

Romantic.  
Crinoline & bustle dress  
X-silhouette to WWI  
1830s to 1920s

Period Costume & Style

Lecture 7 / 20.2.2024



# SCHEDULE

**9.15 – 10.00** Empire shifts to romantic

Break

**10.15 – 11.00** reading task

Lunch 1h

**12.00 – 12.45** Bustle and turn of the century

Break

**13.00 – 13.45** Drawing break

Break

**14.00 – 14.45** Early 20th century, designer decade



1801 Joseph Marie Jacquard invents a Jacquard loom

- Patterns are made by raising and lowering yarns
- More than 10,000 looms sold in 10 years

Gown is from 1822, growth of producing patterned fabrics





RIGHT: Cotton printed gown, Empire

LEFT: Transitional gown from Empire to romantic period

Industrialisation changed industry – increase in goods, lower prices, higher standard of living

White muslin, sometimes printed, used heavily in early 1800s



One example of the rising middle class: Beau Brummel

Men's fashion icon in England

- Popularizing long length trousers to middle class
- Founder of *dandyism*

- Dandyism encouraged men to wear a corset, reshaping the body similarly like women had been done for centuries

October 21, 1899 SOCIETY.  
**MADAME DOWDING,**  
 3 & 10, CHARING CROSS ROAD (Opposite the National Gallery, Trafalgar Square),  
 Ladies' Tailor, Corsetiere, and Court Dressmaker.



The New Zealand...  
 No. 1 - The Harlequin...  
 No. 2 - The Hunting Belt...  
 No. 3 - The Kitchener...  
 No. 4 - The Sleeping Belt...  
 No. 5 - The Marshall...  
 No. 6 - The Improved Bowen Corset...  
 All these styles are absolutely perfect, and can only be obtained from Madame Dowding, the Sole Inventor and Designer.  
 Madame Dowding can be consulted at her residence, 3 & 10, Charing Cross Road, London, W. or at her office, 3 & 10, Charing Cross Road, London, W. All communications should be sent to her office, 3 & 10, Charing Cross Road, London, W.

Caricature of Beau Brummel





## Family Group, 1830

- Industrial revolution built workplaces out of home
- Home was center of entertainment and women served as the hostess
- Man in dress tail coat, patterned waistcoat and pantaloons in pale color
- Top hat (on the chair)
- Gigot sleeves and dropped shoulders in her dress
- Girl's dress in simpler unstructured form, worn with pantalettes

For the first time, there is a movement where children don't have to wear restrictive clothing

- Girls wear Pantalettes under their dresses to ease their modesty
- Little boys wear a similar outfit
- The sailor suit with a wide middy collar begins as a fashion for boys and for young girls







Transitional gown from 1825 – 30's

White colour and soft cotton are from Empire period

Slightly lower waistline, longer leg' o mutton sleeves and decoration at the hem are from Romantic period



Different garments are needed for different activities

Left: **Carriage dress** with a fitted coat and a warm Pellerine

Middle: **Dinner Dress** with delicate ballet slippers and wide open neckline

Right: **Promenade outfit** for walking with spatterdashers and a tiered cape

Exercise is popular!

## Fashion plates by Rudolph Ackerman

- 1829 – Dress begins to flare at hem and shoulders are built up
- On the left: outdoor wear = longer sleeves
- Straw bonnet trimmed in lace/flowers





Printed cotton becomes easier to manufacture  
- Print fabrics become popular in 1830s

1830's dress with Large leg o' mutton sleeves

- A full skirt with two ruffles for stiffening
- Parasols and wide brim hats are popular since promenading is in fashion

Smithsonian museum, Washington, D.C.



1830s printed cotton gown is from the height of the Romantic look

The Fashion Museum at Bath

## 1830 King William IV

- 1837 Queen Victoria (aged 18) -1901, ruled for 64 years
- Industrial Revolution and industrialization in manufacturing
- Populations migrate to cities
- Poverty from low wages, slums
- Long hours for workers, unsafe conditions



# Queen Victoria & Prince Albert



- Both have the simple shining hair considered the height of fashion
- He is in stylish military outfit



- she is in low cut ballgown with exposed shoulders and a full skirt with crinolines under

Twin portraits done in 1842 by Winterhalter

## Two women in carriage dresses and bonnets

- As the horse and carriage become a more common mode for afternoon outings, women develop a bonnet that kept the sun off their faces and leave parasols home
- The fashion to preserve the “milk white” skin was very wide spread. The wide brim on the bonnet kept the face well hidden.

Godey's Lady's Book (1837-77)





Godey's Lady's Book was the most widely circulated magazine in the US before the Civil War

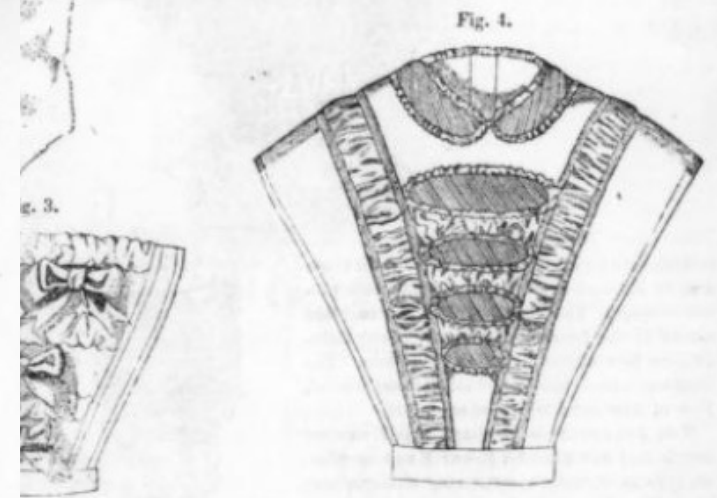
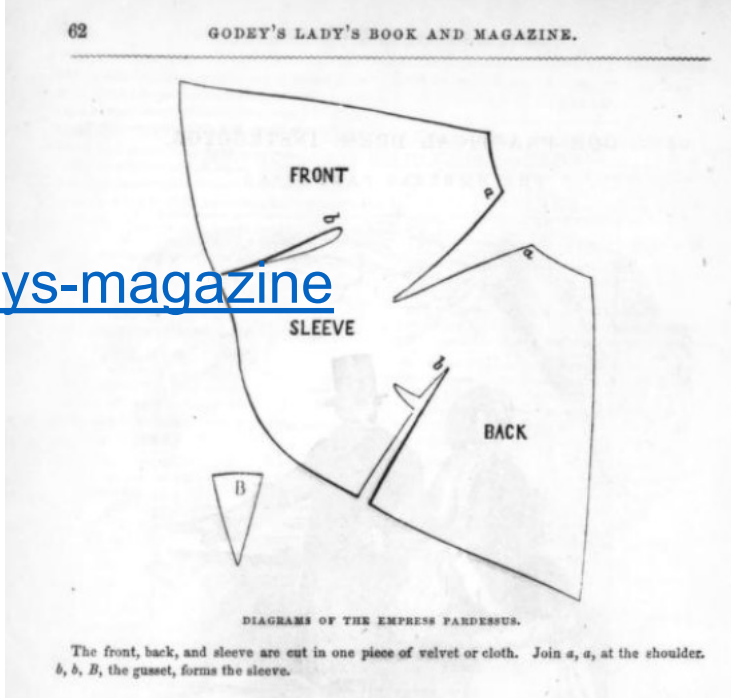
Queen Victoria held as a role model for moral and femininity

