



# **MORGUE FILE**

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1850-1900

# *The Victorian Era*

## INTRODUCTION

This era, dominated by the power and style of Queen Victoria, was a time of global impact with major events such as the 1848 discovery of gold in Sutter's Mill, CA, the French Republic becoming the Second Empire in the 1870s, and a waging Civil War between America's North and South. The globalism occurring under this reign and by these events largely contributed to fashion becoming globally trendy.

Meanwhile, it was also simply a time of fashion innovation, including the first patent of the sewing machine in the 1840s, the first graded paper patterns by Ebenezer Butterick in 1863, and Harper's Bazaar begins publication in 1867.

Fashion trends were excelled by these new innovations, and the Queen had the upper hand on what would be appropriate and popular for the upper class woman. Victoria was a conservative woman, so the dress of the time followed that notion. The silhouette consisted of a two-piece dress with a bodice that came up to the neck and a heavy skirt of up to eight petticoats. The crinoline, worn under the skirt, dominated the wealth and ability of a woman at the time. At the center of it all was the corset, creating a tiny waist which was to be maintained for all their lives. Women were covered from head to toe, and this restrictive fashion translated into their everyday restricted expectations, limited to learning to knit, embroider, or crochet. Working and becoming educated for themselves was not on the table for the everyday woman of the Victorian Age.

During this time of fashion, Charles Frederick Worth was credited as the creator of French haute couture, and stood with a God-complex. He changed the industry by demanding clients who want clothing made come to him, rather than him to their home. He determines what's fashionable, designs it, and displays it at a fashion show. The bourgeois are no longer in charge of the trends, and this is really the foundation of how we now see the fashion industry structured today.



# WOMEN'S DAY WEAR



The Corset was not only daily wear but year-round wear. With corsets lacing beginning at age 3 for girls, it was only taken off seasonally during the year along with a bath. The average waist should have stayed the size it was at marriage, meaning the corset was one of tight restriction, and the result forced women's bodies to alter growth in the form of the corset. Used as one of many undergarments, it provided the hourglass figure a woman was expected to maintain throughout her life.

The Bustle was an interesting device that went into full acceptance around 1870, adding a bit more shape than the crinoline. Women wore this under the skirt just below the waist to hold the skirt off the back as pictured. Sometimes the effect was given by a pad of cork, down, or other stuffing, though pictured here is a caged version of the bustle. The bustle often included the "dust ruffle" near the bottom of the skirt which was used to catch the dirt that women's long skirts at the time picked up when out in the city.



The Cuban Heel is a style of women's shoe that was the alternative to the Louis Heel. It featured a short and straight heel rather than a thicker heel, which supported the feet well in stirrups when women went horse riding during the day. It was considered to be the practical shoe.

# WOMEN'S EVENING WEAR

The Crinoline was a crucial service to a woman's skirt for an evening gown. It was made with steep hoops and wide muslin tape during the 1850s-60s, and it created skirts of large circumference. The larger the skirt indicated how wealthy a woman was. It often dictated the rest of a woman's life such as the size of her house and carriage, and the number of outings and maids a woman of such status had the privilege of.



The Louis Heel was a formal style of shoe that often featured a thick, curved heel which tapered at the mid-section before flaring outward at the bottom. It was first named in the reign of french King Louis XIV during the 19th century.

The Décollete was a specific cut of the bodice of an evening blouse or dress. It was a low-cut neckline which included low-cut shoulders as well; a feature added in the Victorian Era. The cut was bold in a time when a high neckline was the ordinary dress silhouette that was appropriate for women in public.





# MEN'S WEAR



**The Frock Coat** a style of men's coat which comes up higher near the neck with a fitted waist that includes a seam to a knee-length skirt. It could either have a notched or shawl collar. This was often worn as apart of a man's morning suit.

**The Bowler Hat** was a round and hard, felt hat style typically worn by a less-in-charge or middle class man than by one who might wear a top hat during this time, and most popularly in England.



**The Cravat** is a men's neckwear piece worn in a slipknot with long ends overlapping vertically in front. It is often referred to as the grandfather of the tie.

# ACCESSORIES



Gloves were an essential accessory for women. They were often crocheted or embroidered by women themselves. Typically a pair of gloves worn during the day were made of leather, crocheted, or knit. In leather work there may be intricacies and beading featured. When worn at night they were often made of satin.

Hair was an attentive accessory for the Victorian woman. A woman's hair was typically brushed 100 times a day in the morning and night, due to long lengths and infrequent washing. Brushing with flour and water got the dirt of the day out as well as protected from lice. Hair left in the comb after brushing was kept and reused for extra hair styles to add to a lady's head like curls and braids.



The Bonnet was women's headgear, either with or without a front brim, which covered the top, sides, and back of the head, tying under the chin. It was usually made of straw and trimmed with crepe, lace, satin, silk, or velvet. Ties, usually ribbon, attached to the brim or were sewn to the inside of the bonnet.

