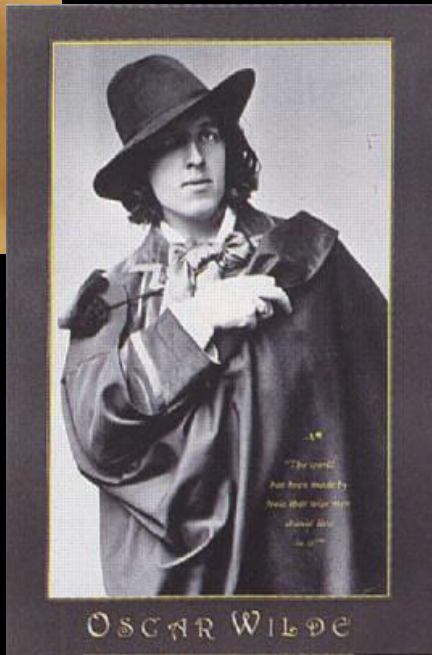


“A fashion is merely a form of ugliness so unbearable that we are compelled to alter it every six months.”

-Oscar Wilde, quoted in Richard Ellmann's *Oscar Wilde*



The **Artistic Dress movement** and its successor, **Aesthetic Dress**, were fashion trends in nineteenth century clothing that rejected the highly structured and heavily trimmed Paris fashion of the day in favour of beautiful materials and simplicity of design.



# Innovations that led to fashion changes:

- **1440: Printing press, Guttenberg**
    - Fashion/costume books became more popular
  - **knitting machine, 1589:**
    - created better fitted stockings
  - **Draw loom, 1600:**
    - made weaving of more complex patterns in silk easier. Figured silk prints became more readily available and popular
  - **East India Trade Company, 1615:**
    - brought cotton and indigo back to England, popularized cotton. Chintz, for bed linens and then clothing, hand-painted or printed, became all the vogue
  - **Female Tailor Guild granted in France, 1675:**
    - women were granted the right to form a guild of “tailors” which added to the development of the creation of male and female clothing
  - **Spinning Mule and Spinning Jenny, late 18<sup>th</sup> century:**
    - provided faster methods for spinning yarn for cloth production
  - **Fashion magazines late 18<sup>th</sup> century:**
    - ensured that new styles had a wide and immediate impact, *Le Journal des Dames* (1759)
  - **Chinoiserie, 18th century**
    - enthusiasm for oriental effects spread throughout Europe
- Excavation of Roman ruins at Herculaneum, 1738, and Pompeii, 1748, roused interest in classical art and mythology



## Fashion ideas on the move

- **17<sup>th</sup> and 18<sup>th</sup> centuries: fashion dolls**
  - **Used by dressmakers as a way of illustrating the latest styles to their potential clients.**
  - On display in fashionable shops along the rue Saint Honore
  - **Sent monthly to London and to the courts of Europe.**
  - 
  - Wooden dolls: Victoria and Albert Museum in London, England and are known as ***Lord and Lady Clapham***. 1695
  - Came complete with their accessories and the wooden chairs on which they sit.
- Popular until fashion plates and fashion journals became more established and widely accessible in the nineteenth century.

- ❖ Cross-fertilization of dress as communication
- ❖ and trade increase
- ❖ Close relationship between European courts
- ❖ Prints and portraiture
- ❖ Pattern books
- ❖ Fashion/costume
- ❖ Fashion magazines
- ❖ Fashion plates, paper dolls, and fashion dolls



# Countries that were fashion leaders

- 1380-1461: Court of Burgundy in what is now part of France. Showed preference for spectacular embroideries, tall hennins for women, and spectacularly long poulaines
- End of 15<sup>th</sup> century: Ottoman Empire gained strength. Their oriental style fascinated Europeans, who adapted turbans and styles of clothing in the mid 17<sup>th</sup> century
- Late 1400's-1550: Italy politically and culturally influential
- 1500-1600: Spain became powerful and enriched by discoveries in the New World, and an important leader in fashion. Courts of Isabella and Phillip demonstrated a preference for artificially constructed bodies
- 17<sup>th</sup> and 18<sup>th</sup> century: France



Mehmed III (1595-1603), left; Henry VIII (1542) right, National Portrait Gallery, London.

