

The History of Fashion

“I saw it in the window and just had to have it!”



Designed by Walter Plunkett, 1939

- “Went With the Wind Dress”
- Designed by Bob Mackie for the Carol Burnett show, 1976

Now in the collection of **Entertainment History**
at the Smithsonian
Donated by Bob Mackie at the request of Carol
Burnett



Questions to leave with:

- What is fashion?
- What are the principles of great fashion design?
- What does fashion mean to you?
- How can the past and present be interpreted through ideas and characteristics of fashion?

Takeaway:

- Basic principles of design: silhouette; line; color; and texture
- Basic fabrics used until the 19th century
- An argument of how fashion relates to and mirrors fine art. The connection of fashion to fine art and architecture through the ages
- The basic classical clothing elements of dress of Egypt, Greece, and Rome
- The ideals of fashion as they were in classical times in Ancient Egypt, Greece, and Rome. We will look to see how these ideals carry-on through the ages

Crossover: Fashion and Art
*The Golden Age of Couture:
Paris and London 1947-1957*

PUBLIC PROGRAMS June July 2010

AT THE FRIST



The Golden Age of Couture: Paris and London 1947-1957, from the Victoria and Albert Museum, London, opens at the Frist Center in June

Frist Center for the Visual Arts
**EXHIBITION
GUIDE**

The golden age
of **COUTURE**
Paris and London 1947-1957



June 18-September 12, 2010

Exhibition organized by
the Victoria and Albert
Museum, London



ALEXANDER McQUEEN

SAVAGE BEAUTY

May 4–August 7, 2011



Terms with which to describe fashion: Four Elements of Design



- Line
- Form/Silhouette
- Color
- Texture

Silhouette or Shape



TENT SILHOUETTE



TRUMPET SILHOUETTE



V-SHAPE SILHOUETTE



MAXI SILHOUETTE



MIDI SILHOUETTE



MINI SILHOUETTE



Silhouettes



1805



1810



1815



1820



1825



1830



1835



1840



1850



1855



1860



1865



1870



1875



1880



1885



1890



1895

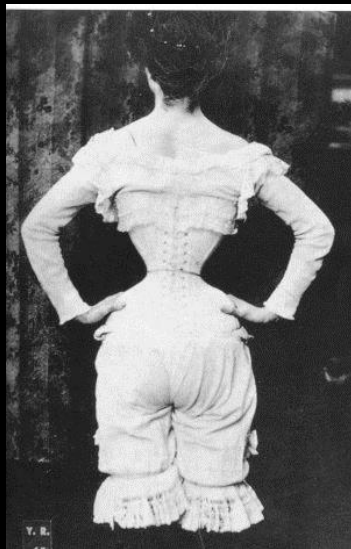
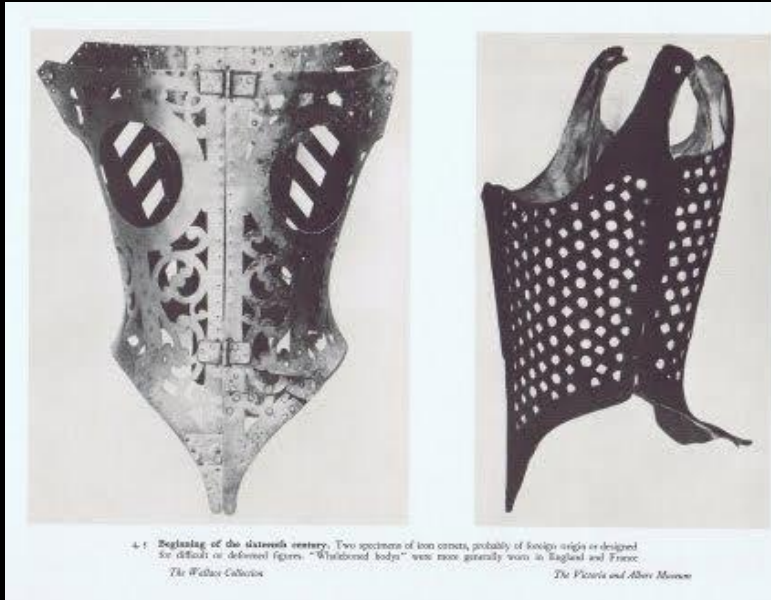


