.

8.3. Introduction

The essence of fashion and its ever-changing silhouette is that the contemporary *look* is achieved by differing emphases on parts of the body. These

different foci are further modified by techniques of minimization and/or enhancement which create a different visual shape (see Plate 8.3.1). Traditionally documentation of fashion has relied on the two-dimensional image in a printed format e.g., Arnold (1966) *Patterns of Fashion c.1860–1940*; Bradfield (1968) *Costume in Detail, Women's Dress 1730–1930*; Yarwood (1972) *English Costume from the Second Century, B.C. to 1972.* While it is possible in this format to record front,

Plate 8.3.1 From left to right: fashions of eighteenth, nineteenth and twentieth centuries.

back and side views, for example, these are, by nature, essentially static representations and cannot provide a holistic view. This may not be a matter of concern if the purpose of the documentation is to record details of the garment's construction and aesthetic. However if one's focus is on the interaction between the garment and the wearer's body, this is a very different matter.

To date researchers have produced various accounts of undergarments (e.g., Waugh (1954) *Corsets and Crinolines*; Ewing (1978) *Dress and Undress a History of Women's Underwear;* and Fontanel (1992) *Support and Seduction a History of Corsets and Bras)*, and outer garments (e.g., Contini (1965), *Fashion from Ancient Egypt to the Present Day;* Waugh (1968), *The Cut of Women's Clothes 1600–1930* and Bradfield (1968), *Costume in Detail, Women's Dress 1730–1930).* The interdependence of under and outer garments has been described verbally and portrayed visually through 2D drawings and/or photographs. However, given that these images are static, they can not reflect the fluidity of the ever-changing shape of the silhouette. This remains a considerable challenge and one with which the present researcher has wrestled. After brief and unsatisfactory flirtations with sculptural, drawing and installation solutions, the possibility

of animating drawings was explored and, ultimately, embraced as affording the most useful way of demonstrating both the changes in the fashion silhouette and the resultant modification to the female body necessitated by changes in the silhouette. While the primary emphasis is on the body, headwear has also been included in *The Evolving Fashion Silhouette* as, at certain pivotal points in history,

Plate 8.3.2 Tall powdered wigs showing the fashion peak of the seventeenth century.

the shape and form of the headdress has influenced the fashion silhouette and therefore contributed to the *fashion shape* (see Plate 8.3.2).

8.4. Overview of DVD

The sections of the DVD are as follows, with Section Eight providing an overview of the total period. Hence the viewer can choose either to view the complete sequence or to focus on a particular era for detailed study:

Section One	1066–1499
Section Two	1500–1599
Section Three	1600–1699
Section Four	1700–1799
Section Five	1800–1899
Section Six	1900–1949
Section Seven	1950–2010
Section Eight	Overview 1066–2010

Dates used as historical markers were the inspiration for the chronological sections of *Seen Through Fashion.* The dates used for each section are loosely based on the reigns of the English monarchy, given that the most comprehensive

and exhaustive listing of English costume by date is Doreen Yarwood's (1972) book *English Costume from the Second Century, B.C. to 1972*. The reason for using English sources is that reference to a single country's provenance makes the chronology easier for the reader to follow. Reference is also made, however, to relevant fashion influences from countries such as France, Italy and Spain, as each of these countries contributed to the fashion silhouette at certain times throughout history. For further reference, the viewer might also note the correlation between the fashion silhouette and the style of architecture in each era for example – the tall medieval hats of 1460 reflect the shape of the tall spires of Gothic cathedrals and the square silhouette of male Tudor costume i.e., Henry VIII, correlates with the shape of Tudor interiors and furniture.

The following provides a guide to the structure of the eight sections listed on the DVD. Each era is discussed under five sections as follows:

a) **Historical markers.** A brief historical background signposting how fashion might have been influenced by the reigning monarch as well as wars and/or political events during the period.

b) **Fashion silhouette.** A focus on the changes in shape and form of that era.

c) **Foundation Garments.** An analysis of how the fashion silhouette attained its shape.

d) **Headgear.** An indication of the contribution to the fashion silhouette particularly from the fourteenth to the eighteenth centuries.

e) **Footwear.** A focus on how the hemline moved up and down and either concealed or revealed the feet.

8.5. Section One (1066–1499)

Table 8.5.1 Overview of Section One (1066–1499)

Dates	1066–1199	1200–1299	1300–1399	1400–1499
Historical Markers	**Stephen** (1135–1154) **Henry II** (1154–1189) **Richard I** (1189–1216) Normans invaded England, establishing a monarchy that dictated fashion.	**John** (1199–1216) **Henry III** (1216–1272) **Edward I** (1272–1307)	**Edward II** (1307–1327) **Edward III** (1327–1377) **Richard II** (1377–1399)	**Henry IV** (1399–1413) **Henry V** (1413–1422) **Henry VI** (1422–1461) **Edward IV** (1461–1483) **Edward V** (1483) **Richard III** (1483–1485) **Henry VII** (1485–1509) **Henry VIII** (1509–1547)
Fashion Dress & Silhouette	The female tunic was long and loose.	Long sleeveless gown worn over long-sleeved under-gown.	Long-sleeved gown, hugging the body and flaring out at the ground.	Gown was high-waisted, with long fitting sleeves, then later, very wide sleeves. Skirt was full at the ground.
Foundation Garments	A sleeveless undergarment called a *chemise.*	Chemise.	Chemise.	Chemise.
Headwear	Long coiled plaits with a veil on top of the head.	Coiled plaits on the side of the head encased in a net.	Coiled plaits around each ear with a wimple (veil) on top. Plaits later encased in metal cylindrical cauls on either side.	Many varied styles: Reticulated and horn shaped veils; Steeple or cone shaped hat; Turban and Heart-shaped turban.
Footwear	Shoes were simple and followed the shape of the foot; made of leather or fabric.	Shoes still followed the shape of the foot, but pointed toes started to become fashionable. Lace or buttons were used as fastenings.	Female footwear resembled the long pointed masculine style shoe. Made of soft leather dyed in bright colours.	Shoes remained similar in style to the previous period.

8.5.1. Historical markers

The beginning of Norman rule in England was marked by the defeat of the Anglo-Saxons by William, Duke of Normandy and his followers in 1066 AD. With the English monarchy now firmly established, fashion was dictated by the succession of kings and queens who reigned for the next few hundred years. Chief sources of information on English costume for this and subsequent periods derive from illuminated manuscripts, the Bayeux Tapestry, religious sculpture and remains of actual jewellery.

8.5.2. Fashion Silhouette

Dress for men and women throughout Norman times was comparatively loose, showing similar lines of drapery to those of the Anglo-Saxon period. The female gown was cut in a form similar to that of the male tunic, with a round neck, full or tight sleeves worn long or three-quarter length. Materials at this time consisted of fine woven wool or linen for the nobility and coarse home woven cloth for the poor. A girdle was worn low on the waist and, according to rank, was created from gold or silver cord or coloured wool, in long strands, knotted at intervals and ending in tassels. About 1150 the tunic became tight-fitting around the waist due to lacing at the back, sides and front. The gowns were ground-length and quite fitted at the hips. Sleeves were long and narrow and fitted to the elbow then fanning out to incredible widths at the wrists. Rich Byzantine fabrics, colours and jewellery were introduced by noblemen returning from the crusades. The fashion remained fairly static until Richard II's reign when new styles were introduced through his wife, Queen Anne, from Bohemia, as England had close connections with the continent through royal marriages, commerce and war etc.

By 1250 women wore a *surcote*,[1] which was a sleeveless garment worn over the

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1 *Surcote* : introduced in 1251, a long, fitted, sleeveless gown worn over a long-sleeved under-gown.

long-sleeved gown. The *surcote* was worn in its many forms for the next hundred years. By 1327 the gown had become more fitted around the waist and a metal girdle was worn around the hips. The sleeves ended in a long, thin tentacle-like shape that sprang from the elbow, which was called a *tippet.*[2] By 1450 the dress had a high waist, low V-neck and tight-fitting bodice and sleeves; the skirt was full, ground-length and gathered. In the 1480s, under the reign of the Tudors, materials were heavy and rich; satin, brocade and velvets were used to show off the fashion silhouette, which was waisted with a square neck and full ground-length skirt.

8.5.3. Foundation Garments

Underwear at this time comprised an under-gown, usually sleeveless, under which a shorter, white linen or silk long-sleeved undergarment called a *camise* or *chemise* was worn next to the skin. A stiffened linen under-bodice called a *cotte*[3] was the earliest form of the corset. By 1330 a modest corset or stays of leather or stiffened material were worn to show off the more waisted gowns. Whether or not women wore a form of drawers underneath their petticoats is hard to determine, as most of the extant information referred to in the literature derives from paintings and sculptures of the period, which depict only the outer garments.

8.5.4. Headwear

Women wore their hair in two long plaits bound with ribbon or cord, and later the ends were encased in silk or metal cylindrical cases. During Norman times the head was always covered with a veil and later a new type of headwear was

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2 *Tippet* : a narrow piece of material that extended from the end of the sleeve like a long streamer to a metre or more in length.

3 *Cotte* : an early French word used for a close-fitting garment, similar in meaning to *côte*, French word for ribs.

introduced, called the *barbette.* Comprised of a strip of white linen worn under the chin and pinned on top of the head, it was worn with or without a veil. Another popular head piece was the *wimple,* a piece of white material worn under the chin and around the neck and tucked into a metal band worn around the brow; when worn without a veil it was called the *crispine.* Later on the method of dressing the hair was to coil plaits in a circular fashion over each ear.

During the reign of Henry III another head covering was introduced and was called the *crispine, crespin* or *crespinette.* It consisted of a net encasing the hair and, according to the status of the wearer, was made of gold or silver thread and attached to a metal *fillet* or band worn round the brow. Outdoors a veil was worn over the top. By 1340–1345 the female coiffure developed into plaits which were arranged into two vertical cylinders worn on either side of the face. The metal fillet which encircled the head held the two cylinders in place. Later on headdresses for women became more and more extravagant. Towards 1420 the nets were worn in two parts over the ears and attached to the metal fillet which, around the brow, changed from a cylindrical shape to a squarer more box-like shape. These became larger and wider resembling a pair of horns and reached incredible proportions in width during the reigns of Henry IV and Henry V.

Following the fall of Constantinople in 1453, when Eastern influence was strong, the turban in various shapes and sizes became popular. One favourite style was heart-shaped and consisted of a padded roll of velvet, silk or cloth decorated with pearl ropes, brooches or plumes. Like all the other headdresses of the time it was superimposed upon a veil. Headdresses then began to reach incredible heights. By 1460 a tall cone-shaped head-piece called the *hennin* came into vogue. The most popular design was the *steeple* or *dunce's cap* silhouette. Worn at an angle of forty degrees from the vertical, the cap was made of brocade, velvet, gold, or silver cloth, stiffened into a conical shape and attached to a black velvet frontlet just visible as a loop on the forehead. A transparent veil was always

worn on top of the *hennin*, supported on a wire frame; alternatively, soft transparent fabric flowed from the point of the *hennin.* By the beginning of Henry VII's reign the *hennin* and other headdresses vanished and were replaced by the Tudor headdress called the *Gable Hood*.[4] The early *Gable Hoods* had no internal framework to hold their shape; they were made of velvet, usually black and the front edges were folded back to form lappets on the shoulders and display the contrasting lining.

