



To date researchers have produced various accounts of undergarments (e.g., Waugh (1954) *Corsets and Corsetry*; 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., Conti (1965) *Support and Seduction a History of Corsets and Bras*), 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, the shape and form of the headdress has influenced the fashion silhouette and therefore

contributed to the *fashion shape*.

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 focal areas further modified by techniques of minimization and/or enhancement which create a different visual shape. 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, 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.

## Introduction

## SEEN THROUGH FASHION

## 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.

Dates	Historical Markers	Fashion	Silhouette	Foundation	Garments	Headwear	Footwear
1066-1199	Stephen 1135-1154 Henry II 1154-1189 Richard I 1189-1216 Normans invaded England, establishing a monarchy that dictated fashion.	The female tunic was long and loose.		A sleeveless undergarment called a chemise.	Long coiled plaits with a veil on top of the head.	Shoes were simple and followed the shape of the foot, made of leather or fabric.	
1200-1299	John 1199-1216 Henry III 1216-1272 Edward I 1272-1307	Long, sleeveless gown worn over long-sleeved under-gown.		Chemise.	Coiled plaits on the side of the head encased in net.	Shoes still followed the shape of the foot, but pointed toes becoming fashionable, lace or buttons used as fastenings.	
1300-1399	Edward II 1307-1327 Edward II 1327-1377 Richard II 1377-1399	Long-sleeved gown hugging the body and flaring out at the ground.		Chemise.	Coiled plaits around each ear with a wimple (veil) on top. Plaits later encased in cylindrical cauls of metal on either side.	Female footwear resembled the long pointed masculine style of soft leather shoe. Made dyed in bright colours.	
1400-1499	Henry IV 1399-1413 Henry V 1413-1422 Henry VI 1422-1471 Edward IV 1471-1483 Edward V 1483 Richard III 1483-1485 Henry VII 1485-1509 Henry VIII 1509-1547	Gown was high- waisted with long fitting sleeves, then later very wide sleeves and skirt full at the ground.		Chemise.	Many varied styles: Ketticulated and horn shaped veils. Steeple or cone shaped hat; Turban and Heart shaped turban.	Shoes remained similar in style to the previous period.	

1. Section One (1066-1499): Table 1

### 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*,<sup>1</sup> 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*.<sup>2</sup> 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 metre or more in length.

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

By the beginning of Henry VII's reign the *hennin* and other headdresses vanished wire frame; alternately, soft transparent fabric flowed from the point of the *hennin*. forehead. A transparent veil was always worn on top of the *hennin*, supported on a conical shape and attached to a black velvet frontlet just visible as a loop on the vertical, the cap was made of brocade, velvet, gold, or silver cloth, stiffened into was the *steepie* or *duice's cap* silhouette. Worn at an angle of forty degrees from the shaped head-piece called the *hennin* came into vogue. The most popular design upon a veil. Headdresses then began to reach incredible heights. By 1460 a tall cone-prooches or plumes. Like all the other headdresses of the time it was superimposed and consisted of a padded roll of velvet, silk or cloth decorated with pearl ropes, various shapes and sizes became popular. One favourite style was heart shaped fall of Constantinople in 1453, when Eastern influence was strong, the turban in proportions in width during the reigns of Henry IV and Henry V. Following the proportions larger and wider resembling a pair of horns and reached incredible around the brow, changed from a cylindrical shape to a squarer more box-like shape. nets were worn in two parts over the ears and attached to the metal fillet which headdresses for women became more and more extravagant. Towards 1420 the The metal fillet which encircled the head held the two cylinders in place. Later on which were arranged into two vertical cylinders worn on either side of the face. veil was worn over the top. By 1340-1345 the female coiffure developed into plates silver thread and attached to a metal *fillet* or band worn round the brow. Outdoors a encasing the hair and, according to the status of the wearer, was made of gold or was introduced and was called the *crispine*, *crispin* or *crispinette*. It consisted of a net a circular fashion over each ear. During the reign of Henry III another head covering it was called the *crispine*. Later on the method of dressing the hair was to coil plates in neck and tucked into a metal band worn around the brow; when worn without a veil piece was the *wimple*, a piece of white material worn under the chin and around the pinned on top of the head, it was worn with or without a veil. Another popular head called the *barbette*. Composed of a strip of white linen worn under the chin and was always covered with a veil and later a new type of headwear was introduced, ends were encased in silk or metal cylindrical cases. During Norman times the head Women wore their hair in two long plaits bound with ribbon or cord, and later the

