

T H E S I S

on

THE ECONOMIC FACTORS WHICH HAVE INFLUENCED
THE CHANGES IN THE SILHOUETTE OF WOMAN'S COSTUME

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INTRODUCTION

Changing styles in costume are an expression of a restless search for something which shall commend itself to our aesthetic sense. These changes show up most conspicuously in the silhouette, since the silhouette is the foundation of all fashion.

The changes of silhouette are due to innumerable factors, the most important of which are; geographic conditions, race characteristics, social customs, whims of royalty or of important personages, religion and economic conditions.

Definite examples of changes which have been brought about by the factors mentioned above are cited:

An example of changes in silhouette brought about by geographic conditions may be found in the early Egyptian wig. It was devised to keep the head cool, since the heat of northern Africa was intense. The wig was built on a net-like foundation which was used to permit a circulation of air and allow the heat of the head to escape.

Racial characteristics are particularly prominent in Greek dress which was fairly simple. The Greeks were a religious, refined and artistic people by nature and expressed these characteristics in their art and simplicity of dress. Many period fashions have reverted, in part at least, to the Greek fashion of 2500 years ago for grace,

beauty of line, refinement of detail and unity of composition.

Social customs are supposed by some to be responsible for the origin of clothing. When man first began to assert claim to individual and definite women, he compelled them to wear a covering so that they would be less attractive to other men. The first clothing was then worn by married women. The more wealthy the tribe or individuals the better the clothing, until vanity was increased and clothing which was once essential to decency was decorated and became an evidence of economic success by virtue of its splendor.

Royalty has done a great deal to influence changes of fashion. During the period of Louis XIV to XVI, the court set many ridiculous fashions. The least whim of a royal personage started a new fad.

Important personages such as dressmakers and milliners also originated some very grotesque styles in the reign of Louis XVI.

The influence of religion has been important. It was a determinant factor in the costume of the Ancients and through the Middle Ages as well. The Crusaders in their mission to the holy lands brought back the rich silks of northern Africa, thereby increasing the use of luxurious materials.

Economic factors have played an important part in

fashion changes. The most important economic factors which have influenced changes in the silhouette are six in number and are: trade and travel, wars, laws, inventions, industries of a country and the economic policies of those in power. All of these factors have an influence in few single historic periods. In the earlier periods there were few economic factors influencing costume, for life was simple. In later periods an increasing number of these factors brought about changes in fashion until in our present century all of the factors are represented. The economic factors may produce a type of silhouette, it in turn may stimulate the growth of many industries and these industries may prove to be economic factors producing a change in the silhouette of another period. The difficulty in treating the subject may be understood when we see that the economic effects of a change of fashion may be the economic causes of a change of fashion in another period.

I will attempt to describe the above mentioned economic factors which influenced each historic period of costume. Following the description of economic factors for each period, I have briefly described the main characteristics of the costume in an attempt to show how economic factors have effected the silhouette of each particular period.

CONTENT

In tracing changes of silhouette from ancient times up to the present time we find that the alterations were few and far between in the earlier days, but they increased as economic conditions became more complex.

Throughout all ages we find the leisure class the better indication of fashion trends. This class attempts to differentiate itself from the mass of people by changing styles. In general the working class of people do not change styles so often, and up until the latter part of the Middle Ages these peoples made very few changes in their clothing. It was designed mainly for utility, comfort and protection. We find that the versatile artisans of the Middle Ages attempted to imitate the superior classes, this immediately stimulated the superior classes to a change of style. Commercial aristocracies were distinguished for a sumptuous manner of living and the basis for social grading became conspicuous consumption rather than leisure.

Egyptian Period

Among the great civilizations of ancient times Egypt has the first recorded history. This record is written on the walls of their tombs and temples. These drawings are very distinct and in color, so that there is little doubt as to the characteristics of their garments. As far as can

be ascertained the early Egyptian costume was purely original, since there is no trace of foreign influence. Probably this type originated in Central Africa. We find that mechanical weaving was done by these peoples as early as 2000 B.C.

The lower classes wore no clothing and therefore were not hampered in their duties. The upper classes wore very little clothing.

In the Fifth Dynasty, about 2700 B.C., the peasants wore the loin cloth. The higher classes wore a short skirt or apron. This developed into a straight tunic reaching from the bust to the ankles. The shoulders and breast were uncovered except for one or two straps which held the tunic in place. The tunic was extremely scant, and was drawn closely about the figure. No suggestion of a fold appeared, as may be seen in the illustration.

In the Eighteenth Dynasty 1545-1350 B.C. commercial relations were progressing into Western Asia. With increase in commercial relations the coarse linen and woollens were replaced by finer cotton and linen fabrics which were dyed. The fact that more material was available permitted the use of more material in costume. At this time a sleeve for the left arm was adopted. This sleeve fitted closely at the shoulders and flared toward the lower edge. The right arm remained uncovered to permit more freedom since it was used in doing the work. As we trace the costume further

we find the long mantle fashionable. It was draped under one arm and over the other, or over both shoulders and fastened in front, more fullness was used since commercial relations increased the material available.

The coiffure of the Egyptians represents the marvels of the wig maker. The wig was built on a net which permitted the circulation of air to the head. The construction was fan-like and reached the shoulders. Later hoods covered the head and were laid in folds of linen which were cut in a semi-circular shape.

Pre-Hellenic Period

Pre-Hellenic costume was influenced by direct intercourse between the Cretans and Egyptians.

Their tight bodice and thick double girdle pinched the waist into the smallest possible compass and is the first indication we have of a confining garment. A jacket was worn open to the waist, it fit very tightly and had short sleeves. The skirt consisted of seven flounces which stood out like the vertugale and had a fitted apron which reached the knees in the front and back and was cut up on the hips. These women did no active labor so their dress signified luxury and increased consumption.

The high turban was made of linen and entwined with snakes at the top, as the illustration indicates.

Either no shoes or a sole tied to the ankle was worn

by the people of this time.

Grecian Period

From 700 to 53 B.C. the Greek Civilization reached its height in fashion influence. The neighbors of the Greeks furnished a source of trade which was extensive. The Medes, Assyrians, Persians, Syrians, Parthians, Amazons, Phrygians and Lycions traded with Greece and brought their fabrics and ideas of decoration to the country.

The "chiton" and "himation" or tunic and mantle are of Asiatic origin. The Assyrians were the first to wear the chiton. Soldiers and those engaged in practical affairs wore a Doric Chiton which was a loose short rectangular piece of material fastened at the shoulder, and hung to the knees. Since they were the producers of life necessities and long clothing interfered with their movements, they adopted this suitable chiton. The Ionic Chiton was worn by artists and philosophers. It differed from the Doric Chiton in length and fullness. It was caught at the shoulders with brooches. The girdle was brought over the shoulders in the form of straps or crossed and tied at the waist. These garments were made of fine linen and wool which were obtainable from Egypt and India. The wealthy wore materials of "Coan". At this point we find the greatest mark of class distinction of any former period.

The longer chiton, jeweled brooches and better materials show the strong tendency to differentiate classes. Also the corset made of three bands shows an inclination to incapacitate the women of the higher classes, in order to display wealth. The "himation" was draped over the figure and was of varying grades of wool or linen depending upon the social class.

Veils worn by women were another indication of social ranking. The woman of social rank wore a veil, while the poorer classes in their productive lives had no need of such an incumbrance.

Sandals of cork and fabric were laced to the ankle. Again class distinction was indicated in the fabric and materials used. The laboring classes wore coarse woolen fabrics. Where a heavier sole was needed wood was applied.

Roman Period

From 53 B.C. to 450 A.D. Rome was "Mistress of the World". Her boundaries included all of the known world. Communication with all of these peoples and the close contact with Greek culture influenced Rome more than any other influence of the time. The Roman subjection of the Etruscans and the inter-mingling of the conquered peoples brought new influences in dress. One of these was the "toga" which was of Etruscan and Greek derivation.

We learn from Pliny that the silk manufactured in

India was esteemed at Rome as too thick and close for use. It was imported to the island of Cos where it was unraveled and mixed with linen or wool and rewoven into nearly transparent materials. In 170 A.D. a robe of pure silk was priced so high that Emperor Aurelian refused to purchase one for his Empress. Emperor Justinian induced two Persian monks to smuggle silk worms from China to Constantinople in the sixth century. From that time on silk was manufactured in Europe. Up until the eleventh century Athens, Thebes, Corinth and Constantinople had monopolized the making of fine silks. Syrian weavers were in great demand in the Eastern Empire for they were able to produce complex patterns as early as 200 A.D.

The jewelry of the Romans was derived from Egypt, Greece and India, and was an important median of trade since the Romans were very fond of it.

The "stola" was derived from the chiton and was very much like the Ionic Chiton which was bordered with embroidery or with the ruffle which indicated that the wearer was a matron of wealth and distinction. The sleeves reached the elbow and were fastened at intervals with jewels. A girdle was worn about the waist and hips; this held the blouse in place. The "palla" or wrap was similar to the Greek himation. It was a rectangular piece of white woolen material draped around the body. The increase in fine

linen materials available from Egypt and India brought an increase in the amount used in clothing of the wealthy. Several tunics of different colors and varying in length were worn, thereby giving an effect of tiers and again differentiating the leisure class. The veil or "palliolum" was worn as a favorite head dress. It was a sheer fabric which fell in long folds.

Women frizzed and curled their hair in front and wore a knot in the back. Crowns, wreathes and jewels ornamented it.

A sandal laced at the ankle was worn by most women of the upper class. Shoes of leather were introduced from the influence of the European tribes of the north. The shoes were very similar to moccasins.