8.5.5. Footwear

Shoes were simple and made of leather or fabric and followed the shape of the foot. In 1200 shoes still followed the shape of the foot although pointed toes began to be fashionable. Lace or buttons were used as fastening. In 1300 footwear resembled the long pointed masculine style shoe which was made of soft leather dyed in bright colours jewelled and embroidered for noblewomen and fastened by a strap on the instep. In 1400 the shoes remained similar in style to the previous century.

8.6. Section Two (1500–1599)

Table 8.6.1 Overview of Section Two (1500–1599)

Dates	1485–1509	1509–1547	1547–1558	1558–1603
Historical Markers	The reign of **Henry VII** (1485–1509) was one of transition in fashion from the medieval era to the Renaissance.	**Henry VIII** (1509– 1547) spent lavishly on clothes and his court followed suit, so that this was a period of extravagant dress.	**Edward VI** (1547–1553). **Queen Mary** (1553–1558) was more concerned with re-establishing the Catholic religion.	The reign of **Elizabeth I** (1558–1603) was one of great expansion in commerce, the arts and literature; this was reflected in the costumes.

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4 *Gable Hood* : Originally introduced from France into England, the headgear was comprised of a gable-shaped metal frame over which black velvet material was formed and which fell in vertical folds down the back of the neck.

Table 8.6.1 Overview of Section Two, Cont'd

Dates	1485–1509	1509–1547	1547–1558	1558–1603
Fashion Dress & Silhouette	The neckline became square and sleeves varied in shape. The skirt was more voluminous.	The neck-line was lower and wider. The bodice was tighter with a smaller waist. Materials were still rich and embroidered with jewels.	Fashion changed very little during this time. Dress tended to emulate the severe, straight Spanish style due to Mary's marriage to Philip II of Spain.	Dresses were richly embroidered. The waistline became lower in the front, sleeves became wider. A ruff and wired winged collar were introduced.
Foundation Garments	A modest laced type corset was worn under the chemise.	After 1530s a corset made from metal bands, padded and covered with leather or velvet. Henry VIII's first Queen, Catherine of Aragon, introduced the farthingale from Spain.	The corset and farthingale reigned supreme at this time. The imprisonment of women had begun.	The Spanish farthingale remained in fashion till 1558, when the Drum farthingale was introduced. The metal corset was still worn.
Headwear	The Gable Hood headgear was introduced from Europe and adapted by the English into the Tudor style hood.	The Gable Hood was worn in various styles with the velvet folds pinned up. The French style of hood came in and was popularised by Henry's daughters Mary and Elizabeth.	The French hood had supplanted the Gable style.	The French hood was still worn further back on the head. Later the hair was left uncovered and a gold net was worn at the back to enclose the hair with waves and curls on top.
Footwear	A broad round toe was in fashion with a strap on the instep. Leather, velvet or silk were the materials.	Shoes were very wide at this time, cut high on the instep and low at the back, made of leather or velvet.	A more natural shaped shoe similar in style to that of the men and cut high on the instep.	Silk, wool or cotton stockings were worn. Shoes were made of brocade, leather and velvet and *Chopines* were also worn.

8.6.1. Historical markers

This was a time of transition from the medieval period to the Renaissance, which was reflected in the richness of the clothes. England became very powerful and prosperous and this was epitomized in the extravagant dress of Elizabeth I and

her court. The Renaissance period saw the ascendance and flourishing of art and architecture as well as many discoveries of new countries and trade which made England wealthy. The French Court influenced fashion especially in terms of the rich, heavy materials and the variety of colours available. Cloth came from Milan, and Genoese velvet was popular. Gold and silver fabrics came from Florence, Naples and Paris. By 1530 the Spanish influence through Henry VIII's first wife was seen in female dress with the introduction of the farthingale. By the end of Queen Elizabeth's reign the fashion silhouette had become very extravagant

8.6.2. Fashion Silhouette

During Henry VII's reign the neckline was still square but, by the time Henry VIII ascended the throne, the neckline of the dress became lower and wider so that it was partially off the shoulder. The bodice was tight and flattened the bust towards a slender waist. Sleeves were tight-fitting on the upper arm and opened wide at the elbow into a bell shape, which was folded and pinned back onto the material on the upper arm. Padding was added to the upper sleeve to create wider proportions. During the reign of Queen Mary, fashion emulated the severe straight torso of the Spanish style, due to Mary's marriage to Philip II of Spain in 1554. Materials were still very rich, including heavy, embroidered brocades and velvets embellished with jewels.

By the time Elizabeth ascended the throne the waistline had become lower and more pointed in the front. Sleeves became wider in a leg-of-mutton shape and were padded at the top, narrowing to the wrist. In 1590, a ruffle or circular frill of the same material as the gown was worn on top of the *Drum* or *Wheel-shaped* farthingale, which further accentuated the wheel-shaped skirt. Elizabeth and her court loved dancing, which may have been the reason for the skirt becoming shorter, often only ankle-length, with the feet being shown for the

first time in hundreds of years. As Elizabeth grew older, she wore a neckline that was high and concealed under a ruff to hide her wrinkles. As time passed these ruffs became very large and were supported by a wire frame underneath at the back, raising the ruff high up the back of the head. Other styles enclosed only the back of the neck and sides, leaving a bare décolletage. In addition to the ruff, a wired collar shaped like two butterfly wings was worn behind the ruff at the back of the head and fastened to the side fronts of the bodice.

8.6.3. Foundation Garments

The era of imprisoning the female form had begun with the introduction of the corset and farthingale in Henry VIII's reign. The Spanish farthingale was at first bell-shaped and then after 1575 the farthingale widened at the hem and included a *Bum Roll,*[5] a padded tyre worn high on the hips, so that the skirt silhouette became much wider and rounder; this was a precursor to the *Drum Farthingale,*[6] introduced in Elizabeth's reign. The *French Farthingale* or *Drum Farthingale* worn by Elizabeth was shaped like a drum, over which were draped petticoats and skirts. This comprised a canvas petticoat with hoops of whalebone inserted horizontally and of equal diameter from waist to ground level. The top was supported by radial spokes of whalebone fastened by tapes to ring around the corseted waist. For those who could not afford to wear such extreme fashions, the alternative was to wear the *Bum Roll* as previously mentioned, which held the skirt out, albeit to a lesser extent.

A narrow, long corset made from metal and padded with leather, velvet or silk was now worn and laced. The corset encased the body from just below the breast line to the hips, accentuating the slender waist and extending very low

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5 *Bum Roll* : a padded roll of stiffened fabric worn like a tyre around the top of the hips under the skirt.
6 *Drum Farthingale* : a construction of whalebone hoops inserted horizontally into a canvas petticoat of equal diameter from waist to ground. The top ring was supported by radial spokes of whalebone, which was fastened by tapes to a ring around the waist.

down on the stomach as far down as the pelvis would permit.

8.6.4. Headwear

The *Gable Hood* as previously mentioned was worn in varying styles throughout this period. The *French Hood* which was introduced into England about this time supplanted the gable style. It was either crescent-shaped or a curved horseshoe-shape on a metal framework. It was set back on the head and exposed more hair on the forehead. A black velvet hood fell in vertical folds at the back. This headdress was popularised by Anne Boleyn and Catherine Howard and worn by Henry VIII's daughters Mary and Elizabeth. Towards the end of Elizabeth's reign the hair was curled into a high coiffure decorated with jewels, plumes and flowers. Sometimes a small, felt hat was worn for riding.

8.6.5. Footwear

In Henry VII's reign a broad, round-toed shoe was in fashion with a strap on the instep made out of leather, velvet or silk. During Henry VIII's reign, shoes made of leather or velvet became very wide at the toe and were cut high on the instep and low at the back. By the time Mary came to the throne a more naturally shaped shoe, similar in style to that of the men, was in fashion. When Elizabeth came to power stockings made of silk, wool or cotton were worn with shoes made of brocade, leather and velvet. Another innovation from Venice was *Chopines*;[7] these had high platform soles and required two servants to steady the wearer due to the difficulty in walking at this height.

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7 *Chopines* : first invented in Venice, these had platform soles made of cork or wood and rose to heights of 30 cm. and more. The upper part where the foot slipped in was made of soft leather or fabric.

8.7. Section Three (1600–1699)

Table 8.7.1 Overview of Section Three (1600–1699)

Dates	1603–1625	1625–1660	1660–1689	1689–1702
Historical Markers	**James I** (1603–1625) England and Scotland united when James, a Protestant, ascended the throne.	**Charles I** (1625–1649) **Oliver Cromwell** (1649–1660) Charles I's dismissal of Parliament led to civil war between the Roundheads and the Cavaliers. Charles was executed and Cromwell came to power.	**Charles II** (1660–1685) **James II** (1685–1689) The Restoration era began with Charles II returning from exile bringing with him the latest in fashion from France.	**William III and Mary II** (1689–1702) Their joint reign was the only period in British history in which joint sovereigns with equal powers were allowed to reign.
Fashion Dress & Silhouette	James's wife, Queen Anne, loved pomp and splendour and continued the fashion of the Elizabethan era taking the silhouette to even further extremes.	The silhouette was softer with billowing skirts. The neckline was low and edged with lace. The waistline was high and sleeves were shorter and puffed to the elbow.	Smaller waist and a lower waistline. Sleeves were full to the elbow and the skirt was very full to the ground. An open skirt was pinned to the sides exposing an underskirt.	Waistline was longer and skirt held out at the hips. Sleeves were tight to the elbow ending with a lace cuff. Over skirt was still pinned back at the sides. Lace and ribbon adornment.
Foundation Garments	The Wheel farthingale grew even wider in diameter, worn with the same metal corset as in the previous era.	The farthingale had disappeared, so numerous petticoats were worn to hold out the skirt. A modestly short-waisted laced corset was worn.	Modestly laced corset still worn and numerous petticoats to hold out the full skirt. By 1670 the corset extended below the waist.	A linen or soft leather corset still worn. The padded roll introduced in 1695 was worn under the petticoat to give extra fullness to the hips
Headwear	The hair was worn high off the forehead and false hair, wigs and hair dye were used. The coiffure was decorated with jewels, flowers, lace and plumes.	Hair was drawn back into a bun coiled high up at the back of the head with curls surrounding the face.	Hair was waved and curled and dressed in a bun high up on the head. Long ringlets hung freely around the neck.	1690 hair was worn in two high peaks of curls on either side. On top was the tall headdress of tiered lace that reached a height of 30cm called a *fontage*.
Footwear	Shoes were similar to those of the Elizabethan era.	Shoes similar to those in James I's reign but with an enormous rosette of ribbon.	Shoes rarely visible under the long skirts had a high heel and pointed toe, made of silk, satin or velvet.	Shoes made of brocade, satin, or leather had high, curved heels and pointed toes.

