HOW TO READ FASHION

A crash course in understanding styles



Fiona Ffoulkes

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Fashion is all around us, and few of us are unaffected by it. Yet how many people know the origins of the little black dress, or the bowler hat, or the ladies trouser suit? How many people can pin down the famous brand of leather jacket Marlon Brando wore in *The Wild One*, or why the Chanel bag is known as the 2:55 bag?

How to Read Fashion identifies the main fashion trends of the past 200 years and shows how they relate to contemporary styles. From Neo-Classical to Gothic, Empire to Punk, Military, and Designer Branding, the defining characteristics of each 'look' are explained. Chapters on techniques and materials give additional technical grounding. The book then shows how all of these are applied in the world of men's and women's fashions, including formal, casual and leisure wear, as well as accessories, jewellery, hair styles and make-up.

Both dip-in reference and stylish resource, *How to Read Fashion* will equip you with the visual vocabulary to understand, investigate and interpret styles.

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HOW TO READ FASHION



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HERBERT PRESS
LONDON

Fiona Ffoulkes

First published in Great Britain in 2010 by
HERBERT PRESS
An imprint of A&C Black Publishers Limited
36 Soho Square
London W1D 3QY, UK
www.acblack.com

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ISBN: 978-1-4081-2839-8

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A CIP catalogue record for this book is available from the British Library

Colour origination by Ivy Press Reprographics
Printed in China

Cover Images
Front cover: © John French, V&A Images, Victoria and Albert Museum.
Back cover: © V&A Images, Victoria and Albert Museum. Courtesy of Vivienne Westwood.
Back flap: © V&A Images, Victoria and Albert Museum.

This book was conceived, designed and produced by
Ivy Press
210 High Street
Lewes, East Sussex
BN7 2NS, UK
www.ivy-group.co.uk

CREATIVE DIRECTOR Peter Bridgewater
PUBLISHER Jason Hook
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EDITORIAL ASSISTANT Jamie Pumfrey

LONDON BOROUGH
TOWER HAMLETS
910 000 00233626

HJ	08-Oct-2010
391	£9.99
THISBO	

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INTROD

Platform shoes (Ferragamo), 1938
These rainbow sandals of gold leather with a suede-covered cork sole, have been revived in a limited edition.



Fashion is everywhere and never has there been so much media coverage: from ready-to-wear to designer collections to red-carpet glamour. Such an incredible range of styles can be bewildering. Is this an original design or is it a revival style, like Gothic or Neo-classical? Perhaps the two are mixed together and produced in an unexpected material, like leather or metal. Fashion might reinvent the past by either fusing or reinterpreting styles but it is always innovative.

Today there are an infinite number of possibilities as creative ideas can derive in equal measure from history, the sports field or the street – witness the temporary tattoos being produced in 2010 by the luxury fashion house of Chanel. With many companies outliving their founding members their archives provide a rich source of inspiration for modern designers. John Galliano, for example, has produced his version of Christian Dior's famous 1947 New Look jacket while

UCTION

Ferragamo has revived its original rainbow-soled sandals from 1938 – these are thought to have been created for one of his famous showbusiness clients, Judy Garland.

Unique individuals – designers or their clients, from our present or a past era – can become role models and fashion leaders. From Josephine Bonaparte and Brigitte Bardot to Beau Brummell and Brad Pitt, the style-setters have always been people with a public role, celebrities followed by the media. The effortlessly well-dressed Grace Kelly gave her name to possibly the most famous handbag in history, the Kelly Bag, which was made by Hermès in the 1950s.



Grace Kelly, 1950s Fashion can be about inventions, like the new Capri trousers seen here, but is also about celebrity role models. As both an actress and Princess of Monaco, Grace Kelly's formal or informal elegant style has continued to inspire others.

INTRODUCTION



Male celebrities like Cary Grant and Fred Astaire were known for the elegance of their formal tailored clothes. Whether from London's Savile Row, Milan or New York, men's style has been dominated by interpretations of traditional garments: from tailcoats to trousers. Since the impact of the youth market in the 1960s certain designers have been particularly significant in pushing boundaries; from the casual chic of Giorgio Armani to the extreme silhouettes of Hedi Slimane and Raf Simons.

Male and female fashions are always related and, though historically female dress has appropriated garments from men's wardrobes, recently – in the cut of clothes and the fabrics used – men's garments have also taken inspiration from women's clothing.

How To Read Fashion is a crash course in understanding contemporary styles and how they link to the fashions of the past two hundred years. This

Pin-striped suit, 1970s
John Stephens sold fashionable styles for young men in his boutique 'His Clothes', Carnaby Street, London. This suit, worn by the milliner David Shilling, has wide shoulders and flared trousers that emphasise the tight fit across the chest and waist.

handy guide will help you to look for clues that will decode references to past fashions and the approach of particular designers. Arranged thematically, initial sections on recurring styles, materials and techniques present the background before putting key garments, accessories, jewellery, hairstyles and make-up under the spotlight while taking a closer look at some of the most important designers and brands.

This book aims to help the reader to appreciate current fashions and to enjoy a subject that is endlessly fascinating, not only because it draws on our own past but because it expresses the times that we live in, our technological advances, even our individuality. Above all, *How To Read Fashion* celebrates the opportunity to have fun with the way we dress.



Christian Dior Y-line, 1955
The shapes that Dior created continue to inspire John Galliano, the current company designer. Notice the close-fitting boned bodice and full skirt supported by seven layers of silk tulle and nylon net with additional tulle at the hips.

Grammar of Styles



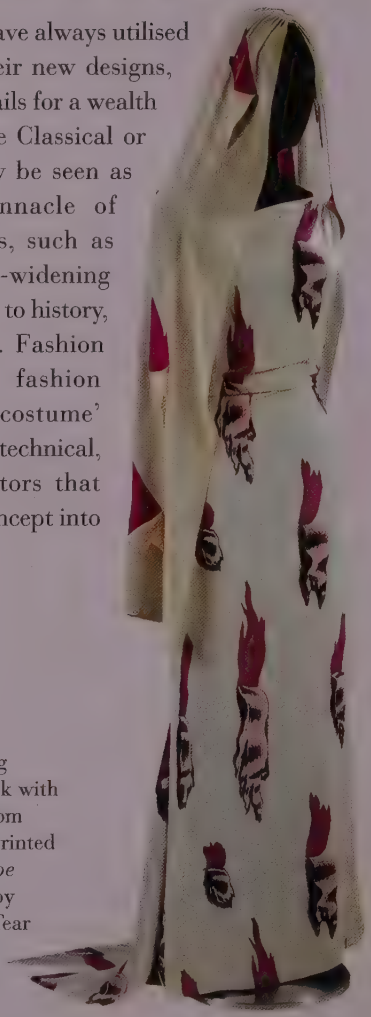


Introduction

Haute couture evening dress, 1923
This 1923 evening dress demonstrates the high-quality hand stitching used in haute couture. The colourful silk and velvet appliqué embroidery reflects the style of the costume designs Natalia Goncharova also created for the Ballets Russes.



The top fashion houses have always utilised the past to re-invent their new designs, referencing historical details for a wealth of different reasons. The Classical or 18th-century styles may be seen as representing some pinnacle of excellence, while others, such as gothic, incorporate ever-widening interpretations connected to history, art, literature and film. Fashion revivals might inspire fashion trends but are never 'costume' because there are always technical, social and cultural factors that transform the original concept into something new.



Art, 1938 (right)
This Elsa Schiaparelli evening dress of viscose, rayon and silk with matching appliquéd veil is from her 1938 Circus Collection. Printed with pink and magenta *trompe l'œil* rips and tears designed by the artist Salvador Dalí, the Tear dress is an example of the relationship between fashion and surrealism.

17th-century, 2006 (below)
In the search for rich textures this evening dress from Christian Lacroix's haute couture autumn/winter 2006 Collection was entirely constructed from bands of lace and braid in shades of gold. The design was inspired by the 17th-century paintings of the Infanta by Spanish artist Diego Velásquez (1599–1660).





Neo-classical, 1955
This is the kind of apparently seamless gown, based on classical drapery, that French couturier Madame Grès was known for. Thirteen panels of silk jersey are joined and minutely pleated, over a bodice that is boned and wired.

18th-century, 2009 (below)
Since his days as a fashion student John Galliano has referenced the 18th century in his designs. This outfit was inspired by the paintings of Thomas Gainsborough (1727–88) and the attitude of musician Pete Doherty. The styling is historical but the waistcoat fabric and cut is modern.



Historical

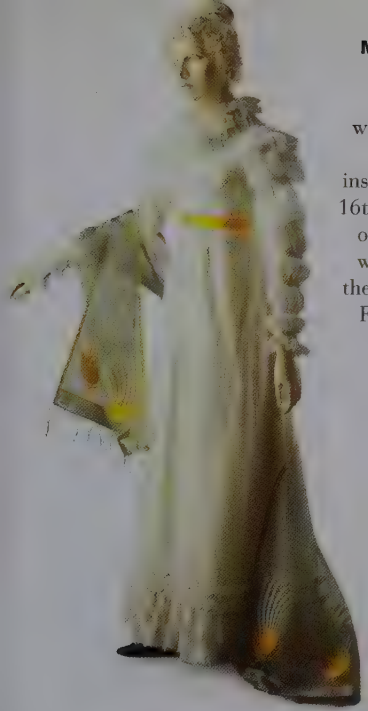
Masked ball, Dior 1958
Yves Saint Laurent designed this black tulle dress for Dior, and it was bought by the Duchess of Windsor. The style, construction and bow decoration were inspired by the skirts of the 1860s.

Fashion may borrow textiles, patterns and decoration from the past but the clearest historical connection can be seen in the shape of women's clothes. Despite the modern woman's wardrobe being based on comfortable garments the fascination with extreme shapes has continued, particularly for evening wear. Boned and stiffened structures such as corsets, crinolines and bustles have continued to appear in modern collections.

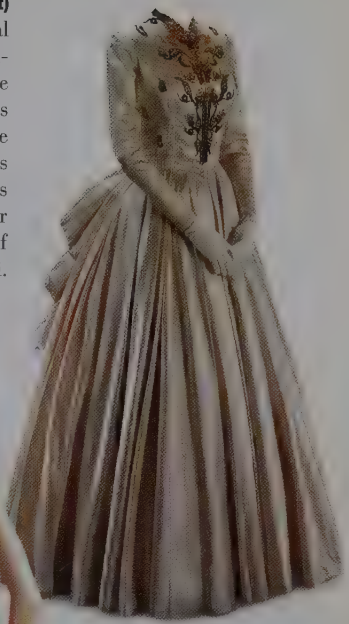




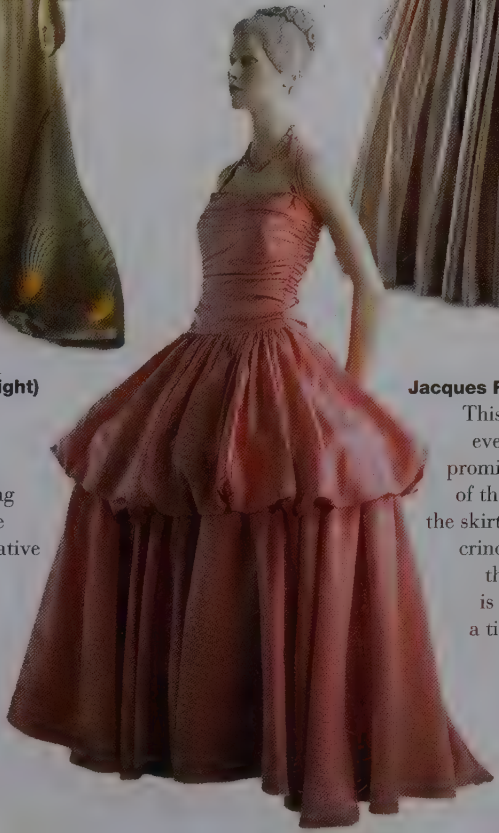
Christian Lacroix, 2001
In this evening outfit, Lacroix has combined a 19th-century corset in bronze leather, edged with white fur, and an 18th-century neckline in pale green printed chiffon. The skirts are of embellished blue/red lamé and bright blue satin.