Editor Sarah Hale used magazine to educate women

Images are from the 1833 edition

[https://archive.org/details/pub\\_godeys-magazine](https://archive.org/details/pub_godeys-magazine)

CAPS, SLEEVES, CHEMISETTES, JUVENILE FASHIONS, AND OTHER NOVELTIES FOR JANUARY.



half handkerchief of silk, is inasmuch as it effectually disguises the loss of hair. Fig. 1 is an example. A fashion of pale violet silk, edged with three rows of narrow

Due to the growth of steam engines,  
steamboats made Europe closer to the US

Copies of Queen Victoria's wedding portrait  
was taken to the US and started the new  
fashion of white wedding gowns



# Menswear

- More activities indoors and outdoors require different outfits
- Long coat for promenade walks, extra chest pockets to keep the hands warm
- A good example of a bell topper hat
- Padding on chest and shoulder area to emphasise narrow waist



## A woolen waistcoat 1840

- The waistcoat comes just below the waist
  - The collar has grown from the stand collar of the Empire Period to the shawl collar
  - The new high vest pocket is added to the two lower pockets with narrower flaps
- 
- Smithsonian Museum, Washington, D.C



Wool overcoat from 1840 - is a longer length adding grace to the silhouette.

The shawl collar is transitioning into a notched collar

Smithsonian museum, Washington DC



# Fashion Plate of menswear The Gazette of Fashion in 1855

- Man in the middle wears a frock coat
- Stovepipe pants are elongated more with high heels on the shoes/boots.
- Top Hat
- Darker coats are in fashion as the Industrial Revolution takes people back to the cities.
- Term trousers replace pantaloons in 1840s



# Fashion Plate of male sporting costumes Gazette of Fashion in 1855

- The new sack coat is shown
- Worn with knee breeches for hunting and with trousers for sportswear.  
→ Breeches only worn for sportswear
- These clothes were popularized by Albert the Prince Consort to Queen Victoria, who was very fond of hunting



# Victoria & Albert in 1861 portrait by Mayall

- Brought Scottish Plaid into fashion
- Mid century the British increased imports and exports which secured economic growth

Great Exhibition in London in 1851





# Rise in Feminism

- Queen Victoria promotes “the good little wife”
- Suffrage Movement
  - Promotes women’s right to vote
  - Promotes birth control - abortion
  - Promotes athleticism

Riding habits from 1860 from the Gazette of Fashion



1850 Mademoiselle Rosati photographed by Boucher and a fashion plate from *Gazette of Fashion*, 1859

- Wears a three-tiered dress in new manufactured materials which are lighter + new stylish bell sleeves
- Women wear the new rounded skirts held out with hoop / crinoline



Coal tar dye – Aniline hues and deep dark browns become fashionable



Godey's lady's book, 1865

GODEY'S FASHIONS FOR APRIL, 1865.

# TASK: Fashion victims

Read book chapter about harmful dyes in the late 19th century



# Transitioning to bustle dress

Day Dress 1855

Velvet dresses with fringe trimmings were highly fashionable in the 1850s

In Illustrated London News:

*"Fringe may be said to be the most becoming of all trimmings on a lady's dress; it seems to possess the power of imparting lightness and suppleness to the movements of the wearer"*



# Transitional Gowns

1869-1880 Gowns from the Victoria and Albert Museum

Left, gown from 1665 to the Apron gown on the right by the beginning of the 1880s.



## Chemise and Hoops, 1860

Corset and sprung steel hoops held in place with canvas strips. Quilted bottom eliminates the hoop silhouette.

Victoria and Albert Museum



Crinoline from 1865 has 40 steel hoops

- 11 white linen tapes hold the hoops in place
- First used by the House of Worth in Paris to hold their huge gowns







