

DRAMA 416

THE HISTORY OF WESTERN DRESS - COURSE NOTES

*Capitalization indicates a vocabulary word or proper term with which to discuss item.

Dress: The total arrangement of all outwardly detectable modifications of the body itself and all physical [material] objects added to it.

MESOPOTAMIA

Fringe use extensively as trim ornament.

MEN Long tunics, spiral draped shawls, wrapped skirts. Knee and floor length.
Carefully curled hair and beards.

WOMEN Very few images exist, garments similar to men's.

MEDES AND PERSIANS

BOTH Coats, kimono cut robes, open CF. Tunics or long shirts: knee-length with sleeves, worn over trousers. Shoes with up-turned toe. Wide variety of hats.

EGYPT

Wide variety of styles over 3,000 years.

MEN Wrapped skirts or kilts, cloth head scarves.

WOMEN Tight sheath dresses, make up.

BOTH Long sleeved, finely pleated gowns. Wigs, sandals, a lot of jewelry.

CRETE

900-1450 BCE Many bright colours. Extensive use of pattern in fabrics.

MEN Apron or loincloth with large, codpiece and wide belts, unique to Crete. Mid-thigh length skirts appear c. 1500 BC. Boots: mid-calf high, laced. Hair: long ringlets with fillet or hat. Clean-shaven.

WOMEN Torso is fitted, can have exposed breasts. Tight waist, fitted elbow-length sleeves. Skirts: tiered, conical in shape, often with apron front and back. Hair: Long, elaborated ringlets, make-up. Jewelry: a lot, necklaces,

bracelets, anklets.

MYCENAEAN (ACHAEAN) GREECE: 1600 – 1100 B.C.E.

Very similar to Crete, except – men wear a tunic which can have sleeves. Also wear lower leg coverings. Men are bearded. Women have breasts covered.

ARCHAIC GREECE: 750 – 480 B.C.E.

Fabric has border patterns and/or an over all pattern. PRIMITIVE PLEATING: small irregular pleating (crinkled look.) Chitons can be belted or GIRDED in a number of ways.

MEN CHITON: no overfold, knee or ankle-length. HIMATION: a large rectangular drape, can be worn alone. CHLAMYS: small drape, can be square, *worn by men only.

Hair: Long ringlets with pointy beards.

Footwear: simple sandals.

WOMEN DORIC CHITON: Can have overfold, usually floor length. IONIC CHITON: has fastenings that create “sleeves” and no overfold.

HIMATION: rectangular drape, various sizes.

Hair: Simple bun, long ringlets.

Footwear: simple sandals.

CLASSICAL GREECE: 480 – 336 B.C.E.

Garments based on simple rectangles. Emphasis on how the fabric is draped and flows over body. Less pattern than Archaic. Many bright, solid colours.

MEN CHITONS: knee or ankle-length.

Hair: Short and simple styles. Young men are clean-shaven, older men have beards.

Hats: Flat for traveling. Some small and round or pointed styles.

Footwear: boots lace up (BUSKINS) and sandals.

WOMEN Still see DORIC and IONIC CHITONS: soft fine fabric usually wool.

Overfolds can be floor length. HIMATION: can drape over head.

Hair: Low bun at back of head with FILLET, ribbons, DIADEMS etc.

Jewelry: earrings, necklaces, rings, broaches.

HELLENISTIC GREECE: 336 – 146 B.C.E.

More dramatic, less realistic. Sculpture depicts more movement in fabric.

Same basic garments as Classic. New items are silk and cotton fabrics that are thinner and finer than wool and linen. More fullness in drape.

WOMEN Sleeves appear. CHITON often belted high, under bust rather than at natural waist. Known later as EMPIRE waist.

ETRURIA, Etruscans: 509 – 27 B.C.E.

Decorative borders on garments are popular.

MEN Tunics and Skirts. Drape: TEBENNA – crescent or oval shaped drape.
Ancestor of the TOGA

WOMEN Tunics similar to the IONIC CHITON. Layering of tunics. Variety of drapes.

ROME THE REPUBLIC: 509 – 27 B.C.E.

MEN Sleeveless tunics, belted at waist, knee-length, trimmed with vertical bands called CLAVI. UNDERTUNICS and loincloths were worn. TOGA: drape of the Roman Citizen. *Men only. Semi-circular with a border, 15' – 18' long and 6' wide. The quality of the fabric and the grace with which it was worn indicated wealth and status.

Breeches appear later, for soldiers or laborers.

Outerwear: PALLIUM: Roman version of the Himation.

PALLUDAMENTUM: military drape, starts as a rectangle and becomes circular. PAENULA/CASULA: hooded, “poncho” like garments.

CUCULLA: rectangular over-drape can be hooded.

Hair: Short, combed forward, neat. Clean-shaven.

Jewelry: rings are important.

WOMEN STOLLA: tunic, similar to Greek Ionic style, more full. Often worn layered. PALLA: drape, can wear more than one at a time.
Hair: Starts with simple bun, becomes very elaborate, often work with veils and diadems. CAMISA is an under tunic.
Jewelry: Simple, earrings, rings, necklaces, bracelets.
Footwear: sandals.

ROME THE EMPIRE: 27 B.C.E. – 476 C.E.

More layers than Greek, much less graceful. More luxurious fabrics.

MEN Tunics develop sleeves, long and short. CLAVI continue. SEGMENTAE: embroidered circle and squares. DALMATIC: New style of tunic, wide elbow-length sleeves. (For both sexes). Trousers are more frequent. TOGA gets longer and narrower, more wrapped looking and less draped in appearance, frequently patterned.
Cloaks become more popular than PALLIUMS.
Hair: worn short, beards reappear.
Jewelry: Bracelets become very popular.