Muslin dress, 1820 (left)
There are two historical references in this high-waisted muslin dress. The gathered collar was inspired by the ruffs of the 16th century and the series of puffs down the sleeves were named 'Marie' after the 17th-century Queen of France, Marie de Medici.



Molyneux, 1939 (right)
This silk gown by Edward Molyneux demonstrates the range of styles being designed in the late 1930s as an alternative to the clinging bias cut gown. Here the skirt shape, with a double-tiered layer held out by four bone hoops, is from the 1580s.

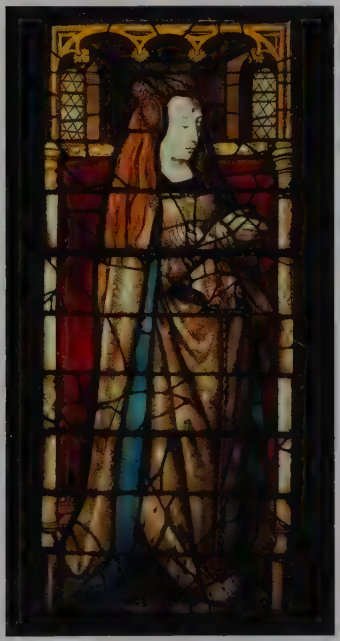


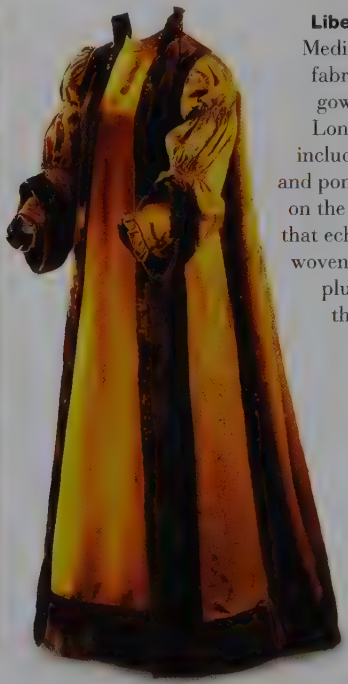
Jacques Fath, 1948 (above)
This silk Jacques Fath evening dress has the prominent shoulder line of the 1940s. However, the skirt is held out over a crinoline petticoat and the train at the rear is looped up to form a tiered 19th-century style bustle.

Gothic

Joanne of Castille, 1496
Joanne, heiress to the Kingdom of Spain, is dressed in a gown and cloak of patterned wool or velvet, which is trimmed with royal ermine. These fabrics continue to inspire designers.

Originally referring to the medieval period, gothic has been interpreted as a style in dress in a variety of ways. From the early 19th century, women's dress took inspiration from the rich textures of velvet and fur worn with gold and enamel jewellery fashioned in the form of skulls and crosses. However, there is the darker interpretation linked to mourning and horror stories, which is recognisable in the use of feathers, black leather and lace with motifs such as bats and crows.





Liberty gown, 1897
Medieval shapes and fabrics inspired this gown by Liberty of London. References include the sunflower and pomegranate motif on the rich gold fabric that echo 15th-century woven velvets and the plush velvet bands that resemble fur.

Night Music, 1956 (below)
Dior gave this silk faille outfit its romantic name. Posed here to mirror the photograph taken by Richard Avedon for *Harper's Bazaar*, this is a sexy theatrical concept – a vampire who is about to swoop down and seduce her victim.



Wraith, 2010 (right)
Gareth Pugh, who is known for his Gothic styles, presents a dramatic look on a pale-faced model, resonant of horror films. Here, under a bolero jacket, the lines of chain mail looped across the chest resemble the shredded clothing of the undead.

Spider motif, 2010
This short silk dress by Giles Deacon is printed and embroidered with large spiders. It reflects Deacon's personal interest in gardening but it also shocks because of the deep-seated human fear of spiders.

18th Century

Whether it is the extravagance of Versailles, high hairstyles, floral fabrics, ribbon motifs or extreme shapes, women's 18th-century dress has continued to inspire designers from Worth to Westwood and Galliano. Men's dress has been equally inspired by romantic descriptions of highwaymen and pirates. Pony tails, full-sleeved shirts and high boots, were popular in the 1960s, and again in the 1980s.

Dress, 1878
This princess line dress has a lace trimmed square neckline with a ruched front panel that together create the effect of an 18th-century gown. The literary character Dolly Vardon, created by Charles Dickens (1812–1870) in the novel *Barnaby Rudge*, helped to popularise many 18th-century styles.





Christian Lacroix, 2003
Lacroix transforms 18th-century references, such as the shape of the bodice and flounced sleeve, into a light wearable style by using contemporary fabrics. The accent colours of green and pink contrast with the drama of the black and white in the blouse.

Hat, 1870s
Dickens' 18th-century heroine, Dolly Vardon, wore a hat like this in *Barnaby Rudge* and made it fashionable. This French version has the defining characteristics: a flat straw, circular shape trimmed with silk flowers and ribbons.



Prada, 2010 (below)
Fashion trends are also inspired by architecture and the decorative arts. Here, Prada has produced a sandal that evokes the luxurious chandeliers of Versailles but using the modern materials of perspex and PVC.





Vivienne Westwood, 1996
In a sculptural approach to design, Westwood's silk evening dress looks like an 18th-century formal sack-back gown from the left, complete with a polonaise pouf. However, if seen from the right, it becomes a sleeveless 1990s style.

Classical & Neo-Classical

The style of dress favoured by the ancient Greeks and Romans is known as Classical. There have been many revivals of this style, called Neo-classical, each mixing decorative elements from the original period with contemporary fashion. Classical elements extend to colour, pattern and jewellery, but most identifiable is the draping and pleating of the fabric around the natural contours of the body. This distinctive form of pleating flattered the silhouette and could be applied to the fashionable shape of any period.



Neo-classical dress, 1950s
This silk chiffon red evening dress designed by Jean Dessès in 1953 demonstrates how the pleating typical of Classical dress was applied to the corseted shape of the 1950s. Dessès became known for this technically brilliant, though seemingly simple, glamorous goddess style.



Neo-classical style, c.1800
Empress Josephine's curls and diadem echo the Classical ideal. Her dress is less authentic, combining the high-waisted and fitted bodice of the 19th century with Classical sleeves. The newly fashionable cashmere shawl echoes a Roman *palla*.



Neo-classical dress, 1912
Fortuny rejected corseted fashion and created clothing inspired by the Classical style with simple adjustable pieces that gave freedom to the body. In 1909, he patented the first version of a pleated sheath dress called 'Delphos'. This outfit is a variation with a shorter tunic and weighted hem.



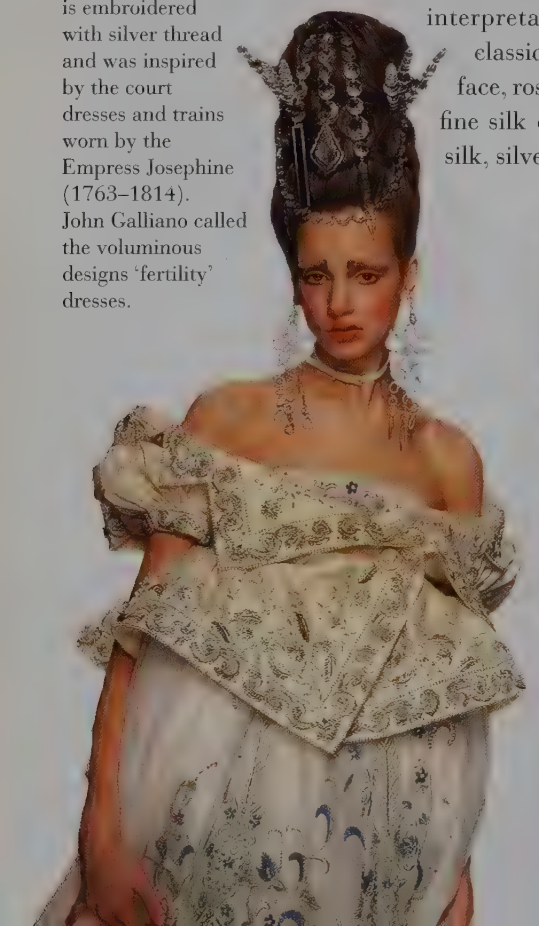
Classical dress, AD 400
Authentic Roman dress is depicted on this panel from AD 400. The priestess wears a full-length tunic or *stola*, with a cloak or *palla* draped over her shoulder. Clothing was draped and folded, and held together by knots, brooches, pins or belts with weighted hems to create the ideal fusion of form and fabric.



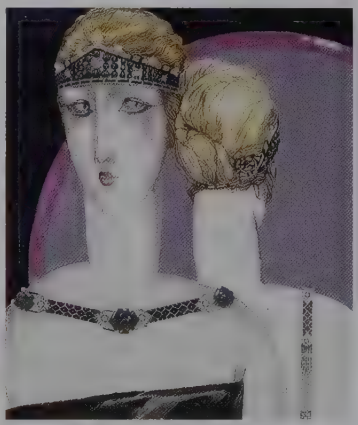
Neo-classical, 2009
This 2009 silk chiffon dress by Alice Temperley is based on a worker's tunic from Classical times. It has a drape on the left shoulder, like the Roman priestess, combined with a contemporary silver belt and beaded decoration.

Empire

The Empire line describes a high-waisted straight or A-line silhouette. The name refers to the French empire (1804–1814) of Napoleon I, when Empress Josephine and her designer LeRoy established new fashions at court. Modern interpretations have included her Neo-classical hairstyle of curls framing the face, rose decorations, puffed sleeves and fine silk dresses embroidered in coloured silk, silver and gold thread.



Dior, haute couture, 2005
This organza dress and duchesse satin cropped jacket, is embroidered with silver thread and was inspired by the court dresses and trains worn by the Empress Josephine (1763–1814). John Galliano called the voluminous designs 'fertility' dresses.



Cartier, 1926
Cartier's tiara is worn low on the forehead as they were during Napoleon's Empire but the combination of materials – probably platinum, lapis lazuli, onyx and diamonds – is specific to the Art Deco style of the 1920s.

Poiret, 1912 (below)
Paul Poiret's model wears a high-waisted day dress in a Chinese floral fabric that echoes the shape of Empire dress.



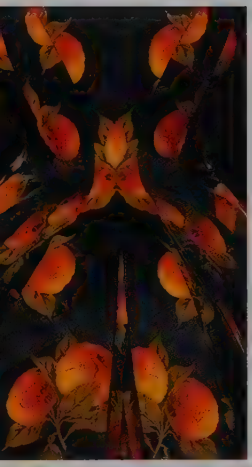
Luella Bartley, 2010 (right)
This dress is based on a 1960s minimalist interpretation of Empire style. It has a high waist defined by a black bow that draws attention to the fitted bodice. However, the skirt resembles the curved silhouette of the late 1950s.

Dolce & Gabbana, 2006 (below)
A formal coat based on the embroidered dress worn at Napoleon's court has been given a casual look. Empire green was used to decorate the Emperor's apartments and was also the colour of his robe when he was crowned King of Italy.

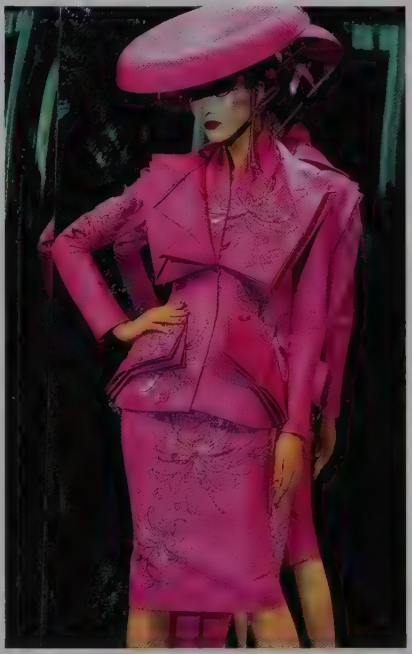


Exoticism – Japan

Japanese style and culture have had a profound effect on Western art and dress, particularly in the late 19th century and the 1980s. Japan opened its borders to the world in 1854, and from that time the impact of Japanese style can be seen in the West, mostly recognisable in the kimono T-shape and highly decorated fabrics. Then in Paris during the 1980s, Japanese designers including Issey Miyake and Yamamoto, reworked their traditions and produced a silhouette that was different to Western dress.