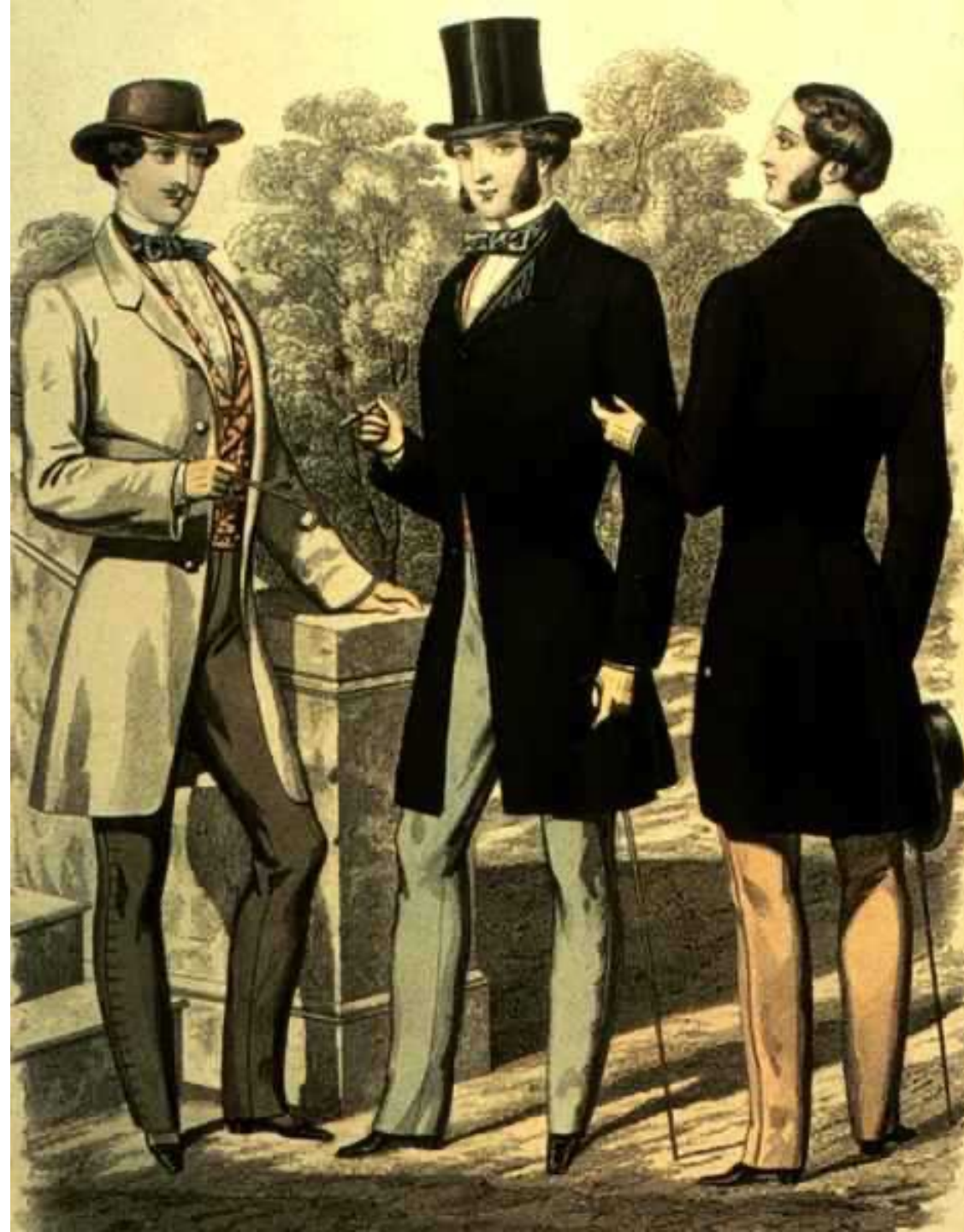
## Silk & Wool Blend fabrics

Makes a matte surface, lightweight, somewhat sheer fabric that is also crisp.

Created during the time of huge Crinoline dresses to help protect against back problems – less weight to carry

# Fashion Illustration from the Gazette of Fashion, 1860

- These are early Frock coats: both the traditional double breasted, but also a new single-breasted version that slopes back from the waist slightly.
- The trousers taper down to a band drawn under the instep.
- There are new higher heels and a delicate toe on the shoe.
- The top hats are getting taller and a new rounded crown hat emerges.



# Death of Prince Albert in 1861 at age 42

- Queen Victoria goes into mourning for the rest of her life
- Black widow clothes are in fashion for the rest of the century
- Mourning clothes were also practical - black color didn't show the coal dust so badly
- New mourning laws are set



# Mourning Fashion

- Black clothing in matt fabrics
- Crape hatbands and armbands for men, and veils for women.
- 'half-mourning' colors for women were grey, violet and mauve
- Very young children could wear white with black trimmings
- Servants wore mourning whenever their employers did
- Women wore mourning for two and a half years for the death of a husband
- Men only three months for a wife

Poor people copied these customs as best they could; they dyed existing clothes when they could not afford new ones.

# 1851-54 Bloomer costume

“Sanitary clothing” worn by Amelia Bloomer, Susan B. Anthony, Lucy Stone, Elizabeth Cady Stanton

- Bloomer Costume was named after reformer Amelia Bloomer who began a bi-weekly periodical called the *Lily*, where she promoted sanitary clothing.
- At its height, the *Lily* had a circulation of 4000.



## Fashion plate, 1851

Elizabeth Miller brings the idea of washable clothing to US from Health Sanitariums in Europe

- The pantalettes and dress are made of washable cotton and weights less than the layers of crinolines.



# The Bloomer Costume

The Bloomer Costume was ridiculed by the press and was dropped as fashion



# Aesthetic Dress

- These hippies of their day wore their hair loose and no corsets with long flowing Greek style gowns.
- Part of the larger Arts and Crafts movement that started in England – arts, furniture, interiors

Symphonie in White, 1862  
James McNeill Whistler





# Aesthetic Dress

- Focused on ill effects of corseting
- Bad effects of heavy trains & bustles

Portrait of Mrs. Frances Leyland, 1871-73

James McNeill Whistler



# Aesthetic Dress

Washable lightweight clothing stays in fashion for feminists and aesthetes

Aesthetic dress was colored with natural dyes, cut loose medieval styles and embroidery