1900

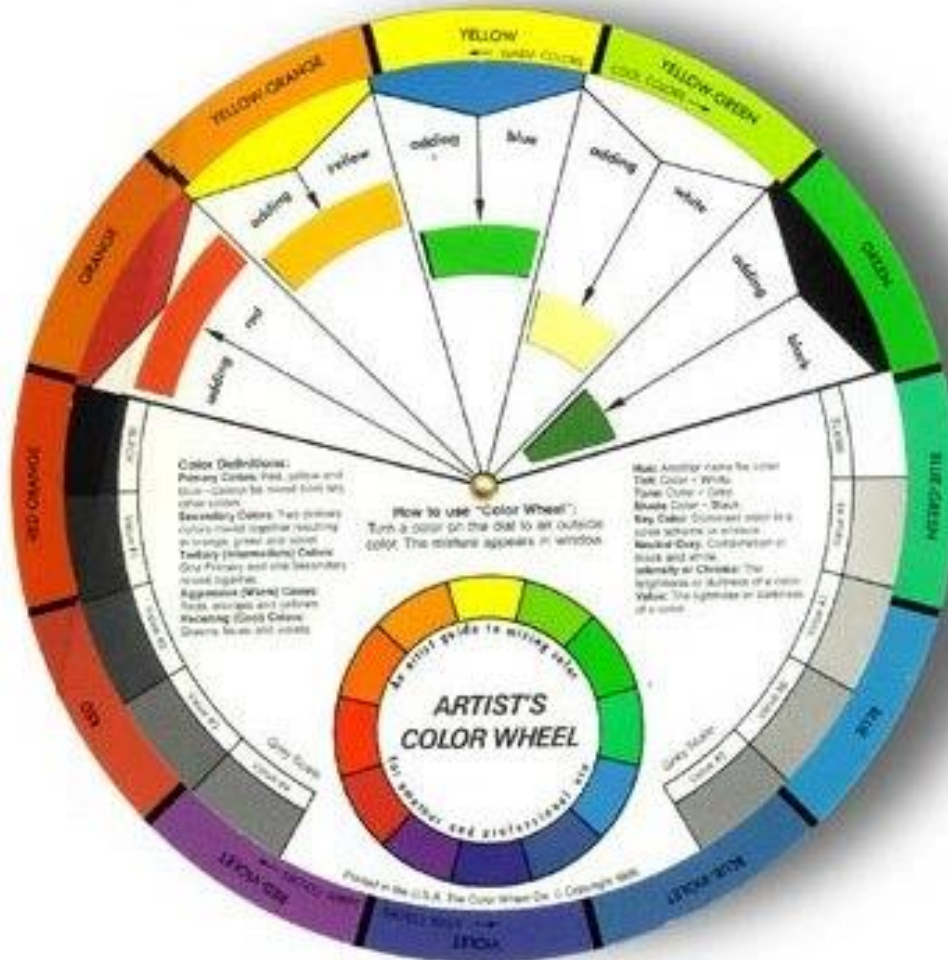
Silhouettes and style lines



Underwear often is the most important element in creating the silhouette



Color Wheel



Textures speak volumes about people/characters



Velvet



Cotton/linen/burlap



Silk

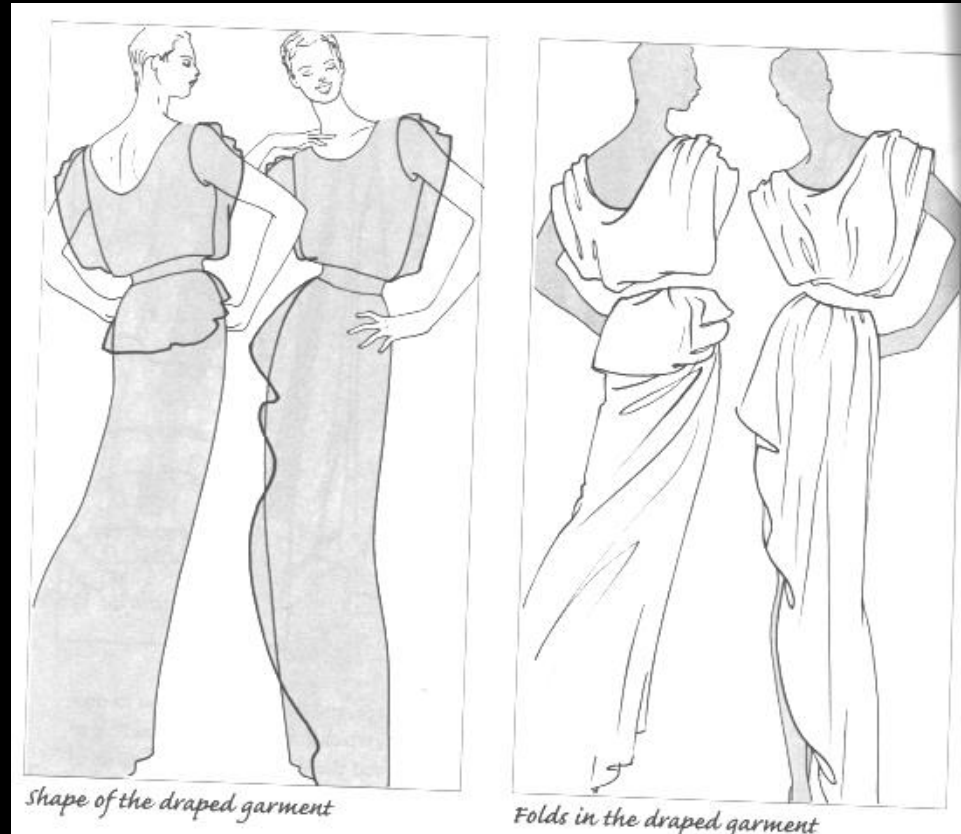


- Hyacinthe Richaud, *Louis in Robes of State*, 1701
- Anthony Van Dyck, *Charles I at the Hunt*, 1635
- Piero della Francesca, *Federico da Montefeltro*, 1472
- Pieter Bruegel, *The Peasant Wedding*, 1568

The elegance, simplicity, balance, and attention to the human form begins with the ancients....



Through their attention to silhouette, line, color, and texture, we begin our story of the history of fashion



Basic Egyptian clothing styles

3000 BC-30AD

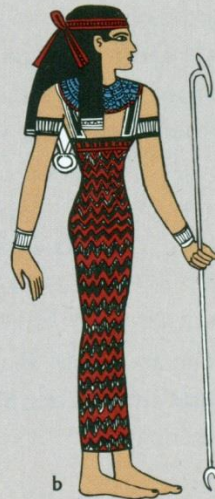
- Clothing said to be: roomy, light, and spare.



Royal Egyptian boy in draped skirt, corselet, and wearing his hair in the lock of youth
(New Kingdom)



Egyptian women in (a) draped gown
(New Kingdom) and (b) sheath dress
(Old Kingdom through New Kingdom)