1901-1919

# The Edwardian Era

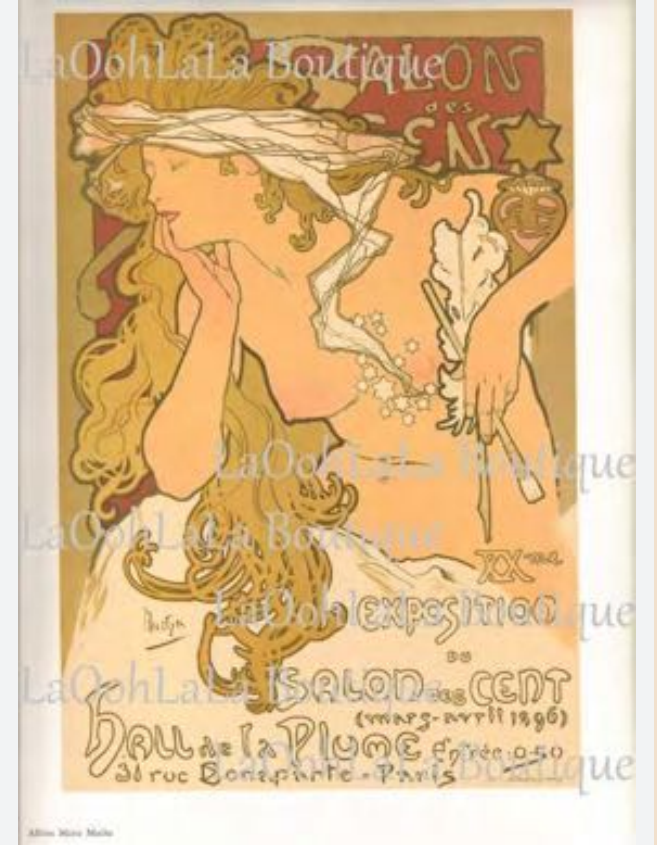
## INTRODUCTION

Much of the style of the Edwardian era was determined by the French Exposition Universelle of 1900, which introduced the art movement of “Art Nouveau” to the world. This was a decorative art, distinguished by graceful, if exaggerated lines and elongated strokes, ending in curlicues. Fashion follows this art form, as well, incorporating these designs jewelry first and then in dresses.

The name of this aesthetic seen in fashion and culture becomes referred to as “La Belle Epoque,” meaning The Beautiful Era. The mindset for fashion at the time is influenced by this, and women believed they need to be surrounded by beauty to be beautiful. This brings about more florals, pastels, laces, accents of jewels, and delicate expensive accessories and styles.

As a result of this change in mindset, the silhouette changed as well. To mimic the curvature of the art style of the time, silhouette’s took after the S-Curve or Bend to show the curves of a woman while still exhibiting a more slim silhouette than the Victorian’s extreme hourglass. The silhouette was achieved by wearing restrictive underwear which produced a large, over-hanging, heavily padded bust and small flat waist, which were balanced at the back to project the behind. It culminated in full, flowing skirts, which were gathered and raised in. The new dress was lighter weight though, with only one to two petticoats. It’s corset, less tight, also aided the S-Curve shape, and so the less restrictive womenswear of the time supported current events such as the start of the Women’s Suffragette movement of 1905.

The silhouette also had other alternatives at the time, provided by popular designer Paul Poiret. The “Nouvelle Vogue” line, also introduced in 1905, featured a corset-less silhouette. This was inspired by his wife Denise Poiret who chose to never wear a corset, portraying this alternative that was completely free from constraints. It was very fashion forward for the time and made way for the twenties silhouette.





# WOMEN'S DAY WEAR



**The Trumpet Skirt** was a style of skirt that accentuated the S-Curve shape that was desired by women of the time. This skirt was slim through the waist and hips and then widened to the ankle, similar to the shape of a trumpet. This design may be utilized with a dress or as a separate piece, paired with a shirtwaist. In this image, there is a prime example of the Art Nouveau style of embellishment design incorporated onto the front of the skirt.

**The Shirtwaist** was a woman's blouse, modeled as a feminine version of men's shirts and typically worn with a jacket if styled as a suit. Though their origins were very closely designed with menswear, accents such as frilly edgings and insertions of lace, gave them an elegance. A shirtwaist would have been worn with a flared trumpet or pleated skirt.



**The Duster Coat** was a long, lightweight coat, often made of gabardine or wool, though sometimes with fabrics like linen. Both women and men wore styles of the coat. It was introduced during the late 19th century for motoring purposes due to the fact that the Model T automobile was debuted by Henry Ford, and the assembly line made them widely available. As a result of the horseless carriage, automobile owners needed an article of clothing which would protect one's outfit from dust. Dusters featured long sleeves and a high collar, enveloping the body from neck to feet.



# WOMEN'S EVENING WEAR

**The Tea Gown, referred to as the “lingerie gown,” was a muslin dress and a soft and sexy creation of flimsy chiffon or silk. The gown was a loose-fitting structure and very feminine, following the “Belle Epoque” aesthetic. The reason for its name was often due to the way it got its color which was by dipping it in tea. Alexandra of Denmark made the tea gown popular, as she set many trends for the time, straying away from the more conservative ways of the Victorian era.**



**The S-Bend Corset was used to achieve the signature silhouette of the time. It often had a straight-front and was cut to be worn low down on the bust and then extend over the hips, which hip pads were sometimes added to to make a skirt hang more nicely. Importantly, it was designed to be slightly less tight than past corsets.**

**The Delphos Gown was a cylindrically-shaped, loose-fitting silk-satin garment which undulated with rich color, and was created by special hand pleating process, which designer, Mariano Fortuny patented in 1909. It was a very expensive garment, and could be worn into the 1930s. As a result, it became one of the most well known historical garments. Here in this image, the inclusion of orientalism, a popular trend of the period, is apparent in the Eastern-influenced light robe styled over the dress.**



# MEN'S WEAR



**The Drape Suit**, also known as the “sack suit,” was a loose and comfy jacket with no waistline. A jacket may be a three or four-button style, and it often included a matching waist-length vest. A pair of straight-legged trousers was also worn, and sometimes cuffed to protect the hems. The suit initially evolved from a cropped jacket to a long jacket with a wider lapel, as featured here. This was a style that was very common for the middle class man.

**The Boater**, was a hat style worn with an upper class drape suit. It was a circular straw hat with a flat top and straight brim. The crown was typically trimmed with a band or ribbon. They were also popularly paired with striped blazers and flannel trousers, completing the male uniform for the summer sport of boating from the late 19th century into the 1940s.