# Kings of England and France, 1625-1792

## ENGLAND

**Charles I (1625-1649)**

Executed for treason, abolition of the monarchy and commonwealth of England declared)

**Charles II**

(1660-1685, restoration of the monarchy, Charles returned from his exile in France and brought French fashions with him. Charles was popularly known as the Merrie Monarch, in reference to both the liveliness and hedonism of his court)

**James II (1685-1688)**

**William III and Mary II (1689-1694)**

**George I: 1714-1727**

**George II: 1727-1760**

**George III: 1760-1820**

**Regency: 1811-1820 (George IV, Prince Regent)**

## FRANCE

**Louis XIII (1610-1643)**

**Louis XIV the Great, the Sun King (1643-1715)**

**Louis XV ( 1715-1774)**

**Louis XVI (1774-1792), executed by guillotine)**



King Henry VIII, c. 1537; Edward Sackville, 4<sup>th</sup> Earl of Dorset, 1613  
Charles I, 1628 ; Henri II de Lorraine, c. 1634; petticoat breeches, 1640s



1660-1715



1685-1720



c. 1700



1750



c. 1760





QE1, 1592



Queen Henrietta, 1630s



1660s



1684



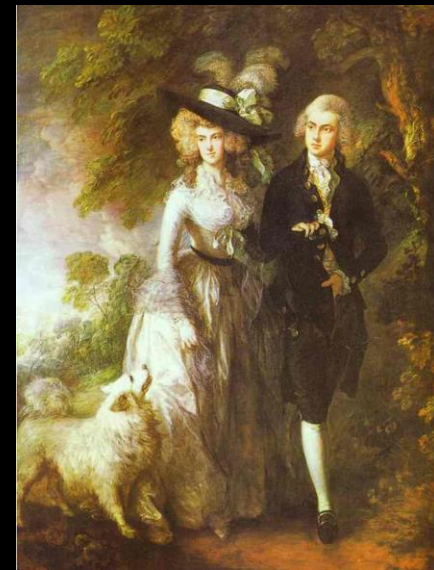
1680-1715



1750s



1770s



1780s



Cavalier, 1620-1660



Restoration, 1660-1680

Baroque:

Cavalier: 1620-1660

Restoration: 1660-1680

Late Baroque, 1660-1715



Baroque, 1680-1715



# Baroque! 1620-1715 (1750)



- Dynamic
- Colorful
- Theatrical
- Passionate
- Extravagant
- Age of theatre & drama
- Expansive
- Dynamic



Peter Paul Rubens (1577-1640), *Garden of Love*, 1632

St Peter's, Rome, 1667



Anthony Van Dyck (1599-1641). Set portrait style in England for next 200 years  
*Queen Henrietta of Lorraine with Jeffrey Hudson and an Ape, 1630's*  
Charles I: King of England at the Hunt, 1635



# Cavalier Period, 1620-1640







Late Baroque: *Louis XIV in Robes of State*, 1701  
Louis XIV, ruled 1643-1712 (72 years)

Versailles: created to reflect the magnificence of the monarchy.  
Symbol of glory and majesty



- Built between 1660-1680
- 10,000 permanent inhabitants
- 5,000 lived at court
- 5,000 serviced their needs





Louis =  
Sun King



- ❖ Danced as God Apollo as teen
- ❖ Sun: associated with Apollo
- ❖ God of peace and arts
- ❖ Heavenly body which gave life to all things
- ❖ Regulates everything as it rises and sets



# Late Baroque, 1680-1715

## Fan, Fop, & Flirt



Fop: foolish man overly concerned with his appearance and clothes in 17th century England  
Found in Restoration Theatre: *The Country Wife*, William Wycherly, 1675

# “Fop-rock”

A more recent and minor trend is "fop-rock," in which the performers don eighteenth century wigs, lace cravats, and similar costumes to perform.