Egyptian wearing a tunic
(New Kingdom)

- Men and women:
- Loincloths;
- wrap around skirts= shenti
- robes/longer garments—made of rectangular lengths of cloth
- Cloaks and shawls—long and short
- Garments made of squares and rectangles of fabric
- Sashes and straps
- sandals
- Women:
- kalasiris or Calasiris= sheath dress

Kalasisiris/Calasisiris or bead-net sheath dress



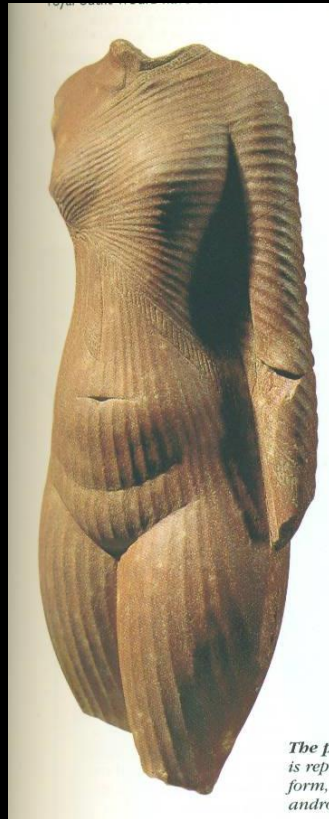
Statue of an Offering Bearer, Metropolitan Museum

Skills include: beading; pattern weaving, embroidery, applique



Beadnet dress MFA Boston 2323–
2150 B.C.

constructed of: faience cylinder
beads, reconstructed



The p
is repr
form,
andro

1330 BC



Pyramids at Giza, 2540



Wooden statue of the Lady Thuya, 1570-1320 B.B.

Shenti/loincloth



Labourers picking grapes

Old
Kingdom

Middle
Kingdom

New
Kingdom

Late Period

Attention given to the genital area in men's clothing was due to the fact it was regarded as sacred because of its involvement in procreation



Watercolor by Henry Salt of a painted relief in the early 19th Dynasty tomb of Sety I.