**Knickerbockers** were men’s loose, full breeches which gathered below the knee and fastened by a button or buckle. They were often used with outdoorwear for activities such as bicycling. Formerly they were exclusively worn by young boys, however they came to be useful to older men as well, as four million Americans owned bicycles by 1895.

# ACCESSORIES

**The Brassiere** was a new source of bust support, which was introduced with the name in 1904. Because of the new Edwardian silhouette, brassiere's moved into mainstream having previously only used for those women who did not favor the corset or were mindful bust support health. They were often, "waist-length, boned lightly, fastened in the front, and had no cup contour," (Beck & Parsons, 17)



**The Alexandra Collar**, also referred to as the 'dog collar,' was a choker of pearls, and often was combined with diamonds and other precious stones. This jewelry style accentuated the wealth and beauty a woman could display.



**The Chignon** was a hairstyle most associated with the era's Gibson Girl. It was styled by piling a woman's hair on top of her head in somewhat of a knot, and giving it a very billowy look as a result. The Gibson Girl is a character that many women identified and model themselves after her, so this leads to the chignon becoming extremely popular and mainstream.





# 1920s

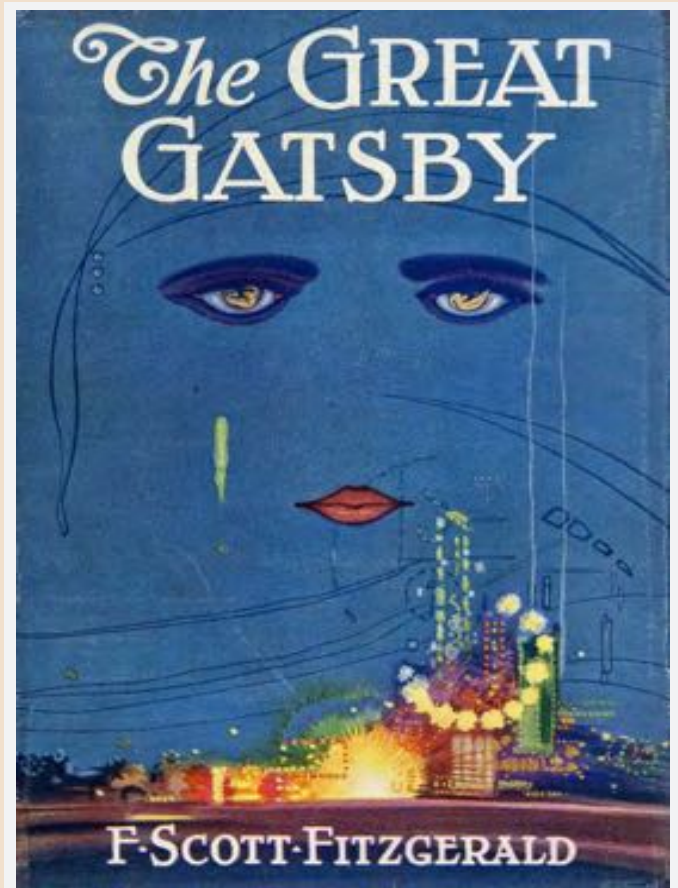
## THE JAZZ ERA

### INTRODUCTION

The Twenties were a unique time of transition in the world. A shift occurred after WWI, leaving many reeling and discouraged from the tragedy, though yearning for indulgence and creative outlets, otherwise known as escapism. Young people developed an affinity for independent, urban lives, including women, exhibiting a break in tradition from past societal expectations. The 1920 event of Prohibition did not do much to stifle the growing party life. It instead caused the birth of “speakeasys” in African American neighborhoods like Harlem in New York City, where they served illegal alcohol while also providing a platform for the Jazz Era. The presence of jazz, then, influenced the environment of dress for dancing. With creativity brewing in the music scene, literature and fine arts also made historical milestones, such as F. Scott Fitzgerald’s *The Great Gatsby* of 1925, and the origins of the Art Deco movement, which translated into architecture, interior design, and fashion.

With younger generations making their mark on the decade, young women very much influenced the rise of the new silhouette. The new one was rectangular, loose-fitted, and featured not the small waist of previous decades, but often a dropwaist, which allowed for fashion to be for any silhouette of a person. It was popularized by the new woman, The Flapper. She was a young girl who cut her hair short, wore cloche hats, shorter skirts and stockings rolled at the knee with T-Bar shoes. She could be seen dancing the Charleston and smoking. The trends swung from extreme Edwardian femininity to a curveless, boyish, and frail look for the twenties.

This change for women in society was accentuated by significant designer, Coco Chanel. Chanel introduced many fashion statements, allowing for women to live more independent and confident lives, such as suits and trousers for women, as well as the use of fabric like tweed, typically used in men’s wear, used in women’s wear. Young women were getting out of the house and they needed durable outfits for their new lives. Chanel not only created that for women of the time, but ultimately created classic styles born in this era that are still notable and seen today.



