FACTORS AFFECTING CHANGES IN COLOR OF MEN'S DRESS IN FRANCE FROM THE SIXTEENTH THROUGH THE NINETEENTH CENTURIES

by

RENEE THACKERAY

A THESIS

submitted to

OREGON STATE COLLEGE

in partial fulfillment of the requirements for the degree of

MASTER OF SCIENCE

June 1960
Approved:

[Signature]

Associate Professor of Clothing, Textiles and Related Arts

In Charge of Major

[Signature]

Head of Department of Clothing, Textiles and Related Arts

[Signature]

Chairman of School Graduate Committee

[Signature]

Dean of Graduate School

Date thesis is presented May 13, 1960

Typed by Clara Homyer
ACKNOWLEDGMENT

The author expresses her sincere appreciation to Miss Ida Ingalls, Associate Professor of Clothing, Textiles and Related Arts, for her assistance and guidance during the preparation of this thesis.

Similar appreciation is extended to Dr. Gordon W. Gilkey, Professor and Head of Art Department, for help and suggestions in securing illustrative material, and to Samuel H. Bailey, Associate Professor of Journalism, for checking the composition of this manuscript.

Grateful appreciation is extended to Dr. Florence Petzel, Department Head of Clothing, Textiles and Related Arts, for her suggestions and corrections of the final manuscript.

Acknowledgment is also extended to Charles Scribner's Sons for permission to reproduce costume plates 36 and 54 of Fashion in Paris by Octave Uzanne.

The writer wishes to express her heartfelt thanks to her parents Horace and Margaret Thackeray, to whom this thesis is dedicated, for their encouragement and support.
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FACTORS AFFECTING CHANGES IN COLOR OF
MEN'S DRESS IN FRANCE FROM THE
SIXTEENTH THROUGH THE NINETEENTH CENTURIES

CHAPTER 1

INTRODUCTION

Color has played an important part in the life of man from primitive times to the present day. "That man found food, and shelter in nature has meant his physical survival. But it is doubtful that his spirit would either have survived or soared to the heights it has in the history of art, religion, drama, and literature without the color he found first in nature and later synthesized for himself." (11, p.88) From the earliest records we are led to believe that primitive man used colors to decorate his body and later his surroundings. Anthropologists tell us pigments made from crushed berries, fruits, roots, and leaves were used by early man to paint his body. The search for color producing material and the result of its use was probably man's "first invention." (13:595) Burris-Meyer believes one has only to undertake a study of color to realize its staggering power. Color may have a maddening, a soothing, a cheering or a deadening effect, each of which has been felt by every race of people throughout history. (1,p.27)
Man's love for color, his everpresent desire to use it, and his instinct for beauty are among the qualities that make him unique. Gillum states: "Color gives us endless possibilities for beauty. Man's craving for beauty is an attribute that sets him apart from the rest of animal life. This beauty is a thirst of the soul." (7, p.10) An absence of this thirst or love of beauty can be compared to a body which is void of a soul—one without the other cannot be complete. Following man's adaptation or adjustment to his physical environment he was able to turn to the luxuries, to the adornment of his body. (10, p.22) From her readings the author is led to believe that some of the first reasons for the application of color as bodily adornment were to command respect, approval and admiration. The approval given to warriors may have been associated with red, the color of blood, and in turn have led primitive man to paint his body in order to gain tribal admiration.

"Man has perceived color as long as there has been man, and perceived it with his emotions as well as his eyes." (11, p.88) Consciously or unconsciously, color has continued to express confusion, depression, anger, love, and happiness. The emotional expression of color has also been used by man to protect, attract, resist, and excite. By way of illustration, color seemed to be
indispensable as a form of protection against the ever present visible dangers of invisible spirits. Burris-Meyer states that red was a favorite taboo color of many primitive tribes. Sacred stones, trees, and even the human body were painted with this hue because it was believed that demons fled at the sight of red. (1, p.42)

In order to attract a member of the opposite sex, primitive man dressed and ornamented himself "and the fact that ornamentation rarely occurs until the age of puberty seems to bear this out." (10, p.146)

The theatre has made use of color to help create a desired emotional atmosphere. This method of expression dates from the middle ages when miracle plays were prevalent in the Christian countries. To quote Burris-Meyer: "The devil and other evil characters still are costumed in a certain bright hue of red; yellow is still a color dreaded by actors because of its unpleasant association, and shades of green are associated with jealousy and greed; gray with piety, and black with sadness or death, just as they were in the old miracle plays." (1, p.40)

Some of the color symbolism as we recognize it today seems to be the result of religious associations. During the Byzantine period definite Christian symbolisms developed. White was the symbol of innocence and purity; blue, of hope and heavenly trust; red, of love and charity;
purple, of royalty; green, of faith and eternal youth.

Color formed part of the worshiping services of primitive people long before they centered their beliefs around a God. "...prehistoric man considered color a spiritual necessity as important as any physical necessity." (11, p.68) As an example, the Pelew Islanders decorated the septum of the nose as a means of securing eternal happiness. At a later period, we read that the Fiji Islanders tattooed and ornamented their skins in a definite pattern to please their God, Dengi.

Color associations have continued through the years and perhaps have changed slightly. The language of color is not only interesting but can be useful because of the important role that color plays in our present day living. With reference to red, its symbolic use is often associated with blood, and may represent health, tragedy, danger or destruction. Yellow and gold are symbolic of sunlight, or brightness; and green, because of its association with the spring of the year, is an emblem of youth, vigor, hope, and plenty. Blue is symbolic of the coolness of the firmament and has come to signify fidelity and truth. White is symbolic of purity, humility and innocence; and black signifies the darkness of night, gloom, death, and wickedness, and through the years has been worn as a sign of mourning.
The many museums, institutes and galleries throughout the world give us actual and vivid proof of man's continuous use of color. Paintings, textiles, writings, and artifacts are all representative of man's color choices.

A costume study of any period reveals the important use of color in clothing. Through mummy-cases, paintings, and colored hieroglyphics we learn that the Egyptians were fond of green, yellow, red, and light blue. Lester states that the excavations of the Egyptian tombs have yielded cakes of vegetable and mineral dyes which give tangible proof of the colors used by this civilization. (17, p.33)

Color also played an important part in the dress of the Roman Empire. Purple was usually associated with the clothing worn by the emperor and other high officials. In ancient times this hue, because of its rarity and great cost, was limited to those of high ranking importance.

With the advent of the eleventh century and the middle ages, the people began to manifest a more profound interest in all the arts. The onset of the famed crusades in search of the Holy Sepulchre, gave more people the opportunity to become acquainted with the luxuries of the East. The crusaders began to incorporate these new ideas and ideals into their own lives and to adopt and use the color habits of the nobility. In this way they were effective agencies for spreading fashion news. (10, p.128)
The use of parti-colored garments of this period may be an outcome of the famed heraldic symbols which each family adopted as a means of personal identification. The crusades have not only been credited with influencing marked changes in architectural form and ornament, but are also felt to be responsible for the greatest advancement in the refinement of men's clothing in France.

The beginning of the dyer's craft in the thirteenth century gave birth to a new industry and to a new middle class society.

The famous war expeditions of Louis XI, Charles VIII, Louis XII, and their armies, resulted in the extensive exchange of ideas between the French and Italian people. Each was fascinated with the finery of the other country and each began to adopt new features of dress.

One sumptuary law after another was issued in the latter part of the middle ages. This was one of the feasible means whereby the nobility could control the energetic costume habits of the middle class and still retain their position as fashion leaders. This era prior to 1500, may be referred to as a stepping stone to the future. The advancement of thought and conduct, the changes in the mode of life, labor and attitude paved the way for our complex society. The main body of this thesis considers in more detail the period from the sixteenth through the
nineteenth century in which men's clothing reached a new phase. In the 1900's men were clothed in unimaginative colors of black, brown, and gray which were once limited to the clothing of the poorer classes.

Opposition to the use of bright colors began to disappear and the barriers began to break shortly after the close of the Second World War. Ciba Review reports that the revolt against the male conservative dress was undertaken by the tailors from Vienna, Paris, and Rome with the idea of introducing to the world new colors and styles.

"Five of the best-known tailors of Paris have formed the group des Cinq" with the declared purpose of introducing more colour into men's fashions. Twice a year these men show their latest creations at 'Chez Maxim's'.... The first collection, in 1955, included sport jackets in red, yellow or blue dotted tweeds, low-cut belt-style waistcoats—to go with a dinner jacket—in blue, green, garnet, and crimson silk and brocade, the jacket being lined in the colour of the waistcoat.... The mode for men once again leaves scope to individual taste, and men once more take a creative pleasure and interest in their clothes. Evidence of this revived taste for imaginatively treated clothes may be seen in the new fashion journals for men that have appeared since the war. They are as entertaining, inventive, and stylish as any of their counterparts.
of the first half of last century. The thaw in men's fashions seems to have begun in earnest." (28, p.19)
CHAPTER 2

STATEMENT OF THE PROBLEM

The author has undertaken to investigate the colors worn by men in France from the sixteenth through the nineteenth centuries. This period of time was chosen because of significant changes which occurred in France during this four hundred year period.