WOMEN Wear the DALMATIC as well, over the STOLLA. Jewelry becomes more elaborate. Tunics are belted under the bust.
Hair: Much more elaborate, piles high on head.

BYZANTIUM: 330 – 1095 C.E.

Patterned fabric is very popular for nobility. Trim and decorative borders.
Eastern influences merge with Roman styles. Heavier fabrics covered/ obscured the body. Long sleeves appear for both sexes. Complex, overall patterning. PENDANT pearls are popular decoration. Rich colour and elaborate decoration.

MEN DALMATICS: knee and floor length, with flared skirts (new). Single CLAVI both CF and CB. Trousers: slim fit. HOSA: fitted leg covering (not pants). LORUM: long, narrow scarf-like, descendant of the TOGA.
PALLUDAMENTUM: only men and emperess can wear, fastens on right

shoulder, floor length, has TABLION: decorative rectangles.

Hair: longer, pageboy.

Hats: wide variety of crowns and turbans.

Footwear: soft shoes and boots can be jeweled or embroidered.

WOMEN Change from Roman is more gradual. Heavier fabrics. DALMATIC is worn, unbelted. UNDERTUNICS with long sleeves. PALLA still worn, often over head.

Hair: more veils, variety of turbans.

Footwear: soft shoes and boots can be jeweled or embroidered.

Jewelry: more and heavier. Necklaces become almost collar-like. Pearls are very popular. Hip length tunic comes in after 800 C.E.

BARBARIAN AND DARK AGES: 476 – 800 C.E.

Carolingian: 750 – 1000 C.E.

Romanesque: 1000 – 1150 C.E.

Most fabrics are plain with decorative edges. Torso of garments becomes tighter than previous eras, creating draglines as the skirt becomes more full.

CAROLINGIAN 750 – 1000 C.E.

MEN Undertunic (like a long shirt) of linen Overtunic (dalmatic) fullness at sides
Of skirt, trim on edges, long sleeves with large armholes. Trousers,
Wrapped below knee or cross gartered. Cloaks (capas) semi circular
Fastened with brooch. Hose – are more fitted than trousers, (leg
Warmers or socks). Caps and hoods. Soft shoes and boots.

WOMEN Tunic (gown, gunna) ankle to floor length, long sleeves, fullness at sides
of side of skirt. Over tunic (dalmatic) has wide $\frac{3}{4}$ length sleeves. Under
gown or tunic (camisa) linen, not seen. Belt, decorative worn low on hips.
Also called Girdle. Soft shoes. Hair covered by veil or kerchief for
Married women, braids, uncovered hair for single/young women.

BOTH Patterned fabric for nobility, trim or decorative borders similar to
Byzantine very popular.

ROMANESQUE: Tunic is the KIRTLE or BLIAUT: descendant of the DALMATIC

MEN has a tight body and very full skirts, often hitched up the sides.

Trim or embroidery at the edges. OVERTUNIC: sleeves have a large ARMCYE, knee-length, plain or plaid fabrics, can be belted (GIRDED). Trousers are loose, can be cross-gartered = leg wraps.

HOSE: more fitted than trousers.

Outerwear: Cloaks, MANTLES semi-circular or rectangular, fastened with FIBULAE or broaches.

Hair: long hair and beards.

Hats: Hoods often with shoulder capes and caps.

Belts: decorated, worn at waist with a sword belt worn on hips.

Extra long sleeves worn “pushed up” on forearm.

Footwear: shoes soft, moccasin style.

WOMEN

UNDERTUNIC is the CAMISA: ankle-length, straight with long sleeves Usually linen, not seen, later becomes the CHEMISE.

GOWN or GUNNA: tunic, floor length, with fullness at the sides of skirt. At the beginning of this period the OVERTUNIC is still the

DALMATIC: ankle-length with large $\frac{3}{4}$ length FUNNEL

SLEEVES sleeves, usually GIRDED at waist. KIRTLE: later OVERTUNIC, more fitted, fullness in skirt. GIRDLES: belts, often highly decorative, worn lower towards the end of this period.

Hair: long, worn down or in braids. Married women covered their hair with veils.

Footwear: shoes, moccasin style, later become more pointed.

EARLY GOTHIC: 1150 – 1325 C.E. (12th – 13th Century)

MEN

Tunic (cote) knee, ankle or floor length. Sleeves long and fitted,

Or wide. All have wide acmscye. Surcoat (sleeveless, less full

Than tunic). Trousers (breeches) becomes an undergarment for

upper classes Overtunic (dalmatic) has wide elbow

length sleeves.

Low boots and soft shoes with pointed toes. Capes, half

Circles, some with hoods. Hose (stockings) no leg wrapping.

WOMEN Gown (cote) full skirts, laced up back, often with trains. Hair

Covered with veil and band under chin = wimple gorget = fabric which covers throat and ears, then pins on top of head. Belts

Decorated often worn with purses. Cloaks (capas) half circle.

Surcoats (sleeveless gown) also worn over gowns.

BOTH

Simple flowing garments drape over body. Variety of hats-

Pillbox, acorn, some with brims. Gloves = a new item.

Hoods with shoulder capas. Dagging introduced, GARDCORPS =

Garment for outer wear with hanging sleeve introduced = ancestor

of today's Academic Gown. Beginning of Heraldry.

MID GOTHIC: 1325 – 1425 C.E.

MEN c. 1340 a new look appears, shorter, more fitted garments worn with HOSE: tights. Collars appear later in the Century. POURPOINT: mid-thigh length tunic fitted, often buttons CF. COTEHARDIE: knee-length, very fitted, variety of sleeves from slim to full. CYCLAS: sleeveless gown. GIRDLE: decorative belt, worn low on the hips. HOSE: fitted, with two separate legs, fasten to pourpoint with POINTS or ties. Hats: wide variety including turbans, padded rolls and CHAPERONS: evolved from hood with LIRIPIPE. Footwear: shoes, soft with long pointed toes.