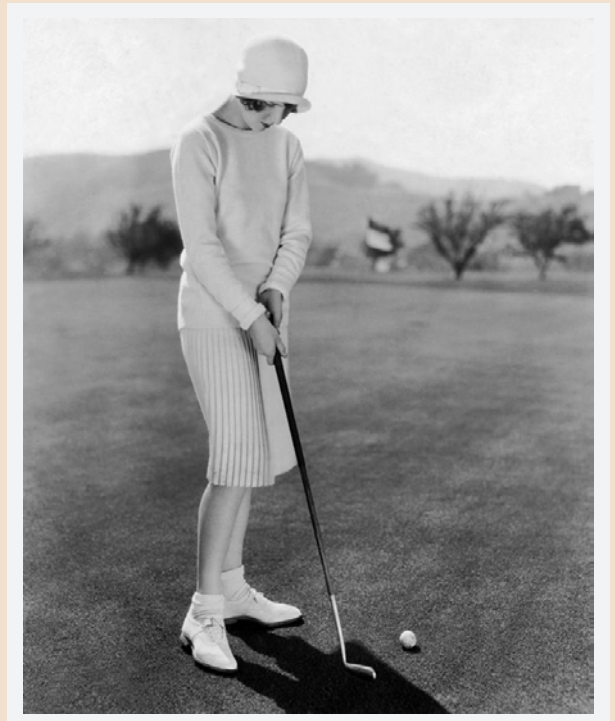


# WOMEN'S DAY WEAR



**The Three-Piece Suit** was a development by designer, Coco Chanel. They were unique suits, often using men's tweed and suiting, but then adding a blouse or shell, with an interior lining. Typically the suits would have a feminine print to match the blouse. The goal of the suit was to give the option of taking the jacket off if one got warm and still look very coordinated. Suits were loose-fitting and the silhouette remained rectangular with the period. In this image the designer herself models her Chanel suit from 1929.

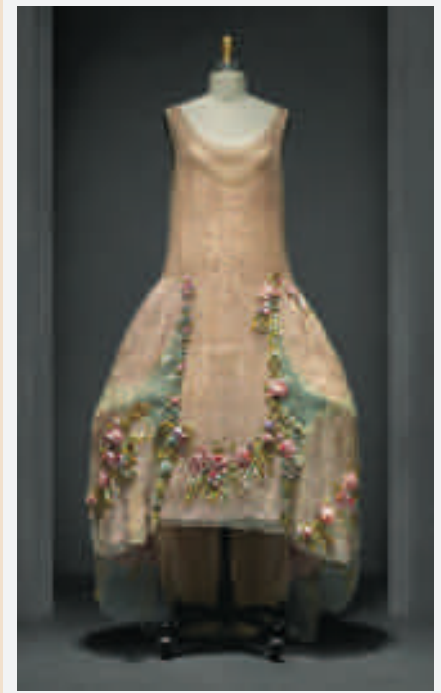
**Golf Attire** became popular in the rise of sporting for women. Golfers (and tennis players) would wear knee-length skirts. Golf often required long sleeves, though tennis players wore sleeveless tops. Sportswear still featured hosiery and accessories included cloche hats or head scarves. Though some golfers would play the sport in heels, flats were also a popular option, as well as saddle shoes or other shoes that tied, such as the ones 20s actress, Jean Arthur, is seen wearing in this photo. (Beck & Parsons, 70).



**Clutch Coats** were one of the most popular coats from 1919 to 1928. The coat had a surplice collar and was fastened with one button or none at all, giving the coat the name "clutch," due to women to clutching them closed. These coats were often worn cut shorter than the woman's dress beneath. (Beck & Parsons, 70).

# WOMEN'S EVENING WEAR

The Robe de Style was an elegant dress design, popularized by Jeanne Lanvin in the 1920s. It featured a close-fitting bodice with a natural, lower waistline, and yet a full bouffant skirt which reached to the calf or ankle. This came as an easy transition piece from the Edwardian Period to the 1920s, especially for teenagers. The style also was influenced by orientalism and drew from Japanese watercolor in particular. There is an essence of this in the garment pictured, which is a 1928 piece from the Boué Soeurs haute couture house.



T-Bar Heels were the popular choice of dress shoes in the decade, named by the design of straps. These shoes evolved with the Jazz scene, going from more curvy-heeled, pointier shoes, to a straighter heel and more rounded toe, as pictured, making it easier to dance in, and the T-strap keeping them on. They were a staple of the Flapper girl.

The Dinner Dress was a drapery evening gown, made popular by designer, Madeline Vionnet. Her usual silhouette was a bias cut with a beautiful flow. These dresses often incorporated a “cow neck” at the back of the dress which had not been done before Vionnet. They would have a long skirt, yet be fitted to the hips, changing designers forever.



# MEN'S WEAR



**Golf Attire for men was typically a pair of knickerbockers and a V-neck pullover or vest, including argyle socks and low shoes. They often accessorized the outfit with a cloth cap. (Beck & Parsons, 74). Here is famous golfer of the 1920s and 30s, Bobby Jones, sporting the look.**

**Cake Eater Style was worn by the male equivalent to the Flapper. They wore their hair slicked back, with an outfit of wide legged oxford bag trousers and raccoon fur coats. This look was most associated with middle class college students who went to sorority parties.**



**Oxford Bags were a pant fad that young wealthy men followed. They were introduced on Oxford University campus in 1925, and were designed with a high waist and pleats. The oxford bags could have up to a 25-in circumference, and we worn with a blazer or V-neck pullover (Beck & Parsons, 74).**





# ACCESSORIES

**The Girdle** was a woman's undergarment that came about for the purpose of the era's silhouette. It was a garment which was elasticized and held all of the undergarment pieces together to then give a woman the smoothed out, flat silhouette that was desired. No hips and no curves in sight.



**The Eton Bob** was a hairstyle of a straight bob with one large curl on either cheek. Louise Brooks, a well-known silent film star, gave her version of it bangs. People referred to her hairstyle as "the helmet."

**The Cloche** was the predominant hat of choice for women during this era. Coming from the French word for "bell," the cloche was a closely-fitted hat with a deep crown and a short brim, or even brimless. The hat sat very low, covering the forehead, an insecurity with short haircuts of the time. Here is one of the first cloche designs from 1923 by a prominent designer of the time, Paul Poiret.