#### 1.4 Headwear

and sculptures of the period, which depict only the outer garments. most of the extant information referred to in the literature derives from paintings women wore a form of drawers underneath their petticoats is hard to determine, as or stiffened material were worn to show off the more wasted gowns. Whether or not stiffened linen under-bodice called a *cotte*.<sup>3</sup> By 1330 a modest corset or stays of leather

and were replaced by the Tudor headdress called the *Gable Hood*.<sup>4</sup> 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

Dates	1485–1509	1509–1547	1547–1558	1558–1603
<b>Historical Markers</b>	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. 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) heralded a period of great expansion in commerce, the arts and literature. This was reflected in the extravagance of the costumes.
<b>Fashion Dress &amp; Silhouette</b>	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.

<sup>4</sup> *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 VII's reign the neckline was still square but, by the time Henry VIII

## 2.2 Fashion Silhouette

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 variety of colours available. Cloth came from Milan and Genoa 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.

## 2.1 Historical markers

Dates	Foundation	Headwear	Footwear
1485-1509	A modest, laced type of corset worn under the chemise.	The Gable Hood headgear was introduced from Europe and adopted by the English into the Tudor style hood.	A broad round toe was in fashion with a strap on the instep. Leather, silk were the materials.
1509-1547	After 1530s a corset made from metal bands, padded and covered with leather or velvet.	The Gable Hood was worn in various styles with the velvet folds pinned up. Later the French style of hood was popularised by Mary and Elizabeth.	Shoes were very wide at this time, cut high on the instep and low at the back made of leather or velvet.
1547-1558	The corset and farthingale reigned supreme at this time. The imprisonment of women had begun.	The French hood had supplanted the Gable style.	A more natural shaped shoe similar in style to that of the men and cut high on the instep.
1558-1603	The Spanish farthingale remained in fashion till 1558.	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 on top.	Silk, wool or cotton stockings were worn. Shoes were made of brocade, leather and velvet.



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 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.

### 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*<sup>5</sup> so that the skirt silhouette became much wider and rounder, which was a prelude to the *Drum Farthingale*<sup>6</sup> 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 down on the

<sup>5</sup> *Bum Roll*: a padded roll of stiffened fabric worn like a tyre around the top of the hips under the skirt.

<sup>6</sup> *Drum Farthingale*: constructed of whalebone hoops inserted horizontally into a canvas petticoat of equal diameter from waist to ground.

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

Dates	Historical Markers			
1603-1625	James I England and Scotland united when James, a Protestant, ascended the throne.	1625-1649 Charles I Oliver Cromwell 1649-1660 Charles dismissed Parliament, resulting in civil war between Roundheads and Cavaliers. Charles was executed and Cromwell came to power.	1685-1689 Charles II The Restoration era began with Charles II returning from exile bringing with him the latest in fashion from France.	1689-1702 Mary William and Their joint reign was the only period in British history in which joint sovereigns with equal powers were allowed to reign.
1660-1689	Charles II	1625-1660 Charles I	1685-1689 James II	1689-1702 Mary William and

3. Section Three (1600-1699): Table 3

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 natural 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*; these had high platform soles and required two servants to steady the wearer due to the difficulty in walking at this height.

#### 2.5 Footwear

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 Arne 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.

#### 2.4 Headwear

stomach as far down as the pelvis would permit.

Dates	1603–1625	1625–1660	1660–1689	1689–1702
<b>Fashion Dress &amp; Silhouette</b>	James' 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 waist line 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.	Waist-line 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.
<b>Foundation Garments</b>	The wheel farthingale grew even wider in diameter worn with the same metal corset as in the previous era.	The farthingale 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.
<b>Headwear</b>	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 head-dress of tiered lace that reached to a height of 30cm called a <i>fontage</i> .
<b>Footwear</b>	Shoes were similar to those of the Elizabethan era.	Shoes similar to those in James'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.

### 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.

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 *Paired*: 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.

During James I's reign, Queen Anne continued the popularity of the wheel farthingale, taking it to an even greater circumference as she wore 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 and puffed 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 laced edged collar draped around the shoulders. Following the puritan rule of Cromwell, the restoration of the monarchy brought with it gay and colourful dresses. Skirts were very full and gathered with numerous petticoats and the upper skirt still

### 3.2 Fashion Silhouette

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 William 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.

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*<sup>10</sup> 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 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.