Standard symbols used include: water plants, lotus, papyrus, scarab, and the sun disc (Aton)
Cobra head= Uraeus signified the Pharaoh



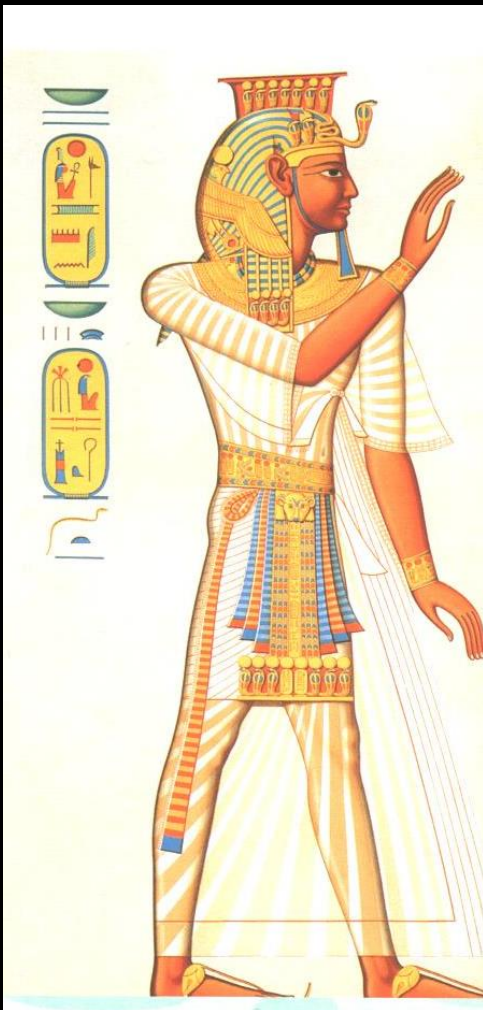
18th Dynasty
1370BC
Nebamun's tomb,
musicians and dancers,
frontal view of faces

With after dinner coned
head melts



Shenti in pyramid shapes & an assortment of headdresses—
later Egyptian history

looms that wove ornamental tapestry and patterned fabric date from 1500 BC



Collar / Mantle: gold, carnelian, glass
Wide collar= Mantle

Horus= falcon God, protector of Egyptian Pharaoh



Collars could be made from:

- ❖ Shells
- ❖ Beads
- ❖ Flowers
- ❖ Precious stones set into gold
- ❖ Worn as necklace or set attached to leather or cloth neckline
- ❖ Extended over the neck and shoulders, nine rows of inlaid beads, on each side is a falcon head

Egyptians believed in magic: that by representing religious figures in jewelry, the positive quality of the deity would be transferred to the wearer

King Tut's pectoral
sun/ protective vulture wings/ uraeus or cobra/
scarab: symbol of life and the solar cycle



Two most prominent types of jewelry: pectoral and collar
Weighted in back with counterweight



- linen shirt, about 1360 BC
- Victoria and Albert Museum



Pleated tunic. 1st dynasty,
c. 3100-2890 BC.

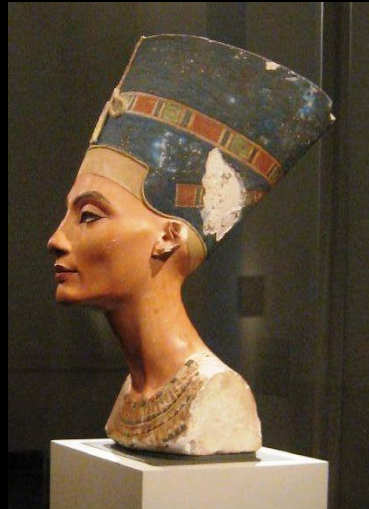
Petrie Museum, London



Linen tunic
over four thousand years
old. The Petrie Museum
of Egyptian Archaeology.



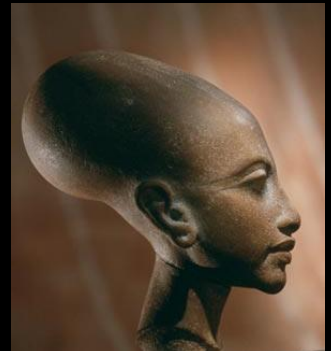
Nefertiti
C 1350



wears the blue crown= Khepresh
or called “War Crown”

- Nefertiti: “A Beautiful Woman has Come”
 - Ruled with Akhenaton, his reign: 1352 BC-1336 BC
- Life: ~1367-1336 BC

KING
TUT





Pyramids at Giza

What is Classical beauty?