Although costume was fairly simple in the early empire, the love of luxury increased. Jewels, silks, embroideries and precious metals were increasingly in demand as the higher classes sought to out do one another. At this time the Roman Empire began to decline and continued steadily until the fall of the Western Roman Empire in 476 A.D.

Middle Ages

From the decline of the empire until 1066 A.D. the influence of the Gauls, Goths, Franks, Lombards and Saxons as well as the Eastern Empire combined to influence a

great change in costume. The northern people had learned to protect themselves from the climate and rough life by adopting close fitting garments of coarse material. The men wrapped leather about their legs. They were called by the Romans, the "trousered barbarians". The Eastern Empire later gave the rich materials, oriental decoration and influence of luxury.

The tanners art was well understood by the Anglo-Saxons. Leather was used in their costume and for various other purposes. Dressing skins of animals was an art which was highly profitable. Garments for royalty were lined with the shorter haired furs and the more costly ones, as ermine and sable. These garments were very valuable. The nobility and clergy often wore fur bordered garments of sable and beaver. The lower classes wore inferior skins such as that of cats and lambs.

It is interesting to note that in the first four centuries of the Christian Church the clergy was prohibited from following the caprices of fashion. Probably because of this restriction we find they were stimulated to the opposite course. Their robes became very elaborately embroidered with gold and silver threads and jewels. In spite of the Cannons issued concerning the needed sobriety of the costume of the clergy they continued to claim their share of luxury for many years.

In 428 the Franks were lead by Prince Merowig, on an

invasion of this empire and the period which grew out of it is called the Merovingian period. At the beginning of this period these Frankish tribes wore garments of felt, made from coarse camels hair. Later these threads were woven with silk and narrow silk mantles of red were made.

When the Capitol of the empire was moved to Byzantium, now Constantinople, and Constantine became emperor we find a mixture of Christian and pagan influences. Drapery and the use of more material was a direct result of the Eastern influence. On the throne of France was the fourth sovereign of the house of Capet.

The Papal States were in existence and had become a seat of a power greater than that of the Caesars. In the eleventh and twelfth centuries the Crusaders exerted a marked influence upon dress and a tendency toward severity set in. The severity of this period did not last long, for when the Crusaders returned they brought back strange new clothes of fantastic and gorgeous patterns. Soon commercial relations were established.

These commercial relations, and increased experience in sea travel lead to the employment of hundreds of persons in ship building, navigation, and commerce. Invention was stimulated as the need grew for convenience and safety. Training of horses and the manufacture of armor together with the rapid development of manufactures increased the size of towns. The feudal states gave place to cities in

power. During the reign of Louis VI the Charter of Communities was granted to Laon and Amiens. Community pride and civic ideals grew. Crafts and Guilds of tradesmen engaged in similar work, were organized and many grew rich with domestic trade with the East and Mediterranean countries. Some of the rich depots of maritime trade were Amalfi, Venice, Genoa and Pisa. These Guilds and trade organizations incorporated. The first corporation was one of goldsmiths in the first dynasty of French kings. In Etienne Boilean's "Book of Trades" there were listed 1551 trade associations in Paris alone to say nothing of the towns outside of Paris, Ghent, Bruges, Beauvais and Arras which were celebrated as manufacturing centers of cloth, carpets, serge, cambrai and fine cloths. The manufacture of textiles was encouraged by Charles V of France, who reduced taxes on woven articles and manufactured goods.

At this time all of the leading commercial cities united in an organization called the "Hanseatic League". Their route extended along the Asiatic and Mediterranean seas and even up to England. The members of the organization were protected from commercial pirating done by merchants of those cities. This protection permitted a steady importation of materials and increased the amount available for costume.

Marseilles was perhaps the head of commercial cities at this time. Her traders sought supplies on the coast of

Syria, especially at Alexandria in Egypt which was a sort of depot for goods obtained from rich countries beyond the Red Sea. Navigators imported linen, Egyptian paper, pearls and perfumes, as well as silk, cotton and linen. Great quantities of wool were produced in England. The tax on which produced 30,000 pounds per year. England with her ever present commercial foresight lost no opportunity to sell her best wool and furs to her more wealthy neighbors.

All this expansion was not carried on without difficulty for under the feudal system there was little security. Tolls were exacted by the land lords and these taxes increased as the lords love of luxury increased until the people were tied down with taxes.

La Croix writes ¹, "Every year the cunning Baron assembled his tenants in the village square. A large pole was planted and on top was a wren. The lord pointing to the little bird declared, 'if any 'vilain' succeeded in piercing him with an arrow he was exempt from taxes'. Vilains shot away, but to the great merriment of the lord, never hit and so had to continue paying dues."

The nobles feeling that gainful occupations were beneath them, were ashamed to mix in commerce. As a result the skilled artisans and merchant classes were enrolled from the ranks of the lower classes and were called bourg-

1. La Croix, Paul--Manners, Customs and Dress During Middle Ages and Renaissance. Ch. I, p.42

eois. At this time even the Jews showed their shrewd skill in commerce and had become wealthy. They were so disliked that they were abandoned from the country, however many of them returned as Lombards.

The Spanish and Portuguese through their explorations extended discoveries to the Cape of Good Hope and gave the world a new passage to India. At that time commerce was transferred to Western nations. It was following the Crusades and as a result of commercial and industrial expansion that all kinds of luxurious wearing apparel came into demand.

Out of the combination of pagan civilization, Germanic barbarism and Christianity, the Gallic women become Gallo-Roman and adapted the "palla" and "stola" in imitation of the superior culture of the Roman women. These garments of the early Middle Ages were gathered at the waist with a girdle and fell very long. The sleeves of the tunics varied in length and color giving an effect of tiers.

The age of chivalry was a direct out-growth of the Crusades. At this time the "bliaud" or "surcot" which was a long straight tunic, was worn by the men over their armor and afterwards was adopted by women. It was later made of silk and worn over the armor of the knight to deflect the sun's ray. It was adopted as a dress for women and finally was modified until it was a short fitted jacket which fell to the hips and was richly decorated with

borders of ermine, sable and other costly furs. The coat itself was of the richest silks or velvet imported from the East.

The twelfth-century costume had a long tight waist worn over a tightly laced corset. The skirt fell in folds from the hips to the floor. Syrian weavers made popular fabrics of thick heavy silk called, "moleskin", also linen cloth called, "fustaine", also a heavy cotton fabric, and serge of woolen fiber. Mantles of silk edged with ermine richly embroidered in gold and jewels--showed exquisite workmanship. The wealthy burgeoises were engaged as the makers of head-dresses, trimmings, dress cutters, ribbons, dyes, buckles and clasps. Also there were furriers, makers of brass, copper, buttons, hosiery, shoes, gloves and many others who grew wealthy serving the nobility. In the fourteenth-century the luxury became so common and so many of the burgeoises were out showing the nobility in lavish display that they felt something must be done.

Under King Edward III of England, in 1363, the Commons exhibited a complaint in Parliament against the expensive apparel not suited to the station or income of the people. These sumptuary laws curtailed the use of silks, gold and silver and furs to those people of higher classes and to those of wealth. These laws were:

1. Planche, James Robinson--Cyclopaedia of Costume.
Volume 2, Chapter IV, pp. 92-93.

1. "The servants of noblemen, as well as those belonging to tradesmen and artificers shall not wear any cloth in their vesture or chausses exceeding the price of two marks for the whole piece; neither shall they wear anything of gold and silver upon their garments or attached thereto. Their wives and children shall wear the same sort of cloth that is appointed for them, and use no veils purchased at a higher price than twelve pence.

2. "Tradesman, artificers and men in office called yeomen, shall wear no cloth in their apparel exceeding the price of 40 shillings the whole cloth, neither shall they embellish their garments with precious stones, cloth of silk or of silver, nor shall they wear any gold or silver on their girdles, knives, rings, garters, nouches, ribands, chains or seals, nor any manner of apparel embroidered with silk or any other way. Their wives and children shall wear the same cloth as they do, and use no veils but such as is made of thread manufactured in this kingdom; nor any kind of furs, excepting those of lambs, of rabbits, of cats and of foxes.

3. "All esquires and every gentleman under the rank of knighthood and not possessed of lands or tenements to the yearly amount of 200 marks, shall use in their dress such cloth as does not exceed the value of $4\frac{1}{2}$ marks the whole cloth. They shall not wear any cloth of gold, of silk, or of silver nor any sort of embroidered garment; nor

any buckle, nouché, ring, riband, nor any other part of their apparel of gilt or of silver, nor ornaments of precious stones or furs of any kind. The wives and children shall be subject to the same regulations. But all esquires possessed of 200 marks and upwards in land or tenements, may wear cloth at the price of 5 marks, the whole piece and cloth of silk, silver, with ribands, girdles and other apparel reasonably embellished with silver. The wives and children may wear furs and facings of miniver, but not of ermine or lettice neither may they use ornaments of precious stones except on their head-dress.

4. "Merchants, citizens, burgesses, artificers, and tradesmen, as well in the city of London as elsewhere, who are in possession of the full value of 500 marks in goods and chattels, may with their wives and children use the same clothing as the esquires and gentlemen who have a yearly income of 100 marks; and such of them as are in possession of goods and chattels to the amount of 1000 marks, may with their wives and children wear the same apparel as the esquires and gentlemen who have 200 marks yearly.