→ The same in William Morris' wallpapers and interior fabrics

Portrait by Julia Cameron of Four Women in Aesthetic Dress in the 1880s



# Charles Worth

## The First Couture House of Fashion in Paris

Worth was an Englishman who is claimed to be the founder of French Couture

Worked for Maison Gagelin before setting his own business in 1858

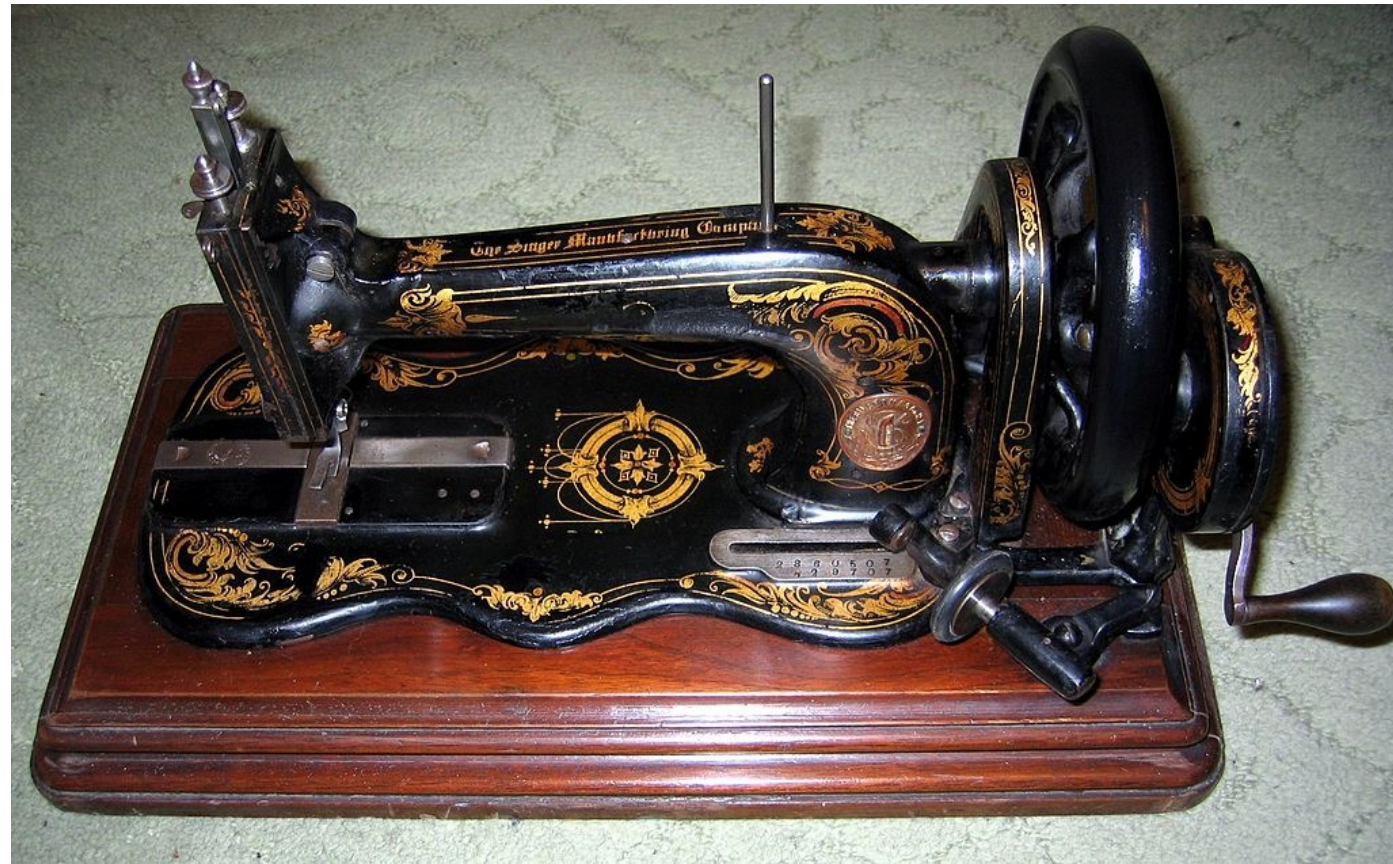
His design pieces fitted interchangeably with another

A Wedding Dress, 1864, Brooklyn Museum



Sewing machine: First attempts in 1840's, too expensive (\$100)

- James Gibbs invents less expensive version for \$50
- Isaac Singer sells the idea of interchangeable parts + uses marketing
  - Demos and lessons for all who buy
  - Ground breaking time payment plan for \$5





## Bustle gowns from 1871 and 1973

The bustle cage is developed to keep the masses of fabric held away from the body



Boston Museum of Fine Arts

# Bustle Hoops

- Bustle hoops with adjustable steel wire hoops
- Adjusted by interior lacing
- Fullness can be raised or lowered.

From Kyoto Costume Institute, Japan





- Bustle made of linen and metal wire
- Separate loops made to hold the gown up




# Underwear, 1885

- Smaller bustle
- Corset is still stiff with heavy boning and long at the front

Victoria and Albert Museum, London





## ATT FÖRÄNDRA KROPPEN ALTERING THE BODY


VI HAR VANT OSS vid många olika stilideal: breda, platta, lågmåla, kurviga... Betoningen av den karaktäristiska silhuetten har dragits till sin spets, tills kläderna blivit alltför överdrivna och opraktiska. Ett tacksamt ämne för karikatyrer, som får oss att se vad modet gör med oss.

Modedräktens form har sällan stämt med kroppens naturliga utseende. Hjälpmedel och korrigerande underplagg har därför behövts för att skapa den rätta looken. Skiftande skönhetsideal, nya material och tekniska lösningar har betytt mycket för att utveckla formande underkläder. Fästsnörda ställningar, insydda styvnader och valkar användes, vilket också påverkade människors sätt att röra sig.

*WE HAVE CHOSEN used to many different style ideals: broad, flat, tall and slim, curvaceous... Characteristic silhouettes are taken to extremes, to the point where the clothing grows far too exaggerated and impractical. This makes a fine subject for caricatures, which let us see what fashion has done to us.*

*The shapes of fashionable clothing have rarely been aligned with the natural appearance of the body. Aids and corrective undergarments were needed to create the right look. Changing ideals of beauty, new materials and technical solutions have been of great significance in the development of shaping undergarments. Lace-up supports, even in stiff sections and pads were employed, all of which affected the way people moved.*

*Ensemble De l'été and evening, Musée de la mode, Paris 1780-85.  
Pneumatic support with laces, fashion from 1780s.*



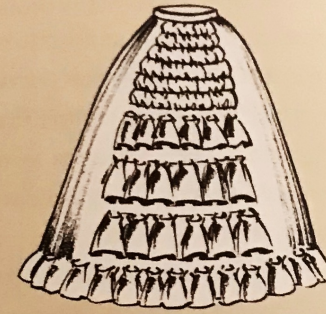
A variety of bustle styles illustrated in fashion magazines of the 1870s and 1880, including:



Horsehair bustle



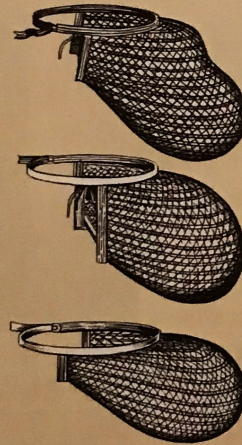
Bustle of hoops sewn into cambric



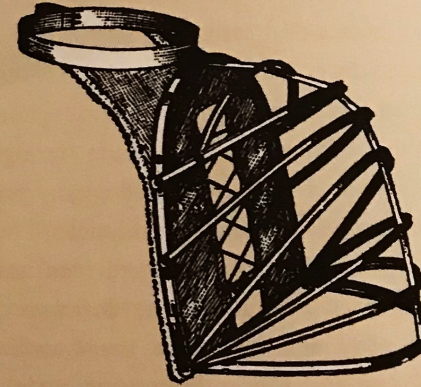
Horsehair ruffles attached to petticoat



BVD spiral bustle, "the only bustle that will not break down."



Three braided wire bustles of differing shapes



Taylor's star folding bustle, described as "light, cool, and comfortable."