Audrey Hepburn, 1961

Elizabeth Taylor as Cleopatra, 1963

Nemes head-dress

King Tut's, about 1350 B.C.



Khat head-dress



Khat or Kluft headdress

Wedjat eye= the Eye of Horus

the symbol of healing and protection



Worn to protect from:
Sun; insect disease; sand
Protective amulet. Worn as a popular
good luck charm.



Image of Elizabeth Taylor for
Cleopatra, 1963
Costume design
Irene Sharaff, Vittorio Nino, Novarese
Renie



Vulture and falcon

Egypt inspires Art Deco, 1925- 1939



Comparison of ancient statuary: body ideals



King Mycerinus
and
His Queen
2548-2530
B.C.E.



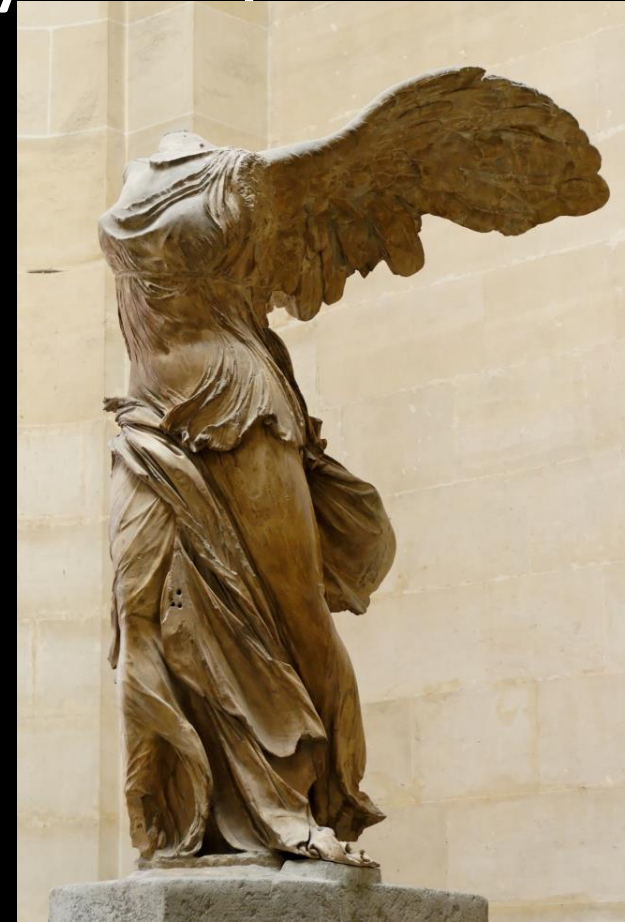
Statue of
a
kouros
(youth),
ca. 590–
580 B.C.
Archaic



Kouros
Late
Archaic



4th century
BC



*The Winged Victory of
Samothrace.*
220-190 BC, also called the
the
Nike of Samothrace,

Words to describe Greek ideals exhibited in art and fashion...

- Naturalism
- Harmonious proportion
- Harmony in feeling and in form
- Rhythmic harmony
- Sensuousness; lithe proportions; play of gentle curves; sense of relaxation
- Fluidity
- Balance
- Interest in uniting motion and human emotion
- Ease of movement
- Deeply felt poetry of being
- Animated with an inner life force

Ancient Greece: 800 BC-146 AD
admiration for the human form guided dress



4th century BC

Parthenon, Three goddesses (Hestia, Dione, Aphrodite) from the east pediment, 438-432 BC.



Ionic Chiton



Greatest temple: The Parthenon built 448-432



Visual Summary Table

Major Greek Garments



Doric peplos (c. 550 B.C.)



Ionic chiton (c. 550–480 B.C.)



Doric chiton (c. 400–100 B.C.)