# 1930s

## The Glamour Era

### INTRODUCTION

This decade was one of conflict due to several clashing events occurring during the same period. One of the major and determining events of the Thirties was The Great Depression, a devastating time of economic crisis that left many unemployed and searching for something more. This search resulted in a significant Era of Escapism through a boom of Hollywood, with the evolution of film, entering the thirties fresh with sound and a new liveliness. Because of this huge focus on Hollywood, the fashions consumed on screen rippled into America's fashion trends. It was an age of allure, and the rest of the world was beginning to follow the trends.

As the trends of the 1920s began to fade out, with the newfound glamour of Hollywood, the silhouette began to change once again. A natural waist was reintroduced after a decade of waistless-silhouettes, and more of an emphasis was turned to the arms, with slightly broader shoulders and fuller sleeves, hinting at what would come with the following decade of fashion. Desires still remained for a slim figure, however with garments that showed more of the body shape, with a higher waistline and hugged hips. While the 20s hemlines had become surprisnly short for the Flapper, the 1930s demanded a drop of the hemline once again.

Certain designers challenged these trends in Vogue, going outside of the box, such as Elsa Schiaparelli. She played with the escapism of the era, creating theatrical, dramatic, and experimental garments that she considered works of art. She rivaled with a still thriving Coco Chanel, though brought something completely new to the scene than what Chanel had come to fame in. Other designers such as Madeline Vionnet and Madame Grès took advantage of the new silhoutte, designing elegant and sweeping garments with emphasis on drape and cuts on the bias. This goddess-like look was telling of the dream state of the thirties



# WOMEN'S DAY WEAR



**The Streamliner Suit** was a suit designed for women with its origins in men's suiting design, particularly with English designers' work such as Hartnell and Jaeger. It followed the slim-silhouette of the time, as well as bringing back the look of the natural waist.

**Palazzo Pants** were women's long and wide culottes with a straight line cut. They have a soft flared leg to the bottom hem, and are gathered at the waistline, once again emphasizing that area of the silhouette. These pants were first popular as a pajama style in previous years, and then grew in popularity as beach wear into the 1930s.



**Oxford Heels** were a feminine style of tied-shoe, common alongside the Ghillie ties. They were similar to the popular wear of pumps, sitting high on the arch of the foot, though straps were swapped for ties, making them more suitable for outerwear. If they included rubber soles, they could be worn with sport dress.

# WOMEN'S EVENING WEAR

**The Evening Gown** was long and narrow dress during the beginning of the era, and typically utilized a low back or halter-neck style. A popular trend of the time was a backless dress to show off a suntanned look associated with the sporty decade (Farrell-Beck & Parsons, 99). This 30s dress pictured exhibits a goddess-essence, as well.



**The Dinner Jacket**, which was frequented by Schiaparelli, followed the utility scheme of rationing fabric for clothing. Though she was known for her eccentric designs, these jackets of hers were to be very simplistic, with no extra fabric added. Yet they hold an elegance.

**Trompe L'oeil Dress** was Schiaparelli's creative touch to her fashion. The phrase means a fool of the eye. Here she uses the well known silhouette of the 30s evening gown, but uses the trompe l'oeil to mimic colorful tears in the dress. It stands out as an unusual and surreal print of a gown.



# MEN'S WEAR



**The Zoot Suit** was an anti-war garment. Popularized by young minority men protesting for their mistreatment in the draft from the 30s through the end of WWII. The suit included knee-length jackets with broad shoulders, wide lapels, and narrow waists. The pants were full in the upper leg, then tapered to the ankle, and the suits were often made in bright colors. An eye-catching tie and dangling keychain were important accessories.

**The English Drape Suit** was designed amongst the Savile Row tailors, though adopted by the Prince of Wales before becoming mainstream. The silhouette featured a broad chest with wide shoulder blades. It was fitted closer to the waist and worn at a higher cut. The trousers would have tapered to a cuff, as well. This double-breasted look was very stylish, (Farrell-Beck & Parsons, 103).



**The Dinner Jacket Tuxedo** was the most frequently seen evening attire, following a somewhat similar silhouette to the Drape Suit, with a narrow waist and broad shoulders. Sometimes a man such as Fred Astaire might wear an evening tailcoat in the evening, but this was more popular for the mainstream, and the jacket was usually either black or white, including a cummerbund and bow tie, (Farrell-Beck & Parsons, 103).



# ACCESSORIES

**The Marcel Style was a similar but unique transition from the 1920s into the 30s. Women were growing their hair back out after the Flapper wave of short pixies and bobs. As they began to grow it out and style longer hair, they used this technique which was achieved by curling or creating, “deeply sculpted, close-to-the-head marcelled waves” (Farrell-Beck & Parsons, 106), with the use of irons.**



**The Fedora was a soft, felt hat which has a tapered crown with a center crease, including a pinched front and snap brim. This was often a summer hat style for men in less casual settings where they might still wear a style such as a boater or other snap brim.**

**Art Deco Style transferred over from the end of the 20s into this decade as very prevalent style in many kinds of accessories from jewelry, to smoking and makeup compacts, to handbags like this one. Art Deco mixed modern decorative styles, whose main characteristics were derived from various avant-garde painting styles such as abstraction, distortion and simplification, particularly geometric shapes and highly intense colors.**



# 1940s

## *THE WAR ERA*

### INTRODUCTION

First and foremost, the Forties were quite obviously shaped by World War II, and its repercussions on society and different industries in the world. It called on those weren't being draft, such as the wives of soldiers, to join the war effort full force. This was an extreme shift in societal expectations of women, with them having to not only hold down the household and family on their own, but make a living for themselves in jobs that were requiring a lot of hands-on and involved work. Due to this flip in the norm, the war effort thought some sort of relatable propaganda for these women in these situations to look up to would be helpful. So, Rose The Riveter is created and very much set the fashion and mindset trends needed for this era of rationing, intense occupation, and independence that women are experiencing all at once.