Evening dress, 1891
Elements of Japanese design were evident in dress fabrics in the late 19th century after Japan had opened its borders to the West. This textile shows their distinctive style of dramatic contrasts with clear forms, vivid colours and black backgrounds.



Dior, 2007
This vivid pink suit was part of John Galliano's haute couture collection, which fused the glamour of *Madam Butterfly* with the angular shapes of origami. Complex paper folds are cleverly translated into fabric that is quilted as well as embroidered.



Poiret, 1913 (above)
Paul Poiret was interested in simple shapes that freed the body and the exotic colours of Fauvism and the Ballets Russes. This yellow wool coat, which is based on a Japanese kimono, demonstrates his approach to design.

Layered clothing, 1996 (right)
Shirin Guild has designed a layered linen outfit including a waistcoat and two jackets. Layering kimonos is the traditional Japanese method of displaying taste and status – with twelve kimonos being worn at a royal wedding in 1993.





Alexander McQueen, 2006
McQueen plays with the conventions of evening dress by fusing a tailcoat with the less tailored shape of a wide-sleeved kimono. By using a bright silk it also acquires a more flamboyant, less formal style.

Exoticism – Africa

Gaultier, 2005
Jean-Paul Gaultier is famous for his strong themes and the wearable interpretation of his ideas. The theme of this haute couture collection was the African Queen; African masks inspired this silk dress design.

The West has long seen Africa as an exotic place characterised by natural materials, bright colours and wild animals including zebras, lions and leopards. Since the 18th century, leopard print has been a popular animal motif. Decorative elements of ceremonial dress using raffia, feathers and beads have been applied to Western garments. Even wooden fertility statues have inspired modern designers like Jean-Paul Gaultier to produce conical shaped bustiers and dresses.



Evening dress, 1948 (right)
This fabric, printed in Manchester, to imitate batik, has been used by Matilda Etches to create a dress based on the wrapped clothing worn by West African women. In this interpretation there is a boned foundation which supports the stiffened drapery across the bodice and front hip.



Fur coat, 1960s (right)
The pose of the model in this photograph reinforces the link between fur, wealth and luxury. Jackie Kennedy made wearing a leopard skin coat fashionable when her designer Oleg Cassini suggested its adoption around 1964.



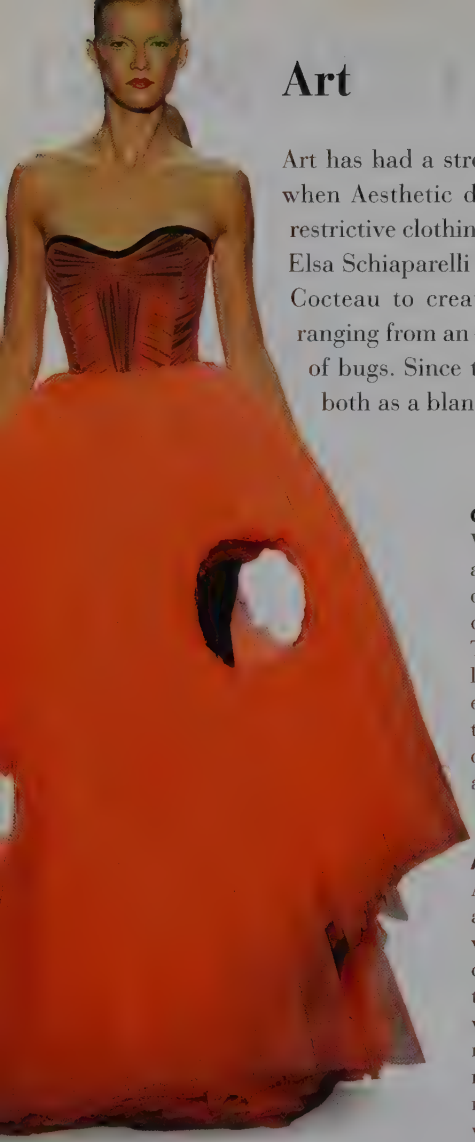


Evening dress, 1936 (above)
Colonial exhibitions and *Tarzan* films helped to promote African-inspired fashions in the 1930s. This asymmetrical dress, designed by fashion house Busvine, has the figure-hugging shape popular at the time emphasised by the diagonal pattern of the leopard print.

Dior jacket, 2009
John Galliano's Bar Jacket follows the general trend for animal prints with the less usual black and white stripes of the zebra. The pattern is cleverly positioned vertically and horizontally on the jacket while the 'ears' add a humorous touch.

Art

Art has had a strong impact on fashion since the 1890s when Aesthetic dress was created as a reaction to the restrictive clothing of the time. In the 1930s, the designer Elsa Schiaparelli worked with Surrealist artists Dalí and Cocteau to create some unusual motifs for clothing, ranging from an upside-down shoe as a hat to a necklace of bugs. Since the 1960s, designers have used fashion both as a blank canvas and a conceptual opportunity.



Conceptual chic, 2010
Viktor and Rolf produced a gown that was based on the idea of cutting back during the credit crunch. This is interpreted by literally cutting the edges and a large hole through the many layers of tulle, an effect that astonishes and amuses.



Aesthetic dress, 1905
Aesthetic dress was adopted by people who rejected the harsh coloured, tight dress of the time. This embroidered velvet dress does not restrict the body or its movements, and the muted mauve colour was seen as harmonious.

Trompe l'œil, 2008
Sonia Rykiel's designs sometimes incorporate visual puns that owe much to Surrealism. Here, the belt tabs are real but the belt itself is only a flat image. Similarly, the butterfly loops of the bow are three-dimensional, but the hanging end is not.



Skeleton dress, 1938 (left)
Elsa Schiaparelli's 1938 black silk crêpe dress, designed with Salvador Dalí, links Surrealism and fashion. The close-fitting shape perfectly adheres to the conventions of the time – but the padded and quilted depiction of the spine and rib cage was designed to shock.

Mondrian dress, 1965 (right)
This cocktail dress designed by Yves Saint Laurent was part of a group of dresses inspired by the abstract paintings of Piet Mondrian (1872–1944). The simple shape provides a canvas for the design based on blocks of colour divided by black lines.





Military

Functional and ceremonial military uniforms have long inspired the shape, cut and decoration of clothes for men and women. This can be seen in the fabric, colour and pattern such as khaki and camouflage and in the use of bright colours, metal buttons and braiding. By taking uniforms out of their normal context designers can subvert their original messages of power and propriety.

Band jacket, 2009
The Balmain designer Christophe Decarnin designed a series of jackets inspired by the 'marching band' outfits worn by Michael Jackson in the 1980s. The extremely rounded shoulder line focuses the eye on the ornamental military braiding.



Woman in riding suit, 1780s
Robert Dighton's painting of a woman in a red riding suit demonstrates the military trend in women's jackets. The shoulders are emphasised by gold bullion epaulettes and the jacket has a man's cut but is drawn back to form a bustle.

NATO camouflage suit, 1980s
In the late 1980s the black militant look, B-Boy style, was epitomised by the band Public Enemy who had dressed in uniforms similar to the NATO camouflage suit shown here.

Sergeant Pepper jacket, 2006
Hedi Slimane's *Sgt Pepper*-inspired satin jacket was part of a 1960s themed collection showcasing his tailoring skills and his signature skinny silhouette. Such theatrical jackets suited celebrity clients from the music and film world.







Riding jacket, 1880 (above)
Redfern, the tailoring company who made this flannel riding jacket, had a reputation for fashionable practical women's clothing. This example is typical of their mannish style decorated with military-type braiding.

Garçonne – Boyish

Tommy Nutter suit, 1969
This jacket and waistcoat, which had matching trousers, were made for Jill Ritblat in Savile Row. The blouse by Yves Saint Laurent has a classic masculine stock-like neck tie.

Traditionally women's dress for practical sports like riding has been based on men's dress. However, the wearing of trousers in the 19th century was the first real appropriation of masculine style and linked with dress reform and votes for women. Then in 1922 the heroine in a novel entitled *La Garçonne* by Victor Margueritte (1866–1942) demonstrated her belief in equality by cutting her hair short. Since that time the boyish style has recurred with short hairstyles, ties, jackets and trousers.



Marlene Dietrich, 1933
Actress and singer Marlene Dietrich helped promote the wearing of trousers in the 1930s. She adopted mannish clothes, like the tweed suit here. One critic said: 'She has sex but no particular gender.'





Mary Edwards Walker, 1865
Dr Mary Walker supported the dress reform movement by wearing a man's formal frock coat and trousers when awarded the Medal of Honour for her work as assistant surgeon during the American Civil War.

Ralph Lauren, 2006
Ralph Lauren demonstrates one of his signature garçonne looks incorporating the trend for shorts as winter wear. The top half shows formal menswear with the 19th-century fashion of displaying the pocket-watch chain.

Rebels

Attitude, 1953
Marlon Brando represented the disaffected youth in *The Wild One*. His Schott Perfecto leather jacket, jeans and boots became a kind of uniform for rebellion.

Rebel style is about wearing clothes that communicate 'attitude'. Films of the 1950s, featuring leather-clad youths, started this trend which ever since has been reflected in clothing worn by bikers, punks and rock bands. Clothing is often made of leather or denim decorated with rips, studs and chains. The street-style fashion may be worn on a body adorned with tattoos and piercings but in high fashion the look is about glamour.





Punk, 1976
This sleeveless T-shirt was created by Vivienne Westwood in 1976. Westwood's partner, Malcolm McLaren, was also the manager of the Sex Pistols and the provocative slogan across the flag typifies their nonconformist approach.

Biker, 2009
Gaultier challenges gender stereotypes and so it is typical to see a woman in a mannish garment like a biker's jacket. Here the jacket is of high gloss leather with decorative studs and military epaulettes for a glamorous look.

Punk, 1977
Zandra Rhodes was inspired by the Punk movement when she designed this rayon jersey dress. The rips on the bodice and skirt have been emphasised with blue stitching and decorated with beaded safety pins, ball-link chains and diamante.



Inside/Outside

The trend for revealing or suggesting underwear has shocking, forbidden and exciting connotations. Designers have played with traditionally hidden garments in male and female design to create provocative fashion. Much inspiration comes from historical dress and its supporting structures, such as corsets and crinolines, as well as body-revealing chemises and slips produced in delicate silk and lace.

Gaultier crinoline, 2008
Gaultier often experiments with crinolines. In this example, where a leather cage, with ornate buckles, is worn over a fur coat, it is more about protecting luxury than supporting petticoats.





Moschino bra dress, 1988
Moschino was known for his provocative and amusing clothing that was nonetheless flattering to the body. These qualities are displayed in this cotton and polyester evening dress, constructed of a black petticoat with twenty bras.

Gianfranco Ferre lace gown, 2003 (right)
This Italian designer was known for using strong shapes, colours and luxurious fabrics. Here, fine black lace creates a revealing evening gown inspired by the Napoleonic period, through which the under-structure of panties and corselet can be seen.

Strapless satin gown, 1950s (below)
The short strapless evening dress worn by actress Jane Russell here suggests lingerie in its use of fabric – patterned white silk trimmed with lace. The delicate effect disguises the complex structure of boning that underpins this figure-hugging and glamorous gown.





Worth Tea gown, 1900
Tea gowns were fashionable 'at home' wear in the late 19th century. They were less structured than other garments and were a showcase for the delicate fabrics and lace normally used in lingerie. For this gown, Charles Worth used satin, chiffon and lace.

Haute Couture/Prêt-à-porter

Christian Lacroix, 2004
Christian Lacroix has a reputation for the most creative and luxurious haute couture garments. This dress also shows the workroom skills necessary to produce layers of hand-painted silk fused with a deconstructed corset.