WOMEN c. 1360 new fashion appears= DECOLLETAGE: low, wide necklines, often exposing cleavage. Tunic is now called a COTE. COTEHARDIE: very fitted to hip, flaring out into a very full skirt. SIDELESS GOWN: shoulder to hip panels, front and back. Has no sides, very full skirt. MITTEN CUFFS: sleeves are long and fitted, and come to knuckles, can have

TIPPETS: narrow streamers hanging from elbow. WIMPLE: cloth neck covering, pulled up and pinned on top of head. Wimple is worn with a head scarf or veil. GORGETTE: fabric neck cuff.

LATE 14th CENTURY

MEN HOUPPELANDE: very full, floor length gown, with collar, variety of sleeves, belted at waist. BASTARD HOUPPLANDE: knee-length version of the above. HAUBURK: chain mail shirt, worn by military.
Hats: CHAPERON is THE HAT.
Accessories: ORDERS: large metal chains worn across the shoulders. Belts worn low on the hips. Purses and daggers worn off the belt.
Footwear: POULAINES or CRAKOWS: soft shoes with pointed toes.

WOMEN HOUPPLANDE: belted under bust, often patterned, large, full or slim sleeves. Can have a high collar, or collar can lay flat and begin to look like lapels. GOTHIC SLOUCH: a silhouette created by gathering the fullness of the gown under the bust, creating a pregnant look, references the Virgin Mary.
RETICULATED HEADRESS: coils of hair on side of head covered with CAUL (mesh nets) become more formalized with heart-shaped rolls, horns on side of head and often with veils.
Accessories: gloves, neck pendants, purses hanging from belts.
Decorative cut edges of garments, DAGGING, is very popular for both sexes.

LATE GOTHIC: 1425 – 1485

England and France. Continuation of style from Mid Gothic.

Fabrics are rich brocades; fur trim and DAGGING is popular for both sexes.

MEN POURPOINT (now called Doublet) shortens to top of hip, fullness arranged in formal ORGAN PIPE PLEATS, has a small standing collar, worn with a belt. Sleeves are a wide variety of shapes, puff at the shoulder, also HANGING SLEEVES: a sleeve with a slit from shoulder to wrist, that

allows the arm to come through, leaving the sleeve hanging from the shoulder. JOURNADE: short, circular garment with full or long sleeves. GARDCORE: a floor length gown worn by doctors, lawyers and older men. Small stand collars.

Hair: getting longer, clean-shaven.

Hats: are all variations on the CHAPERON. HOSE: fitted with codpiece.

Footwear: shoes, soft with pointed toes.

WOMEN HOUPLANDES: fitted, V-shaped DECOLLETAGE in bodice, often with REVERES: lapels and MODESTY PANEL. Sleeves are long and slim with a cuff. Huge skirts arranged in more formal pleats at waist. Tight, high waist with wide belts. Still see the GOTHIC SLOUCH. Headdresses: even larger, more elaborate than Mid Gothic. HENNIN: sheer veil over pointed cone with a velvet band around face.

EARLY ITALIAN RENAISSANCE: 1425 – 1485 Early 15th Century

More horizontal emphasis rather than vertical. Simple rather than complex. More natural silhouette, less bright colours than Gothic.

Harmonious relationship of all parts, as opposed to decoration for its own sake.

Jewelry is minimal and fabrics are plainer than those in Gothic.

MEN Shirt – collarless, large bodied, * shows at the neckline of the doublet. DOUBLET: waist length, fitted with small stand collar. Sleeves are fitted, or with fullness at the top. GOWN: descendant of the houplande, knee or floor length, worn open CF over DOUBLET, has lapels. Can have ORGAN PIPE PLEATS and many varieties of HANGING SLEEVES. Hair: long and short pageboys, can look curled under.

Hats: BONNETS: soft black cap of felt or velvet with a brim. Also more variations on the CHAPERON.

Footwear: boots and shoes have a soft, natural toe.

WOMEN HOUPLANDES: gowns, fitted bodice with a round or v-neckline, fitted sleeves, trains, slightly high waist, and fullness in soft pleats. OVERGOWNS: sleeveless or with hanging sleeves. A-line silhouette from

shoulder to floor. Some DAGGING.

Headdresses: close to head, wrapped with ribbon, small veils. Donut-shaped turbans.

HIGH ITALIAN RENAISSANCE: 1480 – 1599 Early 15th Century

Moderate use of SLASHING. Extensive use of lacing to hold sleeves on/ together and to close doublets etc. PARTICOLOURING: usually solid, quartered, over all pattern.

Jewelry: increased use of broaches on hats and sleeves. Earrings popular for both sexes.

Rings and ORDERS for men.

LATER: Thicker fabrics, velvets and velour. More fullness, a softer, rounder look.

MEN DOUBLETS: fitted with low necklines, revealing shirt. Worn with and without skirts. Sleeves are laced at ARMSCYE, elbow and around arm. Can have fullness, shirt shows through.

BASES: full organ pipe pleated skirts, usually knee-length, and come in later in the period.

HOSE: fitted, laced to DOUBLET. CODPIECE in front.

GOWNS: variety of lengths, loose, worn open, wide lapels and cuffs.

Typically, Italian gowns had no collar.

Hair: pageboy, curled under, lengths from jaw line to shoulder.

Hats: small caps of felt, wide brimmed with plumes or a broach.

Footwear: shoes, soft with round toe, soft boots.

WOMEN GOWNS: fitted, high waist bodice, full long skirts. Necklines become more rounded or oval. OVERGOWNS: sleeveless and A-line, worn open or close CF. Sleeves are fitted, extensively tied, CHEMISE showing through.

