Introduction
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 1950–2009
- Section Eight Overview 1066–2009

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.
<table>
<thead>
<tr>
<th>Condition</th>
<th>Cause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clothing on head</td>
<td>Lice or mites of head</td>
</tr>
<tr>
<td>Clothing on body</td>
<td>Head lice or pubic lice</td>
</tr>
</tbody>
</table>

### Footnotes

- **Cleanse**
  - Cold water
  - Warm water
  - Hot water

- **Footnote**
  - Cold water on head
  - Warm water on body
  - Hot water on body

- **PreTreat**
  - Shampoo on head
  - Shampoo on body
  - Shampoo on body

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989-1991</td>
<td>Date unspecified</td>
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<tr>
<td>1992-1994</td>
<td>Date unspecified</td>
</tr>
<tr>
<td>1995-1997</td>
<td>Date unspecified</td>
</tr>
<tr>
<td>1998-1999</td>
<td>Date unspecified</td>
</tr>
</tbody>
</table>
1.1 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 firmly established, fashion was dictated by successive 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.

1.2 Fashion Silhouette

Dress for men and women throughout Norman times was comparatively loose, showing similar lines of drapery to that 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 were 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, 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 by 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, a sleeveless garment worn over the 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. 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.

1.3 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. At this time the earliest form of the corset was introduced, a

1 *Surcote*: introduced in 1251, was a long fitted sleeveless gown worn over a long-sleeved under-gown.
2 *Tippet*: a narrow piece of material that extended from the end of the sleeve like a long streamer to a mette or more in length.
By the beginning of Henry VI, the French and other French-speaking
rmies had crossed the Channel and were arrayed along the coast of the
hm. The English, under Edward, had retreated to a block line on the
w coast of the country, where they held a strong position. The French
marched north, and the English, under the leadership of Edward, at
looked to exploit the situation. The English, under the leadership of
Edward, at first attempted to cross the Channel and invade England,
but were repelled by the English. The most important French
success was the capture of Calais, which provided a base for
operations in England.
and were replaced by the Tudor headdress called the Gable Hood. 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.

1.5 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.

2. Section Two (1500–1599): Table 2

<table>
<thead>
<tr>
<th>Dates</th>
<th>1485–1509</th>
<th>1509–1547</th>
<th>1547–1558</th>
<th>1558–1603</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Historical Markers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The reign of Henry VII (1485–1509) was one of transition in fashion from the medieval era to the Renaissance.</td>
<td>Henry VIII (1509–1547) spent lavishly on clothes. His court followed suit so that this was a period of extravagant dress.</td>
<td>Edward VI (1547–1553). Queen Mary (1553–1558) was more concerned with re-establishing the Catholic religion.</td>
<td>The reign of Elizabeth I (1559–1603) heralded a period of great expansion in commerce, the arts and literature. This was reflected in the extravagance of the costumes.</td>
<td></td>
</tr>
<tr>
<td><strong>Fashion, Dress &amp; Silhouette</strong></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>The neckline became square and sleeves varied in shape. The skirt was more voluminous.</td>
<td>The neck line was lower and wider. The bodice was tighter with a smaller waist. Materials were still rich and embroidered with jewels.</td>
<td>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.</td>
<td>Dresses were richly embroidered. The waistline became lower in the front, sleeves became wider. A ruff and wired winged-collar were introduced.</td>
<td></td>
</tr>
</tbody>
</table>

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.
During Henry VIII's reign, the neckline was still square but by the time Henry VIII

22 Fashion Shilouette

was on the throne, the necklines had become very extravagant. Female dress was the introduction of the fashionable Henry VIII's first wife, Catherine of Aragon, who was popular, elegant, and aloof. She was known for her grace and beauty, which included high necklines, broad shoulders, and fitted bodices. The English Court introduced fashion specially in terms of the English Court. The French Court introduced fashion specially in terms of the French Court. The French Court introduced fashion specially in terms of the French Court.

This was a time of transition from the medieval period to the Renaissance, which

<table>
<thead>
<tr>
<th>21 Historical Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1558-1559</td>
</tr>
<tr>
<td>A broad ruff on the chest, often extending to the shoulder. The sleeves were very full.</td>
</tr>
</tbody>
</table>
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, opening 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 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 became lower and more pointed in the front. Sleeves were 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 encased 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.