5. "Knights possessed of lands or tenements to the annual value of 200 marks, may wear in their apparel cloth not exceeding 6 marks value the whole piece, but no cloth of gold; neither may they use any cloak, mantle, or gown, furred with pure miniver, nor sleeves furred with ermine

or have any part of the garment embroidered with jewelry; and their wives and children shall be subject to such restriction, and use no linings of ermine or lettice, esilaires, or any kind of precious stones unless it be on their heads. But all knights and ladies possessed of lands or tenements exceeding the value of 400 marks yearly, and extending to 100 pounds may use their own pleasure except only that they may not wear the furs of ermine, lettice or any embellishment of pearls except upon their heads.

6. "Ecclesiastics holding rank in cathedrals, colleges, or schools, may of the King's household, who require the indulgence, may wear such furs as are best suited to their constitutions; others of the clergy who have yearly incomes exceeding 200 marks are entitled to the same privileges as the knights of the same estate, and those of inferior degree shall rank with the esquire possessed of 100 marks yearly income. It is also ordained that the knights as well as the clergy who are permitted by this statute to wear fur in the winter, may also wear lining to their garments in summer.

7. "All labourers and lower classes of people not possessed of goods and chattels to the amount of 40 shillings, shall wear no cloth but blankets and russets, and those not exceeding 12 pence the yard, nor use any other girdles than such as are made of linen."

That there might be no excuse for evading the specifications of this Act, it was commanded that clothiers make sufficient quantities of cloth at the established prices to satisfy the demands of the people at large. The penalty for infringement of these laws was forfeiture of the apparel worn.

These laws were infringed upon very often and finally came to mean very little in the dress of the people of England, for the wealthy who dressed luxuriously could afford to pay the fines. In England and especially France there was a great passion for feathers, those of the ostrich especially. The price they paid for them was enormous. It is said that the captains of the free companies granted safe passage to merchants for all descriptions of goods except ostrich feathers, which they siezed and appropriated to themselves on every occasion. The scarcity, the difficulty in importing, and the demand for the ostrich feathers made them available only to the extremely wealthy.

In the beginning of the fifteenth century, Henry IV of England, saw fit to pass the following laws which limited the use of gold, silver and furs to certain classes.
 The laws were:¹

1. "No person shall use baselards, girdles, daggers,

1. Planche, James Robinson--Cyclopaedia of Costume
 Volume 2, Chapter VI, pp. 118,118.

or horns decorated with silver nor any other harness of silver, unless he possesses a yearly income in lands and tenements, to the amount of twenty pounds, or of goods and chattels to the value of two hundred pounds, except such as are heirs to estates of the yearly value of fifty marks, or to the possession in goods and chattels to the amount of 500 pounds.

2. "The wife of an esquire, if she be not ennobled, shall not use any furs of ermine, lettice, pure miniver, or grey, excepting the wives of the Mayors of London, Warwick, and other free towns, the gentlewomen belonging to the Queen, and the chief maiden attendants of a princess, duchess, or countess.

3. "It is ordained that no man, let his position be what it might, should be permitted to wear a gown or garment cut or slashed into pieces in the form of letters, rose leaves, and posies of various kinds, or any such like devices under penalty of forfeiting the same. No tailor should presume to make such a garment under the pain of imprisonment and fine according to the King's pleasure."

The popularity of the latter practice was remarkable in spite of the laws prohibiting it.

Fashion was no longer a matter of local determination, for all of the prosperous countries were in close communion due to trade, industry and inter-marriage of royalty. It was Isabella of Bavaria who sent dressed dolls

to the Queen of England. These dolls were dressed in the latest of fashion from head to foot. Soon the doll industry was prospering and all countries were buying the alabaster dolls which portray the latest in dress. Venice bought her doll annually and exhibited it as the "toilette of the year".

Luxury knew no bounds for the wealth of the fifteenth century. The most luxurious materials were made into costumes which were called the "houppelandes". These had a tight waist with V-neck and wide revers or a low boat shaped neck. The skirts were enormous in width and length since the production of material had increased the quantity available. The train was so long it had to be carried over the arm. This increased greatly the yardage used in a gown. Sleeves were very long and many were bell shaped and lined with fur. Isabella started the fad of slashing the sleeve and the skirt at the hips so one might have a glimpse of her pretty linen underwear. The idea originated from the Crusades. When the men returned their clothing was so badly torn that in many cases all that remained was a series of strips. This idea was carried out in costume and some time later decorated inserts were put in the opening of the slash, so that the underwear might be less expensive and also be warmer, while at the same time give an effect of luxury.

The head dress is the most curious part of the costume.

It was derived from the Flemish who were exporting their fabrics and other products to the various wealthy nations. This head dress, the "hennin", was an enormous conical cap, often one yard high, and was surmounted by a jeweled veil which hung to shoulders or to the hips. This head dress took varied forms, it might be a horn, or two or three horns, or a heart shaped mass. Isabella had such an enormous one that the Castle at Vincennes had to have its doorways cut higher to permit the lady's entrance.

The shoes of the period also reflected the architecture of the time. They were called "à la poulaine" and were made very long and turned up resembling the prow of a ship or a horn which may or may not be long enough to fasten to the knee of the hose. The Syrian materials of silk, velvet and mole skin made the uppers soft and durable. In the damp climates a shaped sole was fastened to the shoe, it was of leather or cork.

At this time Edward IV of England felt that in order to promote a dress reform new Acts should be passed. These curtailed to certain classes the use of furs, silks and styles. Heavy penalties were enacted for the infringement of these laws which said:

1. "No Knight under the estate of a lord, or his wife shall wear any sort of cloth of gold, nor any kind of

1. Planche, James Robinson--Cyclopaedia of Costume
Volume 2, Chapter VI, pp. 132-133.

courses worked with gold, nor any furs of sables, under penalty of 20 marks to be paid to the king; lords' children excepted.

2. "No bachelor-knight, or his wife, shall wear any cloth of velvet under the forfeiture of 20 marks to the king; the Knights of the Garter and their wives excepted.

3. "No person under the degree of a lord shall wear any cloth of a purple color under the penalty of 10 pounds.

4. "No esquire or gentleman under the rank of a knight, or their wives, shall wear any velvet or figured satin, or any counterfeit resembling velvet or figured satin, nor any counterfeit of silk cloth, nor any wrought courses, under penalty of 10 marks. The sons of lords, with their wives and daughters, and esquires of the king's body, with their wives, excepted.

5. "No esquire or gentleman, or any other man or woman under the rank aforesaid, shall wear any damask or satin, under the penalty of 100 pence. There is a long exception to this including, serjeants, officers of the king's household, yoeman of the crown, yoemen of the king's chamber, esquires and gentlemen possessing the yearly value of 100 pounds.

6. "Remembering always that the semesibal, chamberlain, treasurer, comptroller of the king's household, his carvers and knights of his body, and their wives, may wear

furs of sables and ermines, and the mayors of London and their wives may wear the same array as the bachelor-knights and their wives: the alderman and recorder of London and all mayors and viscounts of the cities, towns, and boroughs of the said realm; the mayors and bailiffs of the shire towns, with their wives, may use the same apparel as esquires and gentlemen having possessions to the annual amount of forty pounds.

7. "No man not having the yearly value of forty pounds shall wear any fur of martens or pure grey or of pure miniver, nor shall the wife, the son, the daughter or the servant of such a man, the son and daughter being under his government; nor shall any widow of less possession wear a girdle ornamented with gold, or with silver gilt in any part of it, nor any corse of silk made out of the realm nor any coverchief exceeding the price of three shillings and four pence under the penalty of five marks.

8. "No man, unless he be possessed of the yearly income of 40 shillings shall wear fustian, bustian, fustian of Naples, scarlet, cloth ingrain, furs but black or white lamb's skin, under forfeiture of 40 shillings. The former exceptions added.

9. "No yoeman, or any other person under the degree of yoeman, shall wear in the apparel of his body any bolsters, or stuffing of wool, cotton, or caddes, in his pourpoint or dublet, but a lining only according to the

same, under penalty of six shillings and 8 pence.

10. "This clause is directed against the wearing by any person under the rank of a lord of the indecently short gowns, jackets and cloaks at that time so notoriously general, and any tailor making such garments or doublets, stuffed or otherwise contrary to the Act must forfeit the same.

11. "No knight under the estate of a lord, no esquire or gentleman, or any other person shall wear any shoes or boots having pikes or points exceeding the length of two inches under forfeiture of 40 pence. This penalty was increased the next year, and it was then ordained that no cordivainer or cobbler in London, or within three miles should make or cause to be made, any shoes, goloshes, or buskins, with pikes or poleyns exceeding two inches under forfeiture of 20 shillings.

12. "No servant of husbandry, or common laborer or servant of an artificer, inhabitant of any city shall wear in their garments any cloth exceeding two shillings the yard. Their wives shall be restricted to the same, and they shall not wear any coverchief of more value than twelve pence the plite. It is ordained that servants and labourers aforesaid shall not wear any hose beyond the price of 14 pence the pair, under the penalty of 40 pence."

These sumptuary laws were very inelastic and involved. As was mentioned before, they curtailed extravagance for a

few, but brought wealth to royalty, since the fines collected were great. The nobility and rich merchant class paid the fines and wore the clothes.

Nine years later the above statutes were repealed and the following substituted:¹

1. "That no person, of what so ever degree or condition he might be, shall wear any cloth of gold or silk of purple colour, excepting the queen, king's mother, his children, his brothers and his sisters, upon pain of forfeiting for every default the sum of twenty pounds.

2. "No person under the estate of a lord shall wear any plain cloth of gold, under the forfeiture of 20 marks.

3. "No person under the estate of a lord shall wear any plain cloth of gold, under penalty of 10 marks.

4. "No person under the degree of knight shall wear any velvet in their dublets or in their gowns, nor any damask or satin in the same, excepting only the esquires of the king's body under the forfeiture of 40 shillings.