8.7.1. Historical Markers

The reign of the Stuarts coincided almost exactly with the seventeenth century, lasting from 1603 to 1714, and it was the most significant period in English history in terms of providing the foundation for our modern ideas of political and religious liberty. By the end of the Stuart reign, England was governed primarily by a democratically elected parliament, and the idea of *freedom of conscience* was well established. After Elizabeth's death the Protestant James IV of Scotland became James I of England in 1603, uniting the two countries for the first time. Under King James, expansion of English international trade and influence was actively pursued through the East India Company. Charles I famously engaged in a struggle for power with the Parliament. When he dissolved Parliament a civil war ensued between the Royalists on the one hand and the Roundheads under Oliver Cromwell. After Charles I's execution, Cromwell came to power, bringing a new, austere style of dress worn by the Puritans, although the majority of the people continued to wear a more restrained version of the Royalist attire. Charles II ascended the throne in 1660, restoring the monarchy and bringing with him from France a more flamboyant and provocative style of dress, reflecting its status as the acknowledged leader of fashion. Dresses were now made of beautiful silks with a profusion of lace and ribbons. The fashion remained very much the same under the reigns of James II and William and Mary.

8.7.2. Fashion Silhouette

During James I's reign Queen Anne continued the popularity of the wheel farthingale, taking it to an even greater circumference as she wore ever more elaborately decorated dresses with even lower necklines revealing the bosom. After Queen Anne's death the vogue for the farthingale declined and by the 1620s ceased to be worn at all as feminine skirts became full and loose. Fashion

changed dramatically when Henrietta Maria, the French queen of Charles I, ascended the throne, bringing with her Parisian elegance. The waistline rose higher and the stomacher became more rounded. The neckline was still very low and round, partially exposing the breasts. Sleeves were slashed[8] and paned[9] and full at the top, close-fitting just above the elbow; later they became one large puff shape to the elbow. By 1670 the waistline became lower again, shaped round at the back to a small point in the front. The *décolletage* was still low and round and partially off the shoulders. The waist became more constricted towards the end of the period and the skirt was caught up at the sides and held with bows exposing the under-skirt in front. During Cromwell's reign the feminine dress removed all adornment and became very plain with a high, lace-edged collar draped around the shoulders. Following the overthrow of Cromwell's Puritan regime and the restoration of the monarchy, Charles II's reign brought with it gay and colourful dresses. Skirts were very full and gathered with numerous petticoats and the upper skirt still caught up at the sides with large ribbons. The low *décolletage* partially off the shoulder was edged with lace and silk ruffles. The waist line was lower and corseted and the bodice was laced up either at the front or back. Sleeves were full, elbow length and worn in a large puff with lace gathered into a frilled lace edging. Towards the end of the period the waist became tighter, the neckline lower and wider, and sleeves were narrower with a turned up cuff.

8.7.3. Foundation Garments

An even larger wheel-farthingale was worn during Queen Anne's reign and, in addition, a long narrow metal corset which exposed the bosom. After Anne's death, the popularity of the farthingale declined altogether. The long narrow

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8 *Slashed* : a term used to describe the sleeve or bodice literally slashed or cut, revealing a layer of fine muslin that was often pulled through the slashes.

9 *Paned* : a term for strips of fabric used for sleeves or breeches laid over another layer of fabric which was sometimes pulled through the gaps in between the strips.

corset remained till 1630 after which a shorter corset called *stays*[10] was worn during Charles I's reign and Cromwell's ascendancy. It was made of heavy linen and stiffened with whalebone. Tight lacing of corsets came into vogue under the Puritan regime of Cromwell on the grounds of disciplining the body, which had nothing to do with the original purpose of allurement. During the reign of Charles II tight lacing of the corset was still in vogue and worn under the small waisted, corset-like bodice. However, the provocative effect of a casual and nonchalant look prevailed with the profusion of lace around the bosom. From about 1670 stays became longer, extending below the waist in the front with stiffened tabs at the side to indent the waist and give the hips more of a curve. In the reign of William and Mary a linen or soft leather corset which had shoulder straps and tabs at the waist was worn.

8.7.4. Headwear

During Anne's reign the hair was worn high off the forehead and rolled back over a wire frame or pad to give extra height. False hair, wigs and hair dye were commonly in use. The entire coiffure was decorated with pearls, flowers, lace and plumes. Sometimes hats were perched on top of these high creations when riding or travelling. After 1620 the hairstyle became more natural and was worn lower without the framework. In the reign of Charles I and Charles II the hair remained loose and curled in long ringlets, with wispy curls on the forehead.

8.7.5. Footwear

In James's reign shoes were similar to those of the Elizabethan era. Under Charles I shoes were similar to those in James's reign. In the Restoration era, shoes had a high heel and pointed toe and were made of silk, satin, velvet or soft

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10 *Stays* was the name given in the seventeenth century to the early corset, originally called the *Cotte*.

leather but were rarely visible under the long skirts. Towards the end of the century shoes remained high, with a curved heel and pointed toe.

8.8. Section Four (1700–1799)

Table 8.8.1 Overview of Section Four (1700–1799)

Dates	1700–1727	1727–1760	1760–1790
Historical Markers	**Anne** (1702–1714) **George I** (1714–1727) During George I's reign the powers of the monarchy were diminished and Britain began a transition to the modern system of government led by a prime minister.	**George II** (1727–1760) George II did not exercise power early in his reign. The government was controlled by parliament. Later George entered into war with Spain in 1739 and then became embroiled in the War of the Austrian Succession.	**George III** (1760–1790) **French Revolution** 1789–94 George III's long reign was marked by a series of military conflicts involving his kingdoms, much of the rest of Europe, and parts of Africa, the Americas and Asia. Great Britain defeated France in the Seven Years' War, becoming the dominant European power.
Fashion Dress & Silhouette	The waist line reached a point below the waist and round at the waist at the back. The skirt was long and full with a train at the back.	Exquisite fabrics in silks and satins in pastel shades were available. The sack gown was immensely popular in this period. The bodice was cut to fit while the back hung in pleats. Skirts were slightly shorter.	France was the leader of fashion at this time. The *ideal* was a small waist. The neckline was low, the skirt full and worn over a hoop. The French Revolution brought about change and the new *Empire Line* had a silhouette that followed the natural contours of the body.
Foundation Garments	The bodice fitted over a soft leather corset which was stiffened with whalebone. The farthingale re-appeared in its new form as the hoop to support the skirt	The corset was either worn or made in one with the bodice. After 1730 the shape of the hoop changed, the front and back were flattened so that the width was at the sides. In 1750 a short round hoop was worn, covering only the waist and hips.	Tight corsets still worn. At this time a metal or whalebone folding hoop was designed to enable women to walk through narrow passageways. Panniers were worn on either side of the hips to attain even greater width. In 1780 the hoop was replaced by the bustle. Little underwear worn with the new *Empire Line*.

Table 8.8.1 Overview of Section Four, Cont'd

Dates	1700–1727	1727–1760	1760–1790
Headwear	In Anne's reign the hair style remained the same as the previous era. During George I's reign the hair was in a bun with a lace cap, surrounded by curls and an occasional long ringlet descending to the shoulders.	The hair was curled on top and at the sides of the head with a bun high up on the head. Long ringlets were worn for evening or formal wear. After 1750 the hair was dressed higher over a small pad and powdered white; this was a prelude to the immense heights to come.	In 1760 the white powdered wig was popular and rose to great heights by 1782. Many styles of decoration adorned these wigs as women tried to outdo each other in design. A colossal structure of whalebone, a perambulator type of hood, was occasionally worn over the wig.
Footwear	The style of shoe had not changed except for a jewelled buckle worn on the instep.	White stockings were popular and partially visible under the shorter skirts. Shoes still had high curved heels and pointed toes.	White stockings worn with a slipper style shoe made of red leather was popular. The heels were high with an ornate buckle on the instep.

8.8.1. Historical Markers

After Queen Anne ascended the throne the idea that one could accomplish political change through elected representatives, rather than by petitioning a sovereign, took hold and party politics became the accepted way of doing business. The Royalists became the *Tory* or conservative party, and the *Whig* party represented the old Roundhead cause. During George I's reign the powers of the monarchy diminished and Britain began a transition to the modern system of Cabinet government led by a Prime Minister. Under George III the increasing extravagance of costumes in vogue at the French court influenced English fashion to the extent that the silhouette became exaggerated in height and width. However, after the French revolution 1789 to 1794, fashion changed quite dramatically and the silhouette began to follow the more natural line of the body.

8.8.2. Fashion Silhouette

The beginning of the eighteenth century saw subtle changes in feminine dress. While the waist was still corseted, the bodice was usually open in the front over the stomacher and either laced across or decorated with vertical lines of ribbons and bows. The *Hoop*,[11] a new form of farthingale, was introduced. France was the leader of fashion during this period and, in the 1720s, the *Sacque* or *Sack Gown* became popular. It was a loose dress that could be worn over the proper gown and hung loose at the front and back. By the 1740s, the shape of the silhouette was growing wider at the hips and, to achieve this shape, the front and back of the skirt were flattened, created by a new form of farthingale known as the *Hooped petticoat*. By the 1770s, to create even greater width, *Panniers*[12] were worn on either side of the hips, in some cases the width and height of the skirt being the same measurement. Also popular was the *Robe à la Polonaise*[13] in which the top skirt was looped up at the sides with cord and hooked up at the back, forming a bustle shape. By 1780, false *Bums*[14] were worn to emphasise the posterior. After centuries of tight lacing, social unrest in Europe in the aftermath of the French revolution released women from the constriction that had been imposed on them for the past four hundred years in a style called the *Empire Line*. The natural figure was once again revealed through simple soft lines of drapery redolent of classical Greek lines during the period from 1790 to 1820. The waistline was high and soft gathers from the waist flowed to the ground. Sleeves were short and usually in a small puff shape. In England a coloured tunic or shorter garment was worn over the dress partly as a protection from the cold English climate. The corset and pannier vanished and the silhouette was back to the natural line of the body. Legs were either bare or with stockings.

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11 *Hoop* : was constructed with hoops inserted into a petticoat and oval in shape.

12 *Panniers* : basket-like shapes worn on either side of the hips and fastened with tapes to the waist.

13 *Robe à la Polonaise* : supposedly derived from the time Poland was divided into three kingdoms in 1772.

14 *Bums* : padded rolls made of material and attached behind the waist with tape to accentuate the posterior.

8.8.3. Foundation Garments

The *Hooped petticoat* was constructed with three or more hoops of wood, metal or cane attached to the petticoat; it was circular in shape but wider and fuller at the hips in order to take the weight off the looped-up over-skirt. By 1740 the shape was flattened at the front and back and, at a later stage, as indicated, *panniers* were added to each side. By 1760 a folding hoop, which could be lifted at the sides, was invented in order to make it easier to negotiate through narrow passageways. By the 1770s, basket-shaped *panniers* were worn on either side of the hips to give extreme width to the skirt. Made of cotton with horizontal cane bands inserted, they were attached to the waist by tapes. By 1780s hoops were going out of fashion. After this, the false *Bums* or *Rumps* were worn to emphasise the posterior and there was padding inside the top of the corset to emphasise the bosom. When the French revolution arrived, *corsets* and *panniers* vanished and only one thin petticoat was worn under the dress.