Before 1959, when fashion houses in Paris started to introduce prêt-à-porter (ready-to-wear) lines, models of garments were sold to different clients from individuals to mass manufacturers. Today an haute couture garment describes a design adapted from a catwalk model to a client's specification and measurements. Valued as an art object, made of luxurious fabrics and highly decorated, the construction of each garment involves many hours of skilled handwork and at least three fittings.



Haute couture model, 1955
This label demonstrates how fashion houses operated commercially before they created their own prêt-à-porter collections. This fashion business, Marie Thérèse in Nice, France, has paid for the right to reproduce the Nina Ricci original.



Dior, 2010 (above)
John Galliano has often spoken about the role of the haute couture collection in leading the house style. This prêt-à-porter evening dress, which is based on the corset, is similar to but less luxurious than the haute couture dress shown in the Ballgown section (see pages 94–5).



Jean Patou, 1932–4 (left)
This dress can be compared with a piece of sculpture where every viewpoint has been considered. The Neo-classical style is created from bead-covered tulle that disguises seams and gives a *trompe l'œil* effect of drapery.



Jacques Fath, 1949 (above)
This haute couture dress illustrates the hourglass designs of Jacques Fath who draped fabric around his models to create his clothes. The owner of this dress, Lady Alexandra Howard-Johnston, promoted his clothes at society events.

Techniques





Introduction



Hunting jacket, 1860–90
The gilt brass buttons on this superfine wool dress coat have the initials H.H. on them signifying that the wearer belonged to the Hampshire Hunt. These buttons are more than decoration as they show membership of an exclusive club.

Technical knowledge about fabrics, construction and decoration has evolved over time and there are many specialists from designers and tailors to embroiderers who each contribute their expertise to a garment. Mechanisation of looms and the invention of the sewing machine in the mid-19th century all affected clothing production. However, in the luxury clothing sector, new fabrics and ideas have been embraced in the 21st century, alongside the continued veneration of traditional skilled handcrafts.



The Rake's Progress, 1735
Hogarth's Tom Rakewell is being measured by a tailor. In keeping with the first important work on tailoring by Garsault (1769), a strip of paper is placed on the body and each measurement is marked with a snip.



Wedding dress, 1934
This ivory silk satin dress designed by Charles James fits the body perfectly due to its fine fabric, cut and construction. There are five short darts that fit the yoke to the main part of the dress and the long darts running from back to front beautifully shape the hips.

Boating suit, 1890 (below)
This jacket and matching waistcoat in pinstriped flannel fasten with buttons of bone. The stripes have been perfectly matched by the tailor at the collar, patch pocket and waistcoat sides.



Spencer jacket, 1818 (above)
The gothic-style puffed sleeve of this woman's blue velvet jacket is trimmed with satin-faced matching bows and lined with linen throughout. Both are difficult fabrics to work with as they slip and this detail is a testament to the dressmaker's skill.



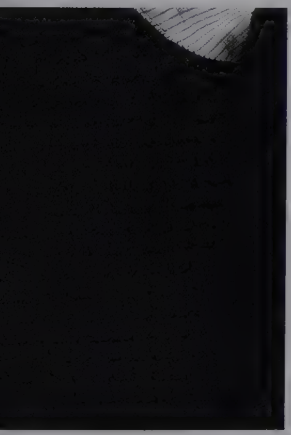
Tailoring

Tailoring is an approach to the construction of menswear that was also used in riding clothes for women before being extended to other formal outfits. Various technical systems for cutting clothes were developed in the 19th century based on geometrical rules related to the proportions of the body. Layers of canvas, wadding and pads, plus the skilled use of an iron, mould a shape that emphasises areas like the shoulders and chest, disguising any imperfections.



Calvin Klein, 2010
The history of American tailoring refers to the Ivy League look, which is elegant, youthful, sporty and less stuffy than Savile Row. This Calvin Klein suit worn with a thick ribbed sweater shows sharp tailoring styled informally.

Savile Row, 1964 (right)
This suit from Anderson & Sheppard involved different specialists for the jacket, waistcoat and trousers. The jacket has a smooth, slightly extended shoulder line and the strong horizontal bands of the Glen Urquart check are perfectly matched.



Frock coat, 1890s
To create a smooth line at the back of the coat wadding has been inserted from the bottom of the armhole to the waist. It is held in place between the silk lining and superfine wool by tiny prick stitches on iron-pressed squares.



Armani, 2010 (right)
Italian tailoring began to rival British and American styles in the 1950s with an approach that was much less structured and armour-like in finish. Giorgio Armani has built a reputation for the kind of softly tailored elegant style seen here.



Reefer jacket, 1890s
This woman's jacket is made of boxcloth and trimmed with silk Russia braid. It is based on the masculine Reefer jacket and shows the smooth line across the chest with the crisp cut and stitching found in men's tailoring.



Dressmaking

The making of women's clothes has evolved from cutting fabric directly on the body in the 18th century to drafting a flat paper pattern or creating a fabric toile on the stand. By the late 18th century, a one-piece dress was possible and throughout the 19th century different techniques were tried to fit cloth to the shape of the body. In the 1920s, Madeleine Vionnet developed the cutting of lightweight fabrics on the cross-grain or bias so that they clung to the body.

Princess line
This 1955 silk faille dress, worn by Margot Fonteyn, makes use of the princess line cut in order to emphasise the inverted Y-shape of Dior's design. This is a method of cutting vertical pattern pieces that does not require a waist seam.





Bust dart
These darts can be seen on this silk Spencer jacket shown with a matching dress from c.1807. It is not known exactly when bust darts were invented but they do represent the development of dressmaking skills towards a better fit to the body.

Bias cut (right)
Lanvin's 1935 haute couture dress is made of purple satin that is cut on the bias and machine sewn. The classical, sculptural quality of the dress is emphasised by the sheen of the satin and the cut, which allows the fabric to flare out below the hips.



Madeleine Vionnet, 1935
Vionnet was a uniquely skilled and inventive designer/dressmaker who worked out her designs by draping and cutting fabric on a miniature model. To produce light, supple garments, she developed the cut of geometric shapes on the warp, weft and bias.



Diamond-shaped panel (below)
The diamond-shaped panel in this 1805 striped silk dress shows clearly the straight grain of the fabric running vertically at the centre back. The side panels use the cross grain or bias cut which gives more stretch and accommodation to the body.



Shape & Fit

The overall shape of a garment depends on the underlying structure, the cut of the fabric and the construction. Colour, texture and decoration can emphasise this form. From the late 15th century until the 1910s, women's clothes were usually constructed to fit over a body shaped by a corset and pads or caged petticoat. From the 1920s, a more natural body shape was fashionable and soft, lightweight fabrics clung to the body. However, since the 1930s, designers have experimented with structure and continue to produce exaggerated shapes.



Asymmetrical, 1986 (left)
Anthony Price's asymmetrical silk taffeta bird's wing dress demonstrates his reputation for rock-star glamour. Here he evokes the image of a bird by using large folds of fabric moving up the body to sweep beyond the shoulder to suggest movement.

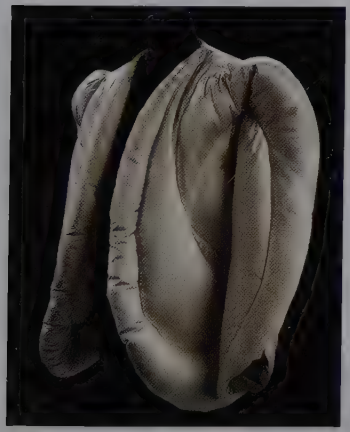


Boned bodice, c.1890
The internal back view of this Worth silk gown demonstrates the complex methods of construction that had developed by the late 19th century. Note the boning and the waist tape that fastened at the front, anchoring the bodice to the body.



Bustles, 1885 (above)
In this fashion plate from *Myra's Journal* two women can be seen wearing day dresses that are held out at the back by large bustles. The supporting frame holds out the fabric of the dress, an effect that is exaggerated by folds and poufs.

Rhythm pleats, 1990 (right)
Issey Miyake is known for his sculptural pieces based on geometric shapes made out of pleated fabric. This example, which was designed to shift with the body's movements, was created from pleated polyester rectangles.



Padding, 1937
This Charles James evening jacket uses the same technique as an eiderdown quilt. The satin shape is filled with down, but in order to facilitate the movement of the body the depth of padding is reduced at the neckline and the armhole.

Lining & Finishing

Linings disguise construction, give body to a shape and provide a luxurious feel to a garment. The choice of fabric can offer a contrast to the main garment and also display the designer's signature detail. In an haute couture garment raw edges of seams are either hidden or hand-finished. Some hand-stitching is a sign of quality and in tailoring is seen on lapels and pocket flaps. The finest quality silk scarves have a hand-rolled stitched hem. Japanese designers in Paris in the 1980s established deconstruction, showing garments that deliberately looked unfinished and had frayed edges.

Machine stitching, 1936
This detail of a Jeanne Lanvin kimono-style evening jacket demonstrates the dramatic effect of finishing a garment with parallel lines of machine top-stitching. Two lines run from the shoulders to the front edge to give an illusion of a separate collar.





Contrasting lining, 1964
This Chanel jacket is made of the finest lilac mohair tweed and is contrasted with a floral printed silk that is used to create false cuffs and collar. The matching dress was lined in the same fabric even though this was hidden from view.



Deconstruction, 2001 (left)
Rei Kawakubo of Comme des Garçons has become known since the 1980s for her unconventional approach to clothing. She likes to surprise and challenge using deconstruction. This dress illustrates that approach by seeming to be a half-finished outfit on a stand.





Fraying, 2010 (right)
Miuccia Prada's conceptual approach to the collection that this outfit is from explains why this coat with frayed edges looks unfinished. Her approach is an ironic take on transparency and vision in dealing with the past and the present.

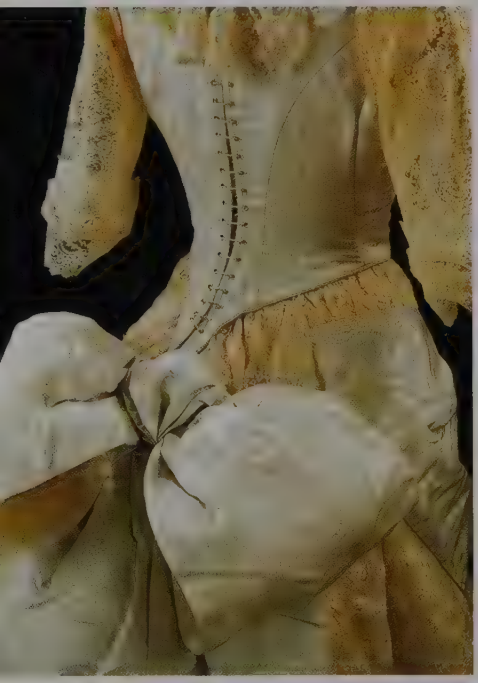


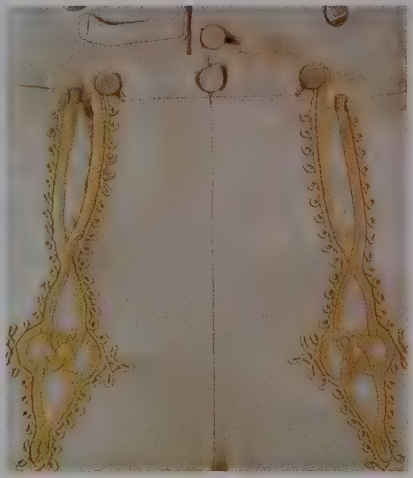
Finishing, 1971 (above)
The sharp fashionable cut and the turquoise colour of this Mr Fish suit are complimented by the way it is finished. A silk binding in the same colour is used down the centre front of the jacket, round the collar and on the pocket flaps.

Fastenings

Lacing, 1885
A moiré ballgown bodice, inspired by corsetry: the lacing that would usually be hidden is made a feature. The deep point and the bow emphasise the wearer's tiny waist.

Early forms of fastenings evolved from brooches and pins to laces, buttons and hooks and eyes. Lacing, once merely practical, becomes decorative and suggestive, with references to corsets. Metal zips, previously used on leather bags and sports jackets, were used on women's clothing in the 1930s. They were produced in lighter versions after the introduction of nylon. Today large press studs can be seen in the collections of Burberry and Yamamoto.