J. N. Larned, in his book *Seventy Centuries*, expresses his views on the outstanding events associated with this era by stating: "The changes in modes of life, labor, feeling, thought and conduct which we call our advancing civilization moved rapidly... Science opened new domains of knowledge; Philosophy scanned new vistas of speculative thought; Art recognized a neglected sister, in Music, and made much of her; Invention began a wonderful breeding of mechanical servants for mankind." (15, p.147)

The sixteenth century saw Francis I, King of France and Henry VIII of England meeting at the Field of the Cloth of Gold at Calais, France. The purpose of this meeting was to establish greater understanding between the two nations and to develop a deeper personal friendship. Each king did his best to outdo the other in splendor and brilliance. Lewis, in writing of this meeting, tells us that, "Gold must have been used in abundance to merit the
name, though it is recorded authentically that most of the tents were resplendent with tapestries. The meeting of those two luxury-loving monarchs, each with extensive retinue, was like a page from a medieval romance and must have been a sight worth seeing. This pageant of color and regal display marked the end of the Middle Ages."

(18, p.187-88)

The period from the beginning of the sixteenth through the nineteenth centuries witnessed a continual advancement in freedom of thought. Man began to think more profoundly about himself. He endeavored to better his living standard and made an attempt to establish equality of rights among citizens of France. The nineteenth century saw the decline of the French Monarchy and the ascendancy of the middle and lower classes which followed the great French Revolution. This century witnessed many changes in the masculine costume, both in color and style.

Because of the depth and breadth of the subject, this investigation will be confined to men's outer dress, including jackets, coats, shirts, vests, and trousers.

The second objective of this thesis is to determine factors influencing the colors worn by man during the four centuries in question. It is felt by the writer that color changes, as they took place might be traced to a variety of causes. Octave Uzanne expresses the idea that
the acceptance of a fashion and color has a direct connection with the actual living conditions of a people: the economic conditions, trade, industry, politics, internal and external conflicts, international marriages, individual personalities and religious beliefs. To quote Mr. Uzanne: "Nothing, in fact, so conjures up a people or a special period, nothing so closely tallies with their character and mental and moral state, as the dominant note of their costume and the varicoloured splendor of their adornment. The art of dress is governed by certain general laws which affect the lives and the colour..." (30, p. pv)

Use of the Study

A survey of historic costume sources reveals a conspicuous scarcity of firsthand information concerning color used in the costumes for men. By way of comparison, the available material relating to feminine fashions is far more extensive and complete.

Aside from the lack of existing material, the information which is available, the written record, the pictorial representation and the sculptural proof, remains widely scattered. This decentralization makes it difficult for the fashion industry, the educational field, and also the general public interested in using material
concerning the historical development or evolution of men's clothing.

The recurrence of color trends and styles offers possible proof that the fashions of the past play an ever recurring part in the fashions of the present and will probably, therefore, affect the future.

An understanding of the reasons motivating the uses of color can help one to more fully appreciate a people. Such appreciation broadens one's intellectual background and daily perspective, and also, provides an intercultural atmosphere which is essential if peace, security, and mutual understanding is to exist between nations.

With these ideas in mind, it is hoped that this study may serve as a basis for understanding more completely the part that the men of France played in the fashion world of the sixteenth through the nineteenth centuries; that it may also be used as additional information in the designing field of men's fashions, and provide supplementary teaching material for the educational field.

Limitations

It is felt by the author that a more complete study could have been accomplished were it not for certain existing limitations.
1. Limited primary source material was available in (a) Writings; (b) Original paintings; (c) Reproductions of paintings; (d) Historic costume plates.

2. The scope of this study was limited because much of the available source material was written in French.

3. The validity of the typical colors chosen from the source material can only be as accurate as the material at hand. The author feels that the original colors used in costume plates might have altered by the passing of time. Color might also have been changed in producing painting reproductions.

4. An accurate interpretation of verbal descriptions of colors was difficult because a detailed color nomenclature was not and is not in common use.

Procedure

This study was begun by reading nonecclesiastical background material which acquainted the writer with an overall view of French history from the sixteenth century through the nineteenth century. Insight was gained concerning governmental powers, economic and social conditions of the country, the periods of internal and external conflicts, the struggles of the middle and lower classes for peace and security, as well as influential
conditions which were felt to be directly or indirectly responsible for changes in the life and clothing habits of the French people.

Additional background material was read which directly related to the masculine costume worn in France during this selected four hundred year period. From this available source material, data were assembled relative to factors which motivated the wearing of certain hues as well as possible reasons for changing these color choices.

The following step included a study of authentic sources, such as colored reproductions of famous French paintings and costume plates of the period which best illustrated the costume and colors of the French masculine attire. Writers such as Racinet, Uzanne, Giafferri, and Pauquet were reviewed. Reproductions of paintings by artists of the period such as David, Clouet, Watteau, Ingres, Rigaud, and Meissonier were studied. A complete listing of these works will be found in the bibliography.

From these historical sources, the prominent or dominating colors of the sixteenth through the nineteenth centuries were identified and then grouped according to the various governmental periods. The final breakdown was determined by grouping the color analyses into periods which reflected or expressed similar hues, values, and intensities. It was on this basis that the
following periods were finally established:

- Period I 1515-1589  
- Period II 1589-1643  
- Period III 1643-1715  
- Period IV 1715-1789  
- Period V 1789-1814  
- Period VI 1814-1900

In referring to colors, the Munsell Color System, because of its wide use and acceptance, was utilized for the classification and identification of hue, value, and intensity. In addition to the Munsell Color Theory, reference was made to the currently popular hues in order that the reader might better visualize the colors in question.

Using the Munsell system for identification, divisional charts were developed and constructed illustrating the dominant colors associated with each period.
CHAPTER 3

PERIOD I

FRANCIS I-HENRY III - 1515-1589

The passing parade of men's fashions from 1515-1589 depicted the male as a beautiful peacock. Being members of the leisure class, men of royalty could be elaborately ornamented with pearls, ostrich plumes, gold and jewels, which otherwise would not have been practical. This desire for elaborate and costly dress created envy and animosity between the aristocracy and middle class as well as among the individual family courts. Despite the economic advancement in agriculture, industry and imports, the lavish spending of the court kept the country in a state of financial poverty. Mackinnon describes the government as being a huge swarm of official parasites with the intent of draining finances from the people rather than developing a more prosperous nation. (20, p.122)

Francis I, an influential ruling power of this period, has been referred to as a "renaissance prince," and has been credited with turning the shabiness of France into brilliance. (10, p.174) His court resounded with magnificence, and splendor flanked the king on all sides. The king dressed beautifully, which might have
been one way of asserting himself and of making the world take notice. Clouet, the court painter, gives us a good depiction of Francis I. (Figure 4). The king is pictured dressed in a costume of cloth of gold and velvet with gold passementerries, cording and trimmings, which had been restricted for the use of nobility.

Under Henry II, an edict issued on July 12, 1549, renewed these same sumptuary laws which stated that "gold and silver stuffs, their embroideries, braids, borderings, goldsmith's work, cors, cannetilles, velvets, satins, or silk striped with gold and silver" were forbidden except to princes and princesses. (3, p.93) The edict also stated that crimson would be restricted to the clothing of court members. Planche records the law this way: "Gold and silver were limited to buttons and the tags of lace (points), and silk alone was allowed to be used for guarding, trimming, or embroidering of garments. No persons under the rank of royalty were permitted to dress in crimson." (22, p.181)

It is interesting to note that despite these sumptuary laws people still attempted to dress as they pleased. The following note was recorded concerning the costume worn by Blaise de Montluc, marshal of France under Henry II in which nearly every article worn was in direct contradiction to the ordinances. "It consisted
of a pourpoint of crimson velvet (especially restricted to princes), chausses of the same with gold lace, a shirt embroidered with crimson silk and gold thread, a casquin (a loose jacket) of gray velvet laced with silver, at the distance of two little fingers’ breadth between each lace, and lined with cloth of silver, and a hat of gray silk...” (22, p.181)

Before a color analysis of men’s clothing is attempted, the author felt that a brief review of the male attire might better acquaint the reader with the prevailing costumes of the period and provide a setting for the study of the colors used in men’s dress.

During the early part of the sixteenth century, men wore trunk-hose which tightly fitted and extended from the waist to the foot, (Figure 2). Later in the reign of Francis I and during the rule of Henry II, and Charles IX, the trunk-hose were made up of two parts, although generally they remained a single garment. The haut-de-chausses or upper part of the trunk were stuffed or bombasted and paned or slashed in a variety of ways to allow rich and colorful linings to show. Very often this lining material would be pulled through the slash, thus forming a decorative feature. The bas-de-chausses or nether stock was the name given the lower part of the hose. At the time of King Henry III, the upper hose or
breaches became the trousers which conformed to the shape of the leg and reached to the knee. Separate hose were then worn, (Figure 3).

The chemise or shirt was often shirred and finished at the neck with a narrow frill or ruche which, during the reign of Henry II, was turned down and edged with embroidery. The ruff which appeared toward the latter part of the period was a pleated or fluted collar which stood high on the neck and almost concealed the lower part of the head, (Figure 3). The sleeve of the chemise was full and gathered at the wrist with a ruche at the edge that usually extended below the sleeve of the doublet.