# Beauty patches

- Decorative
- Covered skin blemishes and blotches
- A face could be covered with a variety of dots, half-moon crescents, stars and even a coach and horses!
- Worn mid-17th -end of the 18th century

- 1760- 1780



- Written inside is 'Fidelle en amour' (faithful in love)
  - Inside the lid is a mirror.
- Patch-boxes held fake beauty spots

Rococo evolved out of a reaction against the grandiose nature of Baroque

Aristocratic courtiers desired a more playful, lighter art



Louis XIV, 1701

More formal, heavier feeling of the Baroque



Watteau, "The Indifference," 1717

Lighter, freer, more intimate feel of the Rococo





*The Swing*

## Rococo: more curves and natural patterns



Inside St. Peter's



The Rococo Basilica at Ottobeuren (Bavaria): architectural spaces flow together and swarm with life



Amalienburg Pavilion, Nymphenburg Palace, (Schloss Nymphenburg), Munich, Germany - Rococo Hall of Mirrors by Johann Baptist Zimmermann and Joachim Dietrich (1690-1753)





*The Declaration of Love, Francois de Troy, 1731*

Elegant, feminine, intimate, charming, luxurious, frivolous, sensual, clever, and self-consciously yet casually artificial, playful, extravagant

An age that brilliantly expressed the boredom of royalty and nobility, and their subsequent escapism and love of pure pleasure



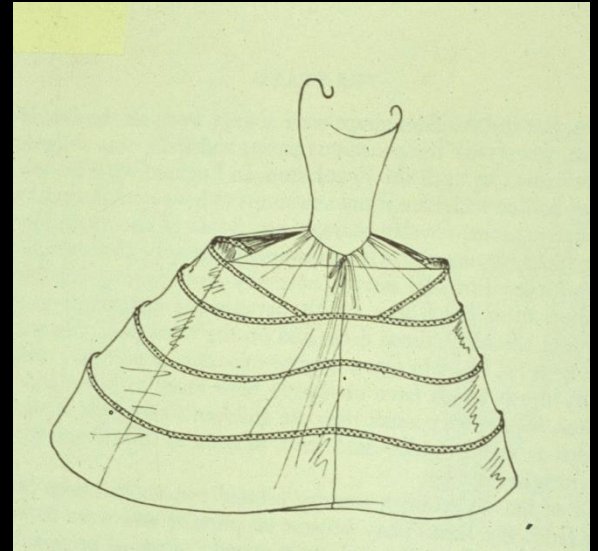


French, 1760s



Italian, 1770s





## Panniers, ca. 1750, British

- ❖ Railings were built around edges of table tops to prevent the sweeping of teacups etc .off the table
- ❖ Could be collapsible

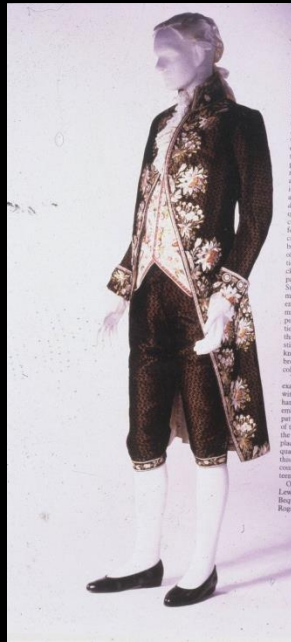
# Rococo Underwear







cus from the  
of the eight-  
mplies the  
sions of pat-  
applied decora-  
to the aesthetic  
a braided lace  
en floral sprays.  
petticoat shows  
ornament made  
by fringe, and  
shades, all  
ricious, richly  
by fringe, used  
eighteenth cen-  
th threads that  
either and  
y form a passe-  
t bits of knotted  
a central cone,  
such a dress  
t least two dif-  
the mantua-  
dress, and the  
and apply the  
he two preced-  
is a two-piece  
petticoat—but  
ed of the pet-  
tressingly, a  
the same fabric  
e same time as  
ay have been  
using portion of  
out. The eight-  
teenth-century  
shoulders held  
ged by the  
set, or stays, as  
of the bodice,  
the sleeves, and  
dancing mantle.  
Lorenson  
(59.29 lab)