Fall front fastening, 1810–20
Breeches had a centre front opening until about 1770 when it was replaced by the fall front or flap opening. Here the deep waistband buttons together at the front while the flap is attached to the lowest part with three horizontal buttons.



Buttons, 1938 (left)
Elsa Schiaparelli's jacket from her Circus Collection reminds us that she considered every detail as an integral part of her theme. The fabric was commissioned for her, while the acrobat buttons were specially cast in metal.



Metal slot and stud fastening, 1890s
The metal slot and stud fastening at the front of this corset kept the front rigid whilst laces were altered at the centre back to fit the wearer. The petticoat would be attached to the hook at the waist to prevent it from riding up.



Zip fastening, 1985
This Montana wool jersey dress has a cleverly constructed shape that, apart from its large rounded shoulders, relies on detail for its effect. The zip is a practical fastening but here, along with the welt seams, it is also part of the design.

Materials



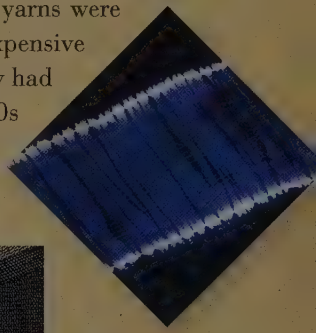


Introduction

Hand loom, 1747
This Hogarth print shows an apprentice seated at his hand loom. Weaving a complicated pattern was slow, and therefore fabrics like patterned silks, which were only 46 cm (18 in) wide, were expensive.

Materials can inspire design or a designer might work with a textile company to produce fabric to their specification and exclusivity. Fabrics have different qualities dictated by factors such as the fibre of the cloth and the weave, finish and decoration. Synthetic yarns were originally developed as a less expensive alternative to natural fibres. They had novelty value between the 1950s and 1970s, before the popularity of natural fibres was restored.





Shibori technique, 1950–60
This detail of the Japanese shibori tie-dyeing technique in dark blue, light blue and white illustrates the kind of decoration that has been imitated in the West, particularly during the late 1960s and in the early 21st century.



Woven silks, 1760–64
This page from a Lyons salesman's book of woven silk samples illustrates the range of silks available in the 18th century. At the time Lyons was acknowledged as the most important European centre for woven silks.



Lace overdress, 1958 (below)
Balenciaga's 'Baby Doll' outfit is a crêpe-de-chine sheath dress with a voluminous black lace overdress. The sheer and decorative quality of the lace evokes a sense of lightness and youth.



Decoration, 1939 (left)
Elsa Schiaparelli's short-sleeved evening dress is made of matt crêpe and embroidered with a three-dimensional spray of lilies in pearls and gold threads.

Natural

Historically, plant and animal sources have supplied fibres such as linen, wool, silk and cotton. More recently hemp, bamboo and banana leaves have become popular. These different fibres have inherent qualities that can keep the wearer warm or cool and their appearance varies depending on the spin of the yarn and the weave. In the past, natural fibres were mixed together while today they can be combined with synthetics for additional strength or elasticity.

Silk gazar, 1963
Balenciaga's evening cape is made of silk gazar manufactured by Abraham Ltd. Gazar is a fine, lightweight tightly woven fabric that is crisp and so holds a shape well, as here where the cape stands away from the body.

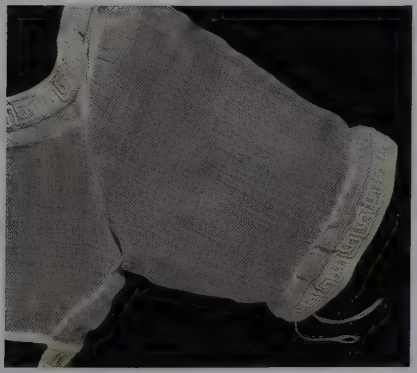




Wool, 1830s
Beaver cloth is a thick reversible, double cloth, where the surface is sheared to form a smooth, dense nap. It does not fray and its thickness makes it ideal for an overcoat like this man's frock coat with a velvet collar.



Silk plush, 1855 (above)
This luxurious winter fabric is a kind of velvet with a long soft nap that resembles fur. Its glossy texture contrasts well with the matt silk fringing chosen as a trimming for this woman's promenade jacket.



Cotton, c.1800 (above)
Fine white muslin was a luxury fabric in the early 19th century when the finest quality was imported from India. This example has a Greek key pattern embroidered in white cotton thread.

Linen, c.1912 (below)
The sky-blue linen of this day dress clearly shows the matt, slightly ribbed face of the fabric. It is an ideal summer cloth as it is lightweight and cool. The silk organza collar is used as a dramatic contrast in colour and texture.



Man-made & Synthetic

During the 20th century, alternatives to natural fibres were discovered. Rayon, produced from wood pulp, was created by Samuel Courtauld in 1904 as a cheap alternative to silk. It was used from the 1920s for stockings, lingerie and other garments. DuPont manufactured the first polyamide yarn, nylon, in 1939; it became popular for stockings. Elastane fibres were manufactured in 1960 as spandex or Lycra®. Research continues into 'smart fibres' that can react to body heat or even block ultraviolet rays.

Plastic, 1967
Paco Rabanne had a reputation for being the most experimental of the designers in Paris in the 1960s. This dress of plastic discs joined together with metal wire reveals his background in architecture.



Lycra®, 1991 (above)
Elasticised fabrics, such as Lycra®, cling to and reveal the shape of the body. Val Piriou used Lycra® to create this sexy mini-dress with a plunging laced back and semi-transparent lace panels.



Rayon jersey, 1970s (left)
This luxurious Yuki dress shows that designers are happy to use synthetic material for its aesthetic quality. This knitted rayon jersey fabric has a rich colour and gathers well to complement the halter neck design.



Synthetic lamé, 1981
Gold-and-silver synthetic lamé has been knife-pleated and formed into swirls as part of this Renaissance-inspired evening gown by Zandra Rhodes. The stiffness in the fabric combined with the pleating enables the dramatic shape to be formed. (See also The Ballgown, pages 94–5.)



Vicose and lurex, 1996 (right)
Julien MacDonald created this evening outfit himself in three weeks using machine and hand-knitted black viscose and gold lurex bands. The inspiration was 1930s bias-cut gowns but the materials are modern.

Weaves



Treadle looms, known in Europe since the Middle Ages, were worked using the hands and feet, but during the Industrial Revolution in the late 18th and early 19th centuries this process was mechanised. In the 21st century, looms are linked to computers but companies such as Prelle in Lyons still produce silks by hand. Weaves create fabrics with different properties. The twill weave, which is often used for jeans, is strong but the satin weave gives a lustrous surface to the cloth. Woven patterns can vary from simple stripes and checks to complicated florals.

Warp and weft
This small handloom, belonging to the artist Sue Lawty, demonstrates how the warp and weft threads interlace to form cloth.



Paisley
Cashmere shawls, made from goat's wool, have been popular accessories in the West since the late 18th century and the design of a pine cone became known as Paisley after the town in Scotland began its own shawl production.

Brocade
Brocade is a weave for silk that has a pattern, usually floral (here shown on point paper), made by wefts which only go the width of the motif and then are turned back. The background weave can be plain, twill or satin. It has a stiff drape that holds a shape well.



Satin (right)
This evening outfit from Chanel's haute couture summer 2010 collection demonstrates the shiny surface of a satin weave used for silks or synthetics. Satin produces a smooth and slippery finish on the right side but a dull reverse.

Dogtooth, 2003 (left)
Yamamoto's outfit uses a variety of dogtooth patterns. These are created by a twill weave combined with a particular order of colouring in the warp and weft threads, which are normally black and white.



Dyes

Until the middle of the 19th century, all fabric dyestuffs came from natural sources: animal, vegetable and mineral. Mordants, such as salt and urine, were mixed with dyes to create different colours and produce a stable shade that was less likely to fade. Synthetic aniline dyes, which were produced from coal tar, were available in the 1850s created by rival European chemists. These dyes provided bright intensive colours and reduced production costs significantly.



Natural dyes, 1949
Lady Howard-Johnston purchased this day dress from her regular designer, Jacques Fath, but unusually, wanted it to be made in her husband's tartan. She purchased the woollen fabric, which was hand-woven and hand-dyed, directly from Scotland.



Synthetic purple, 1873
The vivid hue of this dress is within the range of colours discovered by Sir William Henry Perkins in 1856 while he was searching for a synthetic formula to replace quinine. This first synthetic dye was called aniline violet or mauveine.



Turkey red, c.1860
This printed cotton petticoat has a ground colour made from the Turkey red dye. The bright colour was produced by soaking a cloth, dyed with the madder plant, in oil and soda. Its name derives from its origins in the near East.



Yellow silk, 1810
This silk dress from 1810 has a strong canary yellow colour enhanced by the sheen of the silk, showing that natural dyestuffs can produce deep colours. It contrasts with the puffs of ivory silk inspired by Renaissance styles.

Dip-dyeing, 2004 (below)
Prada shows the elements identified with its house style in this image – textile treatments and vintage. The outfit uses dip-dyeing but instead of a bohemian hippie style it is combined with elements of the prim 1950s.



Print

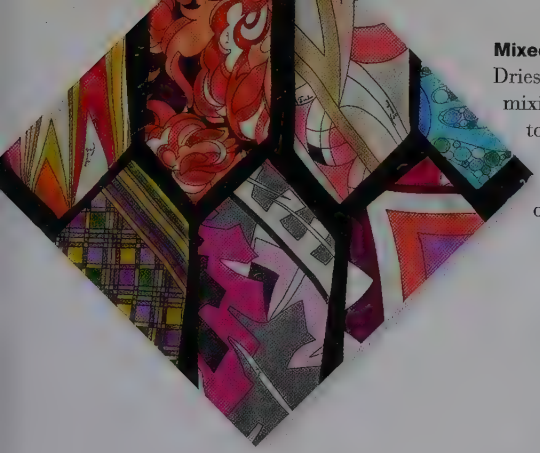
Printed cottons, using carved wooden blocks, were introduced from India and became fashionable in Europe in the 18th century. In 1783 the process was mechanised with engraved copper rollers that could reproduce fine and detailed images. The modern method of screen printing is a slow and expensive process as a different screen is needed for each colour. This means a complicated image is expensive and luxurious.

Screen printing, 1969
The large panels in this Zandra Rhodes felt coat provide an ideal canvas for the gradating screen-printed design. It was worn over a chiffon dress printed to match and demonstrated the designer's interest in both pattern and texture.





Printed wool, c.1855 (above)
The combination of a woven stripe and a printed small floral spray that is seen on this bodice of cream wool gauze was a popular fashion in the mid-19th century. The pleating at the front gives another dimension to both of the patterns.



Printed silk, 1960 (above)
Inspired by medieval banners Emilio Pucci created colourful printed silk designs that were applied to everything from trousers and dresses to ties. In doing so he also created a signature style that the fashion house continues to reference.



Toile de Jouy, 1792 (above)
The name for this style of mono-printing derives from the place, Jouy, near Paris, where Oberkampf started a cotton print works in 1759. The artist Huet, who designed this figurative piece, was one of his designers. Today the designs evoke 18th-century French style.

Mixed patterns, 2008 (below)
Dries van Noten has a reputation for mixing patterns and colours on fine silks to produce luxurious daywear. He prints several different patterns on one piece, a technique that can be seen on the outfit here.