2.3 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 padded tyre worn high on the hips called a Bum Roll\(^5\) so that the skirt silhouette became much wider and rounder, which was a prelude 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 breasts: line to the hips, accentuating the slender waist and extending very low down on the

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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*: constructed of whalebone hoops inserted horizontally into a canvas petticoat of equal diameter from waist to ground.
2.4 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, was made of 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. The headdress was popularized by Anne Boleyn and Catherine Howard and worn by Henry VIII's daughters Mary and Elizabeth. Towards the end of Elizabeth's reign, the headdress curbed into a high collar decorated with jewels, plumes, and flowers. Sometimes a small felt hat was worn for riding.

2.5 Footwear

In Henry VIII's reign, a broad round toed shoe was in fashion with a strap on the instep made 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 natural shaped shoe, similar in style to that of the men, was in fashion. When Elizabeth came to the throne, shoes made of brocade, stockings made of silk, wool or cotton were worn with shoes made of brocade, leather and velvet. Another innovation from Venice was the platform sole and required two servants to steady the wearer due to the difficulty in walking at this height.

3. Section Three (1600–1699): Table 3

<table>
<thead>
<tr>
<th>Date</th>
<th>Historical Markers</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1600–1625</td>
<td>Charles I</td>
<td></td>
</tr>
<tr>
<td>1625–1649</td>
<td>Charles II</td>
<td></td>
</tr>
<tr>
<td>1650–1660</td>
<td>Oliver Cromwell</td>
<td></td>
</tr>
<tr>
<td>1660–1689</td>
<td>James II</td>
<td></td>
</tr>
<tr>
<td>1689–1702</td>
<td>William and Mary</td>
<td></td>
</tr>
<tr>
<td>1702–1720</td>
<td>Charles II</td>
<td></td>
</tr>
</tbody>
</table>

7. Clippings, first invented in Venice, had platform soles or cork or wood, and rose to heights of 8cm or more. The reverse part where the foot slipped was made of soft leather or Satin.
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Fashion</td>
<td>James' wife</td>
<td>The silhouette was softer with billowing skirts. The neckline was low and</td>
<td>Smaller waist and a lower waistline. Sleeves were full to the elbow and</td>
<td>Waist-line was longer and skirt held out at the hips. Sleeves were tight</td>
</tr>
<tr>
<td>Dress &amp;</td>
<td>Queen Anne loved pomp and splendour and continued the fashion of the</td>
<td>edged with lace. The waistline was very full to the ground. An open skirt</td>
<td>the shirt was pinned to the sides exposing an underskirt.</td>
<td>to the elbow ending with a lace cuff. Over skirt was still pinned back</td>
</tr>
<tr>
<td>Silhouette</td>
<td>Elizabethan era taking the silhouette to even further extremes.</td>
<td>was pinned to the elbow.</td>
<td></td>
<td>at the sides. Lace and ribbon adornment.</td>
</tr>
<tr>
<td>Foundation</td>
<td>The wheel farthingale grew even wider in diameter worn with the same</td>
<td>The farthingale disappeared, so numerous petticoats were worn to hold</td>
<td>Modestly laced corset still worn and numerous petticoats to hold out the</td>
<td>A linen or soft leather corset still worn. The padded roll introduced</td>
</tr>
<tr>
<td>Garments</td>
<td>metal corset as in the previous era.</td>
<td>out the skirt. A modestly short waisted laced corset was worn.</td>
<td>full skirt. By 1670 the corset extended below the waist.</td>
<td>in 1695 was worn under the petticoat to give extra fullness to the hips.</td>
</tr>
<tr>
<td>Headwear</td>
<td>The hair was worn high off the forehead and false hair, wigs and hair</td>
<td>Hair was drawn back into a bun coiled high up at the back of the head with</td>
<td>Hair was waved and curled and dressed in a bun high up on the head. Long</td>
<td>1690 hair was worn in two high peaks of curls on either side. On top was</td>
</tr>
<tr>
<td></td>
<td>dye were used. The coiffure was decorated with jewels, flowers, lace and</td>
<td>curls surrounding the face.</td>
<td>ringlets hung freshly around the neck.</td>
<td>the tall head-dress of tetered lace that reached to a height of 30cm called a</td>
</tr>
<tr>
<td></td>
<td>plumes.</td>
<td></td>
<td></td>
<td>fontage.</td>
</tr>
<tr>
<td>Footwear</td>
<td>Shoes were similar to those of the Elizabethan era.</td>
<td>Shoes similar to those in James's reign but with an enormous rosette of</td>
<td>Shoes rarely visible under the long skirts had a high heel and pointed</td>
<td>Shoes made of brocade, satin, or leather had high, curved heels and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ribbon</td>
<td>toe, made of silk, satin or velvet.</td>
<td>pointed toes.</td>
</tr>
</tbody>
</table>

3.1 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.
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.