5. "No yeoman of the Crown, or any other person under the degree of an esquire or gentleman, shall wear damask or satin in their doublets or gowns of camlet, under the penalty of 40 shillings.

6. "No person under the degree of lord shall wear any manner of cloth manufactured out of the king's domin-

1. Planche, James Robinson--Cyclopaedia of Costume
Volume 2, Chapter VI, p. 133.

ions (consisted of England, Ireland, Wales, Calais) nor any furs of sables under forfeiture of 10 pounds."

Sumptuary laws had been found to have little effect in France as well as England. The reign of Charles VII was distinguished for costliness. When his successor, Charles VIII, set out for Italy, his dress, and that of his retinue was most gorgeous; the hose of even his guards were of gold cloth. His expedition created an impression on Italy for the Italians were charmed with the display of luxury and fine manners and immediately adopted many of the details.

Renaissance

The Renaissance meant for France the expression of the most luxurious extravagance of any period heretofore mentioned. The splendor of the Court of Francis I was made possible by the importation of the finest foreign materials. Linen came from Ypres. Silk came from Bruges. Wool came from England. With the opening of new routes to the East oriental stuffs were imported in quantities. The silks which heretofore had been heavy, were now lighter in weight and color and lent themselves readily to the new silhouette. Laces were imported from Brussels, Genoa, Florence and Venice. As may be seen the Orient dominated commerce between the rest of the known world. Strange stuffs were gathered from Persia, Damascus and Ormutz.

Webs of silk came from Florence, Milan and Southern Italy. The finest of velvets came from Armenia. Camelotte came from Arabia and coarser stuffs were imported from Slavonia and Servia. Furs such as lynx, sable, marten, vair and ermine came from Russia.

The organizations of wig makers, button manufacturers, dress fasteners, metal workers, fan makers, whalers, ship builders, jewelers, dress makers, tailors and dyers became wealthy while catering to fashion. The cities grew in size and wealth. In late Renaissance in Paris alone there were 500 establishments manufacturing fans to enable the lady of fashion to breathe more easily since she was so tightly corseted.

Henry III chose as his wife an Italian lady, Catherine de Medici, who brought with her many costumes characteristic of their Renaissance, and she was constantly in communication with Rome through the Vatican. She also brought her Italian ladies and craftsmen with her. This introduced much of Italian influence into art.

At this same time Spain was at the height of her power, and was recognized as a leader. America had been discovered, the printing press invented and industry stimulated. The notorious Borgia of Spanish origin filled the papal chair for a time and many Spaniards filled court positions. The Spanish influence in the very foundation of this period of costume was very evident.

Although the ideal of religion was dominant in the early Renaissance of Italy, and life was built around the elevation of material things, the costume and homes soon took on a growing taste for luxury as might be seen in their richly tapestried walls and their richly carved furniture.

A Duchess returned from Venice and Ferrara with furs, brocades and jewels. She wrote to a friend:¹

"I send you a hundred ducats, and wish you to understand that you are not to return the money if any of it is left, after buying the things which I want, but are to spend it in buying some gold chain or anything else that is new and elegant. And if more is required spend that too, for I had rather be in your debt as long as you bring me the latest novelties. I wish to have engraved amethysts, rosaries of black amber and gold, blue cloth for a camora, black cloth for a mantle, such as shall be without rival in the world, even if it costs 10 ducats a yard; as long as it is of real excellence never mind! If it is only as good as those which I see other people wear, I had rather be without it."

It was not uncommon for a bride's trossseau to cost 100,000 ducats. In the early Renaissance, Venice with all her luxury fell to France and the latter became introduced to the results of the Renaissance idea rather than the

1. Parsons, Frank Alva--Psychology of Dress
Chapter II, pp. 68-69.

ideals which produced them.

The lines of the costume were completely changed. The farthingale was introduced from Spain and remained in vogue for about two hundred years. It was a wire frame petticoat made to stand out many times the needed circumference. This gave an emphasis on the hips and skirt. Later a stiffened pad was made of whale bone.

Although the commercial and social relations with Spain brought on this type of silhouette its effect on the industries which were required to maintain it were so desirable that it lasted several centuries.

Toward the latter part of the century such extremes of fashion were being practiced that laws were passed concerning the size of hoops and Parliaments in different provinces maintained these laws with merciless severity. It is said that Aix a Demoiselle de Lacépide accused of wearing a hoop of seditious width appeared before counselors and gave her word of honor that the "exaggerated size of her hips which was the cause of complaint was simply a gift of nature". The judge laughed, she was acquitted.

It is said that the size of Louise de Montaynard's hoop is all that saved Duc de Montmorency from death at the hands of his enemy.

The bodice was also a Spanish importation which required stays of whale bone and metal. It was called the

"basquine" and was pointed low in front and was worn over a tightly fitted corset. Puffed and slashed sleeves were worn with a cuff or band of fine linen which was imported from the Flemish. Ruffs were worn with an extremely low neck. At first the ruffs were small and of fine linen which was not plentiful at that time. When lace was invented in Italy it had to be imported and was very costly, so only a small lace edge was used. Later money became more plentiful and the demand for lace increased until the ruff and high standing collar was entirely of lace. Venetian and Florentine laces were in such demand that lace importation was forbidden for too much French gold was going to Italy. This served to stimulate the manufacture of finer laces at Valenciennes, Havre, Lille, Dieppe, Le Puy and Bois de Boulogne.

Gabrielle d'Estrées, mistress of the King paid 1900 Crowns for an embroidered handkerchief. At about that same time the Queen ordered a gown made. It was to be covered with 32,000 pearls and 3,000 diamonds. The immediate royalty had no limits set on the extravagance of their living. As a result injustice was heaped on the masses to satisfy the demand of the classes for luxury.

In 1549 the sumptuary laws of Edward IV of England were renewed. These limited silver and gold to buttons and points of lace. Silk alone was allowed for the use

of guarding, trimming and embroidering of garments. Women of the middle classes were forbidden to wear velvet except in their sleeves, and their husbands were prohibited from wearing silk upon silk. Tradesmen, artisans and workmen were prohibited the use of silk or velvet in any way whatever but servants of nobility might trim their dresses with either. This last edict caused considerable trouble and was cleverly evaded and finally modified so that gold bands for the head, chains for the neck, and girdles for the waist might be worn by the upper classes. The lower classes were allowed to use trimmings of silk for dresses and linings. Velvet was absolutely forbidden except for bands and slashes on sleeves. Although nobility is said to have paid little attention to these laws it is suggested that considerable money was collected in fines.

The hair dress of the Early Renaissance was influenced by the trade in jewels and the craftsmens skill in making ornament. The hair was simply and becomingly dressed. It was arranged in soft curls below a small close fitting cap of rich materials, and precious jewels which were used in profusion.

Fans were carried by all the ladies in order to keep the air in motion. Because of the tight corsets it was necessary to aid breathing in every way possible. Some of these fans were made of feathers, paper and embroidered silks.

Shoes were still of silk and satin slashed at the instep. Many of them were very elaborately embroidered with gold and silver and all were extremely pointed at the toes.

Every whim of the ladies which became established any length of time meant money to some artisan or dressmaker, but likewise these same people were forced to pay exorbitant taxes in order to maintain such an extravagant royalty. The result was the disintegration of the Renaissance and finally the French Revolution. At this time the royalty fled for their lives or were disguised in very plain coarse clothing to save themselves from the guillotine.

Not until another century however, did the extravagance and luxury reach its climax. In the seventeenth century an enormous emigration of artists and craftsmen had come from Flanders, Holland and England since Henry IV had issued the Edict of Nantes which placed all Protestants on an equal footing with Catholics.

Period of Louis XIII

Louis XIII, 1610-43, married Anne of Austria who was a Spanish Princess; Spanish fashions and materials were the direct result. Not only was Louis XIII himself luxury loving but the centralizing work of Richelieu increased the splendor of court life. Jealousy and clashing ideas caused the nobles to fight each other, the King to fight

the Cardinal, Spain to fight the King, and the robbers, Huguenots and free booters to make war. As a result of conflicting interests industry lagged, while Paris was gay. The new route to the East around the Cape of Good Hope gave a direct course to Asiatic ports, so there was no more dealing with Italian merchants. The Dutch East India Company became important in its commerce between East India, France and England. Cotton, dimity, calico, cambric were imported. Feathers were still being used for fans and mens hats, and it is said that in 1609 the East India Company agreed to reserve all fowls and beasts for "the Council".¹

So prodigal had the nobles become in their articles of attire that edicts were passed prohibiting the wearing of all lace and embroidery by all but the immediate royalty. In 1620 the Code of Michand entered into the most minute regulations for the toilet, and especially excited the people, but was never carried out.

Due to these economic factors there was no striking change in costume in Louis XIII period. However it had distinct characteristics of luxury for the nobility and restlessness for the lower classes. All details were carried to extreme as is done at the height of any fashion.

The neck and shoulders were bared most liberally.

1. Traphagen, Ethel--Costume Design and Illustration Chapter VII, p. 97.

Lace was plentiful now and the round fichu or large flat collars of lace were worn. Sleeves were large but no longer padded, they were confined at the wrist by a deep cuff matching the collar. An over sleeve was worn and was decorated with rows of buttons.

The luxury and desire to display it as well as the abundance of materials and decorations lead to slight alterations in the farthingale. Fishermen grew wealthy scouring the sea for whalebone for the ladies hoops. Three petticoats of varying degrees of ornamentation were worn under an overskirt which was opened in front and showed the first petticoat which was very elaborate. The overskirt was long and trailing, it was puffed and draped at the hips for the new cotton fabrics and softer silks were especially adaptable to this silhouette. Lace was somewhat curtailed by law so ribbon grew in popularity and bows were worn on the costume from headdress to shoes.