Decoration

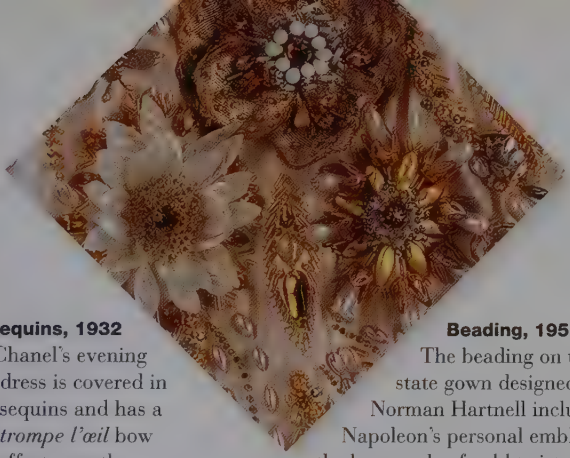
Applied decoration on a garment was traditionally associated with haute couture but in recent times, as materials and labour costs have fallen, decoration is also found on less expensive clothing. The techniques vary from applying stitches of coloured and metal threads to the use of beads, sequins and feathers but adding these effects requires skill and time. In the West, decoration on men's garments has declined except for ceremonial or theatrical use.



Stephane Rolland, 2010
Rolland has built a reputation for red carpet glamour, and for his haute couture summer 2010 collection he collaborated with a chemist in order to produce a gold lacquered paint that could be applied to fabric. It was used to dramatic effect on otherwise unadorned evening wear.



Sequins, 1932
Chanel's evening dress is covered in sequins and has a *trompe l'œil* bow effect over the front bodice. The loops of the bow are indicated by the sequined design but the hanging ribbons are three-dimensional. (See The Red Carpet Gown, pages 96–7.)



Beading, 1957
The beading on this state gown designed by Norman Hartnell includes Napoleon's personal emblem, the bee, made of gold twisted thread with iridescent pearl wings and beaded antennae. The dress is also covered in gold beads, brilliants and pearls. (See The Ballgown, pages 94–5.)



Feathers, 1895
This short evening cape, designed by Champot of Paris, is entirely covered by bunches of black and green cock feathers, some of which have been curled. They are mounted onto a cotton base and the cape has been lined with black silk satin.



Court dress embroidery, 1800
Court dress required the most elaborate form of clothing and was an important source of work for embroiderers. The motifs stitched here in metal threads would have been worked on the cloth before it was made into a coat.

Lace



Blonde lace, 1820
So-called blonde lace, made from natural-coloured silk thread, was a luxurious trimming that was ideal for an evening dress. Its slight lustre combined with fine fabrics and metal embroidery would have gleamed in the candlelight used at the time. (See also The Ballgown, pages 94–5.)

By the 16th century, needle and bobbin handmade lace was used as a trimming. Countries like France, Belgium and Italy were associated with work of fine quality. Machine-made lace was produced in the 1840s and this is the type of lace mainly seen today for whole garments. Lace has also acquired cultural meanings such as white for purity, red for scandal and black for mourning or drama.



Black lace, 1889 (left)
The dramatic effect of this dress is mainly due to the colour scheme of black and ivory. However, the use of strips of transparent black lace lightens its appearance and softens the overall impression.



White lace, c.1904
White summer dresses around 1900 often display decorative contrasting textures. This example shows a combination of hand-made lace, pin-tucked cotton lawn and crocheted flowers.

Valentino, 2004
Valentino has a reputation for creating clothes in luxurious fabrics that exude elegant femininity. However, the transparent pale pink lace dress seen here was a sexier creation that drew its inspiration from romantic lingerie.



Broderie anglaise, 1960s (above)
The technique of producing a lace effect on woven cotton, by creating petal shapes with eyelet holes overcast with padded satin stitch was popular in the 19th century and was revived in the 1960s, partly as a reaction to the introduction of synthetic fabrics.

Male Formal





Introduction



Modern tailoring, 1996 (above)
Oswald Boateng opened his business selling 'bespoke couture' close to Savile Row, London, in 1995. This wool and mohair single-breasted suit has a slim silhouette and bright colour that offers a youthful approach to traditional tailoring.

Since the 17th century, men's formal dress has been established as essentially three pieces: the coat, the waistcoat and breeches or trousers. During the 19th century, variation of dress for different activities increased. Codes for 'correct' dressing were established, often by members of royalty and celebrities. Since the 1950s, occasions for formal dress have become less frequent for men but they still include Royal Ascot, royal garden parties, balls, red carpet events and weddings.



Evening dress, 1821
This satirical illustration shows a ball at the exclusive London club Almacks, where knee breeches and not trousers had to be worn. The men are dressed in tailed evening coats, mainly in black or blue, with breeches, stockings and pumps.

Trousers, 2006 (right)
The Belgian designer, Raf Simons, has a reputation as an innovative menswear designer for a young generation. These voluminous high-waisted trousers in muted grey show his preference for strong shapes, whether skinny or baggy.

Modern tailcoat, 2006 (below)
This Dior Homme outfit is a provocative version of the traditional tailcoat worn for only the most formal occasions. In its deconstructed form, for summer wear, it lacks sleeves and all the other expected items such as a shirt, waistcoat and tie.



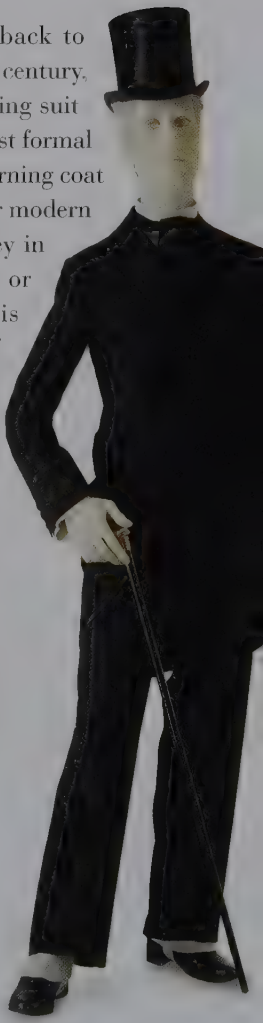
Day suit, 1950s
This photograph by Cecil Beaton demonstrates the particularly English upper-class style that the Duke of Windsor was admired for. He preferred a double-breasted flannel suit for town wear, worn with the shirt cuff displayed, plus handkerchief and carnation.

Weddings

Clothing for weddings often refers back to earlier, sartorial codes of the late 19th century, when the frock coat and tailed morning suit were part of full dress worn for the most formal business and social occasions. The morning coat has become the most popular style for modern weddings: it is normally black or grey in colour with lapels faced with satin or grosgrain. An individual touch is provided by the type and colour of necktie and waistcoat.

Fashionable, 1937
For the Duke of Windsor's wedding, held in a French château, he dressed in the traditional black morning coat with a dark yellow waistcoat, a white fold-down collared shirt and a grey checked tie. In his buttonhole he wore a white carnation.





Conventional, 1910 (right)
In the early 1900s, this type of black morning suit was worn as everyday dress by business and professional gentlemen. This example is made of wool edged with silk braid, and was also worn at a family wedding.

Modern, 1960 (below)
This wedding photograph of Princess Margaret and Anthony Armstrong-Jones shows how little the formal dress code for men had changed since 1910 (see left). Modern signs are the softer fold-down collar and simple, pale cravat.





Moss Bros, 1996
This grey wool morning suit has distinctive sloping fronts that derive from riding coats of the late 18th century, known by 1850 as 'the cutaway'. It remains a style often worn for modern weddings with paler silk accessories.



Traditional, 1926 (above)
The upper-class English gentleman in this photograph wears a morning suit with the jacket worn open to display the pale double-breasted silk waistcoat and the traditional watch chain. He has the very formal starched wing collar and cravat.

The Evening/Dinner Jacket

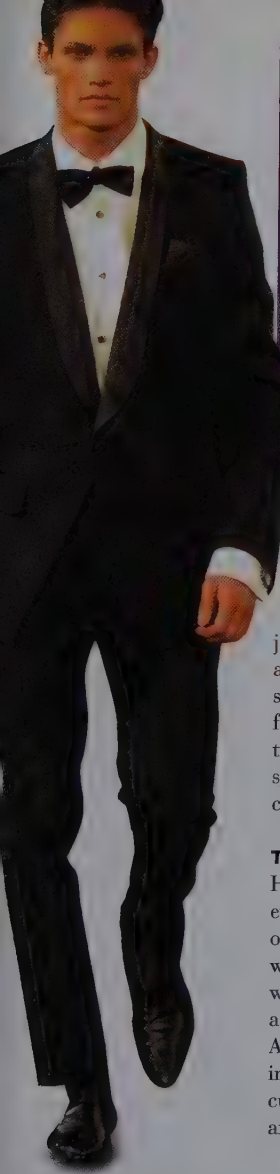
Changes in eveningwear reflect a more casual approach to dress and the desire for comfort from the middle of the 19th century. The black tailcoat, normally worn with trousers in place of breeches, had become the norm. The dinner jacket was worn as a version of the lounge jacket from about 1850 and was given the American name tuxedo in 1886. By the 1950s, it was the most popular eveningwear, mainly in black or cream.

White tuxedo, 1960
This white tuxedo, which is worn by the singer Adam Faith, is matched with white, not black, trousers. They have the distinctive silk braid trimming of evening trousers down the seams.





Henry Poole, 1996
Poole was the first tailor to make a dinner suit with a short jacket. In the mid-19th century the Prince of Wales asked him to create a black version of the lounge coat which he wore for informal dinner parties.

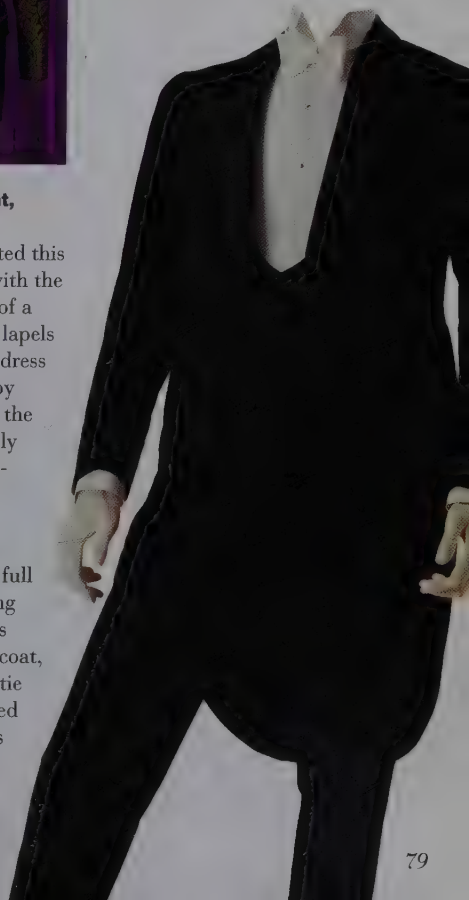




Nehru jacket, 1988 (left)
The standing collar style worn by Prime Minister Nehru was made popular in the West by Pierre Cardin in the 1960s after he visited India. When Scott Crolla created this gold-and-black version in 1988 the ornate fabric was against the trend for plain black.

Yves Saint Laurent, 2007
Stefano Pilati created this black dinner suit, with the traditional elements of a jacket with silk-faced lapels and a collar-attached dress shirt that is fastened by fancy studs. However, the trousers are fashionably short displaying a silk-clad ankle.

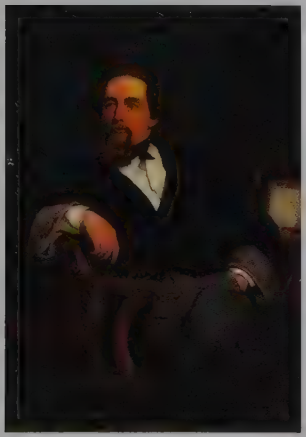
Tailcoat, 1923 (right)
Here is an example of full evening dress consisting of tailcoat and trousers with a matching waistcoat, wing collar and white tie as immortalised by Fred Astaire. Minor changes in fashion affected the cut of the trousers and lapel width.

