1920's Brief Period Timeline

1920

Passage of the 18th Amendment (prohibition) (lasts 1920-1933)
United States ratifies the 19th Amendment, giving women the right to vote

1922

Discovery of King Tut's tomb by Howard Carter, had laid undisturbed for 3,000 years

1924

Founding of the Surrealist movement when Andre Breton releases his Manifeste du Surrealisme

Department of Congress establishes name rayon for regenerated cellulosic fiber that had been called "artificial silk"

1925

B.F. Goodrich registers the trademark "zipper" Publication of *The Great Gatsby* by F. Scott Fitzgerald

1927

Charles Lindberg makes first flight across the Atlantic Ocean Sound come to motion pictures in *The Jazz Singer*

1927

Selling most actively: automobiles, radios, rayon, cigarettes, refrigerators, telephones, cosmetics, and electrical devices of all kinds

1929

Stock market crash

Modernism in women's fashion

- Clean, simple lines
- Androgynous silhouette
- Lack of unnecessary adornment
- Sought to enhance the life of the wearer via apparent rejection of unnatural <u>restriction</u>
- Bias-cut silk-satin sheath gown; diagonally cut drop-bodice; slim skirt wrapped to form a twolayered hemline, by Callot Souers, 1924.



Art Deco: International ovement 1925-1939



Chrysler Building, 1928-1930 Sunbursts typical pattern of Art Deco



Art Nouveau, 1896



Liberty, 1921

Art Deco: International Movement 1925-1939



Affecting the decorative arts such as:

architecture
interior design
industrial design

visual arts such as fashion, painting, the graphic arts, and film.

Popularity peaked in Europe during the Roaring Twenties

Continued strongly in the United States through the 1930s

Although many design movements have political or philosophical roots or intentions, Art Deco was purely decorative

This style was seen as elegant, functional, and modern.

Drew on machine age technologies including: modern aviation, electric lighting, the radio, the ocean liner, the skyscraper for inspiration

Materials used: Aluminum, stainless steel, lacquer, chrome, inlaid wood



Art Nouveau, 1896



Colors of Art Deco: inspired by mechinizization, train, ship, etc.—things metallic







- ❖Black silk gauze with gold thread embroidery
- ❖ Egyptian geometric pattern
- ❖ Exoticism of the 1920s was influenced by many cultures, including Egypt with the discovery of King Tut's tomb in 1922
- ❖ Greek inspired design with an Egyptian geometric pattern
- Influenced by a variety of sources.
- ❖ Among them were the, so called, "primitive" arts of Africa, Ancient Egypt, and Aztec Mexico, Native American, as well as Machine Age

1920's: The flapper

- Women show their legs for first time ever
- Hair had never been cut so short
- Flesh tone stockings had never been worn
- Trousers had been strictly a man's garment
- Rouge and lip color had not been worn by "nice" girls



Joan Crawford, 1920's





The Flapper (Louise Brooks)



- Clara Bow: The original "It" girl
- Her image was carefully molded by the Hollywood publicity machine as the ultimate symbol of the Roaring Twenties Flapper, whose bobbed hair, cupid lips, and sparkling eyes came to represent the era



1925/1926

- The fashion was to flatten the form
- New underwear:
- The slip
- Corsets worn by larger women
- Stockings held up by garters off corset or from a garter belt



1920s



Brassiere, French Silk, cotton



Girdle, 1924 American or European Silk



Vionner invented an innovative cutting technique, the bias cut. These two dresses are wonderful examples of the technique.

← Madeleine Vionnet

Evening Dress Label: MADELEINE VIONNET DÉPOSÉ 64396

Pink silk voile embroidered with star pattern; bias-cut bodice; cowl neck; skirt with nine panels; matching belr. Inv. AC6419 89-21-2A,CD

→ Madeleine Vionnet

Evening Dress Label: MADELEINE VIONNET DÉPOSÉ 64397

Ivory silk chiffon; applique of circle motif; cowl neck; bias-cut skirt with seven layers of the same fabric. Inv. AC6420 89-21-3AB

Evening dress, 1929

Modernist designs include:

Uneven designs

straight lines

spirals cones

Zig-zags

1920's women's shoes



A single-bar pump with a pointed toe, high-waisted heel, and one tiny covered button was the most common style





High-tongued, cutawaydecorated, crossover, and tstraps were other popular elements.