Corset cover, 1880s<sup>1</sup>



Lady's muslin drawers, 1886<sup>2</sup>

# Mass Production

First done in homes with cotton  
piece work = men's shirts, aprons,  
calico house dresses

Mass production of Union Army  
Uniforms made by women at home  
and in factories

Saved the American Economy  
Producing Uniforms for World War II  
after the depression



# Rise of the Middle Class

- Middle class grows in numbers; wealth, position
- Male dominated obedience
- Hard work + thrift = better life
- Sexual Morality
- Close family produces extra salaries
- Obedient household workers

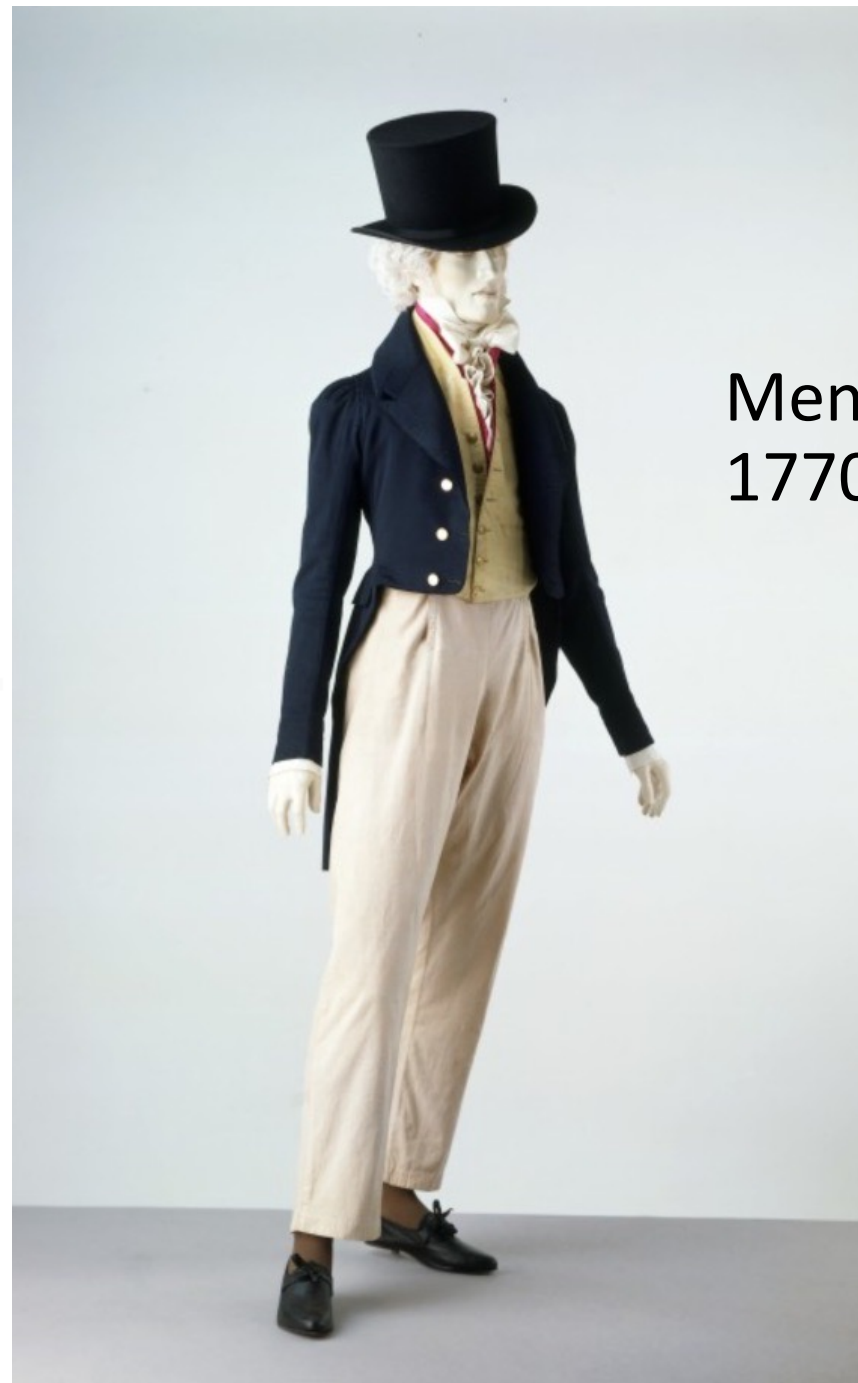


# Men's suit styles, early 1870





Lacour & Co dess<sup>in</sup> May 1872. Imp. Lemercier & Co Paris



Men's suit styles in early 1770s

- Promenade walking wear, late 1870's
- Shorter jackets are worn
- Several jacket and coat types for men





The corset is elongated, making sitting difficult and the train is diminished as these become promenade dresses.



# Fabric Industry-Japanese Imports

- 1870's - Japan mechanizes silk production
  - Weave is finer and superior strength.
- 1st non-western country to adopt industrial weaving techniques with cotton - printed with woodblock prints like India.
- Left Gown is embroidered, right is a satin print from 1885

Kyoto Costume Institute, Japan



1875, Liberty of London opens a dress fabric store for imported Japanese cotton + décor

- Cotton becomes the fashionable fabric for the seaside since it is not ruined by sea salt
- Washable material

# "LIBERTY" Art Fabrics.



**For DRESSES and FURNITURE.**  
LIBERTY & Co. desire to emphasize the fact that their Fabrics and Art Novelties can only be obtained in London at their Regent Street Houses and in the Country of their duly accredited Agents.

**A VISIT OF INSPECTION INVITED.**

**"Liberty" Silks.** 24 inches and 30 inches wide. Price 2s. 6d. and 2s. 11d. per yard. For Ladies' and Children's Dresses. Largest range of Art Colours. Purity of Material and Sterling Value. *New Patterns Post Free.*

**"Liberty" Cashmeres.** These Stocks have been greatly augmented, and contain an endless variety of rare colours. *New Patterns Post Free.*

**"Liberty" Kamil Cloth.** A fine and durable woollen fabric specially manufactured for LIBERTY & Co. In a large range of new and special colours for the present season. Price 2s. 11d. per yard, 44-in. wide. *New Patterns Post Free.*

**"Liberty" Cashmere.** Formerly known as the "Umriza" and "Himalaya." In pieces 9 yards, 25 inches wide. Price 22s. and 25s. Medium quality sold by the yard price 2s. 3d. *New Patterns Post Free.*

**"Liberty" Valley Cloth.** Price 3s. 3d. per yard, 45 inches wide. *New Patterns Post Free.*

**SPECIALITIES IN Cotton Cloths for Spring & Summer Washing Dresses.** 32 inches wide. Price 1s. 3d. per yard. *New Patterns Post Free.*