Worn over the chemise was the padded and elaborate doublet or pourpoint which appeared wide at the shoulders due to shoulder rolls or flaps placed at the armseye. The garment was fitted or flowing and was worn short or long. The doublet, with a low, square or V-shaped neckline, was slashed in the same manner as was the trunk hose. During the latter part of this period, the doublet buttoned to the neck, nipped in at the waistline, and developed an elongated point in front. Andre Blum says: "One of the most novel features of the doublet was that it was fitted in front with bulging plastron known as the paunch, stuffed with horse hair, wool or tow. This paunch...tilted the waist and the belt forward." (16,p.70)
The cloak, much like a tunic, had either large flowing sleeves with cuffs that sometimes turned back, or was sleeveless with large full openings for the arms to pass through. This cloak was also characterized by its broad fur collar of ermine and/or martin. Collarless capes which became a popular style during the period of Charles IX and Henry III were either short, reaching to the hip, or long, as were the mantles of the first part of the period, (Figures 1, 2, 3).

The headgear of the latter part of the period was a wide brimmed hat with a slightly raised soft crown. It was often decorated with precious stones and white plumes, (Figure 3). This toque replaced the shallow-crowned ostrich-ornamented beret which was worn at the turn of the sixteenth century, (Figure 1).

The footwear during the first part of Period I, was a rather broad, ankle height, heelless shoe which was slashed in a manner similar to the upper garment, (Figures 1, 2). The heeled shoe, worn first about 1754, reached higher on the leg and was buttoned over the instep.

The French war expeditions into Italy resulted in the adoption of fashionable Italian colors by the people of France. Red, blue, green, and gold were dominant Italian colors used by Racinet in his costume
illustrations. Challamel states that "Under the gallant knight, Francis I, the court of France shone with a new and more refined splendour than that of the Middle Ages, and to this was added all the magnificence of Italian Art." (3, p.71)

The marriage of King Henry II to Catherine de Medici, placed this Florentine woman in high influential court position which continued the influence of the Italian colors into the clothing practices of the French nobility. This additional element was particularly noticeable during the reign of Charles IX, at which time his mother was in mourning. Charles himself displayed a contempt for clothing, but Catherine, the ruling regent, had ideas of her own. Giaferri stated, "The queen mother strictly observed mourning and had resolved to continue to wear it for the rest of her life, but she felt that she was neglecting the first duty she owed to her dignity if she did not surround herself with a brilliant court." (6, p. 25)

In analyzing the colors worn in this period, one finds a great variety of hues such as scarlet, gold, blue, green, and crimson. D'Aubigny recorded the names of wine, orange, turquoise, pastel, flaxgrey, peach blossom, verdigris, straw, canary, silver, and grey pearl as fashionable colors. (24, p.201)
From analysis of costume plates and reproductions, the author found that the most dominant colors of 1515 to 1589 exhibited a wide variety of both warm and cool hues. There was evident difference in the extensive range of values, but the majority were near middle value. The intensities of the hues varied from medium to strong.

The dominating reds ranged from a light pink to a deep reddish purple. These were used in trunk-hose doublets and for cape linings, (Figures 1, 2). A clear light yellow, referred to as citron, was as popular as the deep greyed yellow which is characteristic of metallic gold. Planche records the following with reference to the use and application of gold: "The men, he says, wore stockings (chauses pour les bas) of stamine or milled serge of scarlet, migraine, white or black, and upper stocks (pour les hauts) of velvet of the same colours or nearly so, embroidered or slashed according to their fancy; the pourpoint of cloth of gold or silver, or of velvet, satin, damask, taffeta, of similar colours, slashed, embroidered, and garnished gracefully; the points (aiguilettes) of silk of the same colours with tags of gold well enamelled; the cloaks and gowns (saies et chamarres) of colour of the pourpoint, and each man with a handsome sword by his side..." (22, p.181) Also used was a medium value bright green and a dull yellow...
green. These colors were used both for doublets and breeches and either hue could be the green spoken of by Planche in stating "the Duke of Alencon took a fancy to attire himself from top to toe entirely in green, and the mode was followed by many for a short time." (22, p.184) (Figure 3) Blue, a popular light hue comparable to the blue of the sky, was used for both doublets and breeches as well as for capes. Color Chart A depicts these dominant colors that were combined in the costume of trunk-hose, capes, and doublets, although each was a different color.

The suggestion was made by several authors that more somber tones appeared for a time following the birth of Protestantism in France. A great religious strife resulted due to the inability of the ruling nobility to appreciate the new religious aspirations of this age. The persecution of the Huguenots resulted in the massacre at St. Bartholomew in 1572. Of those who did not die, many were forced to leave their homes, families, and businesses. This had a great impact upon the dyeing and weaving industries as few craftsmen remained in France.

King Francis I greatly influenced the French masculine costume through his personality, character, and magnificent dress. He was the envy of many foreign courts because he lived in dazzling splendor and always dressed
majestically, using valuable fabrics highly ornamented with jewels, stones, and gold. Hackett in his book Francis I says: "He rode beautifully; and he dressed in costumes that amused him because they were parries and thrusts in emulation, a way of dazzling the world, asserting oneself, a happy art in which one's own body became an adventure in beauty, catching for an instant the flash of crystal water, the glow of sunshine, the buoyant colours of a young meadow, the pride of a bird of paradise."

(8, p.114)

The flowering of France and the great renaissance movement which began principally under the reign of King Francis, was indebted to Italian nourishment. The campaigns of Louis XII and Francis I opened to the eyes of the French people the many wonders of Italian art, treasures, tapestries, writings and paintings which were taken back to France by her returning armies. As Van Dyke puts it, "From that time on the Italian influences in arts and letters spread in France and the conquered began to conquer their conquerors." (32, p.262) Among these influential ideas which were incorporated by France was the art of dress, and brighter colors soon became the order of the day. The nobles used and enjoyed the rich colorful silks and velvets from both Milan and Venice. The scarlet cloth and the cloth of gold were high on the list.
of favorite colors and fabrics.

The luxurious living at court had a definite tone of Italian influence because of Catherine de Medici, wife of Henry II. Catherine brought with her the fashionable and colorful clothing of the Italian courts, and with the added influence of Francis' love for Italian arts the French nobility soon began adopting more profoundly these foreign fashion ideas.

Many edicts and laws were passed with the idea of reserving certain colors and fashions for the court. The color of crimson was prohibited to all except to princes and princesses, as were all types of gold and silver ornaments and trimmings.

The religious strife and the Protestant persecution was an additional factor which might have influenced the colors worn. Many of the textile workers were either killed or forced to leave their homes and this mass retreat and the many unfortunate deaths undoubtedly left many looms and dyeing vats void of workers. Fabrics were scarce and therefore expensive, and only the nobility could indulge in such fineries.
Figure 1
Reproduction of
Costume plate #22
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES

Figure 2
Reproduction of
Costume plate #24
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES

Figure 3
Reproduction of
Costume plate #31
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES
Figure 4
Reproduction of Painting "Francis I"--Cloust

Courtesy of University Prints, Boston
FRANCIS I
LOUVRE, PARIS
JEAN CLOUET, ACT. 1516—1540
FRENCH SCHOOL
COLOR CHART A

2.5 R 6/8

10 R P 7/6

5.0 Y 8/8

2.5 Y 8/12 (metallic gold)

2.5 G 6/6

7.5 G Y 5/4

7.5 B 6/2
Henry IV, the Huguenot king, gave himself fully to the tremendous task of the reconstruction of France following the five-year religious civil war. This strife and bloodshed had caused much misery and desolation in France and increased the national debt, which in 1594 stood at 315 million livres. (20, p.253) The king's one main ambition was to serve the people by making the country prosperous and thereby to deserve the right to be called "Father of the People". Henry, being interested in the welfare of the country, thought little of his personal dress. At his crowning at Chartes the king wore a simple pourpoint of white satin and a black mantle which amply illustrated that the pompous qualities and attitudes of royalty did not impress or influence him. Venetian ambassadors reported, "They often saw him leave his apartments with his doublet half unbuttoned, his breeches hanging down, his aiguillette unfastened, and his stockings draped round his heals. He was quite insensitive to criticism of dress and made fun of the gentlemen he saw wasting large sums of money on personal adornment."

(16, p.326) The author did not find any indications from
her reading that the simplicity of the king's dress was carried over or imitated by anyone of nobility. Had the king lived longer, it might be assumed that this unpretentious mode of dress could have been adopted by his fellow court members.