Sleeves get fuller, later in the period. Hair/ Headdresses: small veils and kerchiefs for older women and servants. Younger women wear complex styles of wrapped tresses, braids, ropes of pearls, and ribbons, close to the head.

TUDOR – EARLY ENGLISH RENAISSANCE: 1485 - 1559

MEN DOUBLET: fitted upper body, usually SLASHED and PUFFED, with

BASES: knee-length, pleated skirt, set at natural waist. Sleeves puffed and slashed, sausage shaped. Very broad shoulders, bulky. Shirt – low neck, tiny ruffle or frill appears at the DOUBLET neck. OVERGOWN: Knee-length for fashion, older and professional men wore floor length, worn open over DOUBLETS, wide square collars and lapels often of fur. HOSE: fitted, sewn up CB, codpiece now padded. BREECHES (UPPER STOCKS or NETHER HOSE): one piece, fitted, knee-length.

Hair: short, beards close cropped.

Hats: BONNETS: small felt caps and low soft berets, often with jewel or broach.

Footwear: DUCK BILLED SHOES: toes get broad, slashed.

Jewelry: rings, ORDERS, GARTERS, hat jewels.

WOMEN CHEMISE: like a big shirt, worn under everything, seen at neck of GOWN.

UNDERGOWN: full skirt with fitted bodice, tight or large padded sleeve.

GOWN: low *square neckline. A-line skirt split CF to allow under gown to show. Bodices stiffened with wood or whalebone. FUNNEL SLEEVES: are smooth, fitted at shoulder and become enormous at the turned-back cuff.

Headdresses: stiffened frames with a point or arch (GABLED HEADDRESS) or a curve (FRENCH HOOD), a velvet band near face and flaps (LAPPETS) that hang down the back, or veil. Stockings are cut and sewn, not knitted.

Footwear: shoes, soft, embroidered.

Jewelry: rings, bracelets, necklaces and broaches.

GERMAN RENAISSANCE: 1489-1560

Everything has elaborate slashing and puffing. Looks rather frantic and messy.

MEN DOUBLET is fitted to natural waist, low necklines, puffed sausage shaped long sleeves. Shirt shows at neckline and through slashing. Heavily slashed. BREECHES are above or just below the knee. Heavy slashing, both horizontal and spiral. Hats: notched or slashed, brimmed berets with plumes. Some small caps.

WOMEN GOWNS: fitted bodice, high waist, full skirts become tubular. Worn with BOLSTER: and bodies, stiff undergarment, ancestor of corset. Low necked and wide across the shoulders, CHEMISE shows. Sleeves have MITTEN CUFFS, usually with a series of horizontal bands and puffs. Hair: worn tight to head, often with a CAUL: mesh hair net. Hats: broad brimmed, flat with many plumes. Jewelry: gold chain necklaces.

SPANISH RENAISSANCE: or Late 16th Century

Black, white, gold and silver are the most popular colours. Occasionally red.

MEN Similar to English. WHISK: standing lace collar and MADILION: jacket with collar worn like cape) very popular.

WOMEN SPANISH FARTHINGALE: cone shaped skirt support. Gowns are fastened CF and over sleeves with AIGLETS: metal tipped ribbons. NO DECOLLETAGE in Spain. Small stand collar, small to medium ruffs often wide funnel sleeves over fitted undersleeve.

ELIZABETHAN: Late English Renaissance: 1560 - 1620

MEN Silhouette shifts to narrow waist and full hips. DOUBLET: develops a point, extending below the natural waist can be bombasted. DOUBLET peplum and shoulder wings become tabs or PICKADILS. Sleeves are BOMBASTED to hold “leg o’ mutton” shape. GOWNS are knee or ankle-length with lapels beginning to phase out. RUFFS: starched CARTRIDGE PLEATED collar worn at the neck and wrists. WHISK: Spanish collar. CAPES: Fingertip in length, often with collars, worn at an angle across torso, tying under one arm, across the chest. TRUNK HOSE (melon or pumpkin hose): either crotch or mid-thigh length, PANED and bombasted (stuffed) CANNIONS: knee-length, tied/slashed horizontally. VENETIANS: knee-length with hip fullness. STOCKINGS: can be knit after 1560, garters are necessary. Hats: variety of felt hats, high crowns and narrow brims. Flat caps and

BONNETS, often with feather or plume. Gloves are popular.

Footwear: shoes, stiff soles and low 1" heels, later in the Century.

Jewelry: belts worn around waist of DOUBLET, jewels sewn into garments, single earrings popular.

WOMEN BODICE: becomes long and pointed in the front. Stiffened with wood or whalebone. Necks are low and square, or high with a standing collar. Sleeves can have shoulder rolls and wings, are sausage shaped, often slashed and puffed, with a ruff at the wrist. STOMACHER: front panel of bodice, often matches sleeves. FARTHINGALE: CARTWHEEL or CONE shapes, replaced by bolster in early 17th Cen. OVERGOWN worn open or closed, A-line shoulder to floor, sleeved or not, no waist. RUFFS: large and small, often trimmed with or made of lace. MEDICI RUFF: open in front vanishing into DECOLLETAGE. Stockings: wool or silk, knit after 1560 can be fabric, worn with a garter. Hair: front of hair shows, center part, plucked or shaved hairline, elaborate CAULS or caps with veils. Hats: black felt with high crowns and narrow brims, trimmed with hatband, broaches and feathers. Accessories: rings, necklaces with pendants, earrings. Fans, mirrors and pomanders hang from belts.

TRANSITION into Baroque: Jacobean 1600 - 1620

MEN Overall silhouette is more pear shaped, with hip emphasis. WHISK collars and flat cuffs replace the RUFF. Sleeves are more fitted, less padding. CANNIONS and VENETIANS get longer, more full and less padded. Footwear: shoes, heeled with ROSETTES. Slashing, panes and puffs slowly go out.