The fan still played an important part in the costume. As was said there were 500 manufacturers in Paris alone at this time. Costly materials such as pearl, gold, silver, ivory were now added to the making of fans. It is said that a lady's caste was determined by the way she managed her fan.

The law of conspicuous waste has another affirmation in the fad of carrying small muffs and a muff dog. The muffs were first made of silk with fur at the ends, but

soon the entire muff was made of sable, or a less expensive fur depending on ones social status. A middle class person could spend no more than fifteen to twenty francs on dog or cat fur for a muff.

The shoes serve to emphasize the luxury in that all colors were produced. Slippers were of very delicate colors. Morocco became popular due to the influence of the Moors in Spain and this Spanish influence was brought into France. When women of rank went on foot out of doors they wore velvet clogs with thick cork soles. The lower class wore wooden clogs.

The Period of Louis XIV

The period of Louis XIV lasted from 1643 to 1715. During this time France became the acknowledged fashion center of the world. By giving government encouragement Louis XIV set out to develop the production of artistic textiles and other goods contributing to apparel. His Prime Minister Colbert is quoted as saying, "French fashions shall be to France what the mines of Peru are to Spain". Arabesque and Chinese ornaments had their influence in patterns for silks and laces. Louis XIV and his Court wore French products principally; therefore the industry prospered. Lace making reached its peak at this time since importations were prohibited. The burgoise imitated royalty therefore French industry flourished further. The lower

classes likewise imitated their superior class.

The silk worm was introduced in France at this time, and many kinds of silk were manufactured at Lyons. A farsighted horticulturist cultivated all types of flowers and plants to furnish the artists designs for their silk textiles.

Craftsmen of all kinds catered to the whims of royalty and the merchant class became markedly wealthy. There were wig makers (for mens wigs mainly), hair dressers, jewelry, gold and silversmiths, ribbon manufacturers, fan manufacturers, textile manufacturers, button makers, shoe makers, furriers, dressmakers, tailors, and makers of flowers and wreaths who furnished the court with its latest whim, and thus brought about changes in the silhouette.

As a result of the economic policy heavy, rich, superb materials were made into elegant costumes of the period. The bodice was tighter at the waist, and open at the front exposing an embroidered panel. The neck was square across the front and often it was finished with a deep border of lace. The sleeves were fairly fitted to the elbow and ended in billows of lace. Some of the dresses themselves were made of lace. An edict of 1644 was issued by Cardinal Mazarin. It prohibited the use of point lace and all sorts of gold, silver and copper laces which were imported to France. Until France reached

greater perfection in lace making ribbon became popular and was carried to excess. The Cardinal in 1656, issued another edict denouncing "galants" or bows.

The policy of France was to increase consumption of French products and thereby enlarge French industry in every way. Hoops were now abandoned after being in fashion half a century. Layers of material were added. Many full ruffled petticoats were worn with luxurious amounts of decoration exposed. The over skirt contained quantities of material plaited at the waist and trussed up in puffs at the hips and a bustle effect in the back. Long trains added to the material used, the Queen's train measured nine ells or thirteen and one half yards; the princess's trains measured ten and one half yards. Materials were further consumed by cutting out patterns from other materials and appliqueing them on the skirts. These cut out figures were called "pretentailles".

Increased consumption of materials and ornaments was fostered even in the head dress. The Fontange which was originated at this time grew to its height. The intricate structure of wire about two feet high was mounted with successive tiers of ribbons, laces and flowers, all of which increased consumption.

The shoes made use of ribbons, flowers and jewels. Heels were extremely high and jeweled and ribbons and flowers were used as rosettes. The toes were pointed and

the shoe was made to appear small, so that the ladies would be further incapacitated from any useful labor.

The Period of Louis XV

At the end of the reign of Louis XIV and in the reign of Louis XV, 1715-1774, French industries had prospered to the extent that they were no longer dependent upon the East for silks and laces. Cotton was imported from India and America. These cottons were so popular that the demand for Lyons silk decreased. Louis XV prohibited the importation of these cottons. It was then that a factory at Jouy, near Versailles, manufactured cambric and cotton prints which were as attractive as those from the far East.

The Jacquard attachment on looms was invented and dainty flowered patterns, stripes and many figures were woven in dainty fabrics of taffeta and light weight silks. Lyons was the silk center of France and Jouy became prominent for cotton prints. This type of material lent itself to the panier better than the heavy, soft silks.

The Indian shawl was imported and became so popular that a great deal of wealth was transferred to India. Cashmere cloth was attempted in England as a means of giving work to many unemployed. It became very successful. In 1695 the Poll tax roll shows sixty-six weavers in the population of Paisley, Scotland. In Abbey Parish the ad-

joining burgh there were thirty-two weavers. In 1766 there were 1,767 looms in Paisley. In 1820, 7,000 looms were working in Paisley making the Paisley Shawls as an imitation of the India Cashmere Shawl. The demand for these shawls was so great that India could not furnish them. They were also very expensive and were imitated for cheaper consumption.

The manufacture of paniers was attempted by coopers and basket makers. Their prices became exorbitant. The whalers of Holland also found this an unpresidented source of revenue. Bayonne became the whaling center.

The light, stiff fabrics lent themselves well to the extreme paniers and puffings of the silhouette. Although the extremes of luxury were increasing, they had not yet reached their climax. The bodice was tightened and pointed to decrease the size of the waistline. The neckline was either round, off the shoulders, or square and very décollete. The neck finish was generally finely gathered lace which stood around the neck line. Sleeves were elbow length, puffed or straight and finished with lace or plaited bands. The skirt was the center of interest as may be seen in the illustration. Paniers were adopted as a result of the introduction of light weight, crisp and dainty materials as well as to continue and increase consumption, and give class distinction. They were called "paniers à coudes" for the wearer could rest

her elbows on them. They grew to such proportions that their breadth was six feet and their circumference was eighteen feet. It is said the largest theatre boxes could accommodate only three ladies. The later paniers took the form of arches which swung from the hips.

At this time war was declared on the panier as it had always been on the extremes of any fashion. The anathemas of the clergy, the venom of the press and ridicule of the scholarly world was heaped on them but was of little avail. In 1725 a pamphlet was published on the subject, its title was, "Indignité et Extravagance de Paniers pour des Femmes Senseés et Chretiennes". This pamphlet made an appeal to their religious nature, but was of little avail.

In about 1730 the "watteau" was designed as a result of the higher classes attempt to excell in consumption. It had the appearance of the former style in front but long plaits hung from the back of the neck and shoulders to the floor.

A luxurious scarf or mantilla of silk was worn about the shoulders or thrown over the head and the ends tied loosely. If it were winter a full mantle or cape with fur lining was buttoned from head to foot.

Fans were still as indispensable all through the period as were the feathers. Jewels and ribbons were worn also by the nobility, as evidence of their ability to pay.

Small shoes and feet were the ambitions of the court

ladies. Shoes were very high heeled and jeweled. Enameled buckles were worn at this time. Colored silks, velvet and morocco were popular materials.

The Period of Louis XVI

The watch words of the reign of Louis XVI, 1774-1792, were "liberty" and "equality". Mingled with this unrest was the climax in luxury for the nobility and the increasing taxes for the peasants. The same industries flourished as did at the time of Louis XV and in addition greater quantities of feathers of ostrich and peacock were imported from the East. At this time the modern type of hat became prominent and straw from Italy was in great demand.

Marie Antoinette, fashion dictator was ignorant, child-like and interested in artificial life only. King Louis XVI was incapable of governing, and uninterested in public affairs, so industry degenerated. The Queen kept the textile industry guessing as to what she was going to do next. One time she indulged in silk, and Lyons was crowded with orders. Another time she favored cotton, cambric and lawn so English importations of cotton boomed and Lyons lay idle. At another time India and Italian fabrics were favored.

The emphasis on fashion caused an extraordinary boom in dress making and millinery. The guild system was employed and at this time there were over thirty milliners

guilds in Paris alone. Some of the important names were Richard, Fredin, Quentin and Mlle. Rose Bertin. The "Minister of Fashion" as the latter was called, established her shop in Paris and served women of the courts of Spain, Portugal, England, Germany, Scandinavia, Italy, Turkey, and Russia. She established the custom of sending out dressed dolls to illustrate her styles once a month. Competition was so great that elegant shops were established. Mlle. Rose Bertin's business declined with the decline of Louis XVI power. In 1789 the nobility fled before the revolution and left Mlle. with outstanding credits of more than 1,500,000 francs. After the war she re-established her business but it fell off due to impossible communication since France was in constant warfare.

The abundance of materials and their adaptability to the silhouette as well as the royal dictates of fashion, served to bring even greater emphasis upon the skirt. Luxury and increased wealth of the middle class brought the climax of a ridiculous fashion. Paniers were still of extreme size and over them rich heavy silk skirts were worn. Richly decorated panels also emphasized the skirt. Shell trimmings, flowers and lattice work of ribbons, decorated these luxurious gowns.

The head dress showed the desire of royalty to differentiate from the lower classes. It was enormous and ridiculous. It is commonly known as the "hedge hog" style. The

hair was frizzed from roots to tips. The puffs were held in place by plaits of gauze. Sometimes as many as eighteen yards was required. Ostrich and peacock feathers also added decoration. The full rigged ship, with masts and sailors was popular and the "land scape" and "comet" became the rage in hair dress. Often roofs had to be removed from sedan chairs and carriages.