The Edict of Nantes, issued in 1598, gave France twelve years of peace. This religious freedom guaranteed to all Protestants, allowed them to again hold office, attend educational institutions, and engage in private business. It was reported that at the close of the intensive religious war only one-fourth the original number of weavers was now at work in France. This freedom of returning to work added renewed impetus to the dyeing and weaving industries. Henry IV, the Huguenot King of Navarre, being a great advocate of textile manufacturing, sought to stabilize the economy by encouraging and patronizing the spinning of gold and silver fabrics and threads which in turn helped to prevent gold and silver from leaving the kingdom. The cultivation of the silk worm and the mulberry tree, with the resulting development of silk production and weaving, was a means of the king's realizing an economic improvement in the country. In 1599, he prohibited all importation of silk in order to further the advancement of the industry in France, which he felt would ultimately benefit the people.
The rule of Louis XIII, characteristically like that of Charles IX and Henry III, was a reign of disapproval for France. The country was neither prosperous nor were the people contented as they had been under the rule of Henry IV. The two million dollar surplus treasury, which Louis fell heir to, diminished, and the people again suffered under the burden of taxes. The citizens were subject to absolute rule because Louis XIII believed that "Kings are living images of God...Royalty...is a supreme power conferred on an individual, which gives him the right to command absolutely." (20, p. 301) This type of command was in great contrast to that of his predecessor. King Henry's great interest in the welfare of the country and his people gave the French citizens an opportunity to progress and better themselves financially. By 1610, the end of King Henry IV's reign, the middle class people had begun to indulge freely in rich fabrics, ornaments, and embroideries. This display was discouraged by edicts passed in 1629 and 1630 which prohibited all except those at court from wearing any type of clothing with gold, silver, cords, lace, passementeries, embroidery or galloons. (12, p. 289) The aims of these acts were to help establish a definite class distinction; nevertheless, the edicts seemed to be honored only temporarily. Perhaps
this was due to the inability of the government to enforce them or perhaps due to the fact that humanism was being felt more generally, and individuals were working and contributing to humanitarian purposes such as institutions for orphans and homes for incurables and the sick.

Giafferri tells us that by the end of 1643 there existed "par excellence of good taste in costume... It was due to this costume, which was adopted by the whole of Europe, that France completely reconquered the empire of fashion that for two hundred years she had shared with Italy and Spain." (6, Vol. 4, p. 26)

To analyse the clothing of this period we find that men's dress continued somewhat like that of the former period until about 1620. The bouffant breeches, almost without padding, worn by Henry IV (Figure 5) were very similar to those worn during the earlier reign of Henry II. Breeches, which reached to the knee or middle calf, were also worn at the beginning of this period, but by the latter part of the period these trousers extended below the knee and slipped into the wide topped shoes or boots, (Figure 7).

The short, quilted doublet remained, but had developed overlapping waist tabs, tails or a skirt. The doublet boasted many buttons but was generally left half open to display the linen chemise. The sleeves of this
garment, modestly cuffed and much wider than before, were equipped with button closings which were left open to expose the full sleeve of the lace collared shirt. The richly trimmed pourpoint remained slashed both in front and back to expose either the colorful lining or the chemise, (Figure 6).

The chemise or shirt, which was often of linen, lost its high pleated ruff. The collar became a falling band of lawn, lace or embroidered fabric which fell loosely on the shoulders. It was often very broad and has been pictured as a series of three collars one on top of another. By the latter part of the period the falling bands completely covered the shoulders, (Figure 6).

The casque or flowing cloak and cape became somewhat longer and reached half way to the thigh and was either collarless or had a flat oblong or square collar. This collar was often trimmed with fur and/or embroidered with gold and silver. Short capes or mantles of Spanish influence were often worn draped across one shoulder.

The shoes worn by Henry IV during the first part of Period II had a blunt toe, high heel, and were decorated at the instep with bows or rosettes of ribbon. A popular type footwear during the latter part of the period was a boot reaching high on the leg with a flared cuff which was often turned down exposing the silk hose.
Another style shoe or boot was one that reached high above the knee, (Figures 6, 7, 8).

A soft, broad brimmed, sombrero type headgear, worn during the reign of Louis XIII, was slightly turned up on one side and ornamented with several feathers, ostrich being the favorite. The high crowned shallow brimmed hat, especially characteristic of the time of Henry IV, continued to be seen, (Figures 6, 7, 8).

The Cavalier costume (Figure 8) complete with fanciful trousers, great top boots, broad brimmed beaver hat and the sword dangling at his side was a typical silhouette of the latter part of this period.

According to her readings the author found that the weaving industry during this period produced fabrics of many colors. Claude Dangon, one of the greatest weavers of his time, was known to weave a "velvet of eight colors and that with a background of gold and silver." (18:190) Lewis continues to explain that a fabric exhibition requested by the queen revealed twenty-five different fabrics in many colors including yellow, white, blue-green, salmon-pink, crimson, flame, golden yellow, firey red, gold, silver, black, gray, sea-green and rose.

During Period II there appeared to be a greater variety of dominant colors than during the first sixty
years. Deep, dark, cool colors were worn, as well as light, warm hues. The colors were generally of medium value, but the degree of intensity was much higher and more forceful than during the previous period. Reds became extremely popular and ranged from a bright, intense red to a medium value purple red and finally to a very strong intense yellow red. The purple red, commonly referred to as a deep rose or pink, was used for trimmings, capes, doublets and for linings, (Figure 7). Blue varied in a wide range of both value and intensity. Sky blue was popularly used in doublets and breeches and also in trimmings, (Figure 6). A very deep, dark purple blue, resembling what is known today as midnight blue, is pictured in Figure 7 in a medium length cloak. A bright, intense, clear yellow and a light value of intense red yellow were used extensively for linings, trimmings and for doublets, (Figure 8). The grayed yellow of the cloth of gold was used considerably in clothing and particularly for trimmings. Laver records this account of the extensive use of gold: "In 1586 the Discourse Sur Les Causes de l'Extreme Chertu Qui Est Aujourd'hui en France attacked the excessive use of decorated materials which has caused the price of gold and silver to rise and consequently made them dear. The waste of cloth of gold, silver, and silk and of gold, silver and silk trimmings, is very great."
(16, p.323). A dull, strong purple blue was used in doublets and breeches or as trimmings according to illustration by Giafferri and Racinet. Because of the great amount of trimmings and galleons used during this period, the colors were used not only in large areas but in small contrasting amounts. Color Chart B illustrates the hues used during this period.

The patriotic efforts of Henry IV, especially with regard to the dyeing and weaving industry, greatly influenced the use of color during this period. Varron says, "It was not until the time of Henry IV that the real prosperity of the Lyons' silk industry began, the period during which stuffs were manufactured which finally outstripped the Italian competition in their brilliant colours, elegant design, and superb materials." (31, p.176) The names of many of these brilliant and fashionable colors were mentioned earlier in the chapter but to this list could also be added color terms such as rat color, widow's joy, monkey, chimney sweep, gold-dust of Turkey, carnation, columbine, dead leaf, Isabelle, amaranth and grainette, (6, Vol. 4, p.26).

The Spanish fashion ideas of Anne of Austria, wife of Louis XIII, together with the Italian customs of Marie de Medici, wife of Henry IV, influenced the use of popular and fashionable colors and styles of the two
countries into the fashions of both men and women in France.

Edicts against the use of gold and silver for non-royalty allowed those of nobility to distinguish themselves by the brilliance and glitter of these metals as well as beautiful and colorful hues.
Figure 5
Reproduction of Costume plate #37
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES

Figure 6
Reproduction of Costume plate #41
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES

Figure 7
Reproduction of Costume plate #44
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES
Figure 8

Reproduction of Painting
"A Cavalier of the Time of Louis XIII"
Meissonier

Courtesy of
University Prints, Boston
A CAVALIER OF THE TIME OF LOUIS XIII
WALLACE COLLECTION, LONDON
MEISSONIER. 1815—1891
FRENCH SCHOOL
COLOR CHART B

10  R  P  6/10

7.5  R  5/12

10  R  5/10

7.5  Y  R  7/10

2.5  Y  8/12
(metallic gold)

5.0  Y  8/8

7.5  B  6/4

2.5  P  B  2/2

10  P  B  4/10
CHAPTER 5

Period III

LOUIS XIV - 1643-1715

The grandeur of France during the Louis XIV period has been synonymous to everything elaborate, resplendently beautiful, and magnificent. It is very probable that no other personality ever dominated French history as did Louis XIV, the longest reigning French monarch. During the first years of his reign the king seemed to represent more faithfully the mass of French citizenry. Patriotism ran high among the people. France was acknowledged as the center of high fashion and taste, and the French tongue was accepted as the second language of all the wealthy and educated Europeans. All Europe with the exception of Spain followed the actions of France. It is reported that high society of neighboring countries wanted to share in all her products, which included not only fashion, perfumes and foods but French maids and butlers as well. The intellectual and cultural expression of the French social group, which had found birth in the salon, was one reason for the French supremacy in fashion and luxurious living.

The prestige that France enjoyed was reflected in the extravagant activities of King Louis XIV. He took
great pleasure in creating beautiful but costly works of art. One of his costliest pleasures involved building such edifices as Versailles, Trianon and Clagny. The interior of these buildings were richly decorated inside with velvet, brocades, and satins he loved, and were completely landscaped with natural or artificial means. Louis selfishly invested much of the French wealth in stately parks since he took pleasure in being able to "landscape nature's landscaping." (32, p.370) The king's foreign policy was to make all of Europe subject to his will and by exercising another great passion, that of military conquest and glory, wars were inflicted on nearly all surrounding countries. Louis seemed to delight in invading, devastating, and shifting country boundary lines, despite the miseries and anguish suffered by the people.

The treasury was made bankrupt and the people brought to near financial exhaustion and beggary in support of these warlike ambitions and luxurious ways of court life. It was not until just before his death that the king admitted he had mistreated his subjects and caused them to be the object of hostile feelings because of his warfaring nature. To his great-grandson and successor Louis XV he advised, "I have loved war too much, do not imitate me in that, nor in the too great expense which I have loved." (32, p.385)
Despite the poverty-stricken condition of the poor people, France was able to prosper industrially through the efforts of Colbert, the prime minister, who made use of every peaceful means possible to build up the glory of the French Empire. He did this through the development of the fine arts. He reorganized commerce, the transportation system and tried to regulate industry. Due to his efforts, the textile industry prospered and the production and distribution of elegant materials and magnificent gold and silver brocades made France a leading center for trade.