Aside from the Rosie look that takes hold of the factories, the dress silhouette of the time had once again evolved from the previous decade to an even more natural form and silhouette adding emphasis to a strong shoulder, even utilizing small shoulder pads. The skirt hemlines are majorly knee-length and slightly more full, and outfits look often like two-pieces. This silhouette is meant to be practical for the time and do only what's necessary, because there are no means to be overtly frilly and feminine in this era. The rationing effects of war alters other things in fashion as well, such as no Italian leather and no pearls or silk from Japan due to conflicting war powers. It is all about fashion from the country of origin.

This means the forties are all about the American designers, such as Claire McCardell who designs war-sensitive clothing garments like the Monastic, the wraparound dress, and the easy-fit dress. There was an innovation in creating pieces that were simply practical yet wearable and most importantly, fashionable. Much of this philosophy was being pulled from the European mindset of fashion design, and when looking at Paul Balmain's elegant simplicity of the same time, it is apparent, the ways in which designers navigated the forties.

# WOMEN'S DAY WEAR



**The Wraparound Dress/Popover Skirt was a McCardell creation that was designed in the intent of being fashionable clothing for housework. Many women could find relevance in it, and it was very popular for that reason. This dress also featured an attachable ovenmitt, as well as a utilitarian pocket on the side.**

**The Playsuit was more of a fun garment of the period for those who could afford the leisure time. It was most often appropriately worn at the beach, the park, or even just for lounging in one's backyard. The suit was made up of, "cotton shorts with bare midriff tops or halters" (Farrell-Beck & Parsons, 125). They often made an appearance in bright colors.**



**Utility Wear was the influence of Rosie! For women working in the factories, a pair of overalls or coveralls were the most popular, made specifically for women, if they weren't wearing their husband's old clothing. This might be over a buffalo plaid or floral printed top, and practically accessorized with a bandana or work cap. It was most important to always keep one's hair back in a Victory roll style, as well. The increase of women working forced the rise of factory-garments sold in catalogues.**



# WOMEN'S EVENING WEAR

**The Dinner Dress**, as this one from 1946 is called from designer Charles James, follows the trends of an evening dress of the time, featuring a fuller skirt and natural waist. There is a slightly more decorative 3/4-length sleeve, as well, speaking to the thirties silhouette.



**The Sling-Back Pumps** were a style of shoes that featured an open back, with a strap wrapping around the back of the ankle for support. They could be summer shoes if open-toed like these. 1940s shoes were about comfort and mobility to walk, due to the need saving rubber car tires

**The Goddess Look** was introduced by Madame Gres, who dedicated her whole life to perfecting the art of the drape, as well as pleating vast amounts of cloth into a single gown. Here is an example of the goddess look of an evening gown, which would have been designed for very wealthy women such as the Princess of Morocco.



# MEN'S WEAR



**The Hawaiian Shirt** were a popular choice for military men, due to Hawaii being at the dawn of the war. They started as a fad and then developed into more of a trend once President Truman stated his “fondness” of them.

**The Demobilization Suit** was an outfit package given to military men upon their return home. It included one suit, such as the simple one pictured, one old button-down shirt with detachable cuffs and collars, one pair of shoes, two pairs of socks, one pair of cuff links, one tie, and one fedora hat.



**The Bomber Jacket** was another trend influenced by the war time, when men returned with their military wear. In this case fighter pilots began wearing the bomber jacket on a daily basis for outerwear.

# ACCESSORIES

**The Shoulder Bag** became popular during war time, as well, due to its usefulness in freeing up the hands to carry other items such as packages, as opposed to the trends of smaller clutch-like purses, which required one to hold.



**The Heidi** was one of the factory-safe Victory hairstyles which kept hair out of harms way when women were working with machinery in the factories. This particular hairstyle favored the German way of pinning two braids on top of one's head.

**The Turban** came to popularity one peace time had arrived. This time was one of celebration for the return of more colorful and bold garments and accessories, as well as the those who were at war return with more information of other cultures that intrigue the ones at home. Hence the reason items such as turbans, which were made from rich materials to create striking shapes, often from Eastern parts of the world became a trend.





# 1950s

## *The New Look Era*

### INTRODUCTION

The post-war decade began with high hopes and new beginnings for families having lived through the war. However, adapting back to life before the war isn't easy for many women, due to the fact that they once again have to change their lifestyles back around completely and try to accept the ways in which the world expects them to operate again now that their husbands are back home. Women had demanding jobs, independent living-situations, and were wearing work-clothing regularly. Though once the men come back from war, it's time to let them take their rightful places back in society, and for the woman to find her place back at home.

This transition is very much influenced by Christian Dior's concept line, featuring the "New Look" and popularizing the silhouette of the 1950s.

Dior believed it was time that women felt feminine again after not being able to express that side as much during the war years. This new silhouette is about utilizing everything that was limited and held back on during the forties. It was back to the hourglass figure with skirts that often used 15-25 yards of material, lined with tulle, and a dress bodices that were tightly constructed to emphasize the bust and minimize the waist. This translated into further specifics of 1950s silhouettes, when it was broken down into the Full and Narrow silhouettes. The full favors the New Look's bar suit, and that of the housewife's, while the narrow follows slender lines, closer

In culture, as Hollywood makes another step with technicolor and the space race begins, this media that consumers are intaking begin to influence the trends in big ways with a focus on clothing influenced by space travel and teens replicating new styles in movies. The 1950s are years of catching up on all that was missed or scarce to find during the 1940s, and for that reason there is a productivity for new developments and innovation that in many ways steam rolls into the next few decades, with fashion at the forefront.