From 1784 to 1786 the fashions in hats changed seventeen times. Some were tall and straight, others funnel shaped, while others resembled a parasol and were trimmed with masses of ribbons and feathers.

Shoes were likewise an indication of conspicuous leisure and consumption. They were usually of two colors, jeweled with shells and precious stones. The toes were pointed and the heels high and thrust farther under the foot.

The French Revolution

The French Revolution swallowed up practically everything--the royal family and its followers, tradition, throne, manners, customs and dress. It often meant death for one to appear too well dressed. All industry was suddenly at a stand still. The corset manufacturers, whalers, fan makers, dressmakers, and milliners, ribbon and lace makers were thrown out of work. The statesmen Danton, Marat and Robespierre influenced the change to

simplicity in style.

During the years 1795 to 1799 which is called the Directory and 1799 to 1804 which is called the Consulate, Napoleon imposed his will upon many of the neighboring countries. In 1797, Venice surrendered and Northern Italy was under subjection. In 1798 he started for Malta and Alexandria and captured them. He entered Cairo the same year. Finally he returned to Paris.

The fashion of this time was influenced directly by the English, since France was in such a turmoil that she was no longer producing new styles. The high waist with V-neck and wide revers was worn with a long skirt which was padded in the back to give the effect of a bustle. The whole costume reflected the military idea. Materials were of coarse texture and had no pattern.

Later the costume reflected the serious economic conditions and reverted to the classic models of the Greeks, Romans, Etruscans and Pompeians. Simplicity, economy and utility were reflected. Emphasis was placed on the bust by raising the waist line and lowering the neck. Sleeves were short and often slightly puffed. The skirt hung in soft folds to the ankles, many were split to the hip showing tights. Shawls or a fichu which were worn about the neck were derived from Napoleon's conquest of the East. Very plain inexpensive materials were used since the men must be clothed and in condition to fight. These costumes

were very light weight. It is said a whole costume weighed less than one pound..

The hair was arranged "à la victime" or bobbed and curled in close curls or left straight and brushed forward.

Hats took the form of turbans derived from the Turks, which were the military types used by the army.

Simplicity and economy of health and finances were also expressed in the shoe which became flat and the toes broad and comfortable.

Nineteenth Century

By the early nineteenth century French industry recovered and France again became the fashion center. She again exported her fashion dolls, most of them were life size now. It is said the notorious hair dresser Legros, dressed forty different styles of doll coiffures. As early as 1796 dolls were sent to America. Sally McKean wrote to the sister of Dolly Madison; "I went yesterday to see a doll which has come from England and dressed to show the fashion".

France imported wool from England and India and cotton from America through England. The invention of the cotton gin, at the end of the eighteenth century, in America had increased the quantity of cotton available and

1. Earle, Alice Morse--Two Centuries of Costume in America. Chapter XXVII, p. 666.

was one of America's most valuable assets. Cotton was sent to Tarare, Rouboix, Rouen, and Paris where it was made into muslins.

Straw was imported from Italy and India and used for hats.

Leather was brought from Morocco and Russia. It was used for shoes, novelty goods and coats.

In 1820 Paris had four noted ladies tailors, thirteen important milliners, seven florists of importance who furnished ideas for the artificial flower industry, three special stay makers, eight famous dressmakers, and eight fine shoe makers. Later more famous dressmakers were established in and around the Rue de la Paix. Madame Isador Paquin and Jaques Worth were important designers whose influence was felt for many years. Leaders advertised their latest ideas through the monthly magazines: "Ladies European Magazine", published in London in 1798 and "La Belle Assemblée", published in Paris in 1806 to 1832.

The manufacture of pins was a profitable industry. In the marriage contracts of the English it was very usual for the lady of fashion to be allowed a thousand pounds sterling a year for the single article of pins. In the course of time however, the consumption of pins had decreased due to the invention of the hook and eye and other new fasteners. The following exclamation was offered by

a statesman;¹ "In Paris, God knows, a husband will not be ruined by the expense of pins".

A revolution in industry at various times due to the invention of the printing press, steam boat, railroads and the cotton gin and sewing machine, brought the laboring class into prominence. As an out-growth of this a philosophy of labor was developed, working hours were long, and conditions were inhuman. The skilled craftsman had to bow to the machine to produce commodities in quantity.

As a reaction from the extreme luxury of Louis XVI a complete change in the opposite direction took place in fashion. Costume was scant in yardage and in weight of material. The waist was emphasized and was extremely high and the neck very low. The skirt hung in folds and was split to the waist exposing a gauze chemise and pink fleshings with golden garters. The woman was named the "female savage" and in 1800 the Pope issued a bull stating,² "The Pope, so long engaged in reducing the Gallican church within the catholic pale, has not been negligent of the duty of recalling the female from within the petticoat and the handkerchief. After speaking in appropriate terms of the present scarcity of clothing and of the sensations it

1. McClellan, Elizabeth--Historic Dress in America
Chapter I, p. 51.

2. Webb--Heritage of Dress
Chapter XXXVI, p. 258.

may excite even in the withered bosom of a monk, and voting the authority of St. Clement of Alexandria, His Holiness strictly enjoins his officers, Civil and ecclesiastical to repress by fine or corporal punishment according to the circumstances, these crying enormities. He directs too, that their punishment be extended to such damsels as display themselves in seductive and magnificent attire and tempting attitudes. All tailors, haberdashers and milliners who contribute to these enormities of dress shall in no wise pass unpunished."

After fifteen years of scant clothing and freedom, the emphasis again shifted to the waist which was tightly corseted. The effect of war had gradually worn off and industry was well on its way to recovery. The increase in the purchasing power and decline in prices of fabrics were conditions out of which competition to wear more clothing grew. About 1820 or the middle of the Restoration, women began to add more fabric and in 1850 they are said to have worn as many as thirty thicknesses of cloth about the waist. The invention of the sewing machine made it possible for women to have many yards of decoration on their skirts with a minimum expenditure of time and cost. In an indirect way the number of petticoats a woman wore indicated her social rating. This furnishes an excellent illustration of Veblen's "theory of the leisure class and an attempt to prove excellence by conspicuous consumption",

Since the whole attire bespoke luxury and extreme consumption.

Sleeves were full at the top and profusely decorated with leaves, flowers and puffings.

The hair dress showed a gradual increase in frivolity. Long curls were worn high at the back of the head and tied with a ribbon.

The Romantic period from 1830 to 1848 was similar to the Restoration which was mentioned above. The drooping shoulder line was the chief characteristic. Skirts began to touch the ground again and the leg o'mutton sleeves were popular. The Turkish shawl became very popular and should cost 50 louis or more if it was to be recognized at all. "A sorely fleeced husband who was forced to economy published the Annual expenditure of a Fine Lady¹ in Paris". Among the accounts listed were: 365 caps, bonnets or hats costing 10,000 francs; 2 cashmere shawls costing 1,200 francs; 600 gowns costing 25,000 francs; 365 pairs of shoes costing 600 francs; 200 pairs of white stockings costing 3,000 francs; 12 chemises costing 300 francs; stays, wigs, parasols and fans costing 6,000 francs; 2 veils costing 4,800 francs; and jewels and trifles 1,200 francs. The total expenditure for the year was 202,800 francs.

1. Uzanne, Octave--Fashions in Paris
Chapter II, p. 61.

This period was even greater than the one previous, in its economic effect upon fashion. Crinoline, whale bone, and steel petticoats are revived. Trade flourished again. A typical outfit consisted of long drawers trimmed with lace, flannel petticoat quilted from the waist to the knee with additions of horse hair and whale bone to add stiffness, a wide starched petticoat and two muslin petticoats. Crinoline and starched petticoats were worn with flounces or other crosswise decoration applied to voluminous skirts some of which contained 1,100 yards of material. The bodice was close fitted and had wide drop shoulders. Sleeves were tight at the top and full below the elbow. Lace, tulle and diamonds were used as decorations.

The infinite shapes and varieties of bonnets served to carry further the dominant idea of industrial revival, mass production and increasing wealth.

Russian leather was used for shoes and belts.

In the third republic the "Chinese skirt" served further to decrease the productive labor of women of the leisure class. A woman could scarcely breathe or walk in the costume of 1875. The waist was very tight. A horse hair bustle was worn at the back and the skirt was so tight at the knee that a lady could scarcely walk. The bodice was still worn but it had a peplum around the bottom.

The bodice was generally buttoned straight up the front to the neck and had a standing collar. The leg o'mutton sleeve later reappeared to balance the increasing width of the skirt.

The age of independent dress was approaching. Each person to a greater or less degree was following her own taste.

Twentieth Century

As we approach the twentieth century changes in silhouette become more numerous in both France and America. Likewise the economic factors increased and became more complex.

In the early part of the century the European countries contributed great quantities of fabrics to the world. Silk fabrics came from Lyons, and the Mulhausen districts in France. Various fabrics of wool were exported from Congleton, Yorkshire and Macclesfield in England. Germany imported fabrics from Crefeld, Elberfeld, Barmen, Bielefeld and Stuttgart. Switzerland exported fine fabrics from Zurich. Fine cottons were imported from Manchester, Tarare, Rouen, Havre, Lille, St. Quentin, Amiens, Mulhausen and Epinal, in France. Zwickan, Chemnitz, Breslau in Germany, Czecho Slovakia, Austria, Italy, Switzerland and Belgium imported novelties and jewelry.

We usually think of Paris as the fashion center and

her modistes as dictators. Their influence was strong in the world of fashion. One of the most influential phrases in American advertising was and still is "Paris Models". The use of French designers names also has its effect psychologically and economically upon the consumption of fashions.