### 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.

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

Dates	Historical Markers	Fashion Dress & Silhouette	Garments
1700-1727	<p>Anne 1702-1714</p> <p>George I 1714-1727</p> <p>During George's reign the powers of the monarchy diminished and Britain began a transition to the modern system of government led by a prime minister.</p>	<p>The waist line reached a point below the waist 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 at the back. Skirts were slightly shorter.</p>	<p>The bodice fitted over a soft leather corset which was stiffened 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 only covering the waist and hips.</p>
1727-1760	<p>George II 1727-1760</p> <p>George 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.</p>	<p>France was the leader of fashion at this time. The <i>ideal</i> 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 <i>Empire Line</i> had a silhouette that followed the natural contours of the body.</p>	<p>The corset was either worn or made in one with the bodice. After 1730 the shape of the hoop was designed to enable women to walk through narrow passage ways. Pantlers 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 <i>Empire Line</i>.</p>
1760-1790	<p>George III 1760-1790</p> <p>French Revolution 1789-1794</p> <p>George'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 Year War, to become the dominant European power.</p>		

4 Section Four (1700-1799): Table 4

Dates	1700–1727	1727–1760	1760–1790
Headwear	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.	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. For outdoor wear a colossal whale bone structured perambulator construction was occasionally worn over the wig to protect it.
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.

#### 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 stomach and either laced across or decorated with vertical lines of ribbons and

- bows. The *Hoop*,<sup>11</sup> a new form of farthingale, was introduced. France was the leader of fashion at this period and, in the 1720s, the *Sacque* or *Sack Coat* 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*<sup>12</sup> 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 Polonoise*<sup>13</sup> 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 *Bumps*<sup>14</sup> 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 waist line 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 covered with stockings.

#### 4.3 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 passage ways. 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 *Bumps* or *Kumps* were worn to emphasise the posterior and there was padding inside the top of the corset to emphasise the bosom. When the French revolution occurred, corsets and panniers vanished and only one thin petticoat was worn under the dress.

- 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 Polonoise*: supposedly derived from the time Poland was divided into three kingdoms in 1772.  
 14 *Bumps*: padded rolls made of material and attached behind the waist with tape to accentuate the posterior.



#### 4.4 Headwear

The coiffure was dressed higher with waves and curls on top and long side ringlets. 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 *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 in eight to nine weeks to let the air in and livestock depart. Also fashionable was the *Calash*,<sup>15</sup> 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.

Dates	1800–1835	1835–1885	1855–1865	1865–1890
<b>Historical Markers</b>	1819: Victoria ascended the throne. There was a divide between the working class poor and the upwardly mobile rich middle classes.	The industrial revolution modernized 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, held in London in 1851, showed exotic merchandise from all the colonies of the British Empire.	Queen Victoria had a great influence on morals and dress, especially <i>black for mourning</i> after the death of her husband, Prince Albert, in 1861.

<sup>15</sup> *Calash*: A head-piece that opened and shut like a Perambulator worn over the wig.

1800-1835	<p>Wastline was cut high up under the bust so that length for day fuller, ankle length for day and longer time and longer for the evening. A small waist at normal level. Sleeves larger, culminating in the <i>ham-shape</i>: very wide at the top and narrow at the cuff. Neck line was cut low for the evening.</p>	<p>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 wastline.</p>	<p>Classical Greek fashion: curls in front and a chignon at the back. 1830s hair dressed in rolls and curls, adorned with ribbons, lace and bows. Silk turbans worn from 1807 with plumes. Large-trimmed straw hats decorated with ribbons and bows 1820-1830s.</p>	<p>Headwear</p>
1835-1885	<p>Skirts became fuller, ankle length for day and longer time and longer for the evening. A small waist at normal level. Sleeves larger, culminating in the <i>ham-shape</i>: very wide at the top and narrow at the cuff. Neck line was cut low for the evening.</p>	<p>Number of petticoats worn to achieve the stiff, flounced skirt. Very tight to achieve the wider, fuller skirt. Very tight corset to achieve the tiny waist. Sleeves very wide and full, achieved either by padding with horse hair or by an inner frame of whale bone.</p>	<p>The hair was parted in the centre and worn back in a roll. Bonnets and straw hats were popular.</p>	<p>Hair tied back in simple knot at nape of neck.</p>
1865-1890	<p>Dresses became elaborate, more decorative and extreme in shape. Sloping shoulders and long tight fitting sleeves. Neck exposed. Very small waist. Extremely wide skirt, broadening at the rear.</p>	<p>Very exaggerated posterior formed by the bustle cage. Stomach very wide at the base with a number of petticoats worn on top.</p>	<p>Extremely tight corset to achieve the tiny waist. Crinoline was very wide at the base with a number of petticoats worn on top. Flat down the front of the skirt. Sleeves puffed up and wide.</p>	<p>Hair very demure, tied in knot at nape of neck. Later elaborate curls piled up at back of head.</p>
1865-1890	<p>Neck line quite high. Posterior exaggerated with emphasis on posterior shape. Further formed by the bustle. Sleeves exaggerated by a train that draped over the bustle and trailed behind sometimes metres in length.</p>	<p>Very exaggerated posterior formed by the bustle cage. Stomach very wide at the base with a number of petticoats worn on top.</p>	<p>Extremely tight corset to achieve the tiny waist. Crinoline was very wide at the base with a number of petticoats worn on top. Flat down the front of the skirt. Sleeves puffed up and wide.</p>	<p>Hair very demure, tied in knot at nape of neck. Later elaborate curls piled up at back of head.</p>