# WOMEN'S DAY WEAR

**The Shirtwaist Dress** followed a full silhouette and was considered to be a fashion standard of the 1950s. It was often cotton and buttoned down the front with a fitted waist and a variety of collars (Farrell-Beck & Parsons, 148). Here the dress features a little belt, which was also common.



**The Tent Coat** was the very opposite of the fitted dress silhouette, with an oversized tent-like silhouette instead. Most often, these dresses, “stood away from the body in firmly woven wools or thick boucles, mohair, or curly astrakhan cloth,” (Farrell-Beck & Parsons, 150).

**The Kitten Heel** was developed by Roger Vivier in response to his popular design of the Stiletto heel which was made of nylon and plastic, covering a steel core with a high, narrow nail-like heel. The kitten heel offered similar properties however they were shorter with more of a curved heel, making them easier to commute in places like the city.



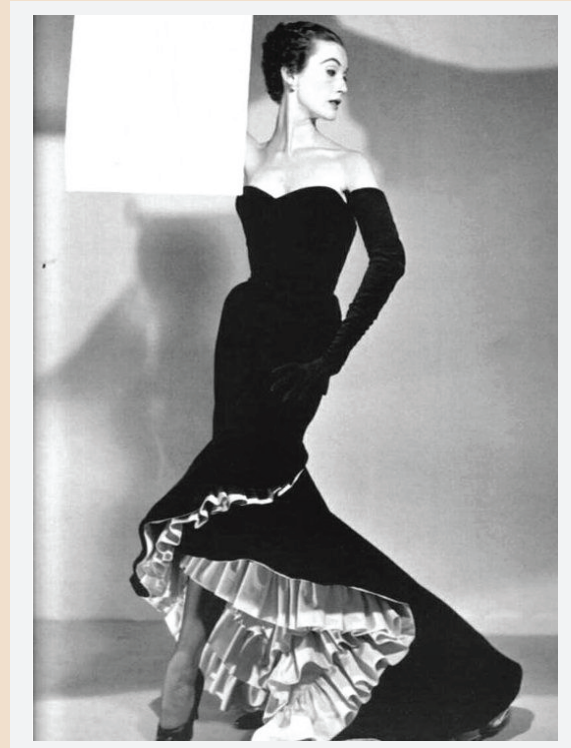
# WOMEN'S EVENING WEAR

**The Coctail Dress** was apart of every woman's wardrobe. Like the **Little Black Dress**, it was the core of the collection. Typically cut at the knee, they were important for cocktail hour, before dinner, when adults could enjoy a leisure time of the evening and sometimes it was an advantageous time to make business deals.



**The Ball Gown** was a full length option of evening wear for formal occasions. Givenchy was well known for his elegant informality incorporated into his ball gowns, such as this one Audrey Hepburn wore. The embroidery featured here is an element that many compared to Balenciaga.

**The Fishtail** was a hem-style which featured a narrow skirt with fullness at the lower back. Fishtail dresses were the only full-length dress considered cocktail. Other similar styles were referred to as "mermaid," if there was a fullness around all of the hem.



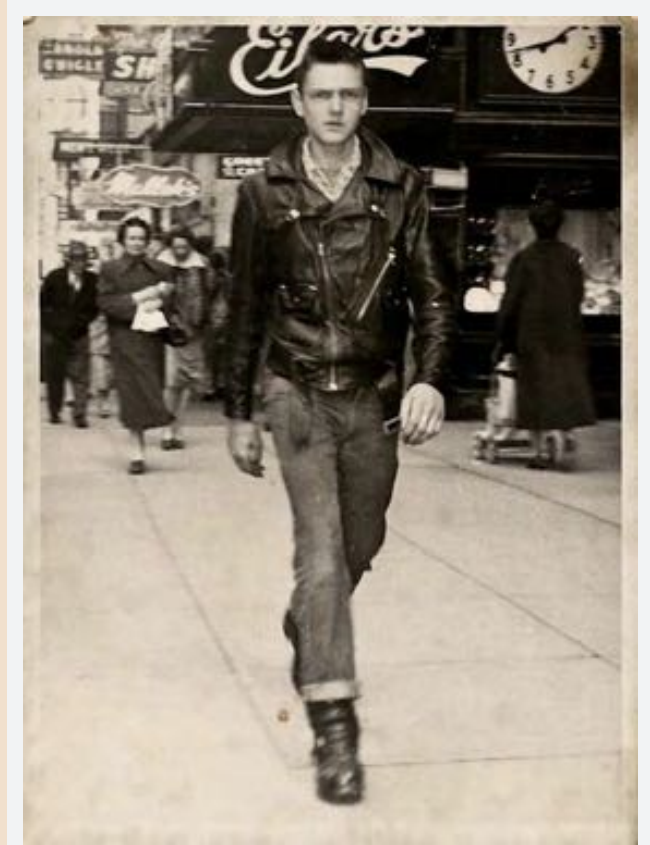


# MEN'S WEAR



The Grey Flannel Suit was the suit for the average man. It was a “boxy, slack-suit silhouette,” (Farrell-Beck & Parsons, 154), with no pleats in the trousers. Every man has one in his closet, and it was the standard for a daily suit out and about or to the office.

The Greaser Look was most likely influenced by movies coming out at the time. The look was usually comprised of a white t shirt, jeans, boots, and a leather jacket. Their hair would typically be styled in a “duck’s arse,” and many say this look was the origin of the punk look.



The Sports Jacket was characteristically worn by the opposite of the Greaser, and instead was frequently found in the Ivy League crowd in college. These men wore the three-button sports jacket, which were made in softer fabrics like corduroy or tweed, along with a white button-down collared shirt, and basic tie, (Farrell-Beck & Parsons, 154).