In *French Fashion*, 1770 (left), c. 1810 (right). (The Metropolitan Museum of Art, New York). The cut of  
sleeves remained the same throughout most of the 18th century; only the fabric changed, as these two examples





# Antoine Watteau, 1720s





Chinoiserie—  
enthusiasm for oriental effects from international trade from the East:  
Orient, India, Persia, etc.

- Nicholas Boylston in a loose fitting banyan, 1767. Painted by John Singleton Copeley





- Invited Louis XV to attend a ball in 1745
- King's official mistress must be titled and presented at court
- King purchased a title for Jeanne-Antoinette and facilitated a legal separation for her from her husband
- Weeks of training: proper etiquette, family history, titles, etc. then presented at court to the King and Queen
- Knew how to:
- Sing, act, draw, engrave, dance
- Femme savant: an educated woman accomplished in letters and the arts

Madame Pompadour, Boucher, 1756. Official portrait to document her granting of highest title at court, "Supernumerary lady-in-waiting to the queen"



# Madame de Pompadour



Carle Vanloo

Madame de Pompadour

(La Belle Jardiniere)

1754/5

Oil on canvas



*Love and Friendship*, 1759, Boucher

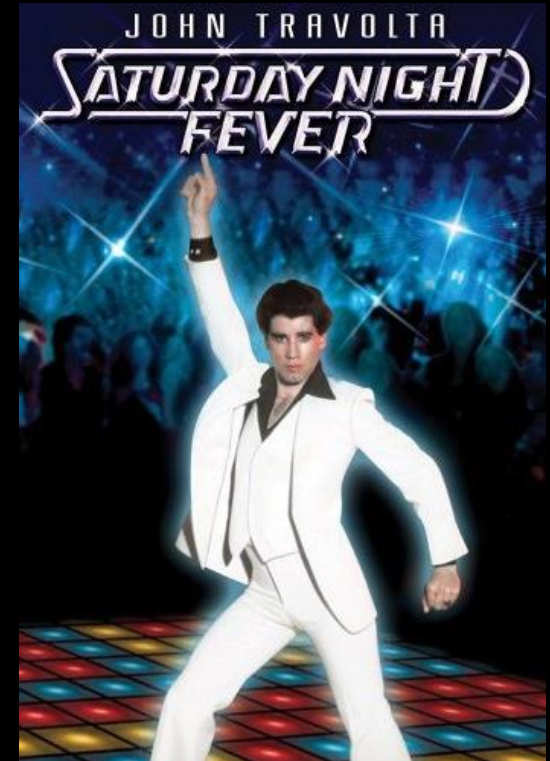
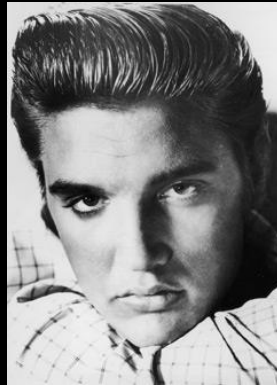


# Pompadour curving, slender heel

- “Pompadour heel”  
From Zappos.com



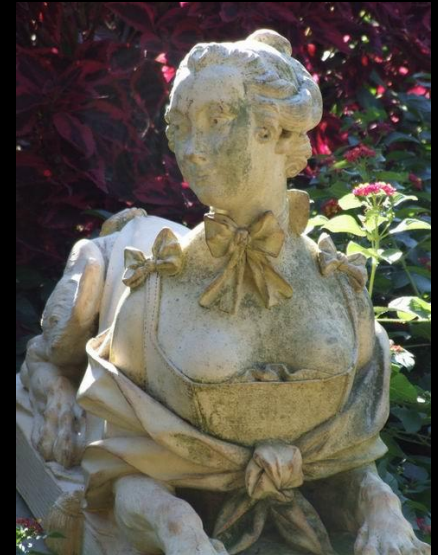
18<sup>th</sup> century mule with a Louis heel