Himation



Chlamys (cloak) and petasos (hat)



Exomis

Colors could have included: red, blue, yellow, and green

Textiles could have patterns of:

- Stylized floral motifs
- Geometric patterns
- Meander
- Greek key

Designs could have been:

woven
Embroidered
painted



Doric

Ionic

Corinthian



Chiton:

Doric (450-300BC)

Ionic (550-300 BC) ;

Hellenistic (300-100 BC)

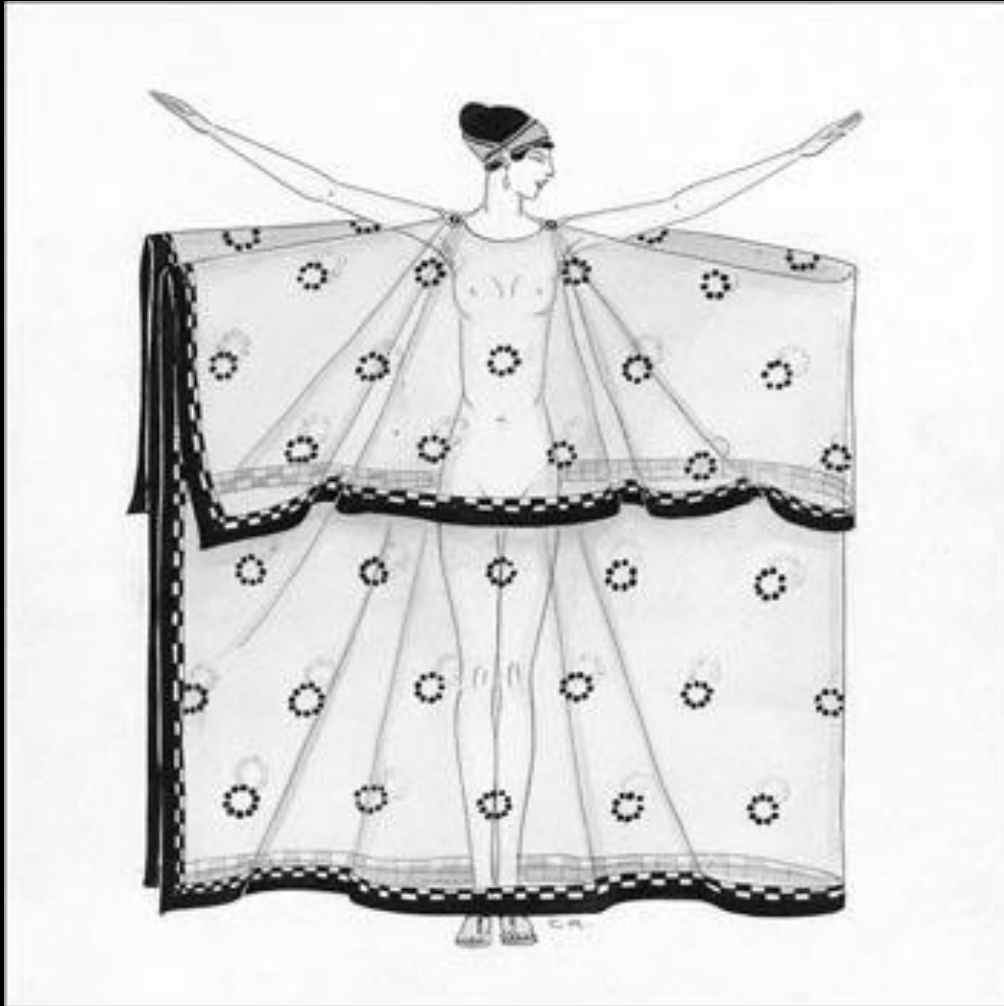
Nike of Samothrace, 190

BC

Charioteer's chiton(ky'tn)= xystis. His shoulders are seamed variations from: belting; fold at the top; varying placement of the pins
soft, thin linen cloth compressed with belt into soft columnar folds. Fabric often pleated



The Doric Chiton or Doric Peplos 5th and 6th centuries B.C.



Gold Fibulae, Etruscan, 4th C. BCE



Accessories

Greeks wore fine and delicate earrings, bracelets, necklaces, brooches, and rings made of precious and semi-precious stones. gold was in short supply but increased by 6th century BC