8.8.4. Headwear

The coiffure was dressed higher with waves and curls on top and with long side ringlets. A tall headdress was designed in William's and Mary's reign to increase the height, which reached its fullest height in 1700, then decreased in size after that. Known by various names such as *Fontage* or *Tower*, the headdress was made of white silk and lace and worn on top of the curls with layers or tiers of fluted lace and ribbons in front and wired to keep its shape. The headdress also had long pieces of lace which hung from the back and sides onto the shoulders. Women's headdresses grew taller, with the wearing of white powdered wigs reaching extreme heights in the 1780s. To increase the height, wigs were padded with false hair and cotton wool and decorated with ribbons, lace and feathers, and adornments like ships, coaches, windmills and the like. Considerable time was taken to make these creations so each wig was opened

up once every eight to nine weeks to let the air in and livestock depart. Also fashionable was the *Calash*,[15] which was worn over the wig for outdoor wear. With the advent of the French Revolution, the hair was now fashioned in the classical Greek style. A chignon was worn at the back of the head, the hair dressed with ribbon bands and curls on the forehead.

8.8.5. Footwear

White stockings worn with slipper-style shoes made of red leather were popular. The heels were high with an ornate buckle on the instep.

8.9. Section Five (1800–1899)

Table 8.9.1 Overview of Section Five (1800–1899)

Dates	1800–1835	1835–1855	1855–1865	1865–1890
Historical Markers	**Victoria** (1819–1901) ascended the throne in 1837. There was a divide between the working class poor and the upwardly mobile rich middle classes.	The industrial revolution modernized the manufacturing industry, which gave rise to mass production and exportation.	England colonized large parts of the world and became a great trading nation. The Great Exhibition of 1851 showed merchandise from all the colonies of the British Empire.	Queen Victoria had influence on morals and dress especially *black for mourning* after the death of her husband in 1861.
Fashion Dress & Silhouette	Waistline was cut high up under the bust so that skirt hung down from under bust. Dress was made of diaphanous material which clung to the body	Skirts became fuller, ankle length for day time and longer for the evening. A small waist at normal level. Larger sleeves culminating in the *ham-shape,* very wide at the top and narrow at the cuff. Neck line was cut low for the evening.	Dresses became elaborate, highly decorative and extreme in shape. Sloping shoulders and long tight fitting sleeves. Neck and shoulders exposed. Very small waist. Extremely wide skirt, broadening at the rear.	Neckline quite high. Posterior exaggerated with emphasis on posterior formed by bustle. Further exaggerated by a train that draped over the bustle and trailed behind sometimes metres in length.

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15 *Calash* : A head-piece that opened and shut like a perambulator, worn over the wig.

Table 8.9.1 Overview of Section Five, Cont'd

Dates	1800–1835	1835–1855	1855–1865	1865–1890
Foundation Garments	No corset at the beginning of the century. Corset gradually started to creep in again after 1810. 1820 established the full-boned corset. From then on the corset was tightly laced up to give a small waistline.	Number of stiff, flounced petticoats worn to achieve the wider, fuller skirt. Extremely tight corset to achieve the tiny waist. Sleeves very wide and full achieved by either padding with horse-hair or by a frame of whalebone inside the sleeve.	Extremely tight corset to achieve the tiny waist. Crinoline was very wide at the base with a number of petticoats worn on top.	Very exaggerated posterior formed by the bustle cage. Stomach pushed back and bosom thrust up and exposed by the S-Curve corset. Flat down the front of the skirt. Sleeves puffed up and wide
Headwear	Classical Greek fashion of curls in front and a chignon at the back. 1830s hair was dressed in rolls and curls and adorned with ribbons, lace and bows. Silk turbans also worn from 1807 with plumes. Large brimmed straw hats decorated with ribbons and bows 1820 to 1830s.	The hair was parted in the centre and worn back in a roll and in the Edwardian era, there was a softer look with curls surrounding the sides and forehead. Bonnets and straw hats were popular.	Hair tied back in simple knot at nape of neck.	Hair very demure, tied in knot at nape of neck. Later elaborate curls piled up at back of head.
Footwear	Shorter hemline feet exposed.	Hemline ground length.	Hemline ground length.	Hemline ground length.

8.9.1. Historical Markers

Queen Victoria reigned over England for much of the nineteenth century. During this time England was one of the most powerful countries in the world colonizing large parts of the world and becoming, as a result, a great trading nation. The industrial revolution modernized the manufacturing industry which gave rise to mass production and exportation. Due to the advances in technology in the industrial revolution, materials were developed in a range of

bright colours never seen before. Factories owned by the middle classes employed many people who flocked to the towns seeking work; however, there was a divide between the working-class poor and the upwardly mobile rich middle classes. Queen Victoria had a significant influence on morals which became very conservative in relation to how men and especially women behaved. After Prince Albert died, Victoria implemented a dress code which required women to wear *black* when in mourning. This is the colour that predominates for mourning to this day. While dark colours had been used in mourning in the Western world since Roman times, white was popular for mourning in medieval times.

In 1858 the couturier Charles Worth founded the first fashion house in Paris. He abolished the *Crinoline* in 1864 and pulled skirts up at the back into a train. Five years later he raised the waistline and created the *Bustle.*[16] Much of his work is associated with the movement to redefine the female form and fashionable shape by removing excessive ornamentation (O'Hara, 1996: 265).

8.9.2. Fashion Silhouette

The window of freedom from constriction did not last long as corsets were back in vogue by the 1820s. Skirts became fuller and ankle length for day time wear and longer for evening wear. Sleeves became longer, culminating in the *ham-shape*, so called because of the very wide top narrowing at the wrist. By the 1830s the neckline was cut very low and in the evenings the shoulders were uncovered. The bodice of the gown was stiffened with whalebone and worn over a tight, laced corset. In 1835 the silhouette was very wide at the shoulders as the line followed the slope of the neck, culminating in the extreme width of the padded sleeve on the shoulder. The sleeves became very full and large, often with added internal padding such as horse hair or whalebone to retain its shape.

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16 *Bustle* : a padded cushion or a cage-like contraption made of cane or whalebone worn on the posterior and attached to the waist with ribbon.

The skirt became wider and fuller, supported by several stiff petticoats.

The neckline was still low but rose in the 1840s. Sleeves became long and tight-fitting in the '40s then three quarter length in the '50s. The skirt was very wide and full and the sleeves widened from the elbows in a bell shape. Trimmings and adornments of flowers, fringing, tassels and lace were very popular. By the 1870s skirts began to be lifted up by cords at the back of the skirt, forming a draped bustle at the back. Large ribbons and bows on top of the bustle served to accentuate it. The neckline was high during the day and low off the shoulder for evening wear. Women became more interested in sport although dress did not adapt to these activities till later.

Indications of female emancipation were in the air as, by the eighteen nineties, special costumes for various sports were designed. However, the fashion silhouette was still very constrictive as tight lacing was still in vogue. Added to this was the return of the bustle to accentuate the posterior. It formed an extreme shelf-like formation from which cascades of material, lace and adornments hung. A high neckline was worn during the day and a lower *décolletage* was the norm for evening wear. Extremes were reached in other areas of the body in 1895 with the leg-of-mutton-shaped sleeves which ballooned at the top, using sleeve bustles with whalebone and stuffing to hold their shape. The bustle skirt began to recede towards the end of the 1890s.

8.9.3. Foundation Garments

In the early 1800s false stuffed bosoms constructed from soft material were sometimes worn to emphasise the breasts, but this practice went out of fashion by 1830. This was the first time that drawers for women were seen although mention of them was evident in previous eras, e.g., Catherine de Medici was credited with introducing them to France when married to Henry II. Made of fine linen they first emerged when little girls wore what were termed trousers

under their fine muslin dresses, and were then seen to hang below the skirt line (Ewing, 1978: 56). By 1830 corsets were back in fashion and this time they had cup-shaped sections for the breasts with a centre gusset that separated them. The corset, which was still very tightly laced, had an indent at the waist and flared out at the hips to create a more hourglass type of figure. By the 1850s the *crinoline*[17] cage came into fashion. In mid-Victorian England the crinoline grew to extreme widths by the 1860s. Originally the metal cage was rigid and inflexible and caused women to move with great difficulty. A later invention brought about the collapsible crinoline enabling women to negotiate their way more easily when travelling on coaches and trains etc. The silhouette changed with the bustle-shape created by a boned bustle petticoat attached to the back of the body by tapes at the waist. Later the bustle developed into a separate cage at the rear, formed either with whale-bone or metal bands tied at the waist and unattached to any petticoat. In addition to the various petticoats, underwear was also abundant, a chemise with short sleeves and ankle-length drawers of white material with lace trimmings being worn under the stiffly boned corset.

8.9.4. Headwear

The aftermath of the French revolution saw the coiffure emulate the classical Greek fashion of curls in front and a *chignon* at the back. By the 1830s the hair was dressed in rolls and curls and adorned with ribbons, lace and bows. From 1807 silk turbans ornamented with plumes of feathers and ropes of pearls were also worn. Large brimmed straw hats decorated with ribbons, lace and bows became popular from 1820 to 1830s. In Victoria's reign the hair was parted in the centre and worn back in a roll while in the Edwardian era there developed a softer look with curls surrounding the forehead and sides. Bonnets and straw hats were popular throughout the period.

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17 *Crinoline* : originally made from horse hair and reinforced with whalebone, later made from metal bands which provided a strong support for the various petticoats worn under the full skirt.

8.9.5. Footwear

The hemline of the skirt exposed the ankles at the beginning of the century and dainty, pointed, slipper-like shoes were worn. From 1850s the skirts were longer, reaching ground-length till the end of the century. Shoes remained the same.

8.10. Section Six (1900–1950)

Table 8.10.1 Overview of Section Six (1900–1950)

Dates	1901–1919	1920–1929	1929– 1939	1940–1950
Historical Markers	Edward VII (1841–1910) was the leader of a fashionable élite which set a style influenced by the art and fashions of continental Europe. The Suffragette movement gave women the vote.	Between the two world wars women became more emancipated as they filled the roles left by the men who were fighting at the front by working in factories and driving trucks.	Freed from pre-war stuffiness, released from constraints of the corset and liberated from sexual restrictions, women wore trousers for the first time, smoked and drove motor cars.	Women enlisted to support WWII, serving in the armed forces; millions more went into the Land Army and factories. Fabric and food were rationed and clothes became scarce.
Fashion Dress & Silhouette	Paul Poiret (1879–1944) introduced the *hobble skirt*. Other impractical styles followed, such as the *peg-top* skirt and *tunic* skirts, often worn in conjunction with the *peg-top* skirts.	In the 1920s a new slim, boyish silhouette. A straighter outline followed in an endeavour to slim the hips. Dresses were straight and tubular in shape and ended below the knee.	The 1930s saw a return to a more natural waistline. The silhouette was curvier and materials were now cut on the cross so that the fabric clung to the body accentuating the figure.	During World War II practical tailored clothes were worn and the silhouette became box-like. 1947 the *New Look* by Dior accentuated the tiny waist and the skirt flared out. Gloves and hats were worn.
Foundation Garments	Early 1900s a new corset called the S-Curve was invented. It left the bosom free and the posterior protruded. By 1907 the wasp waist was less acute and corsets were straighter with the *S-bend* gone.	A longer corset less boned made of satin and/or elastic material. A band-type or flat-look brassiere to flatten the breasts. 1923 the *Corslo* – an all in one piece combining chemise, corset, camisole and knickers. Later an up-lift bra worn with an elasticised girdle with suspenders.	1932 saw the first elastic roll-on appear, a two-way stretch girdle or panties. Development in the up-lift brassiere continued and by the late '30s stiffened points to the cups produced an exaggerated shape which pre-empted the Jayne Mansfield look of the 1950s.	A taffeta or rustled edged petticoat was worn to accentuate the full skirt. The tiny waist was accentuated by a corset, sash or belt.