Dates	1800–1835	1835–1885	1855–1865	1865–1890
Footwear	Shorter hemline, feet exposed.	Hemline ground length.	Hemline ground length.	Hemline ground length.

### 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*.<sup>16</sup> 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.

<sup>16</sup> *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.

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*<sup>17</sup> cage was in 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 not attached to any petticoat. As well as the various petticoats, 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.

### 5.3 Foundation Garments

The bustle skirt began to recede towards the end of the 1890s. The bustle shape, which ballooned at the top using sleeve bustles with whale bone and stuffing to hold which reached in other areas of the body in 1895 with the leg-of-mutton shaped sleeves during the day and a lower *decolléte* was the norm for evening wear. Extremes were reached in the 1890s, lace and ornaments hung. A high neck line was worn which cascades of material, lace and ornaments hung. It formed an extreme shell like formation from bustle to accentuate the posterior. Added to this was the return of the restrictive as tight lacing was still in vogue. However, the fashion silhouette was still very indications of female emancipation were in the air as, by the 1890s, special costumes for various sports were designed. Women became more interested in sport although dress did not adapt to these activities till later. 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.

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

Dates	1901–1919	1920–1929	1929–1939	1940–1950
<b>Historical Markers</b>	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.	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.	Freed from stuffiness and released from the constraints of the corset and liberated from sexual restrictions, women wore trousers for the first time, smoked and drove cars.	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.
<b>Fashion Dress &amp; Silhouette</b>	Paul Poiret (1879–1944) introduced the <i>hobble skirt</i> .	The 1920s saw a new slim, boyish silhouette.	The 1930s saw a return to a more natural waistline.	During World War II practical tailored clothes were worn and the silhouette was box-like.

Dates	Fashion Dress & Silhouette	Foundation	Garnments	Headwear	Footwear
1901-1919	Other impractical styles followed like the <i>peg-top</i> skirt and <i>tunic</i> skirt often worn in conjunction with the <i>peg-top</i> skirts.	It left the bosom free and the posterior protruded. By 1907 the less acute and wasp waist was flat-look brassiere or band type or elastic material. A band type or flat-look brassiere worn to flatten the breasts. 1923 the corsets were straighter with the <i>S-Curve</i> gone.	A longer corset of satin and / or less boned made elastic material. Later an up-lift bras worn with an elasticised girdle with suspenders.	At the turn of the century hair was short in a bob shape. <i>Cloche</i> hats were worn. Hair was cut short in a bob shape. <i>Cloche</i> hats were worn. In high rolls on top of the head and swept up at the sides. Large hats worn. 1918 the coiffure was more modest the hair shorter and waved.	Ankles were exposed. Low-heeled shoes.
1920-1929	A straighter outline followed in an endeavour to slim the hips. Dresses were straight and tubular in shape and ended below the knee.	1932 saw the first elastic roll-on appear: a two-way-stretch girdle or panties. Development of the uplift brassiere continued and by the late '30s stiffened points produced an exaggerated shape which pre-empted the Jayne Mansfield look of the 1950s.	1932 saw the first elastic roll-on appear: a two-way-stretch girdle or panties. Development of the uplift brassiere continued and by the late '30s stiffened points produced an exaggerated shape which pre-empted the Jayne Mansfield look of the 1950s.	In the '30s smaller hats which were sometimes perched to one side were worn.	Hemline lowered, high-heeled shoes.
1940-1950	In 1947 the <i>New Look</i> by Dior accentuated the tiny waist and the skirt flared out. Gloves and hats were worn. accentuating the figure.	A ruffe-edged petticoat was worn to accentuate the full skirt. The tiny waist was emphasised by a corset, sash or belt.	A ruffe-edged petticoat was worn to accentuate the full skirt. The tiny waist was emphasised by a corset, sash or belt.	By 1940s the hair was worn longer and rolled into waves at the back. Sides pinned back and a curled fringe. Small hats still popular up until 1950.	Hemline was below the knee, high-heeled shoes.