WOMEN Lace, fan shaped collars with matching cuffs. FARTHINGALE is replaced by BOLSTER. Hair: gets higher, piled on head

EARLY BAROQUE/ CAVALIER: 1620 – 1660 or Mid 17th Century

Fabrics are solid satins and velvets rather than patterned brocades. Luster and sheen are key. Simple trim.

MEN DOUBLETS: short waisted, with tabs or peplums. BREECHES tie at waist with AIGLETS or ribbon. Sleeves are soft, full length, often panned or slit vertically from the shoulder to reveal shirt. BREECHES: soft fullness at hip, fasten below knee, trim on outseam. FALLING BAND COLLAR: a ruff with no starch, falling across shoulders, becomes less full, high inner neckband. STANDING BAND: evolution of the WHISK, high collar, semi-circular, edged with lace, ties CF. Cuff treatment matches collar. Cloaks and Capes are worn at a variety of lengths. BOOT HOSE: wide lace frill, which falls down over the cuff of the boot.

Hair: long to shoulders, often with bangs, VAN DYKE BEARD: short beards with goatees and narrow mustaches.

Hats: black felt, low to medium crowns with wide brims and plumes or high crowns with narrow brims (Pilgrim hat).

Footwear: shoes, square toes and heels. Boots become fashion footwear with wide, turned down cuffs, often with spurs.

Accessories: BALDRICS: belt worn diagonally over shoulder to carry sword. PATCHES: artificial beauty marks. Gloves and walking sticks.

WOMEN BODICE is short waisted, often with tabs, low round neckline, often with FALLING COLLAR or FICHU: a neck scarf, light weight. Sleeves are elbow-length, with soft fullness, often panned, cuffs match collar. Skirt has soft fullness, overskirt often drawn back to reveal underskirt. BOLSTER replaces Farthingale, is a semi-circular pad worn around waist. Capes for outerwear, long and full with hoods.

Hair: SPANIEL HAIR: hanging crimped at sides, the rest pulled back into bun.

Footwear: shoes, square toes 1-2" heels, large tongue.

Accessories: patches, gloves, fans, muffs masks. Pearl jewelry.

TRANSITION TO LATE BAROQUE: 1660 – 1680
Called RESTORATION in ENGLAND

- MEN** DOUBLET: getting shorter, no PEPLUM, more of a BOLERO jacket. Sleeves are elbow length often with cuffs. RIBBON LOOPS appear at shoulder and waist. Shirt is very full, blousing out between bottom of DOUBLET and waist of BREECHES, with wrist ruffles and CRAVAT is a long strip, wraps around neck ending in a verticle fall, replaces collars. PETTICOAT BREECHES: very full, look like a full skirt, come to below knee, trimmed extensively with ribbon, loops and lace. Hair: shoulder length, wigs become popular. Hats: high crown with medium brim, hatband, buckle or broach.
- WOMEN** BODICE gradually becomes pointed CF, returns to natural waist, low neckline, often covered by FICHU. Sleeves are elbow-length, CHEMISE showing with ruffle at wrist. Skirt: less fullness, often with train, opens CF to reveal PETTICOAT: draped up over Back of skirt, worn with an underskirt. Aprons are a new decorative fashion. Jackets: hip length for informal wear. Footwear: shoes, 2” heels, often painted red, toe less square for both sexes. Jewelry: earrings, bracelets, chokers.

LATE BAROQUE: 1680 – 1710 or late 17th Century

MEN

CASSOCK: collarless, fitted “vest”, knee-length, with slits at sides and/or CB for riding, small closely spaced buttons CF from neck to hem. Elbow or full length sleeves that button, later becomes COAT. **COAT:** collarless, below knee-length, slim sleeves with buttons, low set horizontal pockets, body is more full. Often with slits CB and/or at sides (for riding). Fabric and occasion distinguish the COAT from the CASSOCK. **WAISTCOAT:** vest, sleeveless, slim body almost as long as the COAT, closely spaced buttons CF. **Shirts:** very full, wrist ruffles and band collar. **CRAVAT:** replaces collar, wrapped neck cloth and tie and can be constructed as a “pre-tied” item. **STEINKIRK:** messy style, where ends of CRAVAT are pulled through a top buttonhole. **Jackets:** for informal wear, button CF and are hip length, with a band collar.

PERIWIGS: long to mid back, full bottomed, curled wigs. **Hats:** moderate crown, wide brim, worn **COCKED:** upturned at 1 or 2 places. **TRICORN HAT:** COCKED at three places. Plumes are still in.

Footwear: shoes, square toes, 2” heels painted red, large tongues, large bows. (Boots are out as fashion footwear.)

Accessories: muffs, purses, gloves, swords, hankies, PATCHES, walking sticks.

BREECHES – fasten below knee, get more slim as the years go by.

ACCESSORIES – Muffs, purses, gloves, swords, hankies, patches, walking sticks.

WOMEN

BODICE: neck moves from oval to square, tightly fitted, long CF point, edges of STOMACHER continue over shoulder to the BACK. **Sleeves:** slim to elbow, sheer fabric in puffs and ruffles. **Skirt:** very narrow, slight train, split CF to reveal PETTICOAT, often looped up in back in a bustle effect. **Aprons:** lace, now a fashion accessory. **Cloaks:** or capes, long and full with hoods. **Hair:** **FONTAGE:** a tall headdress of lace and ribbon. Also, short, curled bangs, close to head, with a lace veil.

Footwear: shoes, 2” red heels, pointed toes, trimmed with bows.

Accessories: folding fans, patches, muffs, elbow-length gloves, parasols.