The male fashions of this period reflected the artificial grandeur of the times. The stronger sex yielded to the fascinations of coats with wide flared skirts following a period of indulgence with petticoat breeches.

The Rhinegraves or petticoat breeches, worn during the first part of this period, were full and pleated at the waist and extended to the knees. They were elaborately trimmed with loops of colored ribbon and ruffles that encircled the waist of the breeches and were also attached low on the outer side of the leg, (Figure 9). This style was replaced about 1670 by loose pantaloons banded below the knees. This knicker-type trouser gave way to the close fitting knee length breeches which were fastened at the side of the knee with a buckle or buttons.

The bloused sleeve of the full bodied shirt was
tight at the wrist with deep ruffles of lace or ribbon loops at the hands, (Figure 9). The collar was small, and a jabot or falling lace band hung down the front of the shirt, filling the opening made by the unbuttoned jacket. Later the jabot was replaced by a cravat, a much smaller lace neck-piece, (Figure 10).

The doublet worn during the first part of the period was a short, scanty, unbuttoned jacket with elbow length sleeves that almost completely exposed the full shirt, (Figure 9). About 1670, the doublet gave way to a knee length waistcoat or vest which was buttoned down the front.

The justaucorps or frock coat, a full, flare-skirted coat reaching to the knees was generally buttoned only at the waist, allowing the elaborately ornamented vest to be displayed, (Figure 10). The elbow-length sleeves, of the gold galloon decorated coat, were finished with a wide cuff buttoned to the sleeve to secure its position.

The hat, prior to about 1660, was broad brimmed, high crowned, and laden with many short feathers. The brim increased in width until it began to droop or hang down. In order to support the brim it was cocked or turned up and secured to the crown with jeweled pins. This plumed tricorne prevailed through the remainder of
this period (Figure 10).

The cuffed boot and the shoe with a square toe, moderately high heel and high tongue of Period II were still worn. The high tongue was gradually replaced with elongated bows of ribbon or lace, (Figure 9). A soft buskin ankle height shoe also became popular toward the latter part of the period, (Figures 10, 13).

Rodier tells us that a "demand for a variety of colours was a sign of the time....there were very often as many colours as there were pieces of cloth upon the loom—from ninety to a hundred." (24, p.241) Although much blue, green, rose, and gold were used, red seemed to be the dominant color.

This period (1643-1715) displayed a limited variety of warm and cool colors. The hues of medium value and moderate intensity were quite soft and subdued with the exception of red which ranged from a weak to a very strong chroma. The variety of reds included a brilliant, firey, orange-red used for jackets, breeches, and cassocks (Figure 13) and a strong purple red spoken of as scarlet, used also for jackets, breeches, ribbons and loops (Figure 9). The medium value red with a slight purple cast, referred to as dusty rose, was used for breeches, vests and ribbon loops (Figure 12). A yellow red hue, described as deep-flesh, was also popular during this
period. Planche recorded in his book *Cylopaedia of Costumes* that many waistcoats were made of red satin or other cloth, (22, p.258) but due to difficulties of color interpretation the author was unable to identify this red as to a definite hue, value, and chroma. Rodier does, however, give a more definite interpretation in describing the wardrobe of Cardinal Mazarin which included "'flame-coloured' camelots...of 'blood-coloured' ferrarinde of Spain, of English cloth in scarlet and Dutch cloth in crimson, of 'fire-red' ratine from Florence. All these made into copes and capes and cassocks, short coats and pantaloons..." (24, p.215). Gold, characteristic of the precious metal, was used for all types of wearing apparel, trimmings and ornamentation, (Figures 9, 10). A subdued, medium value blue was commonly used for linings and in jackets, breeches and waistcoats. This moderately grayish blue could be the hue of the justaucorps a'brevet—a special red-lined jerkin given by the king to members of the royal court as a sign of special recognition, (22, p. 252) (Figure 10). A yellow green of medium value, such as the grass of early spring, was another popular color used for breeches and jackets. Perhaps this could be the green of the costume worn by King Louis XIV in support of a plan devised by Jean Baptiste Colbert to promote the sale of an over-abundant supply of green fabric,(24, p.237).
These colors of Period III represented in Chart C were used in large areas and in small contrasting amounts.

Although these colors remained predominant throughout this period, there was a short space of time when the tones of court fashions changed to somber colors. This difference was apparently due to the religious influence of his wife Madame Maintenon, who aided the king in recognizing his weakness and repenting of his follies; but, by 1697 the king became bored with this subdued way of living. The marriage of the Duke of Burgundy gave him an excellent chance to restore the court to the gaiety of former times. He "expressed his desire that the court should appear as sumptuous as possible, and he set the example by ordering clothes as superb as he had latterly worn them plain. The last three years of the century, therefore, saw the commencement of a new rage for dress of the most costly description..." (22, p. 258).

In analysing the factors that influenced color choices of this period the author feels that perhaps the personality and character of Louis XIV were paramount. His unscrupulous ambitions allowed him to live a life that has probably never been surpassed. With a mere word from him the court fashions were gay and costly as was illustrated in the 1697 wedding. The king's great love of beauty and the delight and enjoyment he received through
its display forced the court to dress elaborately. To assist the men in proper court dress a fashion book, the first of its kind, was published.

A second influence might be attributed to the advancement of the arts and industry by Jean Baptiste Colbert. In his ambitious desire to make France prosperous he brought the great Van Robais to France from Holland. Colbert extended to Van Robais all the freedom he desired to establish a successful weaving and dyeing industry and no one was allowed to duplicate his weaving or dyeing in any way. "The colours he used were of such quality that it was said...that his cloth could be identified by them..." (24, p.235) It appears that his colors were different in that they were of lasting quality for no one wanted to buy a black costume only to have it turn blue or to have a red costume turn violet. (24,p.236)

The Royal Manufacture at Sedan lacked funds to be financially sound. "Not a penny could be drawn from the royal treasury at the moment, but Colbert was not without resources. One morning, as the King was about to mount for the hunt, he paused and called attention to his new costume of striped green cloth, saying he liked it immensely. Everyone expressed admiration for the King’s taste; and the day was not much older before all the ladies and gentlemen of the court had put in an order at
their tailors for costumes of the same stuff.

"This was what Colbert had arranged for when he had asked the King to do a little advertising in a good cause; and there was a generous supply of the material on hand—at a stiff price." (24, p.237) The profits from this sale solved the financial problem at Sedan and green costumes were added to the wardrobes of the nobility.
Figure 9
Reproduction of
Costume plate #47
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES

Figure 10
Reproduction of
Costume plate #54
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES
Figure 11
Reproduction of Painting "L'Indifferent" - Watteau

Courtesy of University Prints, Boston
L'INDIFFERENT
LOUVRE, PARIS
WATTEAU, 1684–1721
FRENCH SCHOOL
Figure 12

Reproduction of Painting
"The Embarkation for Cythera" - Watteau

Courtesy of
University Prints, Boston
THE EMBARKATION FOR CYTHERA
LOUVRE, PARIS
WATTEAU, 1684–1721
FRENCH SCHOOL
Figure 13

Reproduction of Painting
"Louis XIV and his Heirs" - Largillierre

Courtesy of
Wallace Collection, London
LARGILLIÈRE

WALLACE COLLECTION

Louis XIV and his Heirs (122)
<table>
<thead>
<tr>
<th>Color Code</th>
<th>Description</th>
</tr>
</thead>
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<tr>
<td>2.5 R 6/8</td>
<td>Red</td>
</tr>
<tr>
<td>2.5 R 5/8</td>
<td>Red</td>
</tr>
<tr>
<td>10 R 5/10</td>
<td>Red</td>
</tr>
<tr>
<td>2.5 Y 8/12</td>
<td>Orange (metallic gold)</td>
</tr>
<tr>
<td>7.5 Y R 7/6</td>
<td>Orange</td>
</tr>
<tr>
<td>2.5 G Y 6/4</td>
<td>Green</td>
</tr>
<tr>
<td>5.0 B 6/4</td>
<td>Blue</td>
</tr>
</tbody>
</table>
CHAPTER 6

Period IV

LOUIS XV-LOUIS XVI - 1715-1789

The extravagant and frivolous reign of Louis XV continued to add to the disastrous financial condition of the country and increased the oppression of the poverty stricken lower classes. New wars in America, Asia, and Europe increased burdensome taxes and succeeded in weakening the whole of France.

The nation's impoverishment, increased taxes, the concentration of land and wealth in the hands of a privileged few, together with acts of insufferable subjection brought a period of serious unrest for the French people.

The rise of the middle class, due to the continual advancement of industry was beginning to be apparent. The feeling of liberalism and equality of rights expressed by Voltaire and others gave the people the opportunity, courage, and desire to express their disapproval. They began to voice their long suppressed opinion that the representative government should have more authoritative and supervisory power over matters directly concerned with the welfare of the nation and its people. Governmental concern was demanded for scientific exploration, highway
and bridge construction, street maintenance, police protection, postal supervision, and public transportation. The desire for freedom from a monarchial government and a corrupt administration gave birth to revolutionary ideas and feelings of discontent.