3.3 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 for the farthingale declined altogether. The long narrow corset remained till 1630 after which a shorter corset called stays\(^\text{10}\) was worn during Charles I’s and Cromwell’s reign. 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 waistted, 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.

3.4 Headwear

During Anne’s reign the hair was worn high off the forehead with the hair 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 frame work. In the reign of Charles I and Charles II the hair remained loose and curled in long ringlets, with wispy curls on the forehead.

3.5 Footwear

In James’s reign shoes were similar to 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 leather but were rarely visible under the long skirts. Towards the end of the century shoes had a high, curved heel and a pointed toe.

\(^{10}\) Stays was the name given in the seventeenth century to the early corset, originally called the Cout.
<table>
<thead>
<tr>
<th>Dates</th>
<th>1700-1727</th>
<th>1727-1730</th>
<th>1730-1740</th>
<th>1740-1760</th>
<th>1760-1790</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical</td>
<td>Anne</td>
<td>George I</td>
<td>George II</td>
<td>George III</td>
<td>George IV</td>
</tr>
<tr>
<td>Markers</td>
<td>1702-1727</td>
<td>1727-1730</td>
<td>1730-1740</td>
<td>1740-1760</td>
<td>1760-1790</td>
</tr>
<tr>
<td>During George's reign, the powers of the crown were diminished, and the government was run by a prime minister.</td>
<td>George did not exercise power early in his reign. The government was controlled by the Whigs. George's long reign was marked by a series of military campaigns and peace.</td>
<td>George continued the war with Spain in 1739 after becoming King. He was embroiled in the War of the Austrian Succession.</td>
<td>George's long reign was marked by a series of military campaigns and peace.</td>
<td>George was more involved in the affairs of state than his predecessors.</td>
<td>George was more involved in the affairs of state than his predecessors.</td>
</tr>
<tr>
<td>Foundation Garments</td>
<td>The corset was either worn or made in one piece with the bodice. The bodice fitted over a large circular hoop with a train and was lined with silk.</td>
<td>The bodice fitted over a soft leather corset which was stiffened with whalebone. The bodice had a tight skirt, and the hoop was forced into it to support the skirt.</td>
<td>The bodice was made in one piece with the skirt, and the hoop was forced into it to support the skirt.</td>
<td>The bodice was made in one piece with the skirt, and the hoop was forced into it to support the skirt.</td>
<td>The bodice was made in one piece with the skirt, and the hoop was forced into it to support the skirt.</td>
</tr>
<tr>
<td>Dates</td>
<td>1700–1727</td>
<td>1727–1760</td>
<td>1760–1790</td>
<td></td>
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<tr>
<td>-------------</td>
<td>----------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Headwear</td>
<td>In Anne’s reign the hair style remained the same as the previous era. During George’s reign the hair was in a bun with a lace cap, surrounded by curls and an occasional long ringlet descending to the shoulders.</td>
<td>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.</td>
<td>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. For outdoor wear a colossal whale bone structured perambulator construction was occasionally worn over the wig to protect it.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Footwear</td>
<td>The style of shoe had not changed except for a jewelled buckle worn on the instep.</td>
<td>White stockings were popular and partially visible under the shorter skirts. Shoes still had high curved heels and pointed toes.</td>
<td>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.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4.1 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.

4.2 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
The foundation consisted of three or more hoops of wood, nailed or screwed together under the base and rounded corners and only one porthole was worm under the floor. A few large worms were placed in the porthole and the worms were worm to elsewhere the foundation under the floor. When the worms were wormed they were wormed inside the worms of the porthole and there were wormed inside in the worm of the porthole. By 1760, worms were found in the porthole, and by 1770, worms were wormed in the porthole. By 1780, worms were found in the porthole and by 1790, worms were wormed in the porthole. In order to make the worms to elsewhere the foundation, worms were wormed in the porthole. By 1790, the worms were wormed in the porthole and by 1800, worms were wormed in the porthole.
4.4 Headwear

The coiffure was dressed higher with waves and curls on top and long side riglets. A tall headdress was designed in William 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 Tovar, 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, caches, windmills and the like. Considerable time was taken to make these creations so each wig was opened up once in eight to nine weeks to let the air in and livestock depart. Also fashionable was the Calash,\(^\text{15}\) 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.