- Cloche: French word for bell
- Worn 1920's-1933
 so popular it shaped hairstyles
- the Eton crop (the short, slicked-down cut worn by Josephine Baker) became popular because it was ideal to showcase the hat shape



- 1920's Hats
- Cloche hat and the Picture Hat



1920s Picture Hat Mia Farrow in The Great Gatsby



1920s Men's wear







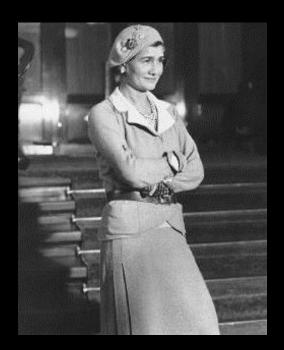








1920's Gabrielle "Coco" Chanel



Couture house closed 1939. Re-opened 1954.





Return of the Chanel suit: Collarless, braid-trimmed cardigan jacket with a graceful skirt



Evening dress, 1925 House of Worth



Evening dress, ca. 1926–27 Attributed to Gabrielle "Coco" Chanel Silk, metallic threads, sequins, lavish embroidery

Day Ensemble, Chanel, 1927



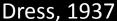


The Evolution of a Brand









Elsa Schiaparelli (1896-1973)

- In 1930's, she and Coco Chanel were equally acclaimed. Chanel called her "The Italian artist who makes clothes."
- Fashion innovations:
- The first to use shoulder pads and to make broad shoulders fashionable
- She used animal print fabrics (in 1947)
- Zippers dyed the same colors as the fabrics.
- Pioneered the use of synthetic fabrics
- Celebrated for her use of brilliant, garish colors
- She invented new colors with poetic names. Her signature color is shocking pink, introduced in 937
- Her experimental style was more about ideas than necessarily the craft of the couturier
- Like Poiret, she believed in line, construction, and silhouette

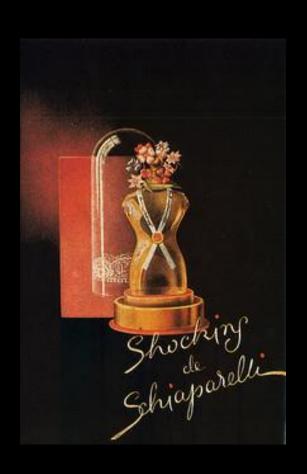
Elsa Schiaparelli

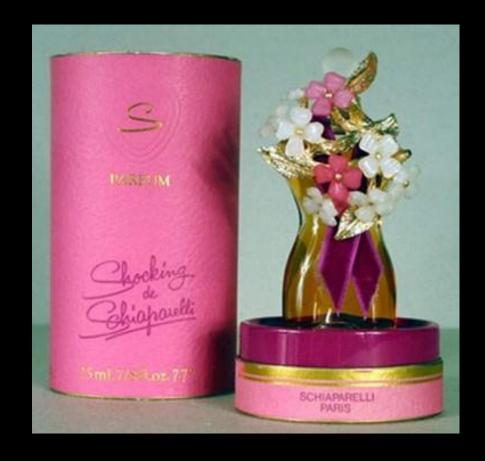
Legacy: to break down the barriers between art and design, paving the way for the 21st centuries more eclectic approach to fashion

- Coco Chanel was a more practical designer, while Schiapirelli viewed couture as purely a form of art
- She collaborated with many surrealist artists, including Salvador Dalí, Leonor Fini, Jean Cocteau, and Alberto Giacometti, between 1936 and 1939.
- Hired Salvador Dalí to design fabric, producing a white dress with a lobster print.
- One of the most highly renowned fashion innovators in the period before WWII
- Designed clothes that were a flamboyant expression of extravagant ideas
- She felt that for women to make their mark and express their identity through fashion was one route to equality
- Themes: masquerade; artifice; play; illusion
- Inventive, original
- Pragmatic, she had successful business relationships
- "Dress designing, incidentally, is to me not a profession but an art. I find that it is a most difficult and unsatisfying art, because as soon as a dress is born it has already become a thing of the past."



Best-known perfume was "Shocking!" (1936), contained in a bottle sculpted by Leonor Fini in the shape of a woman's torso inspired by Mae West's tailor's dummy and Dali paintings of flower-sellers





Elsa Schiaparelli (1890-1973)

Italian fashion designer
Greatest rival of Chanel

Ran her business: 1927-1954

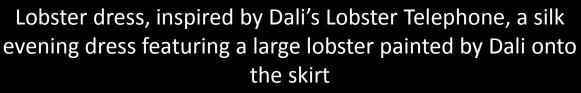
Friends with Paul Poiret: when she was poor he loaned her dresses to wear











She liked to find beauty and truth in the bizarre









The dress was famously worn by Wallis Simpson, 1937 Dress evokes: elegance; grace; a sense of humor





Evening Dress with Tear Design, 1938 Collaboration with Dali







Dali, Three Young Surrealist Women Holding in Their Arms the Skins of an Orchestra, 1936