In 1789, the people were given the opportunity to voice their ideas in the first "Estates General", a representative type government. The king's opposition to the new program of the assembly resulted in the first outbreak of revolutionary forces. Mackinnon in describing the unfortunate circumstances leading up to the Revolution said that "Louis XV has brought France to the brink of revolution. He has discredited the monarchy in its present form almost beyond hope of recovery...Louis XVI had both the sense and the will to reform. He had not the strength of character to fight down the reaction which the reforming policy of Turgot conjured, and with the failure of Turgot's spasmodic efforts to reform, there was no alternative but the fatal policy of drift onwards to the surging sea of revolution." (20, p.612).

Turning aside from the heavily-weighted administrative affairs of the nation, a sparkling, pleasurable note was found in daily court life and the activities of the more wealthy middle class. Operas, plays, concerts, and
balls drew great throngs, and there developed a great change from the classic grandeur of the previous years to one of lightheartedness and frivolous simplicity. Money continued to be recklessly squandered on extravagant and luxurious living habits which were to be stopped only by revolutionary actions.

Court life during the period (1715-1789) was no longer under the audacious control of the kings. Supreme control under the feminine direction of Madame de Pompadour, Madame du Barry and Marie Antoinette was characterized by picturesque, graceful, and charming designs. Although the women became fashion dictators in France, men's fashions had not completely lost their charm, style or importance. It was, however, in the latter part of this period that England began to assume the role of leadership of men's clothing.

The male costume habits of this period have been left to us in the paintings of Boucher, David, Watteau, and others. These artists picture the main costume as consisting of a frock coat, waistcoat, and breeches. The trousers were fairly tight, conforming to the leg, and either buckled or buttoned at the knee. The silk stockings worn to the knees were rolled over the breeches or fastened under the gartered leg band, (Figures 14, 15).

The chemise, a fine lingerie bloused shirt, had
full sleeves with plain or lace ruffles at the wrist and was worn with a jabot at the neckline.

During the first part of the period, the vest or waistcoat remained long, reaching to within one or two inches of the knees. The beautifully embroidered or brocaded vest cut away in front flared over the hips and was buttoned at the waist, which left the neck open to show the soft elaborate shirt and jabot. During the reign of Louis XVI, the vest was gradually reduced in length until it reached just to the waist.

The coat remained unchanged from that of the previous period except that its skirt became fuller and longer. Large embellished pockets and deep turned back cuffs were still characteristic features, (Figures 14, 15). During the Louis XVI reign, several changes were made in the coat. The skirt, losing its fullness, was cut away in front, with the back forming long hanging or swallow tails. The center front closing developed into a double breasted style that was finished at the neck with pointed lapels and a collar of contrasting material. The sleeves became longer and more fitted at the wrists.

The cocked bicorn and tricorne, shapely peaked hats, edged with trimmings of feathers and braid, were very popular throughout the entire period. These hats were smaller than had been worn during the previous
years and were most often carried under the arm, (Figure 15).

The footwear of the period featured a lowered-heel, square toed shoe with large square buckles instead of bows and rosettes, (Figures 14, 15).

The brilliant hues of previous years became antiquated and an extraordinary range of soft delicate pastels became fashionable during the reigns of Louis XV and XVI. The most sought after hues were light rainbow-like colors such as delicate green, pale rose, light yellow, cinnamon, maroon, agate, water green, canary, coffee, and lavender.

These dominant soft, delicate pastels were used in many combinations in both large and small amounts. The values ranged from light to very light but the intensity was primarily moderate.

The clear yellow-green was used for coats, vests and trousers according to illustrations of Giafferri, Pauquet Freres and Lacroix. A clear light yellow and the grayed yellow of metallic gold were colors used in miniature and delicate floral designs of fabrics for vests (Figure 14). The light red yellow, described as cinnamon, was popularly used in frock coats and trousers. A warm, delicate pastel pink was used for breeches, coats and their linings. The light blue
purple, referred to as lavender, was seen in charming combinations with rose and yellow in the floral patterns (Figure 14). The light pale blue, a very delicate airy color, was used for frock coats and waistcoats.

These colors represented in Chart D were used not only in small areas as described above but also constituted the single hue of many coats and breeches.

The influence for costumes and their coloring, which had originated with the kings and nobles fell into the hands of royal wives and other women at court from 1715-1789. During the reign of Louis XV, Madame Pompadour, and after her Madame du Barry, assumed the position of fashion leader.

Madame Pompadour favored a remarkable range of rich soft, floral colorings with charming combinations within the patterns of delicate blossoms, fine damask designs, and petite sprays. Because of her love of flowers, they became the dominant motifs of the time. White and gold were the most popular background colors and the delicate blue, purple, mirthful yellow, green, and pale rose, were all pleasant in contrasting combinations. This was extremely noticeable in the men's waistcoats which were usually white, decorated in patterns of bouquets, multi-colored nosegays and garlands of flowers and embroidered or brocaded with colorful silk and gold or silver threads.
Madame du Barry also favored soft and warm tones. "Under the du Barry influence fine gold or silver was often added to the most delicate designs. Brocades woven with flat metal threads termed lame' were so arranged that golden bow-knots tied minature nosegays, or vari-colored flowers were set on narrow gold stripes. Altogether it was a gay style, symbolic of the air of the entire court." (18, p.238)

Marie Antoinette, wife of Louis XVI, delighted in simplicity and possessed a "back to nature" philosophy. Her interest in agriculture and rural farm life colored the thinking, living, and costuming of this era and is illustrated in the costume designs and motifs of birds, reptiles and livestock used in the highly decorated male waistcoats. The light pastoral hues of green, blue, violet, rose, and yellow were all typical and popular colors incorporated into men's trousers, coats, and vests of this fourth period.
Figure 14
Reproduction of
Costume plate #62
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES

Figure 15
Reproduction of
Costume plate #68
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES
COLOR CHART D

2.5 Y 8/12
(metallic gold)

5.0 Y 8/6

7.5 YR 7/6

2.5 R 7/8

2.5 G 6/6

7.5 B 8/4

10 PB 6/6
The interim between the French Revolution and the reign of Louis XVIII was a chaotic time for the people of France. The revolutionary outbreak was the Assembly's physical manifestation in defiance of the king's opposition to newly-formed governmental policies.

The major causes of the Revolution were not born over night. They developed from a series of dissatisfaction regarding the fiscal condition of the country, brought about by reckless extravagant living habits of the court, and by the numerous and costly wars. The people were also unhappy with governmental inefficiencies and heavy taxation which forced the people, especially the lower classes, to live in the depths of misery and poverty.

A great dispersing influence of more liberal ideals and ideas, expressed by writers throughout France and Europe, instilled in the people a desire for equality of rights and a peaceful and secure way of life.

During this turbulent time, the development of arts and trade and industries suffered as the people willingly gave their time and energy in liberating the country from the tyranny of the kings. At the news of the fall of the
Bastille, the people rallied to the ideals of "Liberty, Equality and Fraternity". Immediate steps were taken to develop and organize new local representative type government.

"All classes were commingled, willingly or unwilling, through love or fear..." (3, p.182) for anyone whose appearance suggested the aristocratic use of brocades, laces, jewels, and feathers was in danger of losing his life at the guillotine. Uzanne, in writing about this era said "Never did the French nation offer its observers a stranger, more incoherent, various, and extraordinary sight... Everything—habits, traditions, language, throne, altar, manners and customs—had been swallowed up in the Revolution. But the light-heartedness peculiar to the nation floated above all this ruin. The careless, boastful, ready wit, that undying spirit of raillery and mirth, the invaluable basis of the national character, reappeared on the very morrow of the tempest, more keen, more lively, more indomitable, even, than in the past. As no tradition of that past remained, nor any possibility of extemporising a whole society, with new rules, new customs, and new dress, in the space of a single day, these were all borrowed, in a lump, from ancient history and extinct nations." (30, p.7)

It was during this perplexed time that the young
Corsican General, Napoleon, aided France in her recovery program and came into the public eye. "In the person of Napoleon Bonaparte," Uzanne states, "French society found a reorganiser, who brought the licentious freedom in which the population had run riot, under control, and endowed the nation with its civil rights--more precious to it, a hundredfold, than any right political. Then France, restored to her religious and intellectual traditions, reared herself once more, strong in the absolute certainty of her future." (30, p. 30)

Napoleon, "First Consul" and later Emperor of France, has also been called a world dictator of politics and fashion. His successful conquests in Egypt, Germany, Austria, and Spain added to his reputation but kept France in a state of constant turmoil. At a later date, 1812–1815, more drastic and destitute conditions came to France because of defeats in Russia and at the Battle of Waterloo, which finally resulted in Napoleon's abduction and banishment to the Island of St. Helena.