ROCOCO: 1715 – 1750 or Early to Mid 18th Century

- MEN** In general, lighter colours than Baroque. Outerwear: great variety of overcoats with and without and capes. Coat: worn open, knee-length, and large pockets at hip, narrow shoulder, very full skirts, and large turn back cuffs, many buttons CF, on pocket flap and cuffs. WAISTCOAT: just above knee-length, worn open at neck. Shirts: small stand collar, full sleeves, ruffles at wrist. CRAVATS: many variations, some ending in lace fall. Wigs: PERIWIGS with side curls, often powdered white or gray. BAGWIG: hair is gathered into a black taffeta bag at back of neck. SOLITAIRE: the bagwig with a bow that wraps and ties at front of neck. WIGS often powdered white or gray. Tricorn hats are almost universal. Footwear: shoes, lower heel, buckles instead of bows for ornament. Accessories: swords with baldrics, walking sticks, handkerchiefs, snuff boxes, quizzing glasses.
- WOMEN** Simpler styles for daywear, ornate for evening/formal. Floral prints and lighter colours become popular after 1710. BODICE: square DECOLLETAGE, covered by a FICHU, V-shaped STOMACHER, modest point, or none. Sleeves: narrow, elbow-length with ruffle. Engageants. Skirt: slit CF to reveal PETTICOAT. (underskirt) UNDERPINNING: HOOPS: used until c. 1730. PANIERS: basket-like frame, rests on hips, supports skirt at sides, after 1710. WATTEAU GOWN or ROBE A'LA FRANCAIS: gown with pleated back, fabric flows from shoulders, fitted at front. SAQUE DRESS: deep pleats at shoulder, front and back, which hang open. Hair: dressed very close to head, powdered white or gray. Hats: MOB CAP: small cap of lace or fine cotton replaces FONTAGE. Footwear: shoes, high heel with bow or buckle. Accessories: folding fans, small neck bows, chokers, small necklaces, and rings.

LATE ROCOCO: 1750 – 1780

MEN COATS: CF edge sweeps back, exposing BREECHES, side pleats shift back, creating a narrow silhouette, smaller pockets. Sleeves: narrow with small cuffs, elaborate embroidery, and ornamental buttons. WAISTCOAT: hip length, cut away CF over belly, often-same fabric as COAT.
Shirts: very small or no wrist ruffle, with JABOT: ruffles CF on shirt.
Neckwear: STOCK: a neatly folded neck cloth, wrapped around neck and buckled or tied, gains popularity. BREECHES: very slim fit, worn *over* stockings.
WIGS: more variety. Shorter wigs seen, side curls, powdering goes out more natural hair seen particularly for day wear.
Footwear: shoes, very slim, low heel, with modest buckle.

WOMEN Wider variety of styles 1770 – 1790. BODICES don't change. GOWNS: less width for daywear. Some simple cotton gowns. Full skirt with back emphasis. POLONAISE: over skirt is gathered up in three places, at sides and back. Hair: gradual increase in size and height, by 1780 tends to be wider, rather than taller, hats enlarge to correspond.

TRANSITION: 1780 – 1795

MEN COAT: cut away, curving back, slim line, pleats CB, no side fullness, standing and turned-over collars = beginning of lapels. Wool more popular than brocade. STOCK: neck cloth, gets taller, points of shirt collar worn up, showing above neck cloth. VESTS: get shorter, just below waist, with collars and lapels. BREECHES: higher waist, worn with suspenders, long leg tucks into boot, or just below knee.
Hair: wigs are out, except for older men, natural hair is in.
Hats: high crown with narrow brim (early form of top hat) TRICORNES and BICORNES are still popular.
Footwear: shoes, low heel, modest buckle, boots worn for all but most

formal occasions. Accessories: WATCH FOBS are popular. Stripes are popular for DANDIES/ MACARONIES
INCROYABLES: fashion radicals, disheveled, over-sized lapels, DOGEAR hairstyle, very messy.

WOMEN WALKING DRESS: ankle-length hem, emphasis shifting from the sides to the rear. POUTER PIGEON silhouette: English origin, full rounded bosom, large FICHU in a variety of styles, padded rear. Sleeves: long and slim. Jackets: hip length, with collars and lapels.
Hair: full and soft, center part, worn low. Hedgehog style.
Hats: wide variety, large caps, straw bonnets popular.
Accessories: sashes tie at natural waist, cameo broaches, small earrings and necklaces.

DIRECTOIRE AND EMPIRE: 1795 - 1815

MEN Shift from Directoire to Empire takes place over several years. GEORGE “BEAU” BRUMMEL: 1796 – 1816, created the ideal of the well dressed male, advocated meticulous tailoring, conservative colours, gentleman’s linen = white, starched shirts and CRAVATS. COATS: dark wool, high, rolled collar and lapels, CF cut back horizontally at waist = TAILCOAT. Sleeves: slim, no cuff. Shirt: high starched collar with points.
WAISTCOAT: waist length, plain or fancy, with collar and lapels.
BREECHES: knee-length for formal wear, calf length with boots, full length with shoes, usually a light colour.
Hair: natural, short, combed forward (Roman influence) new style: sideburns.
Hats: TOP HAT replaces TRICORNE as most popular, many styles.
Footwear: slipper pump, boots popular, HESSIAN BOOT, JOCKEY BOOT, WELLINGTON BOOT.
Accessories: canes, gloves, quizzing glasses and WATCH FOBS.