Pompadour hairdo: hair swept upwards from the face  
worn high over the forehead  
sometimes upswept around the sides and back as well  
Seen again: 1890's, and 1900-1910



# Images of 18<sup>th</sup> sphinxes in 18<sup>th</sup> century personas at Cheekwood Queluz National Palace, Portugal, 18<sup>th</sup> century





# Court



**Court dress, ca. 1750**

British

Blue silk taffeta brocaded with silver thread





**Court dress, ca. 1750**

British

Blue silk taffeta brocaded with silver thread

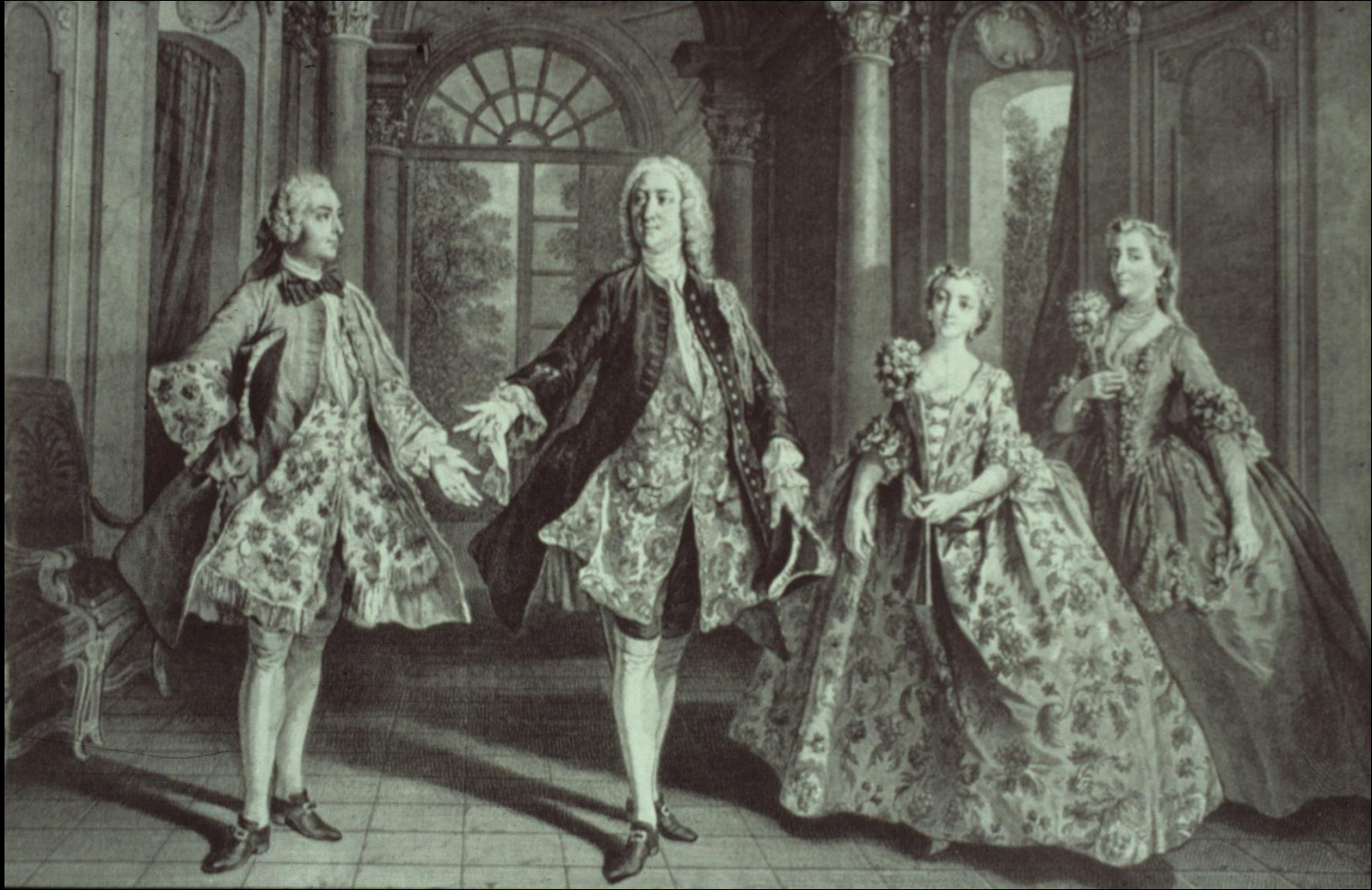


A mantua at the Victoria and Albert Museum, dated to 1744





# Men & Women posed





**Suit, ca. 1760**  
British



**Waistcoat, 1747**



# Marie Antoinette, by Elisabeth Vigree-Lebrun

Portrait of Marie Antoinette 1779