Table 8.10.1 Overview of Section Six, Cont'd

Dates	1901–1919	1920–1929	1929– 1939	1940–1950
Headwear	At the turn of the century hair was worn off the face in high rolls on top of the head and swept up at the sides. Large hats worn. 1902 the straw boater came into fashion. 1918 the coiffure was more modest, the hair shorter and waved.	Hair was cut short in a bob shape. *Cloche* hats were worn.	In the 30s smaller hats sometimes perched to one side were worn.	By 1940s the hair was worn longer and rolled into ringlets or waves at the back with the sides pinned back and a curled fringe. Small hats were still popular up until 1950.
Footwear	Ankles were exposed. Low heeled shoes	Legs exposed to the knees. High heeled shoes.	Hemline lower high heeled shoes.	Hemline to below the knee, high heeled shoes.

8.10.1. Historical Markers

The reign of Queen Victoria's son Edward marked the start of a new century and the end of the Victorian era. While Victoria had shunned society, Edward was the leader of a fashionable élite who set a style influenced by the art and fashions of continental Europe – perhaps because of the King's fondness for travel. The Edwardian period was also known as the *Belle Époque*. Despite its short pre-eminence, the period is characterized by a unique architectural style, fashion, and way of life. *Art Nouveau* held a particularly strong influence. The Edwardian period is often regarded as a romantic Golden Age of long summer afternoons, garden parties and big hats; this cultural perception was created by those that remembered the Edwardian age with nostalgia looking back to their childhood across the vast, dark, horrid abyss of the Great War. Later, the Edwardian age was viewed with irony, as a mediocre period of pleasure between the great achievements of the Victorian age, which preceded it, and the great catastrophe of the war which was to follow. Soon after his son George V ascended the throne, England was at war with Germany from 1914 to 1918. Then in 1917 the Russian Revolution saw the murder of George V's cousin

Tsar Nicholas II and his entire family.

In England the flow-on effect of the Suffragette movement made women more independent and they were now allowed to vote. Between the two world wars women became more emancipated by working in factories and driving trucks as they filled the roles left by the men who were fighting at the front. Freed from pre-war stuffiness and released from constraints of the corset and liberated from sexual restrictions, women wore trousers for the first time, smoked and drove motor cars. By the 1930s costumes were being made for Hollywood movies and movie stars with curvaceous figures and body-hugging dresses were influencing fashion. New techniques to improve production and materials (such as elastic) enabled undergarments to be more effective. Trousers and pyjamas also became popular with women. The influence of Jazz and the Charleston dance from America were all the rage. Nina Ricci (1883–1970) founded her fashion house in 1932 and Madelaine Vionnet (1876–1975) helped to shape the fashion of the 1930s with her cutting and draping. Other famous women fashion designers of this time were Coco Chanel (1883–1971) and Elsa Schiaparelli (1890–1973) alongside men such as Christian Dior (1905–1957), Pierre Balmain ((1914–1982) and Hubert de Givenchy (1927–).

8.10.2. Fashion Silhouette

Gradual changes occurred with the transition from the Edwardian style to the pre-war and war periods. Paul Poiret (1879–1944), a Parisian fashion designer, was responsible for trying to loosen the formal silhouette by experimenting with different corset designs. In 1911 he introduced the *Hobble skirt* which freed the hips but the circumference around the ankles was very limited. Other impractical styles followed, like the *Peg-Top* skirt and *Tunic* skirts often worn in conjunction with the *Peg-Top* skirts. More practical skirts came in during World War I and somewhat narrower styles returned in 1914. In the 1920s when

women became more liberated, the desire to throw off the hampering restrictions of the Victorian and Edwardian periods was apparent in the new slim, boyish silhouette. Dresses were straight and tubular in shape and ended below the knee. The 1930s saw a return to a more natural waistline and a lowering of the hemline. The silhouette was curvier and materials were now cut on the cross so that the fabric clung to the body accentuating the figure. Various styles of bathing costumes also came into vogue at this time.

During World War II more practical clothes were worn as women joined the work force. With the advent of the war years clothes became more tailored and the silhouette was a box-like shape. The fashion was now shorter and calf-length skirts were worn with stockings and laced shoes or boots; tailored jackets with padded shoulders and dresses with padded shoulders and belts were also worn. In 1946–1947 a style called the *New Look* came into vogue. Designed by Dior, this fashion accentuated the tiny waist by a corset, sash or belt and the gathered skirt flared out from the waist. A taffeta or rustled edged petticoat was worn to accentuate the full skirt. Gloves and hats were also commonly worn.

8.10.3. Foundation Garments

The early 1900s saw the introduction of a new corset which confined the waist even further and, in addition, flattened the stomach and extended to the hips in the front and was cut high at the back. The corset had two vertical centre strips of whalebone in the front, which tilted the body back so that the posterior became more prominent. It also left the bosom free, which gave the famous *S-bend* shape made famous by the first pin-up of the *Gibson Girl.* This was a period for ample mono-bosoms and curvaceous hips. If required, hip and bosom padding was available for those in need. By 1907 the wasp waist was less acute and the corsets were straighter with the *S-bend* gone. By the 1920s a straighter outline followed in an endeavour to slim the hips with the introduction of a

longer corset which was less boned and made of satin and/or elastic material. No attempt was made to accentuate the breasts – a band type or flat-look brassiere was worn to flatten them. Cami-knickers were also worn underneath for comfort at this time, and as time went on became shorter and less full. To achieve this new slim figure, exercise, diets and patent medicines became the fashion. In America in 1919 the brassiere and girdle became one piece called a *Corselet*. In 1923 the *Corslo* was introduced which comprised a chemise, corset, camisole and knickers all in the one piece. By the late '20s up-lift bras had been invented and were worn with an elasticised girdle with suspenders. Nineteen thirty-two saw the first elastic roll-on appear; it was a two-way stretch girdle or panty. Development in the up-lift brassiere continued and by the late '30s stiffened points to the cups produced an exaggerated shape which pre-empted the Jayne Mansfield look of the 1950s. Nylon stockings worn with both low- and high-heeled shoes also came to prominence in 1940.

8.10.4. Headwear

The hair at the turn of the century was worn off the face in high rolls on top of the head and swept up at the sides. Large and lavish hats decorated with plumes and flowers were worn. The straw boater also came into fashion in 1902. By 1918 the coiffure was more modest with the hair shorter and waved at the sides. *Cloche* hats were worn and hugged the head while in the '30s smaller hats, sometimes perched to one side, were worn. By the 1940s the hair was worn longer and rolled into ringlets or waves at the back with the sides pinned back and a curled fringe. Small hats remained popular until 1950.

8.10.5. Footwear

A round pointed-toe shoe cut high on the instep with a small heel was worn at the turn of the century under the ground-length skirt. By 1910 the hemline rose,

exposing the ankles. In the 1920s the hemline rose even higher to just below the knee, exposing the legs for the first time in history. The hemline now rose up and down between the knee and ankle till 1950. The heel of the shoe in 1920 was higher and some had an ankle-strap. During the two world wars shoes became more practical. The high-heeled court shoe introduced in the 1930s developed into the stiletto by 1950.

8.11. Section Seven (1951–2010)

Table 8.11.1 Overview of Section Seven (1951–2010)

Dates	1951–1959	1960–1969	1970–1989	1990–2010
Historical Markers	Traditional roles of men and women still the norm. Teenagers rebelled through their style of clothes and music such as Rock and Roll and Jive. Street styles – Mods & Rockers, Teddy Boys and Beatniks.	Youth rebellion by the *baby boomers* caused the generation gap. Young consumers did not relate to *haute couture* but wanted a fashion that reflected the spirit of youth.	The pill gave women sexual freedom. Women's liberation and gay rights movement gain momentum. The '70s saw the emergence of the Punk movement, supporters of which were anti-establishment.	Globalisation brought about through computer technology, satellites and cellular phones provide instant communication. Celebrity status and obsession with body image leads to eating disorders and obesity.
Fashion Dress & Silhouette	The feminine figure became curvy again, full bust, small waist and ample hips. Women wore long, wide skirts, had small waists. Young women wore sweaters, slacks and sneakers.	Multitude of styles, from Fashion designers like Pierre Cardin, André Courrèges and Mary Quant to Punks and Hippies. Hot pants and *mini* skirts. Tent dresses. Tight jeans.	Punk movement expressed through confrontational clothes and music. Fitted styles with wide shoulders. A mix of styles in the '80s, which also incorporated glamour and body consciousness.	In the '90s the corporate-woman-look emerged: Emulating the masculine suit, women wore a fitted jacket, mid length skirt. Multi-layering very fashionable as is exposing the mid-riff.
Foundation Garments	Stiff pointed bras. *Waspies* or wide belts made the waist smaller. Stiff petticoats to hold out full skirts. Body-hugging sweaters and jeans.	Bras not worn by all women. No foundation garments worn by young women except long-waisted tights.	Wide shoulders through the use of shoulder pads. Padded bra. *Teddies* – all in one bra and girdle.	Foundation garments or body shapers are worn to achieve the desired contours. Cosmetic surgery, excessive diets and exercise regimes. Use of personal trainer.

Table 8.11.1 Overview of Section Seven, Cont'd

Dates	1951–1959	1960–1969	1970–1989	1990-2010
Headwear	Hair was coiffured into soft curls or rolls medium in length or worn back in a pony tail.	The *beehive* or short, smooth, geometric haircut. Multi-coloured Punk and spiky styles.	American television soapies like *Dallas* influenced large bouffant hair styles.	A range of hair styles: from very short cropped hair, sculptured look to multi-coloured hair.
Footwear	High heeled shoes worn with nylon seamed stockings. Short bobby-socks and low heeled shoes for dancing.	Platform shoes and knee high boots.	An eclectic mix of shoe styles and boots.	An eclectic mix of shoe styles – high or low heeled shoes with stockings or tights.

8.11.1. Historical Markers

In the 1950s new man-made synthetic fibres like rayon and nylon enabled mass production of clothes on a scale not seen before. The traditional roles of men and women were still the norm at this time; however, youth rebellion was stirring, as portrayed in movies by film stars such as James Dean and Marlon Brando, who became cultural icons. The wearing of denim jeans similar to those worn by these actors became popular with the younger generation. The *angry young men* of this era were writers, playwrights and artists such as Jack Kerouac, John Osborne and Jackson Pollock. All over the world it was *hip, smart* and *groovy* to wear the trappings of America. Meanwhile fashion houses like Dior, Lanvin, and Chanel thrived. Youth rebellion by the *Baby boomers* caused the first generation gap. These young consumers did not relate to *Haute Couture* but wanted a fashion that reflected the spirit of youth. Teenagers rebelled through their style of clothes and music such as Rock and Roll and Jive. Pop groups formed and street fashion had arrived. Meanwhile anti-war protests were happening in Europe and racial riots in America.