The Ganymede Jewelry, ca. 330–300 B.C.;
Hellenistic
Gold, rock crystal, emerald



Olympic victor Priest of Dionysus King



Rustics

Olympic Victor
Priest of Dionysius King
Rustics
Priestess
Noblewoman
Captain

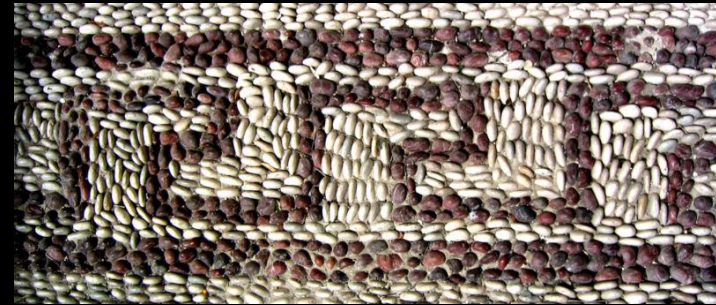


Priestess

Noblewomen

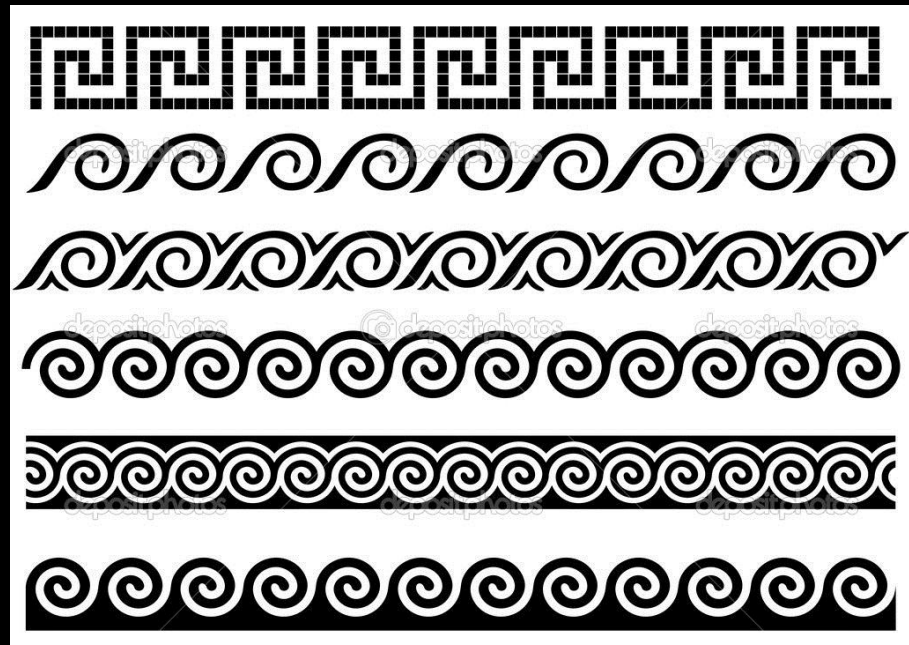
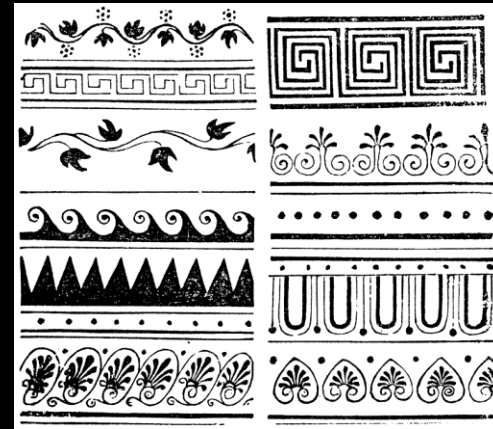
Captains