**"Liberty" Woven Muslins.** More generally known under the trade term "Madras," in special designs and rare colours. Price from 1s. to 2s. 6d. per yard, 24 inches wide. *New Patterns Post Free.*

**Specialities in Ladies' and Children's Millinery, Tea Gowns, Smocks, &c.** SKETCHES AND NEW PRICE LIST POST FREE.

"PHYLLIS" (Reed). In "LIBERTY" Cashmere (Umriza), from 30s. *Special Estimates and Sketches Post Free.*

**"Liberty" Art Cretonnes & Chintzes.** Many new and beautiful specialities have been added to this stock, suitable for almost every class of artistic decorations. Prices from 6d. per yard. *New Patterns Post Free.*

**For Dots.**  
Tussore ... 1s. 6d. ... 1s. 6d.  
Fino Fino ... 1s. 6d. ... 1s. 6d.  
Twined Silk ... 1s. 6d. ... 1s. 6d.  
Hope ... 1s. 6d. ... 1s. 6d.  
Pomelo ... 1s. 6d. ... 1s. 6d.  
*Patterns Books and Samples of Silks Post Free. ESTIMATES given and DESIGNS submitted for all kinds of Embroidery.*

**LIBERTY & Co** { Chesham House, } Regent St., London, W  
{ East India House, }

The rise of the middle class means that there is a population of people to take weekend trips and a month-long vacations by the seaside

- Man in T-shirt and worn with a very popular “boater hat” or “skimmer”



- Woman with a Parasol-Madame Monet and Her Son, by Claude Monet 1875
- Artists go to the countryside to paint
- Winsor & Newton invent oil paint and watercolors in tubes.



1895 commercial print by Alphonse Mucha

Moravian scenic artist from Brno – moves to Vienna to work as a scenic artist.

Moves Munich then Paris to study art.

First poster in 1894

Sarah Bernhardt = huge hit

Leader in Art Nouveau



- Evening Gown worn by wife of the rich American Industrialist, Potter Palmer of Chicago.

Charles Worth design

Elegant and lean lines of 1890s, Art Nouveau



# 1891 Dinner Dress

La belle époque, the term for larger artistic movement that flourished in Europe at the end of the 19th century

Impressionism, post-impressionism, Paris World Fair, National romanticism in Finland





1891 skating coat



19892 reception gown



1894 afternoon dress



1894 evening gown





## Men's styles 1899

Ready to wear clothing due to electricity in factories

→ Fabrics and sewing pieces



<https://www.youtube.com/watch?v=UERgaTAPKb4>

# The extreme corset - Turn of the century

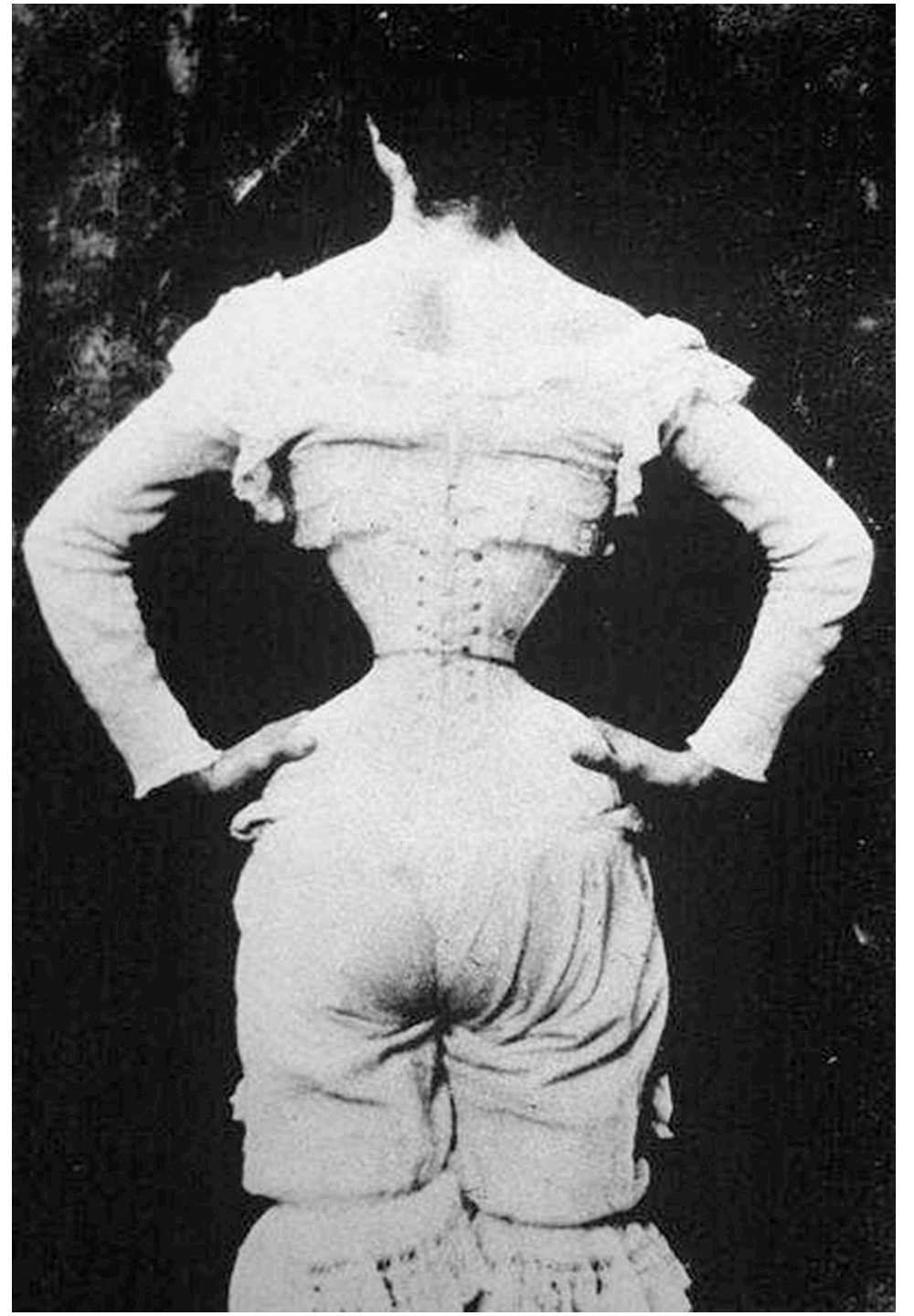




Photo of Actress Anna Held, 1900

Notice that she cannot actually sit, due to the corset.