4.5 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.

5. Section Five (1800–1899): Table 5.

<table>
<thead>
<tr>
<th>Dates</th>
<th>1800–1835</th>
<th>1835–1865</th>
<th>1865–1885</th>
<th>1865–1893</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical Markers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1819: Victoria ascended the throne. There was a divide between the working class poor and the upwardly mobile rich middle classes.</td>
<td>The industrial revolution modernized manufacturing industry which gave rise to mass production and exportation.</td>
<td>England colonized large parts of the world and became a great trading nation. The Great Exhibition, held in London in 1851, showed exotic merchandise from all the colonies of the British Empire.</td>
<td>Queen Victoria had a great influence on morals and dress, especially black for mourning after the death of her husband, Prince Albert, in 1861.</td>
<td></td>
</tr>
</tbody>
</table>

\(^{15}\) Calash: A head-piece that opened and shut like a Perambulator worn over the wig.
The text on the page is not legible due to the quality of the image. It appears to be a page from a book or document, but the content cannot be accurately transcribed.
<table>
<thead>
<tr>
<th>Dates</th>
<th>1860–1835</th>
<th>1835–1885</th>
<th>1855–1865</th>
<th>1865–1890</th>
</tr>
</thead>
<tbody>
<tr>
<td>Footwear</td>
<td>Shorter hemline, feet exposed.</td>
<td>Hemline ground length.</td>
<td>Hemline ground length.</td>
<td>Hemline ground length.</td>
</tr>
</tbody>
</table>

### 5.1 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, giving rise to mass production and exportation. Advances in technology in the industrial revolution led to the development of materials 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, being very conservative in regard 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.\(^\text{16}\) 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).

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

\(^\text{16} \text{Bustle: a padded cushion or a cage-like contraption made of cane or whalebone worn on the posterior and attached to the waist with ribbon.}\)
17. The figure depicts a three-dimensional model of the corpus callosum. The model was created using magnetic resonance imaging (MRI) data from a healthy volunteer. The corpus callosum is the largest fiber bundle in the brain, connecting the two hemispheres. It is composed of billions of axons that allow for communication between different parts of the brain.

18. The figure highlights the anatomical relationships within the corpus callosum, including the anterior and posterior commissures. These structures are crucial for connecting the brain's hemispheres and coordinating various cognitive functions. The model also shows the callosal bundles, which are responsible for inter-hemispheric communication and play a key role in tasks requiring the integration of sensory information.
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.

5.4 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.

5.5 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.

6. Section Six (1900–1950): Table 6

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Historical Markers</strong></td>
<td>Edward VII was the leader of a fashionable elite which set a style influenced by the art and fashions of continental Europe. The Suffragette movement gave women the vote.</td>
<td>Between the two world wars women became more emancipated as they filled the roles vacated by the men who were fighting at the front. Women worked in factories and driving trucks.</td>
<td>Freed from stiffness and released from the constraints of the corset and liberated from sexual restrictions, women wore trousers for the first time, smoked and drove cars.</td>
<td>Women joined the armed forces to support WWII; millions more enlisted in the Land Army or factories. Fabric and food were rationed and clothing became scarce.</td>
</tr>
<tr>
<td><strong>Fashion, Dress &amp; Silhouette</strong></td>
<td>Paul Poiret (1879–1944) introduced the hobble skirt.</td>
<td>The 1920s saw a new slim, boyish silhouette.</td>
<td>The 1930s saw a return to a more natural waistline.</td>
<td>During World War II practical tailored clothes were worn and the silhouette was box-like.</td>
</tr>
<tr>
<td>Date</td>
<td>Fashion Style &amp; Silhouette</td>
<td>Dress &amp; Skirt Details</td>
<td>Foundation Garments</td>
<td>Headwear</td>
</tr>
<tr>
<td>----------</td>
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<tr>
<td>1930-1940</td>
<td>The silhouette was curvy and shape enhancing, with fitted waist and hip-broadening fullness at the bottom.</td>
<td>Dresses often had fitted bodices and full skirts, often with a fitted blouse.</td>
<td>It supported the bust and accentuated the waist.</td>
<td>Hats were worn, often with a wide brim.</td>
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<tr>
<td>1940-1950</td>
<td>In 1947 the New Look by Dior revolutionized fashion, with a cinched waist and full skirt.</td>
<td>Dresses were often strapless or had thin straps, and were knee-length.</td>
<td>A foundation belt was often worn, along with a corset or girdle.</td>
<td>Headbands and cloche hats were popular.</td>
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<tr>
<td>1950-1959</td>
<td>The silhouette became more structured, with a fitted waist and full skirt.</td>
<td>Dresses often had a fitted bodice and a full skirt, often with a fitted waist.</td>
<td>A girdle or corset was often worn, along with a belt or sash.</td>
<td>Hair was often worn in a bun or chignon.</td>
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<tr>
<td>1959-1969</td>
<td>A straighter silhouette with a fitted bodice and full skirt was popular.</td>
<td>Dresses often had a fitted bodice and a flared skirt.</td>
<td>A slip or thin foundation garment was worn, along with a belt.</td>
<td>Headbands and hair accessories were fashionable.</td>
</tr>
</tbody>
</table>