It is important that we understand the organization of the Paris industry. Out of the one thousand dressmaking concerns in Paris two hundred merit the title of "Haut Couture", out of the two hundred about twenty-five are highly important. From the twenty-five there are not more than fifteen style creators. The leading members of "Haut Couture" of Paris are organized in a trade association called the "Chambre Syndicate de la Couture". M. Worth who is head of the oldest dressmaking establishment in Paris is President of the association. The purpose of the organization is to exchange information on style progress, cooperate in prevention of copying, to maintain stable labor conditions, set dates for opening seasons and act as the official organ of industry in relations with the French government. All of these factors influence our use of French styles. From an economic standpoint it is interesting to note that Georges Aubert head of an organization owning ten or more leading dressmaking houses including, Poiret, Agnes, Docuillet, Doucet, and Drécoll has indicated a tendency toward a merger of well known houses. The

openings of these houses are dated in February and August with a mid season opening in October or November.

Designers have been very influential in fostering the popularity of certain types of materials and certain styles which have influenced changes in the silhouette.

The House of Worth owned by Charles F. Worth, popularized Lyons silks by introducing them to royalty when they had declined in popularity. At that time French silks were imported to this country. They were demanded by those who could afford them since they were so readily adaptable to the bustle back and bouffant type of silhouette. Also Worth introduced the use of fur wraps of various types. Jeanne Lanvin designed her best type of costume in bouffant style, also she prompted the use of organdy and taffeta.

From the influence of the Russo-Japanese war Poiret derived and popularized the peasant blouse in 1912. He developed this style from the Russian Peasant costume.

Lucien Lelong has done more economically for fashion production than any other designer. He and Patou are the most progressive business men of the whole group. These men employ many designers, use modern machinery and progressive business methods. They cater to quantity production and quantity buyers especially American buyers, who may buy a design in quantity rather than buy a model and rush it to America to be copied in quantity. This method has furnished America more directly with French costume,

to the satisfaction of America and the profit of Lelong and Patou. Lelong is also responsible for the "kinetic silhouette". These are garments made with a view to please the wearer while in motion.

In 1928 there were 300,000 persons employed in the production of womens apparel in France. She had 1,200,000 persons engaged in the production of textiles. There were 80,000 dressmaking shops in Paris alone. At least 200 of them have over 500 or more employees. Twenty-five organizations employ 1000 workers in each shop. The twenty-five largest houses that employ 1000 or more workers produce from 500 to 1000 models or designs per year.

Paris is not always successful in style creating. Out of the 300 to a 1000 models, a style house is fortunate if five or six styles become a fashion.

In 1920 and 22 when skirts became shorter Paris thought it was just a fad, and she advertised long ones and made them. The dealers bought longer ones and couldn't sell them, there was no end of complaints to say nothing of loss. Skirts became shorter until in 1927 they reached the knee.

In America the Centennial Exhibition in 1876 showed the people that they had been too busy developing their natural resources to make a commendable progress in art. The World's Columbian Exposition in Chicago in 1893 had a marked influence on the consumption habits of the people.

There came a distinct movement for art and luxury in common life. Several Paris dressmakers sent exhibits to the Chicago fair. Prior to this not more than a half dozen stores established regular buying of Paris style goods for American consumption. At the close of the fair a leading department store bought the Paris Exhibition and in a short time several stores were sending buyers to Paris regularly. Production was increasing rapidly, then the war broke out.

The Declaration of the World War caught American buyers in France for the August openings. Madame Paquin sold her models at half price. Jean Worth left his salon and turned to war work. Paul Poiret converted his work shops into a shirt factory. Importations were serious and expensive and America had to do without her Paris Models as well as imported silks, laces, velvets and colored cottons. At this time America had an opportunity to establish herself as a creator and follower of her own fashion, but did not take the opportunity. The war caused a conservation and economy of commodities.

¹
Ernest Elmo Calkins says, "The average man buys two pair of shoes since the war instead of three pair. The falling off of this industry has affected, the manufacture of shoes, laces, eyelets, tanners, cattle growers and the manufacture of machinery and an army of laborers".

1. Ernest Elmo Calkins--"Business Has Wings"-Atlantic Monthly--March 1927, p. 29.

Economy and conservation of War times are further illustrated in the costume which called for scant clothing, short skirts and silk hose as well as bobbed hair. The makers of hair pins, combs, hair nets, corsets, knit underwear, cotton stockings, hose supporters, lingerie and petticoats came to work to find that business had vanished. In spite of the change there were many articles in current magazines of 1917 concerning the extravagant war time fashions. The Times published an article stating that during the last three years previous to 1917 that 1,865,431 pounds of feathers, exclusive of ostrich, were imported into this country. Also it is said that war times increased the expenditure in materials. Drapery firms increased their profits \$104,020 for the year ending January 1913. In 1917 an increase of \$121,117 in profit was made.

The Baroness Franciska Von Heddeman, dressmaker to the Queen of England, criticized American women severely for their extravagance in war time.

The War taught America to be more independent in her production of raw products and manufactured materials. Production increased due to increased skill, invention, and enterprise. Thousands of novelty materials were manufactured, besides the staple commodities. Quality was decreased and quantity increased so that the mass of American people might enjoy many of the luxuries that the

more fortunate had heretofore enjoyed.

The textile industry ranks as one of the largest industries in this country. The annual output of ready-made clothing amounted to \$5,500,000 in 1925. Some figures on increased consumption will illustrate this:

The demand for furs for coats and other decorations sent the price of muskrat skins from two cents in 1848 to fourteen cents in 1914. Also ermine valued at eleven cents in 1888 was \$4.30 in 1910, sable skins which were \$3.75 apiece in 1880 were \$6.00 in 1910.

In 1928 the committee of the Board of Trade offered evidence that our country was consuming 22,750,000 pairs of hose per year.

In about 1924 the artificial flower industry alone gave employment to 10,000 women and 3,000 men; their production value was \$6,700,000 per year.

A tremendous amount of money has been spent on style advertising. It is said to control the sales of three-fourths of merchandise offered by retailers. Up to October 1927, \$750,000,000 was spent in newspaper advertising, of this one-fourth was to be devoted to the style of commodities. It was predicted that \$200,000,000 would be devoted the coming year to stories of new styles.

The American textile houses pay large sums for clippings of fabric and design which Paris expects to sponsor

in the coming season. They try to get this information in advance so as to prepare the fabrics in advance and to protect themselves against loss due to unsaleable stock. Buyers are sent to the openings at Paris to buy ready-made models and send them to this country to reproduce. This may be done within a very short time and copies are then in the hands of thousands at a comparatively small cost.

These American production centers are centralized; Troy, New York is the collar center, Philadelphia and Reading the hosiery center, Danbury, Connecticut the felt hat center. New York City is the ready-to-wear and the leather goods center and Zion City, Illinois the lace center.

The costume of the early twentieth century was influenced by designers who wished to promote increased production of Lyons silks and new light weight cottons. It emphasized the skirt which was long, trailing and bell shaped. The waist was very small and the bustle worn at the back of the skirt since the silks lent themselves well to puffs. The slender waist was emphasized. The blouse was broad shouldered, high collared with sleeves fairly tight and puffed at the wrist.

Increased production resulted in many types of hats. Many were shovel shaped and decorated with flowers and feathers.

As a result of the war it became necessary to conserve

materials, skirts became straight and short. A trim box coat was worn over a loose blouse or sweater. At the height of the fashion the skirt came to the knees. Silk hose and attractive slippers came to be the points of emphasis.

The hair was cut short to carry the war policy of economy and convenience farther. Hats were small and simply decorated since many of them were felt.

The need for utility and comfort in shoes was emphasized by the war. The work was done by women who realized the need for comfort. The shoes became flat heeled, broad toed and of the low oxford type.

Since the silhouette had been very youthful, designers felt that it was time to introduce the style known as "Le Garçonne" which was created in 1923 by Mme. Charlotte. It was designed to make the woman appear youthful and to make the most of her appearance. Over a million women adopted this type and wore it for a number of years.

The effects of war gradually wore off and the curve of economic prosperity rose until after 1923 there was a tendency toward longer lines expressed in sleeves and waist lines. More material was available for costume than had been during the war so designers in cooperation with the textile industry introduced the long circular skirt with a higher fitted waist for formal occasions. The length below the knee was worn for business occasions.

Hair was allowed to grow and hats became larger to harmonize with the increasing length and width of the costume.

Mass production has brought materials and ready-to-wear in such quantities that fashion is within the reach of all classes in America and the ability to differentiate between classes through costume has become very difficult. Also the increased wealth of the nation and the ability of the laboring classes to buy has increased consumption in clothing. Likewise the fact that the laboring classes may purchase re-productions resembling closely the fashions of the higher classes stimulates the higher classes to a frequent change. It is predicted that this process will continue until a strong enough influence is imposed or until people become educated to a standard or modified type of individual dress.

At the present time our fashions are more individual than they have ever been. With increased education women have come to adapt their costume to their type of figure, They have found the lines and materials that are most suitable for them and are guided by these factors to some extent in their selection. Also they are guided by the suitability of their garments. The need for free movement and comfort in sports and business wear requires a more severe, and a shorter garment than for formal occasions

where the garment may be longer and more flowing. This tendency toward individuality and suitability in dress is looked upon as a highly desirable step in the evolution of the silhouette.