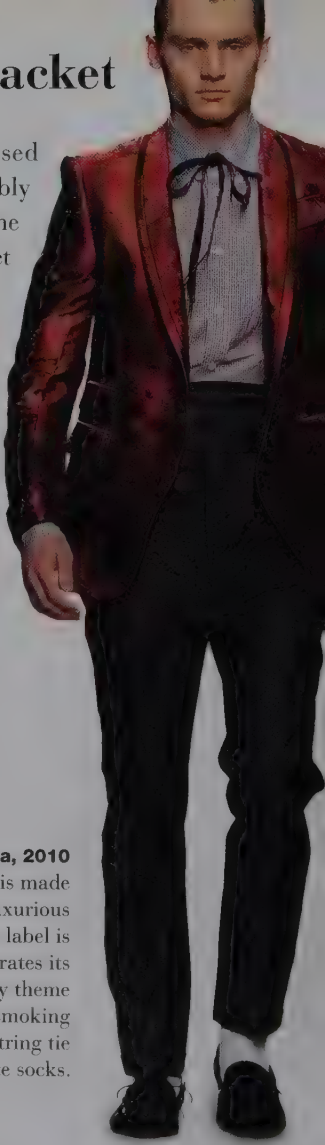


The Smoking Jacket

Historically, men have dressed more colourfully and comfortably when in private, and during the 19th century, the smoking jacket was considered the fashionable garment to wear at home. The name derives from the habit of smoking strong tobacco, which became popular after the 1850s. It was a short, easy-fitting jacket made of soft, rich materials, often decorated with quilting and cording. It was worn with day or evening trousers and a cap.

Charles Dickens, 1859
Dickens wears the 19th-century plain version of the smoking jacket that was typically made from soft comfortable fabric like velvet. The only decoration is in the deep cuff to the sleeves that have been faced in a rich contrasting silk.





Bottega Veneta, 2010
This red silk jacket is made from the kind of luxurious fabric that this label is known for, and illustrates its collection's Teddy Boy theme by combining the smoking jacket with a string tie and white socks.

Paul Smith, 2002 (below)
Paul Smith's velvet jacket has a hand-painted flower covering the pocket on one side. This is a reference to the smoking jackets of the late 19th century which could be decorated with hand-embroidered flowers or birds.





Smoking suit, 1906
In this example the double-breasted smoking jacket is part of a suit with loose pyjama-style trousers made from Indian lightweight handkerchief silk. Comfort, luxury and flamboyance are key elements.



Mr Fish, 1970
This synthetic lurex jacket was directly inspired by the more flamboyant of the 19th-century's smoking jackets. Art Nouveau-style fabric design has been combined with corded silk fastenings and jet beaded tassels.

City Suits

City suit, 1930s
This woollen, double-breasted, four-buttoned, pinstriped suit by Radford Jones clearly shows the fashionable shape for men's tailoring through the 1930s. The ideal, powerful masculine triangle is created with broad, padded shoulders and wide lapels.



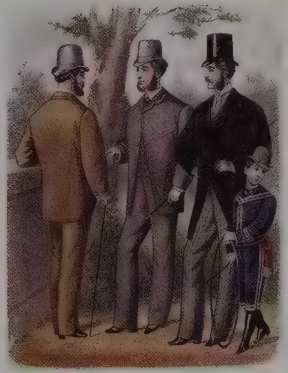
The business suit, whether mass produced or individually tailored, has been associated with city wear since the 1950s. Its roots, however, go back to the 19th century, when Savile Row became the leading provider of bespoke and made-to-measure menswear. Today, each house continues tailoring traditions while adding its own style in linings or numbers of cuff buttons. Fashion leaders, from Edward VII to Hedi Slimane, have had an impact on different details, from the shape, colour and pattern to the way they are worn.



Summer suit, 2009
This Paul Smith suit has many traditional references. The fabric echoes the pale summer suits of the 1900s and is a reverse of the 1950s navy pinstripe. The traditional soft tailoring of the jacket shows 1960s narrow-notched lapels; the hipsters are a casual version of 1900s turn-ups.

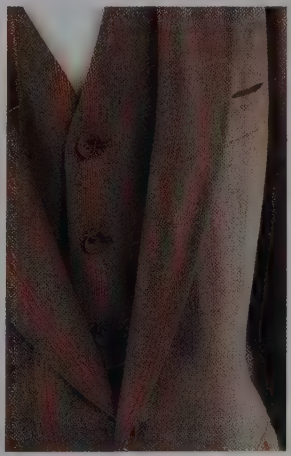


Pinstriped suit, 1970s
Traditional norms are subverted in this suit made by John Stephens for the milliner David Shilling. The woollen fabric has an exaggeratedly wide stripe and the jacket is very tight-fitting with extremely large patch pockets. The suit trousers have the baggy, wide flares only associated with youth fashion in the 1970s.



Lounge suit, 1876 (above)
The two figures on the left sport the lounge suit of matching jacket, waistcoat and trousers. Only the top jacket button was fastened. Trousers were straight cut and suspended by braces.

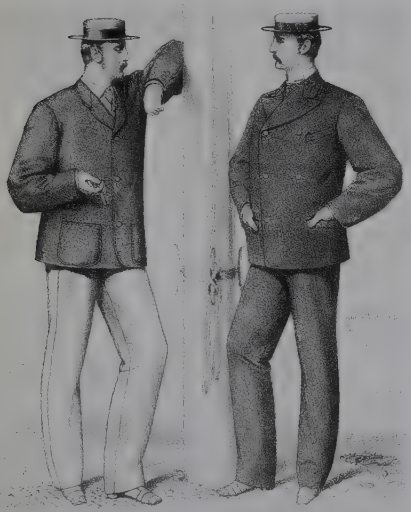
Brown suit, 1960s
This Tommy Nutter woollen suit jacket was made in Savile Row in 1969. The fabric is grey with loud, reddish-brown stripes, but the wide lapel and breast pocket, where stripes seamlessly match, show the traditional tailoring for which Nutter was renowned. His clients included the Beatles and Mick Jagger.



The Blazer

Sporting wear, 1873
This English fashion plate shows the man on the left wearing a typical single-breasted loose shaped blazer of the time with patch pockets and cuff buttons. The soft folded collar of the shirt, white trousers and straw boater complete the style.

The double- or single-breasted navy blazer has come to represent a typically British style. Originally this was a dark blue jacket fastened with metal buttons, which was worn aboard HMS *Blazer* in the 1860s. By the 1920s, this had become a fashionable form of dress, teamed with contrasting white flannel trousers and topped with a straw boater for seaside and boating. Variations, identifying group membership, include regimental buttons, badges and coloured stripes.





Leander, 1995
Since the 1880s it has been fashionable to team a dark blazer with white flannel trousers. Here, the outfit has been adapted to represent membership of the Leander Club, a Henley rowing club, by adding a pink tie and a pink hatband.

Yves Saint Laurent, 2010
Stefano Pilati's version of the blazer explores the college preppy style for winter. A three-quarter length sleeve from 1950s womenswear is combined with a broad-shouldered boxy-shaped jacket worn with full draped trousers.



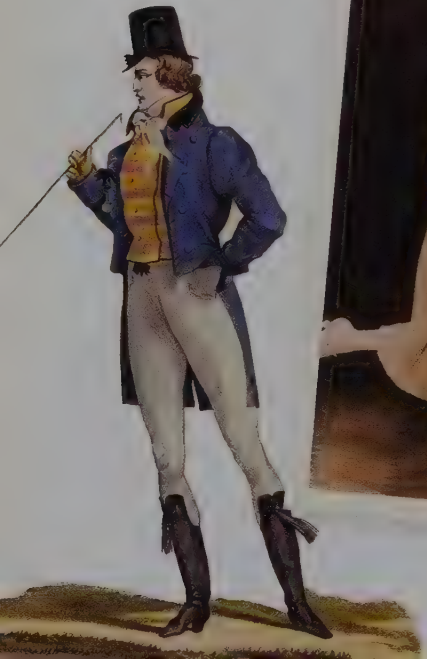
Paul Smith, 1995 (above)
This blazer is made of navy wool with gilt buttons but it is less sharply tailored than the conventional jacket. Since it is single-breasted with only three buttons, the overall effect is preppy rather than military.

Tommy Hilfiger, 2008 (below)
Traditional blazer references are here in the double-breasted cut and six metal buttons of this jacket. The shoulder epaulettes with the striped trousers and top emphasise the naval history and the summer fashion for stripes.

Trousers

In the late 18th century, trousers were only worn by the working classes; by the early 19th century, however, they began to replace knee breeches in fashionable dress. Initially they were worn for daywear but later also for evening and ceremonial occasions when the Duke of Wellington (1769–1852) promoted their adoption. The main variations since then have been connected to whether they reveal or conceal the legs and whether braces or belts are used for support.

Pantaloons, 1814
This French fashion plate shows a man wearing tight-fitting trousers, called pantaloons, which were introduced in the 1790s. They could be made of machine-knitted cotton that allowed a close fit and were kept in place by button fastenings or straps.

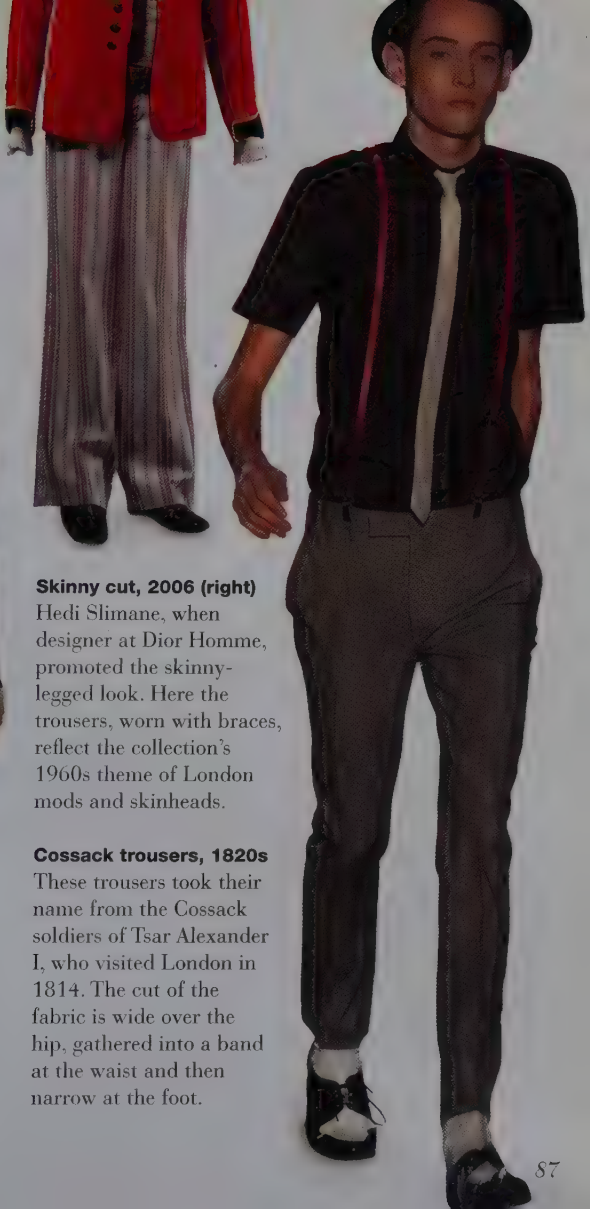




Bags, 1923
Fred Astaire is wearing fashionably wide cut trousers with turn-ups. Around this time male students at Oxford University started wearing wide-legged trousers measuring up to 60 cm (24 in) and these became known as Oxford Bags.

Flares, 1968 (right)
These low-cut flared trousers designed by Mr Fish in the 1960s were called hipsters. The lack of a central crease references trousers of the 1870s. Here the soft pyjama style is combined with a military-inspired jacket.





Skinny cut, 2006 (right)
Hedi Slimane, when designer at Dior Homme, promoted the skinny-legged look. Here the trousers, worn with braces, reflect the collection's 1960s theme of London mods and skinheads.

Cossack trousers, 1820s
These trousers took their name from the Cossack soldiers of Tsar Alexander I, who visited London in 1814. The cut of the fabric is wide over the hip, gathered into a band at the waist and then narrow at the foot.

Female Formal





Introduction

Princess Margaret, 1960
Princess Margaret's wedding dress became a model for other brides during the 1960s. Norman Hartnell created the dress, its skirt using 36 m (40 yds) of silk organza over stiff petticoats. The lack of decoration focused attention on the diamond tiara.