WOMEN DRESS: EMPIRE WAIST; 1785 - 1800: white and off-white cotton are most popular, high waisted, girded under bust, low round neckline, small

puffed sleeves. By 1805, PETTICOATS reappear, dress begins to have longer sleeves and more structure or UNDERPINNING: small corsets. 1810 – 1820: increase in amount of trim at hem, skirts become more A-line. BETSIES: small ruff. SPENCER: a short jacket with no tails. Hair: simple bun with center part, Greek/ Roman influence. Hats: turbans, straw bonnets tied under chin. Footwear: small heelless slippers, soft ankle-high boots. Accessories: gloves, and shawls, RETICULES: small drawstring purse, simple hair ornaments, matching sets of small jewelry.

ROMANTIC: 1815 – 1848 or Early 19th Century

MEN 1820 – 1840 change into an hourglass silhouette, puffed chest, small waist and full hips. COAT: high rolled collars, wide shoulders and lapels, sleeves full at top, cuff below wrist. TAILCOATS and FROCK COATS popular. WAISTCOAT: waist length, lapels and collars, two or three worn at once. Shirts: high collar with points reaching to cheek. Neckwear: CRAVATS still very high, wrapped and tied in a variety of styles. TROUSERS: pleats at waist (full hip), taper to foot and often with strap under instep. Hair: very full, waved, cut to top of shirt collar, large sideburns and mustaches. Hats: variations on the top hat. Accessories: canes, walking sticks, WATCH FOBS, CRAVAT pins.

WOMEN By 1820, skirts are A-line and ankle-length with hem trim. Often worn with belts and a small puff at the shoulder. BODICES have oval neckline with ruffles and collars. Hair: larger, more complex with “THREE PRONG” style: three top knots and loops of braids, until 1835. By 1830, waist lowers to natural waist and skirts become more bell-shaped. Shoulders begin to widen. Colours are more muted. BODICE has huge LEG O’ MUTTON sleeves. By 1840, the shoulders are steeply sloped, with no neck trim, flat collars and long, slim sleeves. Hair: more simple, center part, drawn over ears, sometimes with curls.

UNDERPINNINGS: corset, petticoats and pantalettes.

Hats: many styles of bonnets, sizes change to accommodate hair. Lace caps still worn indoors and by married women.

ACCESSORIES: For evening = long white gloves (New) because of short sleeves. Shawls, round boas, moderate jewelry. Lots of fabric manipulation as trim.

EARLY VICTORIAN ERA 1840 - 1848

MEN COAT: waist lowers to hip level. FROCK COAT is THE coat for daywear. TAILCOAT worn for evening. WAISTCOAT: smaller collar and lapels. TROUSERS: no longer fastened at instep, more full. Plaids, checks and stripes become popular for informal wear. Neckwear: smaller CRAVATS and collars. Hair: wavy, full, short to back of collar, huge sideburns and beards.

WOMEN Tea-cozy look. BODICE: very long, dropped shoulder, high necked for day, V-neck and off-shoulder for evening, small point at waist. SELF-TRIM emphasizes line from shoulder to CF waist. Sleeves: long and slim with white cuff for day, short puff for evening. Skirt: floor length, bell-shaped – smaller than 1835. UNDERPINNINGS: CRINOLINES: stiff petticoats used to support skirts. Hair: center part, smooth on top, curls over ears or drawn back into bun. Accessories: shawls, collars, broaches, small earrings, parasols, mitts, folding fans and purses.

VICTORIAN AND SECOND EMPIRE: 1848 - 1870

MEN 1848 – 1870 The line (silhouette) straightens. SACK COAT: boxy cut jacket, forerunner of sport jacket, can be longer than finger tip length. CUTAWAY (MORNING COAT) – knee length, front edges cut away in curve. Becomes Formal Day wear. FROCK COAT (Prince Albert) Knee length, SB, DB very straight lines.

Becomes the proper coat for business wear.

TAILS: always black, Formal Evening wear. Worn with white or black vest, and white tie.

LOUNGE: Soft jacket of velvet – forerunner of the smoking jacket.

All of the above have tubular sleeve, button quite high on chest.

Lapels and collars get even smaller.

WOMEN Increase in different styles of dress for different occasions such as walking, riding, tea, dinner or ball. BODICE: sloped shoulders, natural waist with small point, off-shoulder or short sleeves for evening. PAGODA SLEEVES: $\frac{3}{4}$ length, smooth shoulder, widening at elbow, leaving LINGERIE SLEEVE showing below. Skirts: layers of ruffles and trim. By 1855 the HOOP replaces petticoats in supporting over skirt. Skirts remain symmetrical until 1865, when fullness moves to the rear. UNDERPINNINGS: corsets and ankle-length, lace trimmed pantaloons. Outerwear: huge variety of wraps, jackets capes and overcoats. Hair: center part, false hair popular, CHIGNON: soft bun or knot worn low. Hats: small caps for indoors, bonnets with trim inside brim. 1865 – hats begin to perch on top of head. Footwear: low-heeled soft, ankle-high boots – laced or buttoned, slippers for evening wear. Accessories: shawls, parasols, folding fans, watches pinned to bodice, broaches, and purses.

LATE VICTORIAN for MEN: 1870 – 1890

MEN Increase in ready-made clothes. Improved tailoring techniques. In general, waistline lowers and lapels get larger. Strict rules about what to wear and when. Different garments for different occasions. SACK SUIT: Short jacket (like today's length). Usually SB, worn with only top button buttoned. 4 buttons.

CUTAWAY – FORMAL DAY WEAR. Formal shirt, wing collar, cravat, light gray vest, gray and black stripe trousers, gray gloves, spats, and top hat. Tails can be knee length (most common) or shorter.

FROCK – Formal afternoon or proper business wear. Plain or small patterned vest, med to dark gray t rousers, wing collar and formal sirt, cravat, top hat, gray spats. Often DB, may have velvet upper collar.

TAIL – FORMAL EVENING. Wide lapels, faced or lined in heavy silk. White vest most common, white tie, formal shirt, gloves. Black pumps and silk hose.