CONCLUSION

The economic factors which have been most prominent in their effect upon the silhouette of the past are probably four: travel, trade, war and industry. Travel and trade are very closely related, since there could be little trade without travel and there is seldom travel without trade. Explorers traveled in various directions to exploit unknown lands. They gained new ideas and exchanged their products for those of other countries. New fabrics and fashions were introduced which changed the lines of the silhouette. Trade and travel and their effect upon the silhouette may be seen in the earliest historic periods of costume. The Pre-Hellenic people had direct intercourse with the Cretons and Egyptians. The exchange of ideas and the commercial relations of the countries, produced the use of draping in the silhouette as well as introducing materials which were more suitable for the draped costume. The silhouette of the Greeks was also influenced by trade with her Asiatic neighbors. The use of fine linens and drapery in the chiton was a direct result of Asiatic influence. The Romans had extensive commercial relations with the Greeks, and their costume was influenced similarly. The mingling of the northern European tribes with the inhabitants of the Roman Empire brought a further change in the silhouette. These northern

tribes wore close fitting garments of heavier materials. The silhouette of the Romans began to take on a more fitted appearance. The expedition to the holy lands resulted in commercial relations with northern Africa. New, luxurious materials of silk, cotton and linen added to the quantity available for consumption. At the time of the Renaissance Italian craftsmen were invited to the newer countries of central Europe. The purpose of such an invitation was to increase the store of art and refinement.

Trade with Spain, Persia, Holland, England and all of the Mediterranean countries increased the consumption of materials. Further exploration opened more extensive commercial relations with the East and the period of Louis XIV and XV are characterized by increased Asiatic and Chinese trade. These materials were more readily adaptable to the hoop and panier of those periods. Napoleons expedition to Egypt, Italy and Asia brought back ideas which were characteristic of that country. The new means of transportation by steam boat, railroads and telegraph made communication fairly simple. Fashion from France and other countries could be communicated with in a short time. More rapid and more frequent changes of fashion resulted.

Wars have been the second prominent economic factor which have effected the silhouette. They have tended to simplify costume, since the nation must turn to serious thought. Men needed to be clothed and fed so they could

fight. Women were left with work to do. Materials became coarser and utility was emphasized, so the amount of material was necessarily reduced. The French Revolution brought a return to the classic dress. Low flat heels were worn. The hair was bobbed. The World War brought the straight one-piece dress with short tight skirt which emphasized the legs and feet. The hair was again bobbed.

Industry as relates to economic policy has brought a growing demand for products, for as industry progressed people prospered and wealth became conspicuous in consumption. The Guilds and Craftsmen organized in the late Middle Ages increased production and consumption for all classes. The silhouette shows added yardage and increased decoration. They were longer and wider and more complicated in cut and luxurious in material. All this was indicative of the leisure of the class who wore them. The Renaissance continued what the Middle Ages began and carried the law of conspicuous waste to extremes.

There have been definite campaigns to promote the industries of a country and to establish fashion centers. One of the earlier campaigns was originated by Louis XIV who intended that France should be the fashion center of the world so he prohibited certain importations so that the industry of France might prosper, which it did in fabric, lace and fashion production. The nineteenth century marked an industrial expansion due to the invention of

machinery. Quantities of fabrics and ready-to-wear could be produced where formerly the skilled workman worked for weeks on a single fabric or garment.

It is apparent that the silhouette of any historic period in costume has to a large extent mirrored the degree of economic prosperity of that period. The greater the prosperity the more costly the fabrics used and the greater the yardage required. The relation of prosperity and consumption may be traced through history by reviewing the sumptuary laws. These laws illustrate the prosperity of the time by showing the extremes to which fashion has gone, also they reflect the prosperity of the lower classes by attempting to limit certain luxuries to the higher classes.

At the present time the industries producing textiles and ready-to-wear are very strongly organized. Their advertising campaigns are so extensive, as well as costly, that in spite of general economic depression the yardage required by fashion has increased. The Cotton Textile Institute represents just one organization which is interested in the consumption of a particular textile. They represent one of the powerful organizations who spend millions of dollars promoting and advertising the consumption of their materials.

The close cooperation of the textile manufacturer and the designer is likewise working to promote the consumption of fabrics which has resulted in the longer and the fuller

silhouette of today.

TYPICAL SILHOUETTES OF THE PERIODS



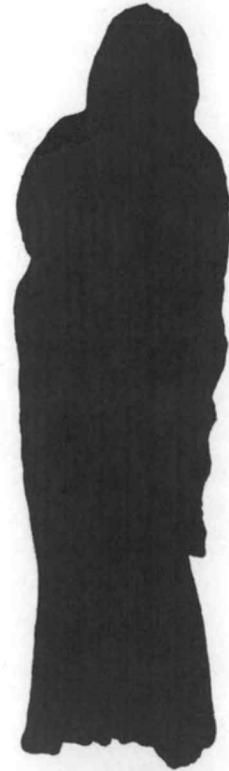
Egyptian



Pre-Hellenic



Greek



Roman



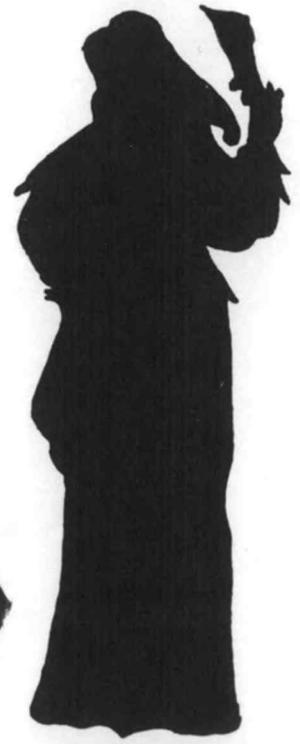
Early Middle Ages



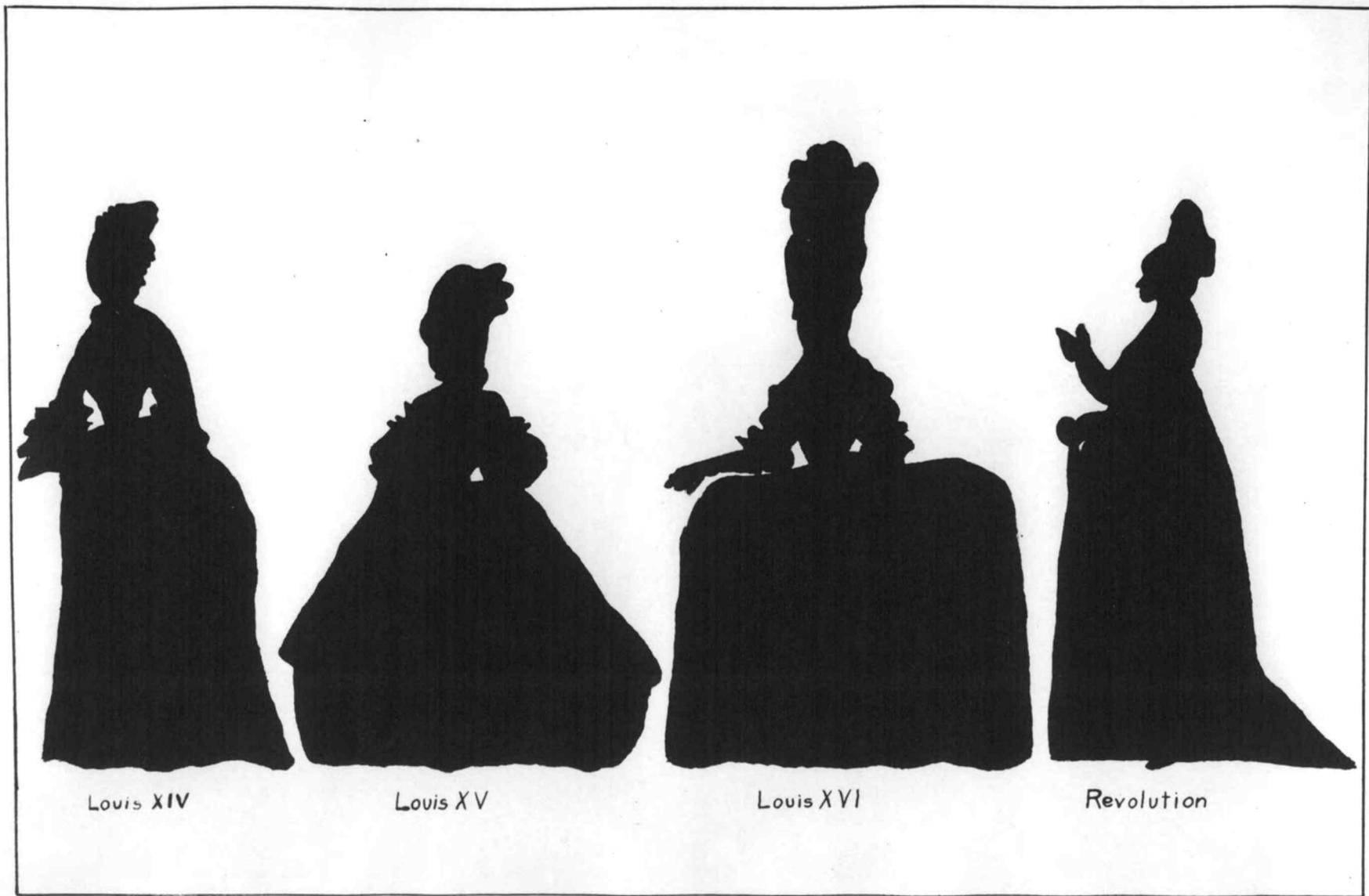
Late Middle Ages



Late Renaissance



Louis XIII



Louis XIV

Louis XV

Louis XVI

Revolution



1817



1860



1883



1897



1917



1931

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