The pill also gave women sexual freedom and women's liberation and gay rights movements gained momentum. There were also rapid advances in technology

and the first man walked on the Moon. The 1960s were a time of Flower Power, Communes and the Hippie Trail through Asia. Teenagers experimented with hallucinogenic drugs and Pop Art influenced *Street Fashion.* The '70s saw the emergence of the Punk movement; this was anti-establishment and expressed through confrontational clothes and music. S*treet style* fashion such as Hippies and Punks soon began to appear in department stores.

The androgynous look had arrived with the skinny, childlike Twiggy as the first supermodel. The television series *The Avengers* had Emma Peel – played by actor Diana Rigg – wearing leather outfits regarded as the first to be inspired by fetishism which Vivienne Westwood made popular. *Haute Couture* now wielded less influence in fashion; this was now passed on to *Prêt-a-Porter.*

Globalisation occurred as computer technology, satellites and cellular phones provided instant communication and great advances in technology. Global wars, social unrest and concern about climate change contributed to this age of anxiety. Celebrity status and obsession with body image was heightened by the media, resulting in eating disorders, obesity, cosmetic surgery, excessive diets and excessive exercise. Fashion is now changing with ever increasing speed. It plays with androgyny and deepens the gulf between the sexes. Fashion, as we know it, emerged at the same time as Capitalism, 'the notion of consumerism as lifestyle has finally collapsed' (Lehert, 2000: 102).

8.11.2. Fashion Silhouette

The 1950s reflected a more feminine silhouette with a tiny waist and flared skirt that accentuated the breasts and hips now emerged. Collars and cowl necklines were also in vogue and were worn with full skirts for day or evening wear. The short straight jacket designed by French designer Coco Chanel (1883–1971) and worn with a knee-length skirt became popular in the 1950s. By 1960 the world of

teenage fashion, the *Beat* generation, had arrived. The figure silhouette became more pronounced through body-hugging sweaters, jeans and pencil-tight skirts and high-heels. For the first time in history there was a distinct difference in fashion between the younger generation and that of their parents. The young teens were experiencing freedom on a scale not seen before and this was expressed in their clothes. There was a huge variety of styles at this time and the silhouette was diverse. Britain was the leading trendsetter for the 1960s. The *mini-skirt* made famous by designer Mary Quant (1934–) caused outrage when it was first introduced. Tight denim jeans, skin-tight short skirts and trousers were worn alongside *tent* style or Trapeze line tent dresses which had no waist, were narrow at the top, widening towards the bottom and ending just above the knee. Items such as *hot-pants* and the *midi-skirt* were some of the fashion statements worn at this time. The *space age* look of Pierre Cardin (1922–) and André Courrèges (1923–) was shown on the catwalks. By the 1970s the fashion had developed into a more diverse selection with influences from the art world and the ethnic clothing of distant cultures influencing the scene. Pop Art, psychedelic music and experimentation with drugs also had an impact on clothing.

The 1980s saw a high-powered dress style arrive, mainly influenced by the American television soapies. Padded shoulders, tailored waist and mid-length skirts were worn by some women; such outfits were typically framed by a mass of wavy hair. Alongside this fashion and the *haute couture,* an eclectic mix of styles abounded such as the Romantics, Punks and Goths with pop stars like Madonna setting the trend. Fashion trends which started in the 1980s continued into the 1990s. This did not bring about any specific new looks, but spawned a series of variations of shapes by revivals of periods such as 1950s and 1960s called *Retro* fashion and 1970s. Revivals followed each other at an increasingly rapid rate and intervals in cycles became shorter. (Lehnert, 2000: 98). Sportswear had become generally accepted as the trend to exercise became more fashionable

as the ideal fashion silhouette focussed on the body itself. Diaphanous and even transparent materials which exposed the body were also in vogue. With the emphasis now firmly focussed on the human body, women took to dieting, exercise and cosmetic surgery in order to attain the current slim, youthful fashion silhouette.

8.11.3. Foundation Garments

The pointed thrusting bosom of the '50s was aided by the padded up-lifted bra made famous by the likes of actresses such as Jayne Mansfield and Diana Dors. Stiff nylon net-frilled petticoats were worn to hold out the full flared skirts. *Waspies* and/or tight belts were worn to make the waist smaller and to emphasise the hips. With youth rebellion and the women's liberation movement, bras were burned. The hippies did not wear any support under their translucent tops, sometimes pants were worn but to be *naked* underneath one's clothing was seen as an act of rebellion. The more stylised clothes of designers such as Quant and Cardin did require the breasts to be supported by bras although the shape was not pronounced. It was not till the '80s with the more tailored look that the up-lifted bra came back into fashion. Jean Paul Gaultier (1952–) played with the notion of underwear being worn on the outside as so famously demonstrated by Madonna and her pointed bra. According to one writer, "At one and the same time underwear has taken over and has been taken over" (Ewing, 1978: 182).

In the twenty-first century the emphasis is on how to attain and maintain a lean, athletic and youthful body. To achieve this current fashion silhouette, there are many items that can be purchased in department stores that cater for all types of body shapes. Women can buy elasticised waist and hip reducers, bras that push up, minimise, flatten or maximize the breasts, and/or women are encouraged to diet, exercise or, as a last resort, women can choose to undergo cosmetic surgery.

For example, breasts can be enlarged or reduced; fat can be sucked out using liposuction; faces can be lifted or re-shaped; legs can be elongated and the modification possibilities are endless.

8.11.4. Headwear

In the '50s it was popular to bleach the hair blonde or dye it red. The hair was styled to be long and end in soft curls. Flowered hats such as those worn by Queen Elizabeth were popular. In the '60s and '70s youth rebellion and street fashion inspired the younger generation to experiment with hair styles. Diverse hair styles at this time included the Beehive and the short sculptured look, and the Punk movement in particular saw the young wear their hair in a variety of styles that ranged from tall multi-coloured spikes to Mohawks. The pop group called the Beatles made the *Mop* famous; this was long straight hair cut in a bowl shape and worn with a long fringe, which reached below the eyebrow.

In 2008 the Post Modern movement embraced all styles from all periods, so now anything is acceptable. Even though there are fleeting fashion styles, they disappear as swiftly as they arrive and then invariably arrive again in full circle.

8.11.5. Footwear

In the 1950s the famous *Wiggle* walk was caused by high-heeled stilettos worn with nylon seamed stockings to show off the legs. In the 1960s and '70s young women wore mini-skirts, dresses and jeans with multi-coloured tights, high boots or platform shoes. In the twenty-first century virtually any style of shoe or boot can be worn with impunity.

8.12. Pedagogical Directions

Seen through Fashion offers a new and different kind of resource with applicability across a range of disciplines. For those interested in tracing the development of fashion over the ages, *Seen through Fashion* makes it possible visually to monitor changes in the silhouette of Western fashion over the course of history to the present day. Since the accompanying text entitled *The Evolving Fashion Silhouette* contextualizes these changes within their socio-political milieu, viewers are able to observe the correlations between fashion and societal extremes from another point of view, that of the professions concerned with female health and body image,

The DVD shows how the *shape* of each fashion peak was attained through an X-ray view which reveals the foundation garments underneath. Hence, as a pedagogical tool, this resource also has applicability for students across the health professions as there is a need to consider the impacts of the complex intertwining of physiological and psychological factors in female decision making in relation to fashion, pain and comfort.

CHAPTER 9

REFLECTION ON, DIRECTIONS FROM, AND
IMPLICATIONS OF, THE RESEARCH

9.1. The Process

The primary aim of this research was to investigate the evolution of the *fashion figure*, given that costume design has been my career for many years. Of particular interest was how and why the fashion silhouette achieved its shape, especially when that shape was at its most exaggerated. What proved to be problematic at times was the dearth of information in areas of particular significance to my research, i.e., social, cultural and or political events that might have had some significant influence on fashion. Obtaining information in these areas was particularly difficult before the eighteenth century, that is, the period prior to when satiric reflection became part of society's psyche, as this is very useful for gaining insight into societal attitudes especially in relation to the absurdity of certain fashion silhouettes.

Consequently, from the medieval era to the end of the eighteenth century, events such as wars and cultural influences from countries such as France provided the main searchable evidence for some explanation as to why and how fashion changed. This proved especially useful at times when the correlation was evident between the body and the fashion shape, for example post-French Revolution. In this instance politics swept away a repressive regime and was replaced by a new and more liberated sense of freedom, which expressed itself in the female fashion silhouette, which embraced a fashion that hugged the natural contours of the body and, as a result, abandoned the corset.

The initial intention was to begin with the first exaggerated silhouette, that of the Elizabethan era. However, as the research progressed, I found that I had to look further back into history to discover how and why changes of shape had occurred prior to that period. Hence the scope of the research broadened to encompass a much more expansive period of history than had originally been intended. This had both advantages and disadvantages in that, while the spectrum yields fascinating and contrasting movements in the fashion silhouette, the treatment of each was necessarily not as detailed or exhaustive as would be possible in a more restricted period study. So, in hindsight, I question the wisdom of encompassing such a large expanse of history in a single study. It may have been more useful to focus on the earlier period, say 1066–1799, and to leave the subsequent period, 1800–2010, for later research. This would be logical because, as the research demonstrates, from 1800 changes started to occur at a faster pace and the influences or causes of these changes became much harder to determine, given ever more pervasive communications and that, as a consequence, so much appeared to be happening from a global perspective. With the progression towards the twentieth-first century it was even more difficult to gain sufficient perspective on what is largely the current era with its increasingly complex and sometimes obsessive concerns with body image. The absence of any significant research in this particular area makes it quite difficult to review the silhouette at the end of the twentieth and beginning of the twenty-first century.

At an early stage of the research it was planned to incorporate a contemporary body image survey in order to gather base data in this regard as a stimulus for the visual work in relation particularly to the late twentieth and early twenty-first centuries when body-shaping mechanisms relate more to intrinsic decisions (e.g., decision to diet, to submit to plastic surgery, to invest in an exercise regime via a personal trainer) than extrinsic intervention via foundation garments. Hence a survey instrument was drafted and trialled with target groups

including fashion students, middle-aged women etc. However it rapidly became clear that, in order to calibrate body image across age and gender, the appropriate sample would need to be stratified. Given the need for such a sample design, the numbers involved would be considerable and generate a very large volume of data. It became obvious that, however interesting and valuable, the pursuit of the survey would constitute another – and very different – study rather than simply providing base data for the planned art work; this line of enquiry was thus abandoned as a distraction from the visual.

While the pathway to the decision to utilize the animation process was tortuous in that it involved so many promising solutions that turned out to be dead ends, it served to clarify what the visual end product needed to achieve. Beyond the decision the process itself involved a steep learning curve, often painful and continually challenging. While technical animation expertise would have rendered some aspects of the study easier, my research-driven experimentation proved to be a very effective learning process. I realized how and why a different technical set-up would greatly facilitate progress. Now that I know how the process works, for further research in this area I would source a compatible animation camera, drawing board and computer which could be interconnected to enable the frames to be downloaded instantly. The need to download the digital images manually and then try to re-align the camera again each time often caused the figure on the screen to appear bumpy, necessitating the introduction of another stage to eliminate this problem. Certainly, with the graphic drawing technique I used and clever editing, much of the unevenness has been obviated.