She was known for her “Hourglass Shape,” and her 18” waist.



# Reform Dress 1902

- An actress Eugenia Spiro is a leader in the movement for reform dress, suffrage, and women's abortion issues.
- Reform dress embraces the princess line and adds flare at the hem.

# 1902 Smith College Basketball team in bloomers



# Charles Dana Gibson creates “The Gibson Girl” 1898

- The Gibson Girl expressed all that was good about the clean American Middle Class Girl. She went to work and wore washable waists (substitute to corsets)
- She has the perfect hourglass silhouette.





# The Working Woman

- 1902 the enormously popular Man Tailored suit was worn to work
- Most often made of linen that it was washable
- The hat is a “Skimmer,” a female version of the Boater Hat
- The new professional woman part of the work force in a man’s world



## “The suit” new look 1900 onwards

- Focus on quality of cloth, tailoring, fit
- 1900 - 1910 shorter boxier jacket, 4 buttons, narrow trousers, no cuff, no crease
- Shirts with detachable collars, practical for washing





## Men 1909

- Tail coat and white tie as formal wear
- Tuxedo (smokki in Finnish) became popular style for formal evening wear



- Men's three piece suit and overcoats
- Notice trousers turn-up hems and creases

# A New age of Athleticism

Bicycle outfit from 1895

Flexible washable waists advert 1897

Notice culottes for easier riding experience



**For Bicycle Wear**

For the tennis court or gymnasium, every woman should wear a Ferris Waist. Formed on hygienic principles, yielding to every motion of the body, permitting full expansion of lungs, at the same time giving the body healthful and graceful support. Style No. 296 is made with stiff bust, elastic sides, and hose support attachment, expressly for bicycle wear and athletic exercise.

**FERRIS' Good Sense Corset Waist**

is made high and low bust, long and short waist, to suit all figures. Always superior in quality and workmanship. Children's, 25 cents to 50 cents. Misses', 50 cents to \$1.00. Ladies', \$1.00 to \$2.00. **For sale by all retailers.**



Advert of 1906 hiking outfit



## 1912 Hunting outfit

- Plaid is in fashion for hunting and sports
- The jacket is slim with a back pleat for movement
- A split is added in the skirt to facilitate movement
- She wears knee high spats to protect her legs



# The Ballets Russes is a sensation in Paris

- Sergei Diaghlev producer
- Russian Dancers from Saint Petersburg.
- Many Russians go to Paris prior the Russian Revolution in 1917.
- Designers Alexandre Benois (scenery) & Leon Bakst influence fashion in color and form.
- Michel Fokine was the first star choreographer.

Sketch by Bakst for a female dancer in *Firebird*, Paris in 1910.





# Cubists

1911 Cubist movement “Salon des Independants”

1910 Pablo Picasso “The Guitarist”

- The beginnings of Art Deco



Paul Poiret

1912 fashion modeled by his wife.  
She was his favorite mannequin and was very petit.



# 1913, Sleek Silhouette

- White satin embroidered blouse with the new sleeve cut with a softer armhole and a longer graceful length meant to be worn outside of the skirt.
- New delicate pumps come into fashion as ankles are exposed.
- Fashion plate from *Les Costumes Parisiennes*.
- Jeanne Lanvin is the only notable woman designer at this time



- 1912 Paul Meras design from The Life of The Tailor magazine.
- Poiret's new slim line, no corseted and high-waisted look takes off.
- The skirt is off the ground, so she can go walking. Women take to the streets in slim lines and large hats.
- Shopping becomes popular



Mail order = takes fashion into every household

1913 Mail order company Bellas Hess out of New York

Bellas Hess & Co., New York City, N. Y.

24B700. White.  
24B701. Flesh Pink.  
Dainty Pajama Suit in extra fine, soft Nainsook. A one-piece garment with low neck, sleeveless armholes and elastic at ankles. Suit is trimmed, as pictured, with fancy veining and shirring. Fastens with pocket buttons down front. Comes with open seat. Sizes 14 to 17 neck. Remarkably good value at this low price ..... **\$1.98**  
Postage 5c Extra

24B702. Boudoir Cap on figure of white shadow lace trimmed with ribbon and fancy lace medallions. Top is of satin in pink or blue..... **59c**  
Postage 2c Extra

24B703. White.  
24B704. Flesh Pink.  
Exquisite Nightgown of silk Crepe de Chine. A slip-over model with yoke front and back of dainty lace in fllet pattern and a satin panel beneath the lace at bust line in front. Yoke is trimmed with rosebuds and ribbon and gown is shirred below the yoke in front, as pictured. Cap full length and width. A truly beautiful garment designed for particular women. Sizes 14 to 17 neck..... **\$5.95**  
Postage 5c Extra

24B705. Chic Pierrette Boudoir or Breakfast Cap, made of pretty satin and net. Cap is finished with ruffles of satin ribbon to match top which ends in a point finished with a satin ball ornament. White net with pink or blue satin. **\$1.00**  
Postage 2c Extra

24B700  
24B701

24B703  
24B704  
CREPE DE CHINE

Pink Crepe with Bluebirds  
24B712. Pretty Slip-over Japanese Nightgown, made of fresh pink Japanese Crepe with all-over design of bluebirds and feather-stitched embroidery in blue to match. A gown cut loose and full and made of a fabric which is fast color and doesn't require ironing after it. In washed. Sizes 14 to 17 neck..... **\$1.98**  
Postage 5c Extra

24B706. Gown made of good quality white Cambric. The front yoke is of eyelet embroidery, threaded with satin ribbon and finished with tucks. The high neck and also the long sleeves are finished with ruffles of embroidery. Sizes 14 to 17 neck. Sale price..... **\$1.45**  
Postage 5c Extra

24B707. Same Style Gown in Extra Sizes, 18 to 20 neck. **\$1.75**  
Postage 5c Extra

24B709. Good Quality Nightgown with V neck and long sleeves, made of durable, soft finished white Cambric. Gown has a front yoke which is tucked and adorned with insertions of eyelet embroidery. The sleeves have ruffles of embroidery and the gown is cut full length and width. An excellent value. White only. Sizes 14 to 17 neck..... **\$1.15**  
Postage 5c Extra

24B708. Dainty Night Gown of superior quality, soft white Nainsook. Low neck and short sleeves; front yoke of fine Val lace insertion, combined with shirring and ribbon rosette. Satin ribbon is drawn through the lace edged neck. Sizes 14 to 17 neck..... **\$1.69**  
Postage 5c Extra