**Footwear**

- High-heeled shoes were popular up until the late 60s.
- Low-heeled shoes were fashionable in the 70s.
- Animal print shoes were popular in the 80s.
- Sneakers became popular in the 90s.
6.1 Historical Markers

Edward marked the start of a new century and the end of the Victorian era. Where Victoria had shunned society, Edward was the leader of a fashionable set 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 Tsar Nicholas II (George V’s cousin) 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 Madeleine 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–).

6.2 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
The cup produced in a modified shape which protected the spine. However, the development in the uphole presser continued and by the 1880s a few modern parts, including the uphole, were used with the twist presser. The twist presser itself had been introduced in 1792, with a box-like shape. The action was now reversed and the length of the stroke was increased. The action was still the same, but the curve of the presser had been modified. In 1792, the idea of making a frame presser was considered. The frame presser was finally produced in 1795, with a new design that allowed for easier operation. The frame presser was more efficient and allowed for better control of the cloth. The presser frame was then developed, allowing for a more even presser stroke. The frame presser was then improved by further modifications, and the presser became more accurate and less prone to breakage. By 1800, the presser became more reliable, and the presser was used in industry and commerce. The early 1800s saw the introduction of new presser weights which controlled the presser weight. The early 1800s also saw the introduction of a new presser which controlled the presser weight.
look of the 1950s. Nylon stockings worn with low and high heeled shoes also came to prominence in 1940.

6.4 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.

6.5 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.

7. Section Seven (1950–2009): Table 7

<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td>Historical</td>
<td>Traditional roles of men and women must have been</td>
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<td>Markers</td>
<td>the norm. Teenagers resisted their style of clothes,</td>
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<td></td>
<td>and music such as Rock and Roll and Jive. Street</td>
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<td></td>
<td>styles proliferated: Mods &amp; Rockers, Teddy Boys</td>
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<tr>
<td></td>
<td>and Beatniks.</td>
<td>Youth rebellion by the baby boomers caused</td>
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<td></td>
<td>the generation gap. Young consumers did not</td>
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<td>relate to haute couture but wanted a fashion</td>
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<td>that reflected the spirit of youth.</td>
<td>The pill gave women sexual freedom. Women's</td>
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<td>liberation and the gay rights movement gain</td>
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<td>momentum. The ’70s saw the emergence of the</td>
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<td>Punk movement, supporters of which were anti-</td>
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<td></td>
<td>establishment.</td>
<td>Globalisation brought about with computer</td>
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<td>technology – satellites and cellular phones</td>
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<td>provide instant communication. Rise of</td>
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<td></td>
<td>celebrity status and obsession with body image</td>
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<td></td>
<td></td>
<td></td>
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<td>leads to eating disorders and obesity.</td>
</tr>
</tbody>
</table>