Other technical considerations such as experimenting with rotating the 3D image offer scope for further development of the technique for this application. For example, experimentation with ways of rotating the 3D image needs to be undertaken to enable the viewer to see the fashion silhouette from every angle in

order to gain a more detailed understanding of the impact of body shaping mechanisms on the female body. This would be particularly useful in relation to how the restrictive devices impacted on the various organs of the body, for example.

9.2. The Creative Product

When the research began, it was assumed that the creative outcome would be based upon drawing as this has been my main visual discipline. I had originally envisaged an exhibition of drawings to reflect the outcome of the research. However, as the research progressed, it became increasingly clear that an exhibition of costume drawings on gallery walls could not adequately realize the aims of the research. As noted, the search for a suitable medium firstly through sculpture, then installation and finally animation was at times a long and arduous journey. The experimentation with materials and mediums took longer than anticipated as, for example, the procedure of making plaster casts on human bodies for the installation took several months. The decision not to proceed with this concept was because the casting of fibreglass would have taken another few months and time was a restriction which needed to be taken into consideration.

The return to drawing presented the medium to me in a new light and I began to experiment with subtleties of shade and texture which provided the basis for the animation, thus forming a creative nexus between old and new technologies which proved to be extremely productive in communicating the essence of the research. In its application as a pedagogical tool the animation has been most successful, albeit to a relatively restricted audience to date. *Critical friends* have responded very positively. Comments have highlighted the informative nature of the DVD and the pedagogical importance of seeing how the undergarments have *created* the fashion shape. The DVD *Seen through Fashion* is a very

informative teaching tool not only for fashion and costume design students but for anyone interested in the history of body and fashion. Partnering history subjects, it would also be beneficial to school children to enable them to have an understanding of the how the female body shape has been modified since medieval times. This is particularly relevant in terms of body image and the low self-esteem often associated with young contemporary adolescents, especially females.

9.3. Revisiting the Research Aims

Table 9.3.1 presents the aims as stated in 1.6, together with an overview of how the research has acquitted these.

Table 9.3.1 Reconciling the Aims

AIMS	RELEVANT CHAPTERS	COMMENTS
1. To investigate the body-shaping mechanisms required to create the dominant female *fashion* look within each pivotal period;	**Chapter 2, Table 2.1.1.**	**Table 2.1.1.** clearly coalesces body-shaping mechanisms and the fashion silhouette up to 2010. From 1950 onwards it has been more problematic to correlate the spectrum of influences on fashion given greater global expansion, social unrest and economics etc.
	Table 2.5.1.	**Table 2.5.1** identifies the focal points of fashion across the time span
	Chapter 3.	Contemporary body shaping mechanisms and the influence of the media and advertising are discussed in Chapter 3.
2. To explore the extent to which the male artistic created nude and the body shape implicit in the dominant female fashion across pivotal eras coalesce;	**Chapter 4, Table 4.2.1.**	There is clear coalescence in some artists where the nude correlates with the fashion shape (e.g., Ingres and Goya). Ingres in particular reveals the coalescence in paintings from two different periods e.g., 1814 and 1863. Other artists (e.g., Manet, Modigliani and Picasso) have taken a more individualistic approach throughout their careers and hence the same coalescence can not be identified.

Table 9.3.1 Reconciling the Aims, Cont'd

AIMS	RELEVANT CHAPTERS	COMMENTS
3. To utilize the data from 1) and 2) to create three-dimensional pedagogical resources which illustrates the relationship between the female body, fashion (and the required body shaping mechanisms) across pivotal eras.	**Chapters 6 and 7** **Chapter 8**	**Chapters 6 and 7** trace the development of a pedagogical resource which enables the viewer to align the body, the body shaping device/s and the ultimate fashion silhouette. **Chapter 8** presents the pedagogical outcomes of the research in more detail.

9.4. Implications for Further Research

This research gives rise to a number of possibilities for further research which are summarized below:

- Given that, as noted in 9.1, the research spans a vast range of eras from the medieval to the twenty-first century, dedicated research to the contemporary era is warranted. This is likely to require a cross disciplinary approach given the current obsessive focus on body image, changes of focus and the different body shaping devices involved (operations) Preferably there would be collaborations with the fashion industry so that mental and physical health implications could be tackled proactively and positively.

- Given the multiplicity of contemporary body shaping mechanisms, more research could be done in this area in the context of body image for women of different nationalities and age groups. For example, why do some women desire to attain the looks of women from another country as, for example, in parts of Asia where women aspire to be whiter or as tall as Western women? Given that most are of smaller stature, this can only be achieved by operations which require inserting an extra length of bone in their legs.

- Collaborative research with professionals (i.e., doctors, physiotherapist, psychologists and other professionals) to ascertain the dangers of body image obsession especially in relation to school children and teenagers. For example: from a medical perspective – what are the dangers young people face using body-shaping devices such as liposuction and stomach binding and what are the medium- and long-term effects of having extensive cosmetic surgery on the body?

- Psychologically more studies need to be done on the impact of dieting in regards to body image given that food disorders are still very prevalent in young children, some as young as ten. Also how excessive diet and exercise for shaping the body impacts on the health of women in general in the long term.

- Studies could be done on the impact of restrictive devices such as corsets on the body not only in the past but also the present. As told to me by one of my students, currently there are reports of young women having operations to remove a rib or two to attain an even smaller size waist when laced in tight. Also what impact does the corset have on the body when the device is taken off?

9.5. Directions for Practice

With the knowledge attained in creating the DVD, the possibilities for using the naked and clothed moving figure in my profession as a teacher have become endless. For example, it enables a more objective approach to seeing how the silhouette not only evolved but changed the body shape. Hopefully this would inspire students who are interested in fashion to want to continue the fascinating journey of studying the ever-changing female fashion form. Also, given that current fashion designers use silhouettes from the past as inspiration, this tool could be of greater benefit for emergent fashion designers. This instant

access to an understanding of the interaction between the body and the silhouette provides a basis for responsible decision-making and exercise of creativity to ensure that negative impacts are eliminated or at the very least minimized.

The animation technique has inspired me to explore alternative directions for my future creative work. I have been drawing the human figure, mainly female, for over twenty years and had become frustrated with the static figure. There was tension in my practice in trying to make the figure move on paper. Now I can explore the possibilities of *moving* the figure in a three-dimensional form. I intend to explore in my personal practice, apart from the moving figure, the moving abstracted figure. My figurative drawing has already become more abstracted in my attempt to create *movement*. Movement brings with it the inherent potential for characterization beyond the static moment of representation, no matter how beautifully or acutely rendered.

The point was made in Chapter Two (2.3) that satiric documentation of the extremes of fashion is now a very important source in relation to the history of fashion. The current research has demonstrated yet again the power of the artist to transcend mere representation. The conceptualization of the inner to outer microscopic eye – from body to undergarment/s to fashion silhouette – facilitates a far more complex and interactive analysis than could ever be achieved by the static image. Yet, artistically, it is ultimately satisfying because it utilizes both old and new technologies. The important relationship between head, heart and hand identified by Rees (2005) resides in the charcoal drawings. These are then given a new and vibrant life by the tools of animation but never become subservient to them.

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APPENDICES

APPENDIX A

Sources for Images

A.1

Sources for Plates 1.1.1– 8.3.2

Table A.1.1 Sources for Plates 1.1.1–8.3.2

PLATE	TITLE OF IMAGE	SOURCE/REFERENCE
1.1.1	*Masai* girl.	Howard, A., (1940) 'Isolated and modernized African tribes', Ch.9, *An Agricultural Testament*, London: Oxford University Press.
1.1.2	Mother Hubbard dresses, Vanuatu.	http://visionforvanuatu.wordpress.com
1.1.3	*Himba* and *Herero* women.	http://fiveprime.org/hivemind/tags/herero
1.2.1	Bride and veil.	www.weddinginspirasi.com
1.2.2	Sarah as pictured in biblical times.	Children's Bible illustration.
1.3.1	Earl of Dorset, 1613.	www.shafe.co.uk
1.3.2	Countess of Oxford, 1610.	www.shafe.co.uk
1.4.1	Lotus bound and unbound foot.	Mansell Collection.
1.4.2	*Padaung* woman, Burma, 1979.	Jorgen Bisch/NGS Image Collection.
2.2.1	Elizabethan portrait.	www.metmuseum.org
2.2.2	Edwardian evening dress, *c.*1880.	Karin L. Willis, *The Photographic Studio*, The Metropolitan Museum of Art, New York.
2.2.3	Dress, 1810.	www.lisashea.com
2.2.4	Twiggy.	www.jspivey.wikispaces.com
2.3.1	Corset, 1770s.	www.freepublic.com
2.3.2	Crinoline, 1850s.	www.victoriana.com
2.3.3	Corset, eighteenth century.	www.metmuseum.org
2.3.4	French Farthingale.	www.nehelenia.de
2.3.5	Panniers.	www.community.livejournal.com
2.3.6	Wigs, 1770s.	www.costumes.org
2.3.7	Gillray's cartoon, 'Patent Bolsters', 1790.	Ewing, E., (1978) *Dress and Undress*, Mansell Collection.
2.3.8	Bustle, 1880.	The Kyoto Costume Institute.
2.3.9	*Punch* Magazine, 1870.	www.answers.com
2.5.1	Melbourne Cup race, 1965.	www.TopFoto.co.uk
2.6.1	Sleeve supports, 1830s.	www.metmuseum.org
2.6.2	Corsets, 1900s.	National Trust Photographic Library/John Hammond.
3.1.3	Elle McPherson.	www.webfantasy.info..../elle_Macpherson_01 .jpg
3.1.4	Skinny model.	www.msnbcmedia2.msn.com/j/ap/nyr10601 121937.widec.jp

Table A.1.1 Cont'd

PLATE	TITLE OF IMAGE	SOURCE/REFERENCE
3.4.1	Sophie Dahl, *Elle* magazine.	www.fashionmodeldirectory.com .
3.5.1	*The Harlot's Progress*, William Hogarth, 1731.	www.tate.org.uk
3.5.2	Victorian lady, 1847,	www.lib-art.com
3.5.3	Cartoon on tight lacing, 1840.	www.kitsch-slapped.com
3.5.4	*The Rake's Progress*, Orgy scene, Hogarth.	www.tate.org.uk
3.5.5	Armani advertisement.	www.farm.static.flickr.com
3.5.6	*Intimately* advertisement.	www.mimifroufrou.com
3.5.7	Madonna.	www.madonnafansworld.over-blog.com
4.1.1	Ancient Greek male statue.	www.sacred-destinations.com
4.1.2	Willendorf Venus, *c.*30,000–18,000 B.C.	Naturhistorisches Museum, Vienna. Photographer Erich Lessing/Art Resource, New York.
4.1.3	*Adam and Eve*, 1533, Lucas Cranach.	www.lib-art.com
4.2.1	*Nude Descending a Staircase*, Marcel Duchamp.	www.marcelduchamp.net
4.3.1	Erotic Buddhist painting.	www.free-by-nature.blogspot.com
4.3.2	Freda Kahlo, self portrait, 1944,	www.theartwolf.com
4.3.3	Cindy Sherman, *Untitled #205, after Raphael*, 1989.	www.csmt.uchicago.edu
4.4.1	*Madonna and Child*, 1450, Jean Fouquet.	www.jeanfouquet.com
4.5.1	*Marriage of the Virgin*, Fra Angelico, 1433–34.	www.lib-art.com
4.5.2	Fashion plate, 1800.	www.fashion-era.com
4.5.3	*Turkish Bath*, 1862, Jean Auguste Ingres.	Louvre Museum, Paris.
4.5.4	*Baroness Rothschild*, 1848, Jean Auguste Ingres.	Collection of Guy de Rothschild, Paris.
4.5.5	McCall's fashion pattern, 1929.	www.glassoffashion.wordpress.com
5.2.1	Preliminary drawing.	Fillmer, C., (2003).
5.2.2	Example of early drawings.	Fillmer, C., (2003).
5.2.3	Example of patterns.	Fillmer, C., (2004).
5.3.1	Venus de Lespugne ???,	Musée de L'Homme, Paris.
5.3.2	Clay figurines.	Fillmer, C., (2003).
5.3.3	Clay image of Venus de Milo.	Fillmer, C., (2003).
5.3.4	Mannequins, early 1900s.	Photographer Williams, K., The Photographic Studio, The Metropolitan Museum of Art, New York.