The Shoe Hat, Dali's Design







Evening dress Elsa Schiaparelli (Italian, 1890–1973)

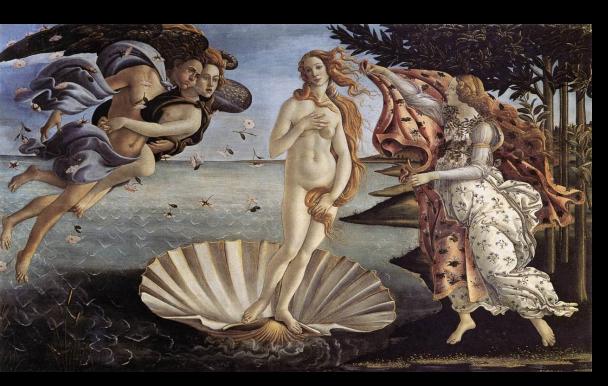
Date: fall 1938 Culture: French Medium: silk, plastic, metal





- From her fall 1938 Pagan collection, inspired by Botticelli's paintings.
- For this collection, evening gowns were cut in a slim silhouette and ornamented with embroidered foliage and, as in this case, plastic leaves and flowers.
- "this gown is inspired by Flora's gown from Botticelli's "The Birth of Venus." In the painting, Flora, the goddess of flowers and spring, wears a diaphanous dress decorated with pinks and cornflowers.
- Using plastic was very avant-garde during this period, and Schiaparelli experimented with this relatively new material in creative and beautiful ways. Wearing a plastic belt with a couture garment, especially one that doesn't necessarily match the garment, is a study in juxtaposition, a tenant of Surrealism that Schiaparelli frequently incorporated into her work.

"Pagan Collection of Schaparelli" Inspired by the mythological paintings of Sandro Botticelli Worn at The Famous Paintings Ball





Sandro Botticelli The Birth of Venus, 1485



- Guests were invited to come as a famous painting or sculpture
- She is Venus, in a wig of flowing golden curls
- Provocative flesh-colored lame costume padded at the waist and hips, risque
- Train on the back
- After completing the look of the painting, the costume was transformed as a more demure evening dress by catching up the train in the back and adding an apron of the same fabric to the front
- Schiaparelli used unheard of before fabrics such as cellophane and rayon





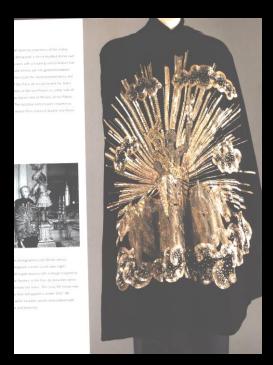


Botticelli, *Primavera*, 1482

- Schaparelli, 1938: Pagan Collection
- Black crepe evening gown
- Horizontal gathers cling to the torso
- Inventive embroideries—semi-detached leaves and pink flowers on branches—in homage to the gowns worn by the goddesses in Sandro Botticelli's paintings

Elsa Schiaparelli







Apollo of Versailles, Cape, 1938. Zodiac Collection

Black cape embroidered with gold sequins with a design inspired by the Neptune Fountain in the Parc de Versailles

Sun burst on a Shocking pink evening cape





Le Beaux Temps, Man Ray, Painted in 1939



Schiaparelli's Commedia dell'Arte Collection, Spring 1939

Dress: Circus Collection, 1938 Black gloves with red fingernails





Worked as costume designer: Mae West, *Every Day's a Holiday* (1937) and movie premiere dress









 Vase evening coat, featuring an optical illusion of a vase of roses and two profiles facing each other by Jean Cocteau

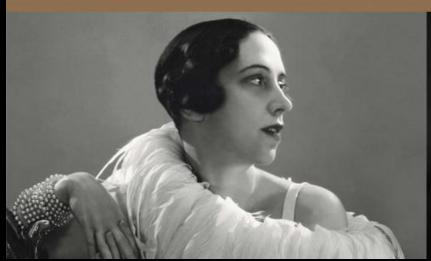
Jean Cocteau drawing incorporated into The back of a Schiaparelli dress

Two faces in profile: can also be viewed As rose-filled urn set atop a fluted column

Cocteau is comparing the protected beauty of the flowers to that of a woman.

Schiaparelli signatures: silhouette and strong shoulders

SCHIAPARELLI AND PRADA: IMPOSSIBLE CONVERSATIONS







Metropolitan Museum of Art Show, 2012



Elsa Schiaparelli in Elsa Schiaparelli, autumn 1931 Photograph by Man Ray

Miuccia Prada, autumn/winter 2004–5