## 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 elite 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 Madeline 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 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 *Corset*. In 1923 the *Corset* 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

### 6.3 Foundation Garments

skirt. Gloves and hats were also commonly worn.

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

were now cut on the cross so that the fabric clung to the body accentuating the waistline and a lowering of the hemline. The silhouette was curvier and materials tubular in shape and ended below the knee. The 1930s saw a return to a more natural periods was apparent in the new slim, boyish silhouette. Dresses were straight and the desire to throw off the hampering restrictions of the Victorian and Edwardian narrower styles returned in 1914. In the 1920s when women became more liberated, *Peg-Top* skirts. More practical skirts came in during World War I and somewhat followed, like the *Peg-Top* skirt and *Tunic* skirts often worn in conjunction with the



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

Dates	1950–1959	1960–1969	1970–1989	1990–2009
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 proliferated: Mods & Rockers, Teddy Boys and Beatniks.	Youth rebellion by the <i>baby boomers</i> caused the generation gap. Young consumers did not relate to <i>haute couture</i> but wanted a fashion that reflected the spirit of youth.	The pill gave women sexual freedom. Women's liberation and the gay rights movement gain momentum. The '70s saw the emergence of the Punk movement, supporters of which were anti-establishment.	Globalisation brought about with computer technology – satellites and cellular phones provide instant communication. Rise of celebrity status and obsession with body image leads to eating disorders and obesity.

7.1 Historical Markers

Dates	Fashion Dress & Silhouette	Foundation	Garments	Headwear	Footwear
1950-1959	The feminine figure became curvy again, full bust, small waist and ample hips. Women wore long, wide skirts, Mary Quant and from Punks and Hippies. <i>Hot pants</i> and <i>mini</i> skirts, Tent dresses and tight jeans. Sneakers.	Stiff pointed bras. Waspies or wide belts made the waist smaller. Stiff petticoats held out full skirts. Body hugging sweaters and jeans.	Stiff pointed bras. Waspies or wide belts made the waist smaller. Stiff petticoats held out full skirts. Body hugging sweaters and jeans.	Hair was coiffured into short, smooth, geometric haircut. Multi-coloured Punk and spiky styles.	High-heeled shoes worn with nylon seamed stockings. Short bobby socks and low-heeled shoes for dancing.
1960-1969	Multitude of styles from fashion designers such as Pierre Cardin, André Courtes and 1980s saw fitted styles with wide shoulders. A mix of styles in the '80s.	Bras not worn by all women. No foundation garments worn by young women except long-waisted tights.	Bras not worn by all women. No foundation garments worn by young women except long-waisted tights.	The <i>beehive</i> or American like <i>Dallas</i> influenced large bouffant hair styles.	Platform shoes and knee-high boots.
1970-1989	Punk expressed through confrontational woman look emerged: emulating the masculine suit women wore a fitted jacket. Multi-layering very fashionable as was exposing the midriff.	Wide shoulders through the use of shoulder pads. Padded bras. <i>Teddis</i> : all in one bra and girdle.	Wide shoulders through the use of shoulder pads. Padded bras. <i>Teddis</i> : all in one bra and girdle.	A range of hair styles: from very short cropped hair, look to multi-coloured hair.	An eclectic mix of shoe styles: high- or low-heeled shoes with stockings or tights.
1990-2009	In the 90s the corporate woman look emerged: emulating the masculine suit women wore a fitted jacket. Multi-layering very fashionable as was exposing the midriff.	Foundation garments or body-shapers are worn to obtain the desired contours. Cosmetic surgery, and exercise regimens. Use of personal trainer.	Foundation garments or body-shapers are worn to obtain the desired contours. Cosmetic surgery, and exercise regimens. Use of personal trainer.		

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

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 filled petticoats were worn to hold out the full flared skirts. Waspsies 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

### 7.3 Foundation Garments

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 Andre Courreges (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, psychedellic 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 soapiers. 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.

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 *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.

#### 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.

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