Table A.1.1 Cont'd

PLATE	TITLE OF IMAGE	SOURCE/REFERENCE
5.3.5	Body cast.	Fillmer, C., (2004).
6.2.1	Marc Davis, Disney animator.	www.fanboy.com
6.2.2	Claymation example, from Aardmann Animation Films.	www.aardman.com
6.2.3	Lee Whitmore (2002), image from *Ada*.	www.leewhitmore.com
6.2.4	William Kentridge (1998–99), drawing from *Stereoscope*.	The Museum of Modern Art, New York. Gift of The Junior Associates of The Museum of Modern Art,
6.3.1	Drawings of each figure in revolve.	Fillmer, C., (2005).
6.3.2	Series of drawings revealing previous fashion silhouette.	Fillmer, C., 2006).
6.3.3	Undergarment in blue pastel.	Fillmer, C., (2006).
7.5.1	Frames revealing the under-garments drawn on the figure at the start of the fashion peak, 1780.	Fillmer, C., (2006).
7.5.2	*Punch* cartoon, 1855	www.corsetsandcrinolines.com
8.3.1	Fashion, eighteenth, nineteenth and twentieth centuries.	Wallace Collection, London; Centre, National Gallery, and Victoria and Albert Museum, London.
8.3.2	Tall powdered wigs, showing the fashion peak of the seventeenth century.	www.costumes.org

A.2

Sources for Images in Table 4.3.1

Table A.2.1 Sources for Images in Table 4.3.1

ARTIST	TITLE OF WORK	SOURCE/REFERENCE
Artist unknown.	*Venus de Milo, Aphrodite* or *Venus* (sculpture) 130–120 BC.	Musée du Louvre, Paris.
Van Eyck, 1390–1441.	*Eve*, side panel, Ghent Altarpiece, 1425–32.	Cathedral of St Bavo, Ghent.
Antonio Pisano, (Pisanello), 1395–1455.	*Luxuria*, drawing, date???.	Graphische Sammlung, Albertina, Vienna.
Masaccio, 1401–1428.	*The Expulsion from Paradise*, fresco, 1425–28.	Brancacci Chapel, Santa Maria del Carmine, Florence.
Sandro Botticelli, 1445–1510.	*Birth of Venus*, 1485.	Galleria degli Uffizi, Florence.
Albert Dürer, 1471–1528.	*Adam and Eve*, 1504.	www.gettyimages.com
Lucas Cranach, 1472–1553.	*The Judgement of Paris*, 1530.	www.oceansbridge.com
Michelangelo Buonarotti, 1475–1564.	*The Libyan Sibyl*, drawing for the Sistine Chapel.	British Museum, London.
Titian ,1488–1576.	*The Venus of Urbino*, 1538.	www.mansfield.edu
Paola Veronese, 1528–88.	*Venus and Mercury presenting Eros and Anteros to Jupiter*, 1560–65.	www.steveartgallery.se
Peter Paul Rubens, 1577–1640.	*Venus and Adonis*, c.1635.	Metropolitan Museum of Art, New York.
Rembrandt,1606–66.	*Bathsheba*, 1654	Musée du Louvre, Paris.
Jean-Antoine Watteau, 1684–1721.	*Reclining Nude*, 1713–15.	The Norton Simon Foundation.
Francois Boucher, 1703–70.	*L'Odalisque*, 1752.	Alte Pinakothek, Munich.
Francisco de Goya, 1746–1828.	*The Nude Maja* and *The Clothed Maja*, c.1800.	Museo del Prado, Madrid.
Jean-Dominique Ingres, 1780–1867.	*La Grande Odalisque*, 1814.	Musée du Louvre, Paris.
Gustave Courbet, 1819–77.	*The Bathers*, 1853.	Musée Fabre, Montpellier.

Table A.2.1 Cont'd

ARTIST	TITLE OF WORK	SOURCE/REFERENCE
Edouard Manet, 1832–83.	*Le Dejeuner sur l'herbe, 1863.*	www.jssgallery.org
Edgar Degas, 1834–1917.	*After the Bath, 1888–92.*	www.edgar-degas.org
Paul Cezanne, 1839–1906.	*The Great Bathers, 1898–1905.*	www.hermitagemuseum.org
Pierre-Auguste Renoir, 1841–1919.	*After the Bath, 1888.*	www.theartgallery.com.au
Thomas Eakins, 1844–1916.	*William Rush and His Model, 1907–08.*	www.artnet.com
Paul Gauguin, 1848–1903.	*Tahitian Girls with Flowers, 1899.*	www.metmuseum.org
Henri Matisse, 1869–1954.	*Dance, 1909–10.*	www.hermitagemuseum.org
Marcel Duchamp, 1887–1968.	*Nude Descending Staircase, No. 2, 1912.*	www.beatmuseum.org
Egon Schiele, 1890–1918.	*Female Nude, 1910.*	www.munch.museum.org
George Grosz, 1893–1959.	*Circe, 1927.*	www.1st-art-gallery.com
Edward Hopper, 1882–1967.	*Morning in a city, 1944.*	http://media.photobucket.com
Modigliani, 1884–1920.	*Seated Nude, 1918.*	www.visual-arts-cork.com
Picasso, 1881–1973.	*Demoiselles d'Avignon, 1907.*	www.moma.org
Henry Moore, sculptor, 1898–1986.	*Reclining Figure, No. 4, 1954–55.*	http://www.metmuseum.org
Alberto Giacometti 1901–66.	*Composition with Seven Figures and One Head, 1950.*	www.chicagomag.com
Bill Brandt, 1904–83.	*Nude: London, 1977.*	www.christies.com
John Brack, 1920–99.	*The Boucher Nude, 1957.*	www.images.theage.com.au
Lucien Freud, 1922– .	*Naked Girl Asleep II, c.1968.*	www.oceansbridge.com
Tom Wesselmann, 1931–2004.	*Great American Nude, 1966.*	www.davidsongallery.com
Allen Jones, 1937– .	*Girl Table, 1969.*	www.yourartshop.wordpress.com

Table A.2.1 Cont'd

ARTIST	TITLE OF WORK	SOURCE/REFERENCE
Bill Henson, photographer, 1955– .	*Untitled*, 1994/95.	www.roslynoxley9.com.au
Damien Hirst, 1965– .	*The Virgin Mother*, 2006.	www.artnet.com

APPENDIX B

INTRODUCTION

Seen Through Fashion

Introduction

The Fashion Silhouette has been divided into sections, each of which is reflective of an era covering approximately one hundred years to 1900, after which there are approximate fifty-year periods to 2009. The time frame is shorter in the 20th–21st centuries as an indication of the effects that globalization and communication technologies have had on fashion and its resultant capacity to change more rapidly in those eras. The focus within each era is on how the silhouette changes and transforms into the next *fashion* shape. The blue outlines reveal the foundation garments worn underneath each pivotal fashion as an essential aid to understanding how the fashion silhouette attained its shape. The DVD is accompanied by explanatory notes, which provide greater detail about the transformation of one fashion shape to the next and the role of specially designed foundation garments in achieving this shape. Social, political and or historical references are included only where it is relevant to an understanding of the fashion development under discussion.

The sections of the DVD are as follows, with Section Eight providing an overview of the total period. Hence the viewer can either view the full sequence or focus on a particular era for study.

Section one:	1066–1499
Section two:	1500–1599
Section three:	1600–1699
Section four:	1700–1799
Section five:	1800–1899
Section six:	1900–1950
Section seven:	1950–2009
Section eight:	Overview 1066–2009

APPENDIX C

BACK COVER NOTES

Seen Through Fashion

Back cover Notes for DVD *Seen Through Fashion*

Fashion's influence is inescapable in our world and is reflected in our dress each *season*. *Seen through Fashion* documents the constantly changing fashion silhouette from 1066 to 2009 and demonstrates how foundation garments have always been integral to the form and shape of fashion. Across the mediaeval ages to the present day, different parts of the female anatomy have been either exaggerated or minimized to achieve the ideal fashion shape of the era. The two dimensional images characteristic of the printed text lack the capacity to take the microscope to the modifications made by such garments to the female anatomy in order to achieve particular fashion silhouettes. *Seen through Fashion* provides that microscopic view through animated hand rendered drawings which move through both the figure and the blue-shaded undergarments to the relevant fashion *look* of the period. The viewer can choose either to view the entire spectrum of visual fashion history or, alternatively, focus on one or more specific eras at a time. *Seen through Fashion* is an essential resource for anyone interested in the history of fashion and its evolution. It also gives pause for thought about the extent to which the female form has been shaped and re-shaped at the whim of fashion and seemingly regardless of undesirable health risks/consequences.

APPENDIX D

MY JOURNEY

Seen Through Fashion

My Journey

My interest in costume design began when I was very young. I remember designing dresses for my cut-out paper dolls from the age of six. My family included musicians, actors and dancers and so theatre and entertainment were integral to my upbringing. After graduating in theatre design from Wimbledon School of Art I won a London Arts Council Award, which enabled me to work with a theatre in Manchester. Following this I was asked to design costumes for two television companies in London. After I joined my family in Sydney I worked with ABC TV and designed a number of ABC period costume dramas as well as freelancing as a theatre designer. I started teaching design whilst caring for my young family and became intrigued by the way fashion was shaped and how the female silhouette was continually changing. This led me to research the changing fashion silhouette and ask questions about how it was achieved. Seeking to portray this enabled me to use my passion for drawing as part of the research. It is my hope that the drawings which comprise *Seen through Fashion* will give students of fashion and costume design new insights into the synergy between the female body and the fashion *shape*.