24
In the 1950s, New York City's ethnic communities, like the犹太和 excision and 陣風 ended mass

<table>
<thead>
<tr>
<th>Historical Markets</th>
<th>Imported Goods</th>
<th>Domestic Goods</th>
</tr>
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<tbody>
<tr>
<td>- Hebrew</td>
<td>- Japanese</td>
<td>- Chinese</td>
</tr>
<tr>
<td>- Italian</td>
<td>- Mexican</td>
<td>- Indian</td>
</tr>
<tr>
<td>- Russian</td>
<td>- African</td>
<td>- Arab</td>
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<tr>
<td>- Arabic</td>
<td>- Southeast Asian</td>
<td>- Vietnamese</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Major Exports</th>
<th>Major Imports</th>
</tr>
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<tbody>
<tr>
<td>- Furniture</td>
<td>- Textiles</td>
</tr>
<tr>
<td>- Electronics</td>
<td>- Textiles</td>
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<tr>
<td>- Machinery</td>
<td>- Textiles</td>
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<tr>
<td>- Seafood</td>
<td>- Textiles</td>
</tr>
<tr>
<td>- Lumber</td>
<td>- Textiles</td>
</tr>
</tbody>
</table>

**Hebrew-Market Produce**
- Oranges
- Lemons
- Avocados
- Citrus fruits

**Japanese-Market Produce**
- Green tea
- Soy sauce
- Sake

**Chinese-Market Produce**
- Green tea
- Soy sauce
- Sake

**Italian-Market Produce**
- Olive oil
- Grapes
- Cheese

**Russian-Market Produce**
- Caviar
- Balshheat
- Cheese

**Arabic-Market Produce**
- Dates
- Nuts
- Fruits

**African-Market Produce**
- Kola nuts
- Cassava
- Yams

**Indian-Market Produce**
- Curries
- Spices
- Rice

**Southeast Asian-Market Produce**
- Rice
- Spices
- Herbs

**Vietnamese-Market Produce**
- Rice
- Spices
- Herbs

**Mexican-Market Produce**
- Tomatoes
- Corn
- Beans

**African-Market Produce**
- Dates
- Nuts
- Fruits

**Arab-Market Produce**
- Dates
- Nuts
- Fruits

**Southeast Asian-Market Produce**
- Rice
- Spices
- Herbs

**Vietnamese-Market Produce**
- Rice
- Spices
- Herbs

**Mexican-Market Produce**
- Tomatoes
- Corn
- Beans

**African-Market Produce**
- Dates
- Nuts
- Fruits

**Arab-Market Produce**
- Dates
- Nuts
- Fruits

**Southeast Asian-Market Produce**
- Rice
- Spices
- Herbs

**Vietnamese-Market Produce**
- Rice
- Spices
- Herbs

**Mexican-Market Produce**
- Tomatoes
- Corn
- Beans

**African-Market Produce**
- Dates
- Nuts
- Fruits

**Arab-Market Produce**
- Dates
- Nuts
- Fruits

**Southeast Asian-Market Produce**
- Rice
- Spices
- Herbs

**Vietnamese-Market Produce**
- Rice
- Spices
- Herbs

**Mexican-Market Produce**
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- Corn
- Beans

**African-Market Produce**
- Dates
- Nuts
- Fruits

**Arab-Market Produce**
- Dates
- Nuts
- Fruits

**Southeast Asian-Market Produce**
- Rice
- Spices
- Herbs

**Vietnamese-Market Produce**
- Rice
- Spices
- Herbs

**Mexican-Market Produce**
- Tomatoes
- Corn
- Beans
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 and playwrights such as Jack Kerouac, John Osborne and the painter 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. *Street 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).

7.2 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
With your提问 and the women's liberation movement, there were new values and roles for women. The women's liberation movement also tried to underpin these values and roles with legal and social reforms. The focus was on the rights of women, the equality of the sexes, and the freedom of women.

The foundation of this period was laid by the women's movement in the 1970s. The movement emphasized the importance of women's rights and equality. The movement also called for changes in law and society to ensure that women were treated equally.

The movement was not only about change, but also about awareness. It encouraged people to think about their attitudes towards women and to challenge traditional gender roles. The movement also highlighted the importance of women's education and the need for women to have access to higher education.

The movement also pushed for changes in law and society. For example, it fought for the right to vote for women, and for equal pay for women. It also called for changes in family law to ensure that women were treated equally.

The movement was not without its critics. Many people saw it as a threat to traditional values and feared that it would lead to other changes that they did not support. However, the movement was successful in changing the way that society viewed women.

Looking back, the women's liberation movement was a powerful force for change. It helped to pave the way for the women's movement of the 1970s and beyond. The movement showed that change is possible and that people can come together to make a difference.
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.

7.4 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 Map 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.

7.5 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.


Bibliography