Marie Antoinette en Chemise  
(Salon of 1783)



# Marie Antoinette



1783-1785



# Costumes: Late 18<sup>th</sup> c. French



# Hedgehog hairdo



- Wider than tall
- Curls come down around the ears or cover them
- Sausage or sculpted curls, coming down around the neck
- Often long ponytail down the back, sometimes curled, sometimes straight



*Thomas Gainsborough,  
Portrait of Georgiana, Duchess of Devonshire, 1787*



Hedgehog hairdo

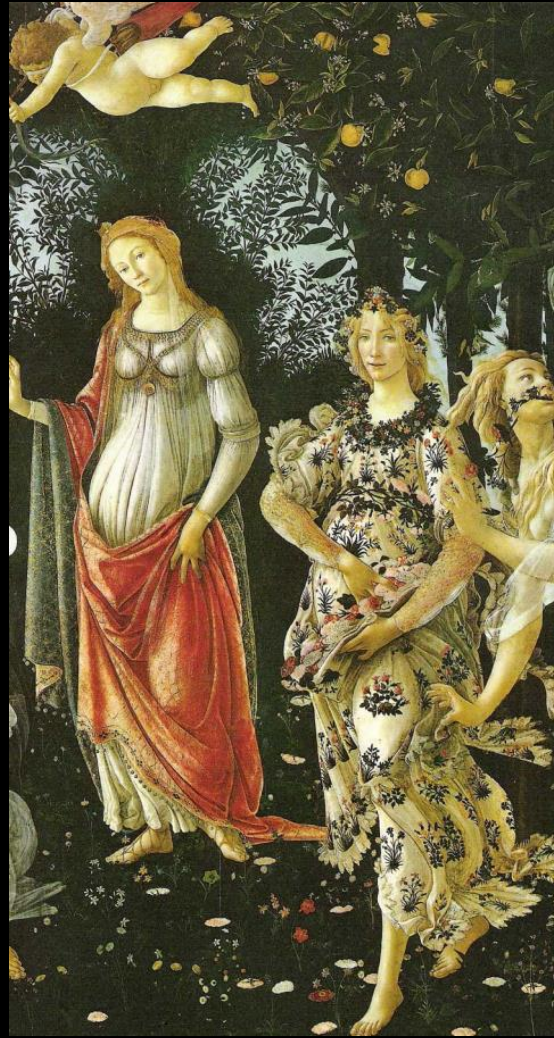




Marie Antoinette (1755-1793). *To the Guillotine*, 1793  
King Louis XVI ( 1754 –1793). Executed in 1793







## Fashion History Repeats Itself through the Ages!

Caryatid of the Erechtheion, 420 B.C.; Primavera, by Botticelli 1482; Regency Fashion, 1808