Napoleon Bonaparte, at the prime of his reign was of supreme importance to France in the restoration and advancement of the textile industry. His great love for fine, magnificent fabrics; for velvets, lace, and silks caused him to reward those in the weaving industries whose work fascinated his fashion sense.
As a dictator of fashion, he promoted part of the national costume designed by the painter David by outfitting his army in long trousers, high boots, and a frock coat. The original tailless coat designed by David never received great acceptance. Napoleon also made extensive use of the forceful, strong colors of the French tricolor in the uniforms of his army and in his own personal clothing. His desire was to return to the more elaborate dress of previous years, but with the decline in power of the Crown there came also a decline in the court's leadership in fashion. The people were no longer interested in social distinction by means of dress; they preferred clothing to be comfortable and suitable. As the men's clothing became more uniform and utilitarian, it gradually became more plain, less attractive, and more sober in color.

Two types of trousers prevailed throughout this period, the knitted, close fitting knee or ankle length style which was worn with long stockings and/or high boots, and the long loose fitting woven trousers worn as a symbol of the Revolution, (Figures 16, 17).

The frilled shirt still had ruffled cuffs that often extended below the coat sleeves, (Figure 16). A cravat or stock, worn high at the neck almost burying the chin, filled in the front opening of the vest.
The waistcoat, generally worn with a coat of a contrasting color, was short, either single or double-breasted and fastened with one or two rows of buttons. This garment was left open at the neck to display the stock collar, (Figure 18).

The coat, cut high in front and with long tails in back, had a large turned down collar and wide revers. The sleeves were long and close fitting, (Figures 16, 18). A second style of coat, the carmagnole or short jacket, was part of the costume designed by David.

The overcoat or greatcoat, skirted to above or below the knees, was fitted snugly at the waist, (Figure 17). It had a single or double-breasted closing and large lapels or shoulder capes. The sleeves were long and tight but developed a fullness at the top of the sleeve after the turn of the 19th century.

The headgear included the tricorne and bicorn hats that had been worn during earlier years, and the cylindrical top hat with a narrow rolling brim, (Figures 16, 17, 18). Each hat was generally decorated with a rosette or knot of ribbon representing the national cockade.

The low-cut pointed slipper replaced the high heeled shoe with buckles and rosettes. Also worn was
the close fitting highly polished black top boot with a turned down cuff, (Figures 16, 17).

Tricolor, during the revolutionary conflict, distinguished the common man from the aristocracy, thus preserving his life from the guillotine at the same time it proclaimed man's newly voiced political beliefs. Giafferri records the following account as to the birth of the national cockade of red, white, and blue which signified Liberty, Equality and Fraternity. "It was two days before the taking of the Bastille on the 12th of July 1789... Camille Desmoulins... addressed the crowd: 'one resource alone remains to us, it is to take up arms and resolve upon a cockade as our badge. What colour will you have?... the Committee of the Electors forthwith prescribed that the red and blue cockade should be the colours of Paris.'"

"After the fall of the Bastille, Lafayette ruled that white should be added...

"In the twinkling of an eye, the three colours spread throughout France. They were not confined merely to cockades, but were displayed in every imaginable way in fabrics and even in jewelry." (6, Vol. 7, p.49). Together with green, yellow, brown, and gray, these cockade colors were the most popular hues of Period V.

The colors of 1789-1815 were most varied. The
French tricolor introduced bold strong colors which were used both for an entire garment and also in small areas for accent. Aside from the forceful hues, new subdued colors gained popularity. Again the colors were of moderate values but ranged from weak to moderate intensity.

An intense forceful red of moderate value, typical of a firm ripe tomato was a color of the national cockade and a favorite color for vests, (Figure 18). The bright medium value, commonly termed royal blue, was the color for long tail coats, and was one of the three national cockade colors, (Figure 18). White, the third hue of the tricolor, was commonly used for vests and trousers. As a symbol of the Bourbon family, white was also worn by the supporters of Louis XVIII. Yellow, a bright color of medium value, commonly described as canary, was used extensively for trousers and vests, (Figure 17). A light weak yellow, typical of the light tan of dry straw, and a light reddish golden brown were hues used for trousers and jackets, (Figures 16, 18). The dark and weak yellow red referred to as tobacco brown was used predominantly in the outer or great coat. A vivid green with a slight yellow cast, could be the green spoken of by several authors as apple or bottle green. It was used for breeches and coats as illustrated in the small representation in Figure 18. The light value gray, referred to as
nickel, was a common color for men's trousers and overcoats, (Figure 16). Color Chart E is a representation of the hues described above.

Revolutionary forces and ideals were probably the outstanding influential factors of this period. Almost a century before the beginning of the French Revolution, a spirit of hatred toward royalty had sprung up among the masses. The people were no longer eager to follow fashionable court ideas but wanted new sources of inspiration. After the fall of the Bastille, frivolity of court life was gone, and all evidence of class distinction by means of clothing was abolished by the newly organized government. It was under their commission that the painter David designed a republican costume to be adopted by all. Although this costume was not enforced by edict, public opinion and sentiment checked any desire to indulge in conspicuous clothing. As men's clothing became more uniform, it also became less attractive. This trend toward simplicity and sober colors was influenced by English fashions upon which the fashionable French men had come to rely.

Napoleon played a modest role in bolstering fashionable French colors. Such paintings as "1814" by Meissonier and "Le Sacre de Napoleon" by David, picture Napoleon Bonaparte and his soldiers dressed in the three
national colors. He himself had several additional favorite color choices.

Lewis, in writing of the fabrics and colors of the Napoleonic Empire Period, says, "The Empire colors were quite as striking as the patterns. Red and green combined with gold appeared on all sides, a clear yellowish green, and a hard brilliant red. Pale blue and gray and off-white were used for the lighter hues but they seemed to absolutely lack in character in contrast to the more usual glowing tones. Blue and golden yellow, tobacco brown and purple were all lively and when translated into shiny fabrics had a brittle jewel-like quality. Only one personality could have dominated such strong colors and shining surfaces...Josephine is said to have had more subtle preferences which were quite ignored. When Marie Louise replaced her, crimson and the imperial green and the golden yellow ran rampant. It was well she liked them, for it seems quite safe to say that even if she had favored other colors, there would have been little demand for them, for this was a one-man show." (18, p.296).
Figure 16
Reproduction of Costume plate #80
Courtesy of Pauquet COSTUMES HISTORIQUES ET MODES

Figure 17
Reproduction of Costume plate #83
Courtesy of Pauquet COSTUMES HISTORIQUES ET MODES
Figure 18
Reproduction of
Costume plate #86
Courtesy of Pauquet
COSTUMES HISTORIQUES ET MODES

Figure 19
Reproduction of Painting
"Louis XVIII" - Le Brun
Courtesy of
Colonial Art Co., Oklahoma
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CHAPTER 8
Period VI
LOUIS XVIII - THIRD REPUBLIC - 1815-1900

National chaos and havoc resulted in the end from Napoleon's aspirations to make France the great empire of Europe. Disillusioned by, and resentful of the actions of this once loved and heroic man, the people were eager to accept the return of a Bourbon King, Louis XVIII, "not a king by the will of God but by the will of the people." Beginning in 1815 with the rule of Louis XVIII, France weathered a series of unsuccessful reigns of kings, rulers, and governments, ending with the overthrow of Louis Napoleon after subjecting France to a bloody war and insults at the hand of Prussia. Upon righting herself, France voted for a Republican type government which continued to exist until the 20th Century.

Advancement, progress, and development did result, however, from these conglomerate governments. The Second Republic granted the majority of French male citizens voting privileges. Home policies fostered developments in agriculture, forestry, railroads, and industry. New machinery was developed which made it possible for more materials to be manufactured at less cost. The development of the sewing machine speeded clothing production, and inventions of synthetic dye materials produced clearer and
more brilliant colors. Highly important also was the development of the printing press which allowed news to be dispersed more rapidly and accurately.

All of this growth and development in France made life more comfortable. It freed the people from much drudgery and gave them time to embrace opportunities in art, music, letters, and science. With this accumulative advancement, France once again was on her way to being a dazzling social center for all foreigners. Uzanne adds, "The nation, freed from the incessant fatigues of conquest, was able to collect its thought, and letters and arts soon flourished anew. French intellect was restored to its former proud position, and the exquisite national politeness, which the Revolution had somewhat tarnished, revived in all its splendour." (30, p.71).

The men's fashions of 1815-1900 were no longer the living panorama of yesteryears, yet were original enough to hold their own and to be a forerunner of 20th Century clothing. The long trousers, frock coat, and top hat had become a standardized conventional uniform to be adopted by all men not only of France but of the whole of Europe and America as well.

The loose fitting, ankle length trouser was a prominent style worn throughout the century, although a tight fitting stockinet style was also popular during the
earlier part of the period, (Figures 20, 21).

The shirt became more conservative. Frills and ruffles gave way to soft tucks or pleats in front. The collar stood high on the neck or was turned down over the cravat or tie, (Figure 20).

At the first part of the period, the typical coat was cut away in front with long narrow tails in back and broad collars and revers, (Figure 20). Later, this type was reserved exclusively for evening wear as the sack coat became popular. This short slightly boxed jacket with small lapels reached to mid-thigh and was used primarily for daytime wear.

The top or outer coat with its long or short full skirt had a high turned down or rolling collar. It had a simple or double breasted closing with full set-in sleeves that tapered to the wrist or raglan sleeves which were loose at the wrist, (Figure 22).

Footwear consisted of the pointed slipper worn at the turn of the century, and an ankle high shoe with low square heel, round toe, and short tongue also was worn, (Figures 20, 21).