TUXEDO – INFORMAL EVENING or Dinner clothes. Styled like a sack suit, satin or silk lapels, matching black trousers, black vest, back bow tie, wing collar.

TROUSERS – little change in style, more subdued plaids and checks than seen previoiusly.

SHIRTS – patterned (figured) fabrics seen more for day wear.

WING COLLAR – introduced, a stand collar with turned down corners.

STAND COLLARS – are in. Turnover collars are out for fashion, but still seen for sports.

NECKWEAR – Bow ties are out except for evening. Cravats (ascots) and four-in hand ties continue popular.

HATS – Bowlers worn with sack suits and cutaways. Top hats, “Toppers” with Frocks, Tails, Cutaway, Straw (Boaters) for sports and summer. Caps = wide variety for sports.

SHOES – square toe, ankle length for day. Variety of styles. For evening = the Pump.

HAIR – very short to head, very short/carefully trimmer beards.

ACCESSORIES – all kinds of canes, pocket watches with chains, rings, tie pins, gloves. Handkerchief in coat pocket.

LATE VICTORIAN for WOMEN: 1870 – 1890
The 3 PHASES of the BUSTLE

WOMEN Increase in ready-made clothes. Strict rules about what to wear and when. Different garments for different occasions. **BODICE**: tightly fitted over corset, modest V-neck for daywear, deep for eveningwear and/or stand collar, more natural shoulder line, low neck for evening wear. **PEPLUM** extends over hips.

BODICE shortens and has a CF point. **Sleeves**: for day; straight and slim, for evening; elbow-length. By 1880s, fullness at shoulder cap.

Outerwear: capes, fitted coats, **DOLMANS**: $\frac{3}{4}$ length, mix between coat and cape. More women enter workforce = more tailored garments such as the **SHIRTTWAIST**: a blouse in the style of a man's shirt, worn with a tie.

Hair: full in back, **CHIGNON** or curls, flat on top. By 1880s, soft waves or curls on top, frizzed bangs.

Hats: small brim, high crown, lots of trim, and perched high on head. By mid 1880s, brim and trim get bigger.

Footwear: high buttoned shoes and heeled slippers, **OXFORDS** for sport.

Accessories: furs, gloves, muffs, parasols, small earrings and broaches.

BUSTLES

FIRST PHASE: 1870 – 1876. Soft fullness at rear, fabric draped over pad or frame. Low hip with full trimmed underskirt. Worn with overskirt drape or **APRON**, usually at knee-length.

SECOND PHASE: 1876 – 1882. **FISHTAIL BUSTLE**. **CURIASSE**
BODICE: extends smoothly down over hips. Skirt fitted to just above knee. At knee, skirt drapes back. Underskirt is usually pleated and trained from the knee down.

THIRD PHASE: 1882 – 1889. High bustle starts from back of waist, frame attached directly below. Long straight line in front. Draping of skirt may be asymmetrical. **BODICE** has a CF point, feels more geometric.

EDWARDIAN and ART NOUVEAU: 1890 - 1911

MEN Lapels get a bit wider and shoulders are more square/padded. Sportswear: each sport has its own look. NORFOLK jacket worn with KNICKERS, sweaters for tennis, blazers are popular. VESTS: can match or contrast with coat and pants. Worn with bottom button unfastened after 1900. Collars: soft turned-down. TROUSERS: fuller cut, crease appears c. 1897 and cuffs c. 1905.

Hair: clean shaven, some facial hair. By 1900, only small mustaches.

Hats: FEDORAS and HOMBURGS: a more formal style of fedora.

Footwear: SPATS and OXFORDS increase in popularity

WOMEN 1890 – 1911. Skirts: very full, A-line. Sleeves: huge LEG O' MUTTONS. 1894 – 1896. Collars: very high for daywear.

By 1900. Skirts: fullness shifts to rear, slimmer silhouette. Sleeves: get smaller with small shoulder puff.

Hair: GIBSON GIRL look: soft fullness.

Hats: brims get wider, worn at an angle.

Footwear: pointed toe, medium heel.

After 1900. Corset shifts to S-curve, bosom thrusts forward, and hips back.

BODICE: soft, bloused front. Sleeves: can be long, or elbow-length with soft ruffle, lace popular. Skirt: fullness at CB, fits smoothly over hips, flares at knee. Trains for eveningwear. Walking skirts are ankle-length.

Hats: men's BOATER for sports and daywear. Brims get larger.

After 1908. Silhouette straightens, waist moves up to EMPIRE WAIST in 1910.

Footwear: SPATS and canvas OXFORDS.

1910 - 1920

MEN In general, more of a relaxation of style and custom of what to wear and when to wear it. Informal clothes are on the rise. More sweaters and striped shirts. Business suits, 2-3 matching pieces, as we now know them, have

broad shoulders and longer lapels. TROUSERS: creased, remain full until c. 1912, when they narrow at cuff. Collars: turned-over replace standing, WING collars for formal dress only.

Hair: worn short, small or no sideburns, small mustaches.

Hats: FEDORA replaces DERBY or BOWLER.

Accessories: wristwatch becomes popular during WWI, cigarette cases, and hankies.

WOMEN 1910-1911. Princess or EMPIRE waistline.

1911-1912. HOBBLE SKIRT: tightly fitted to hem, is introduced

1912. Kimono look, soft folds in BODICE, elbow-length sleeves. Skirts can be ankle-length. Footwear: shoes have a 2" heel and often criss-cross with straps or ribbon.

Hats: still large.

1914. Long tubular look with slightly high waist, lampshade effect, and narrow shoulders, emphasizing hips. Often with tunic tops.

Hats: small wrapped turbans, no brim, close to head.

WWI 1914 – 1918. Suits are popular with more masculine details, belts and pocket flaps etc. A more pear shaped silhouette.