24B710. White.  
24B711. Flesh Pink.  
For Particular Women Here is an Exquisite Gown of fine soft Nainsook with yoke at top both front and back, of washable satin combined with fllet lace and ribbon rosettes. The front is finished with shirring, as pictured. Sizes 14 to 17 neck..... **\$1.98**  
Postage 5c Extra

24B710  
24B711  
SATIN YOKE

24B706  
24B707  
\$1.45  
\$1.75

24B709  
\$1.15

24B708  
\$1.69

24B710  
24B711  
\$1.98

24B712  
\$1.98

24B709  
\$1.15

24B706  
24B707  
\$1.45  
\$1.75

24B709  
\$1.15

24B708  
\$1.69

24B710  
24B711  
\$1.98

24B706  
24B707  
\$1.45  
\$1.75

24B709  
\$1.15

24B708  
\$1.69

24B710  
24B711  
\$1.98

## 1916 Mail order catalogue showing furs

- Bellas-Hess Co., Inc is large company out of New York City
- The jackets and boots are similar, but the skirt is a new fuller garment



# The suit 1914

- Walking suit, short cropped jacket.
- Skirt is bone straight with slit front for walking ease.
- Spats are worn with boots
- Gentleman has similar silhouette with high waist, above knee coat and spats showing beneath shorter trousers.
- Georges Barbier Illustration done for *Costumes Parisiennes*



# 1909 Fortuny unveils the Delphos Gown

Gown below from 1920

Retains his influence until 1949





# 1914, The outbreak of World War I

- Illustrator Etienne Drian used the patriotic colors of the Marseillaise in the wake of the war

This illustration is from the *Gazette du Bon Ton*

Suddenly in 1915, the impractical hobble skirt is gone & skirts are fuller and hats are simpler.



VI Etienne Drian 'La Marseillaise.' Elegant patriotism stressed by the choice of colouring in a drawing for the *Gazette du Bon Ton*, 1915. Drian was much in demand in the 'twenties and 'thirties for his sanguine portrait drawings and decorative murals.



## World War I

- Women take over men's work which changes the style of dress
- German postwoman and rail conductress and English postwoman

# New Silhouette

- In 1918 - End of WWI
- New Silhouettes developed by Paul Poiret in 1912, now finally popular
- Boat neck, waistline drops to hips
- The corset is replaced by the brassiere and girdle
- Alternative underwear is the “Step-in” Chemise



## Vionnet 1919

- Madeleine Vionnet, who has her own fashion house since 1912, was forced to close during the first World War.
  - She re-opened again after the war and built her business up to over 1000 employees. She works for women's rights and for her employees.
    - Vacation time
    - Health care
    - Maternity leave
- The Practical Post War Woman



## French couture designers 1920 - 1947

TABLE 16.1 Designers of the French Couture, 1920-1947

DESIGNER	COUTURE HOUSE AND DATE OF OPENING	NOTABLE CHARACTERISTICS DESIGNS OR CAREER
Gabrielle Chanel (1883-1971)	Chanel, 1914	Simple and classic designs. (See pages 455-456.)
Fortuny (1871-1949)	Fortuny, 1906	Designed his own fabrics, originated a singular style of pleating. Timeless clothing styles worn by women who valued their uniqueness. (See pages 421-422.)
Alix Grès (1903-1993)	Alix, 1934	High level of craftsmanship, soft draping designs.
Jacques Heim (1899-1967)	Heim, 1923	Known for well-made clothes that reflected current trends.
Jeanne Lanvin (1867-1946)	Lanvin, began as milliner in 1890	Emphasized more ornate designs. Originated <i>robe de style</i> , popular gown of the 1920s.
Lucien Lelong (1889-1958)	Lucien Lelong, 1919	Not himself a designer, his house was "famed for elegant, feminine clothes of refined taste and lasting wearability." Among the designers who worked for him were Dior, Balmain, Givenchy.
Main Rousseau Bocher (1890-1976)	Mainbocher, 1929	American, opened Paris salon in 1929, moved to New York during World War II. Designed wedding dress for Duchess of Windsor. (See page 459.)
Edward Molyneux (1891-1974)	Molyneux, 1919	Known for "well-bred, elegant, fluid" lines.
Jean Patou (1887-1936)	Patou, 1914	"... specialized in lady-like, elegant, uncluttered country-club clothes." In 1929 he led the way to longer skirt lengths, natural waistlines.
Robert Piguet (1901-1953)	Piguet, 1933	Used freelance designers, including Givenchy and Dior, who said that he "taught the virtues of simplicity."
Nina Ricci (1883-1970)	Nina Ricci, 1932; ceased designing in 1945 but the house continued with other designers	"... graceful, with superb, detailed workmanship."
Marcel Rochas (1902-1955)	Rochas, c. 1924	Known for color, lots of decoration, and "fantastic" ideas in fabrics and designs.
Maggie Rouff (1897-1971)	Rouff, 1929	Characterized as "standing for refined, feminine elegance."
Elsa Schiaparelli (1890-1973)	<i>Pour le Sport</i> , 1929; Schiaparelli, 1935	Original, with a flair for the unusual and for garnering publicity.
Madeleine Vionnet (1876-1975)	Vionnet, 1912	Noted for bias cut, exceptional technical skills. (See page 456.)

## 1919 – The Bauhaus is established in Germany & the beginnings of Art Deco

Started much earlier, but delayed by World War I  
Grows out of the Arts & Crafts Movement. Frank Lloyd Wright in Germany creating Folios in 1910 and is profoundly influenced.  
Geometric style Influenced by Cubist movement.

1919 Marthe Romme is inspired by Leon Bakst, the designer from the Ballet Russes to make these new hip expanded evening gowns.



VIII Marthe Romme Colour plate from *Feuillets d'Art*, 1919. Gouache drawing by an artist who worked for *Feuillets d'Art* and *Gazette du Bon Ton* in the early 'twenties. The oriental inspiration of Léon Bakst's designs for the Ballets Russes was still dominant in the postwar period and the accent on the hips by draped panniers was characteristic of the early 'twenties.

- Flapper dresses for 20s women who partied, danced, drank and smoke





<https://www.youtube.com/watch?v=0wZ9bGdv16g>



## Paul Poiret's design 1926

- Shocking Harem trousers and open backless halterneck gown, popular in the 30s



- Vionnet's bias cut dresses
- Style lead to 1930's women's main fashion style