Charioteer's headband:
Greek key or Meander



Greek decorative borders

Could be printed, woven, or painted

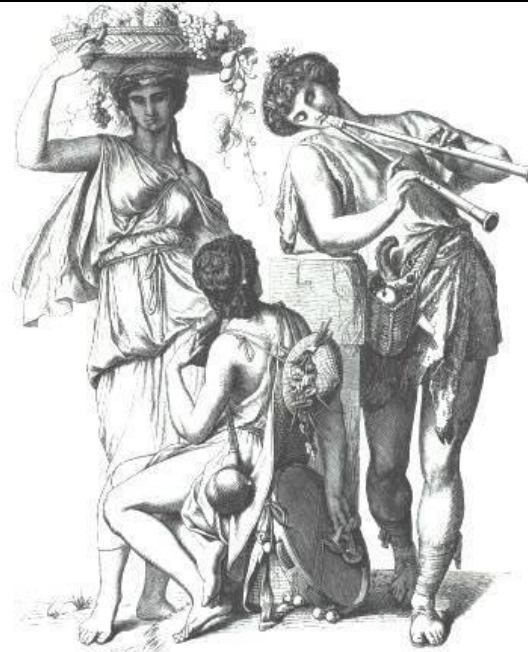


Halston designs,

Ancient Greeks



Olympic victor Priest of Dionysus King



Rustic

Ancient Romans



Roman, 753 B.C. – A.D. 476

Visual Summary Table

Major Roman Garments



Tunic



Toga



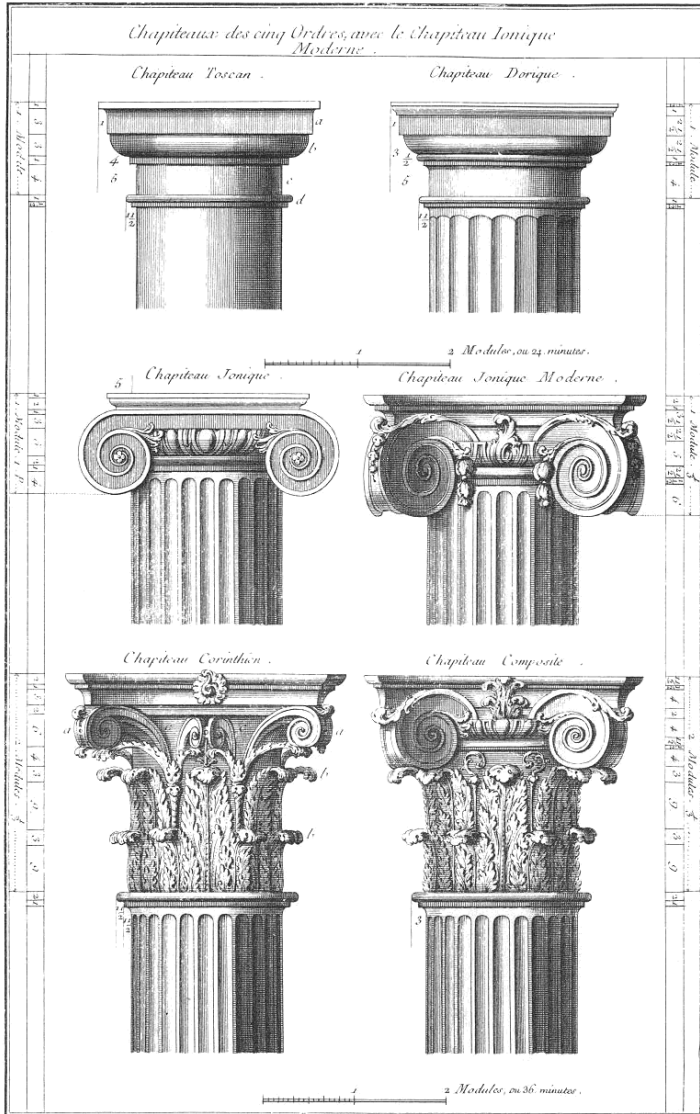
Woman in under tunic,
outer tunic, and palla



Woman in under tunic,
stola, and palla

Comparison of Greek and Roman columns & men's fashions

Pl. VII.



Architecture.



The Charioteer of Delphi, 478 BC, wearing a xystis
Fastened with a belt and straps to keep it out of his
way

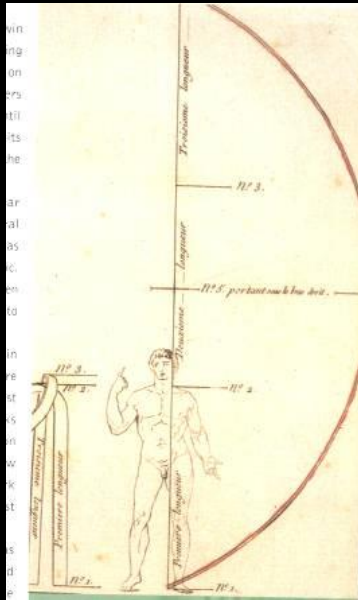
The Toga!



Statue of Caesar Augustus,
c. 30 BC-20 BC;



The Coliseum, 70 AD



The Toga

A masterpiece of draped grandeur

Became the symbol of Roman
authority and power



Roberto Capucci (1930-)



The Doric Column Dress, 1978/79



In Ancient Greece wreaths awarded to victors, in athletic competitions

in Rome symbols success and military power. Laurel leaves used to make crowns for victorious Roman generals

Refers to a victory. The expression "resting on one's laurels" refers to someone relying entirely on long-past successes for continued fame or recognition.



Alexander McQueen (British, 1969–2010). Dress, autumn/winter 2010–11