# ACCESSORIES



The Merry Widow was one of the undergarment options a woman could use when wearing a complicated and strapless evening gown. So, if a dress required a strapless bra, the merry widow was a helpful option, as a long-line bra which extended below the waist to accommodate the gown, and nip in the waist, (Farrell-Beck & Parsons, 149).

The Pork Pie Hat was a style of men's hat worn year-round, which featured a snap brim, a small brim, and prominent band around the crown of the hat. This style of hat was often associated with the Be-Bop style of the time, as well.



The Beret was a style of women's head gear which became associated with the Beatnik look. Young students listening to jazz and poetry readings were part of this scene, and the beret was a simple yet edgy wool cap to accessorize their already all-black ensembles, as model Vikki Dougan sports the look.



# 1960s

## The Civil Rights Era

### INTRODUCTION

The Sixties came as a response and revolt against all that was traditional in the eye that came before. It is driven by current events like rise of the civil rights and feminist movements, and the start of the Vietnam War. Young people are angry at the way their parents interacted in the world, and they want to be distanced from their mindsets. They want change in society as it relates to equality and acceptance. This very much translates into the major fashion developments that then come about as a result. Women in pants, for example, gain acceptance through the fight for feminism as advocates such as Betty Friedan and Gloria Steinam create discourse around it. The Civil Rights Movement of the sixties develops its own look, as well, with the institution of the Black Panther Party. These movements encourage young people of the time to be as natural and authentic as possible. From hair to clothing trends to free love, people all over were asking for change.

While it can be hard to pinpoint a continuous silhouette that one could attribute to the decade, due to its free style of anything goes in a way, many still entered the decade with the fifties' classic looks in mind. There was still a small waist and knee-length skirt until almost halfway through the sixties. It was only around 1964 that fashion began to change drastically, with new silhouettes and trends being presented to the consumer multiple times a year, (Farrell-Beck & Parsons, 175), of new and creative designers, all wanting the nonconventional on display. This brought forth silhouettes like simple shift dresses, neat London Looks, bohemian drapes, and more, all existing in different subcultures of society at the same time.

The prominent designer of the time, Yves Saint Laurent, almost personified the intense way in which the fifties transitioned into the sixties. Entering the industry within the House of Dior and its new look, Laurent immediately flips it on its head by getting rid of the new look and replacing it with something challenging to the trends, like a triangular silhouette. This is what defines his creativity as a designer of the era, and what is indicative of the decade of the sixties.





# WOMEN'S DAY WEAR

The London Look was established by designer, Mary Quant, who popularized the mini skirt and first successfully put out lines of clothing at different price points. The Look was neat, consisting of prints such as plaid, herringbone, and hounds tooth on skirts, paired with sweaters and collared tops, or a matching suit jacket. Mary Jane shoes complete the look here.



The Mini Skirt was a garment which redefined comfort. It proposed the idea that a woman could still look fashionably mature and sexy in a short skirt. The new length also makes a statement about women taking ownership of what they feel comfortable wearing regardless of societal norms.

The Pant Suit was one of a few styles that women could choose from when wearing acceptable pants. They represented avant-garde fashion in the beginning of their existence. The suit often included a tunic, as pictured with a belt, and matching pants which could either be straight skinny leg or one with a bit of a flare.



# WOMEN'S EVENING WEAR

**The Shift Dress** was introduced by the mid-sixties, and quickly it became staple garments for every wardrobe. They were often a waistless and rectangular, slightly A-line silhouette, which recalled back to trends of the 1920s. Yves Saint Laurent was well known for the overtly simplistic design, having designed the garment pictured.



**Courrèges Evening Ensemble** displayed his youthful and futuristic themes he was known for. He focused on sleek lines and a bold flat color to create basic though avant-garde designs. His designs, like this one, also show the influence of the Space Race happening in the world, and the focus on clothing designed in the aesthetic of space travel.

**The Evening Gown** generally featured either a crisp shape or a drapery, figure-hugging silhouette, with a high and fitted waistline. (Farrell-Beck & Parsons, 174). Here we see elements of this exhibited from the house of Balenciaga in the mid-sixties.



# MEN'S WEAR

**The Continental Fit** was an introduction to a new suit option for men. This fit featured a much slimmer and close-cut ensemble, including a snug chest, high sleeve mounting, less shoulder-padding, and a longer jacket with a slight flare. (Farrell-Beck & Parsons, 179). It was a very metropolitan look.



**The Nehru-Collar Jacket** was a straight, slim, hip-length jacket with a straight standing collar. It was the Prime Minister of India who popularized it, and with the influence of Eastern though, it becomes most popular from 1966-68, and then becomes longer in later years.

**The Pea Jacket** was a staple item to the peak of the English music scene in the 1960s. Navy colored jackets were most popular, and they were common amongst the young hipsters in London.





# ACCESSORIES

**The Pill Box Hat** was one of the last big hat styles to be worn popularly before hats diminished in importance. Designed by Halston, the pill box was a small oval hat with straight sides and a flat top. This hat style was one of Jackie Kennedy's go-to accessories for an outfit she would be seen in.



**1960s Jewelry** was big and bold for purpose of counterbalancing the simplicity of a shift dress or simple suit they might be worn with. Colorful geometrics, as modeled by Twiggy, displays the vividness of the jewelry, commenting on the vivid decade, as well.

**Men's Head Bands** were influenced by the Hippie movement, and bohemian way of styling. While business men would be seen in a snap-brim hat, hip men could just so be seen wearing a "braided leather or plain cloth band around their heads," (Farrell-Beck & Parsons, 180).



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