The tricorn and bicorne hats were completely replaced by the high cylindrical silk hat (Figure 22) and a low oval crowned hat with a narrow rolling brim.

As men's dress slipped into uniformity, bright
colors gave way to somber hues, because a need or desire to be different through dress style and color no longer existed. The somber tones of this era included deep green, gray, dark brown, deep blue, beige, buff, white, and black.

This period characterized by a lack of brilliance was dominated by a few major colors of weak chroma and values ranging from a dark to a medium degree.

Black was the hue characteristically used for dress wear. Uzanne states "almost all men appeared in black evening dress, and most of them wore black or brown silk stockings." (30, p.97) Gray, which was also popular, varied from light to dark value. Nickel would describe the light value while the dark value might be called slate. Both of these colors were used in coats, trousers, and overcoats, (Figure 22). White was abundantly used for men's trousers and vests (Figures 20, 21, 22), and a weak dull green, reflecting a slight yellow cast, was a favorite color for overcoats and jackets, (Figure 21). The same royal blue adopted by the French for the national colors during the revolution, was still popularly used for tail coats and sack coats, (Figure 20). The light, dull red yellow which closely resembles the color of straw, was used for trousers and greatcoats (Figures 21, 22), while a medium value, soft rose beige was another typical color for vests and trousers. The deep dark reddish brown
described as a tobacco brown was used for coats, (Figures 20, 21).

These dominant hues of Period VI are illustrated in Color Chart F.

As the 19th Century came into focus, the colorful hues of men's clothing flickered out, and men's fashions were doomed to universal grayness. Men no longer desired to emphasize their clothing by cut or color. Black and other somber colors worn by men now acted as a relief for the gaily colored and elaborately decorated costumes of the women.

Men having adopted dark colors following the revolution, desired to have their clothing as unpretentious as possible. This plain and simple attire was probably maintained because man was dressed more comfortably for his diversified working conditions, leisure activities and affairs of everyday life. Man was now accustomed to the equality of unadorned male fashion, and no doubt the fear of appearing effeminate prevented him from indulging in the fanciful costumes and the beautiful and gaily colored fabrics which had at one time been so fashionable and characteristic of the masculine dress.

It is difficult to say if any additional factors might have re-emphasized the dreariness of men's fashion, except to say it now seemed fashionable to be dressed in
less brilliant colors. Imagination in male clothing seemed to disappear as it became stylish and proper to be uniformly dressed in dull colors and established styles. Schramms says, "Men were now clothed in the same drab colour from head to foot, and black predominated. Only in summer were suits of lighter material seen such as nankeen or some other cotton fabric in the then popular 'mastic' shade, an unprepossessing grayish yellow. A gay tie and a button-hole flower were the only splashes of colour permitted. From about 1880, imagination in male fashions had dried up utterly and indeed was held to be bad form. The mode had become stabilized in 'classical' stereotypes." (28, p.15) The duration of equality in men's fashions in all their gloomy grotesqueness and dreary uniformity was only to be checked, changed, and altered through turn of events brought about by the Second World War.
Figure 20
Reproduction of Costume plate #36
Courtesy of Uzanne
FASHION IN PARIS

Figure 21
Painting reproduction from private collection
Courtesy of Gordon W. Gilkey

Figure 22
Reproduction of Costume plate #54
Courtesy of Uzanne
FASHION IN PARIS
People, pondering the passing parade of mankind, can recall how men's fashions have been affected by the combined influences of home, individual, society and state. Changes in the cut, style, and color of masculine clothing have resulted.

The first knowledge, application, and use of color pigments extends as far back as our record of mankind. Color became symbolic because of its power of suggestion and its ability to convey to the mind specific ideas, thoughts, emotions, actions, or patterns. Although the number of distinct and individual colors was no doubt limited during prehistoric times, "it has been estimated that there are between one-half million and two million distinguishable colors" for man's use and enjoyment in this the 20th century, (l, p.28).

The great love of color which existed during the Middle Ages was uniquely displayed in the clothing habits of the nobility through the wearing of parti-colored garments. This parti-color costume, in which the man was dressed from top to toe in an unequal distribution of two, three or more colors, extended into the first part of the 15th century. Then, it gave way to the elaborate
clothing habits of Francis I, the new reigning monarch.

Wars fought under the direction of King Francis introduced the French people to outside influences, particularly those of Italy. Ideas, thoughts, paintings, tapestries, colorful silks, velvets, and cloth of gold were all elements of the Italian Renaissance Movement which were borrowed and/or imported by the French and which were ultimately incorporated into the lives of the nobility. Catherine de Medici, wife of Henry II, and Marie de Medici, wife of Henry IV, brought with them to France the color fashions of the Italian courts. These fashions added to the growing influences of the French Renaissance by expanding the luxurious and majestic living and clothing habits of the French court.

The meeting of Francis I and Henry VIII at the Field of Cloth of Gold, is an excellent illustration of the sumptuous and magnificently beautiful fabrics and clothing displayed by Francis I. The elaborate and costly apparel of Francis and his successors—Henry II, Charles IX, Henry III, and Henry IV—reveals to the curious searcher a great variety of red, blues, yellows, and greens. All were pleasing hues, of moderate value, but not as bold or intense as they became during Period II under the rule of Henry IV and Louis XIII.

One of the outstanding and colorful characteristics
of the male costume was the use of slashes. These slashes allowed fabrics of contrasting colors to be exposed or extended through the openings, forming a unique and rich puff decoration.

Henry IV's greatest interest lay with the people who under the reign of Charles IX had suffered indescribable persecution and bloodshed because of their religious convictions. Henry desired to see his subjects develop and advance as individuals as well as a nation. This newfound freedom was soon checked by his successor Louis XIII, however. Laws and edicts were renewed which restricted certain trimmings and decoration of gold and silver and reserved the color crimson for the rulers, their families, and other members of court. Since the monarchs were not to be out-dressed by their subjects, the people were compelled to adopt a modification of the dress styles worn by the rulers.

During the rule of pompous Louis XIV, France, because of her cultural and political supremacy, became the arbiter of high fashion and taste for nearly all European high society.

Jean Baptiste Colbert has been given credit in developing the grandeur of France through advancements in the textile, weaving and dyeing industries, as well as improvements in the arts, agriculture and public works.
The court of Louis XIV was frivolous and extravagantly dressed. He himself established styles by his use of certain designs and colors in his clothing. Gold and silver, which were restricted to kings and their families, were used in abundance. The king favored moderately deep and rich colors, the most popular being red.

The dictatorial position of fashion leadership, once under the authoritative control of the masculine ruler, was later shared by the women of the court. Louis XIV allowed his wife, Madame Maintenon, and her religious beliefs to curb his luxurious living habits. This lasted but a short time, however. Then, accustomed to elaborate and resplendently beautiful clothing and surroundings, the king became bored with the plain and simple way of life and returned to his extravagant and costly ways of earlier years.

During the reigns of Louis XV and XVI, Madame Pompadour, Madame du Barry and Marie Antionette also assumed great power as fashion leaders. They no doubt were greatly responsible for the soft delicate pastel floral tones of pale yellow, green, pink, light blue and lavender, so characteristically used in picturesque and charming patterns, such as sprays, blossoms, floral stripes, rural and agricultural designs. These designs and colors were fashionable for the clothing of both the
men and women of the Louis XV and XVI court.

The varietal colors of men’s fashion worn since 1515 disappeared with the advent of the French Revolution in 1789. Along with the change to sober colors, came an obvious change toward simplicity of cut and style in clothing. The populace had become dissatisfied with the ruling powers, their governing policies, and costly and wasteful living habits. They no longer wished to follow or be subjected to monarchical rule. Their feelings developed into a great hatred for the nobility, and with this hatred came a decline in the power of the crown. The people fought to abolish social distinction and to establish equality of rights and wealth distribution. An obvious way of doing this was through simplification of dress on the part of the nobility. Elaborate clothing was readily discarded for a simpler dress as a means of self protection from the guillotines.

Color, as well as the cut of men’s fashions served as a means of identification and affiliation with new political ideals. Red, white, and blue, the national colors of this revolutionary era, were chosen by the people to proclaim their political convictions. These three colors were also incorporated throughout the costume, either as part of the garment itself or as a badge or cockade.
Black, brown, dark blue and gray, colors once limited to the clothing of the poorer classes—became the popular and acceptable hues of the clothing of the 19th century. In speaking of the uniformity of color and style in men's dress, Uzanne says, "The passing-bell of fancy tolls its knell, and dreary uniformity in masculine attire—the reign of equality in dress, in all its gloomy hideousness—straightway begins." (30, p.125)

While no laws or edicts required men to wear these drab uniform and utilitarian type clothes, public sentiment checked any desire to indulge in conspicuous clothing. Perhaps the fear of appearing effeminate kept men dressed in this unimaginative and uniform attire. Uzanne believes "the revolution, when it severed the links of all French tradition, gave birth to a new conception of the aesthetics of dress, of which the fashions of the present century—so extraordinary in their number, so near and yet so far away already—are the logical outcome." (30, p.vii)

This thesis suggests that the personalities of rulers, economic and financial conditions of the country, wars—both foreign and civil, feminine influences, industrial development and a desire for equality of
rights and wealth distribution, are possible and probable influential factors affecting color change in men's dress during this 400 year period.
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