In the 19th century, the most formal occasions that required elaborate dress involved royalty and court occasions. During the early decades of the 20th century, women's roles were changing socially, economically and politically and their dress changed accordingly. By the 1950s in Britain debutantes were no longer presented officially, and the need for grand clothing was more linked to eveningwear and bridal wear. As women's lives became more active and equal to men's there were opportunities to travel and take part in business where new items of clothing were required. Inspiration was taken from menswear, the military and historical dress.





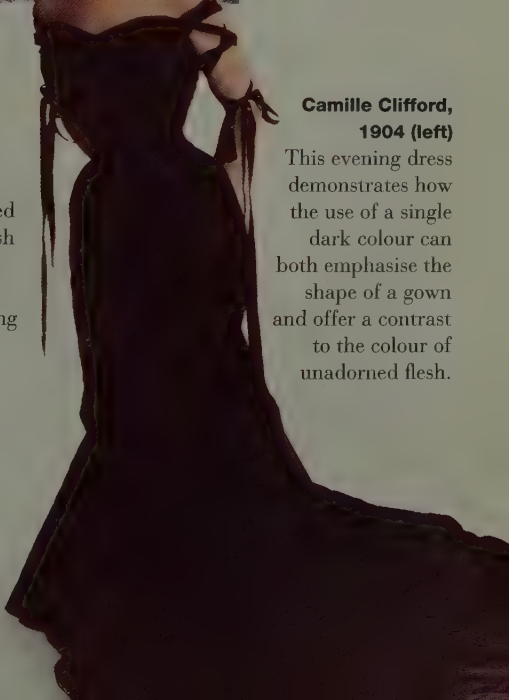
Duchess of Windsor, 1937
This silk organza dress with a lobster design was bought from its designer Elsa Schiaparelli as part of the Duchess's wedding trousseau. It was an evening gown produced with the surrealist artist Dalí who was associated with the lobster motif.



Lanvin, 1955
Jean Demarchy's illustration of a Lanvin evening gown shows the romantic, historical, full-skirted style that is a contrast to the sleeveless boned bodice. The flowers and drapes may be a reference to Lanvin's 18th-century inspired gowns of the 1920s.



Tutti Frutti, 1962
Mary Quant designed this suit for the modern woman who needed practical but stylish work clothes. The use of flannel, a conventional suiting fabric, is given a different look with the pie-crust trimming that sparked a trend for frilled suits.



Camille Clifford, 1904 (left)
This evening dress demonstrates how the use of a single dark colour can both emphasise the shape of a gown and offer a contrast to the colour of unadorned flesh.

Weddings

The custom for brides to wear white increased in the 19th century, particularly after Queen Victoria's wedding in 1840. Older brides, widows and the less wealthy would wear their best dress which more easily allowed them to follow the tradition of wearing the outfit after the wedding. The 19th-century gown followed current fashion; today, since a long dress is no longer the norm, brides often adopt an historical style.

Emmanuel, 1979
This dress, which was inspired by the 1860s paintings of Winterhalter, is made of ivory silk taffeta and trimmed with pink bows and fabric flowers. It is very like the wedding dress that was designed for Princess Diana in 1981, prompting many similar styles.



White wedding dress, 1825
A white dress had become much more popular by the 1820s. This French dress with its slightly high waist and A-line skirt, decorated around the hem, follows the fashion of the time.

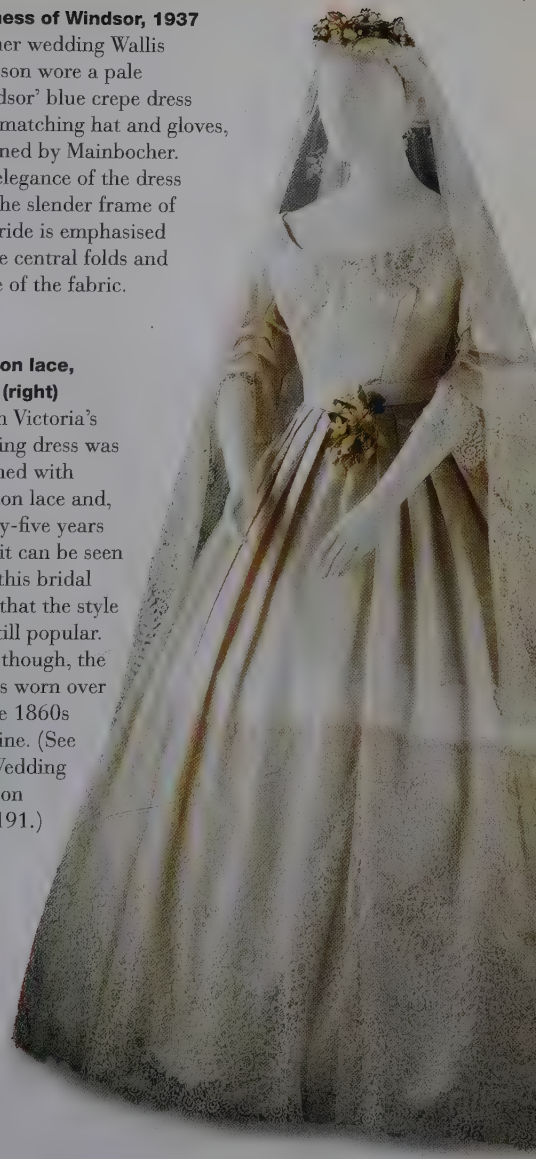


Duchess of Windsor, 1937
For her wedding Wallis Simpson wore a pale 'Windsor' blue crepe dress with matching hat and gloves, designed by Mainbocher. The elegance of the dress and the slender frame of the bride is emphasised by the central folds and drape of the fabric.



Christian Lacroix, 2002
Lacroix's richly embellished red bridal gown mixes references to create a fantasy alternative to the white dress. Indian and Spanish elements adorn the linear design.

Honiton lace, 1865 (right)
Queen Victoria's wedding dress was trimmed with Honiton lace and, twenty-five years later, it can be seen from this bridal dress that the style was still popular. Here, though, the skirt is worn over a large 1860s crinoline. (See also Wedding Boots on page 191.)



The Ballgown

A grand event, such as a formal dinner or ball, has always afforded women the opportunity for the display of an elegant, richly decorated gown. Since the 1950s, the shape of this type of evening dress has often been based on the curvaceous style of the mid-19th century. The gown is full-length, full-skirted and of luxurious fabric, cut low across the bosom to allow the display of fine jewellery.

Norman Hartnell, 1957
Hartnell designed this lavishly embroidered satin evening gown for Queen Elizabeth. The shape was inspired by dresses of the 1860s and it was decorated with French motifs because it was worn for a state visit to Paris. (See also Decoration, pages 68–9.)



Christian Dior, 2010
John Galliano's haute couture pink-and-black gown encapsulates the trend for underwear to become outerwear. The voluminous skirt is inspired by the styles of the 1950s.





Zandra Rhodes, 1981
This black-and-gold gown, with a corset-style bodice, was inspired by the shape of Elizabethan dress and 18th-century panniers. This form is accentuated by the lamé fabric and use of pleats. (See also Man-made and Synthetic, pages 60–1.)



Maison Laferrère, 1900
Princess Alexandra of Denmark's Paris gown has a boned satin bodice and a gored skirt of seven panels. The train and the padded hem work to extend the elegant line and it is lavishly decorated with pearls, diamantes and spangles. This famous French fashion house supplied the European aristocracy.

Ball dress, 1820 (above)
Ball dresses of the early 19th century were often constructed with two layers to create an effect of transparency. This over-dress of machine-made silk bobbin net is decorated with metal strip embroidery and trimmed with blonde lace. (See also Lace, page 70.)

The Red-Carpet Gown

A red-carpet gown is designed to have a powerful impact on the viewer: it has the 'wow' factor. Traditionally, members of royalty and showbusiness celebrities have often been admired as fashion leaders. Events such as the Oscars awards ceremony offer an opportunity for a designer to showcase their talents, particularly from the luxurious haute couture collection, on a famous client for maximum media coverage. If the outfit is approved the client acquires a reputation for stylish dressing.



Chanel, 1932 (left)
This glamorous dress is made from a base of saxe-blue silk completely covered in sequins of the same vibrant colour. It has a low V-necked bodice and there is an even deeper V at the back, which dips to the waist to make a strong impact. (See also Decoration, pages 68–9.)



Versace, 1994
The most famous red-carpet dress is the one worn by Elizabeth Hurley, which is said to have launched her modelling career. Inspired by Punk, the revealing dress appears to be held together by pins masking Versace's clever construction.

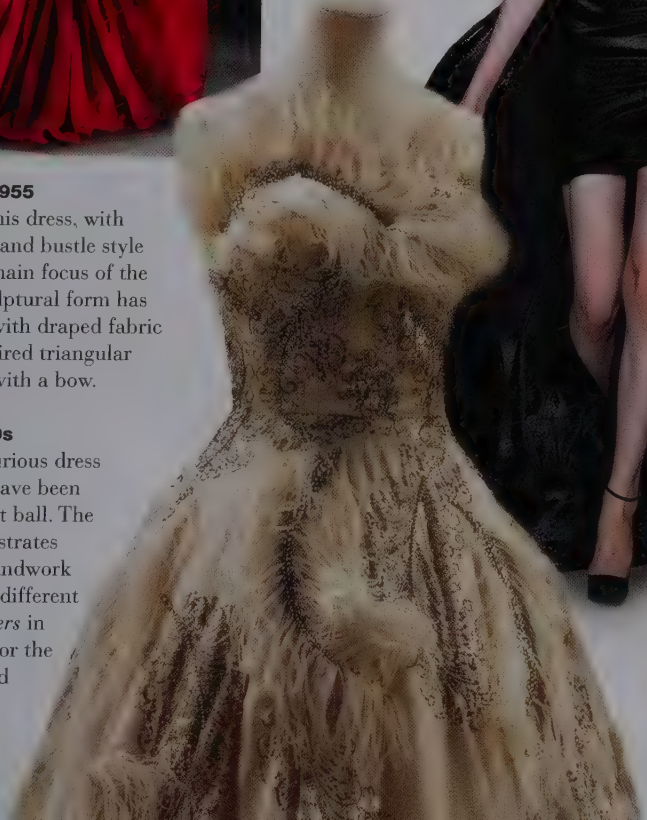


Stephane Rolland, 2009
Rolland's style was inspired by glamorous 1980s soap *Dynasty* and architecture. This black lurex haute couture gown with its ruched, fitted shape and dramatic train was bought by Cheryl Cole to wear on *The X Factor* television show.



Balenciaga, 1955
The back of this dress, with its V-neckline and bustle style shape, is the main focus of the design. Its sculptural form has been created with draped fabric and a large, wired triangular loop finished with a bow.

Balmain, 1950s
Balmain's luxurious dress is thought to have been worn to a court ball. The decoration illustrates the detailed handwork carried out by different specialist *ateliers* in Paris: Lesage for the embroidery and Lemarié for the feathers.



The Black Dress

The use of black in women's clothing has a complex history. When seen as an absence of colour it has been used for mourning, particularly in the 19th century. Black has also been used for dramatic effect when combined with a contrasting colour or textures such as lace and beading. In the 1920s, designers such as Chanel promoted the idea of the simple short black dress that was suitable for all occasions including the new cocktail hour.



Lanvin, 2010
Alber Elbaz has combined the kind of drapery associated with the Neo-classical style and a 1980s gothic glamour to create this asymmetrical dress. The soft supple leather creates strong folds that reflect the light to produce tones of black.



Thierry Mugler, 1999 (right)
Mugler has created an evening gown with a strong sculptural shape and the black colour strengthens this silhouette. The low neckline is emphasised by the addition of large beads, like stalagmites, that create a spiky Gothic effect.

Evening dress, 1894
This silk velvet dress has the very large sleeves that were high fashion in the 1890s with beads, sequins and tulle creating texture. The dress was sold through a New York department store but was probably copied from a Paris model.

Jean Shrimpton, 1960s
Simple form-fitting black dresses were popularised in the early 1960s by films such as *Breakfast At Tiffany's* with clothes designed by Givenchy for Audrey Hepburn. The low back drape of this example is emphasised by the white flower.



Mourning dress, 1817
This is a black evening dress suitable to be worn as part of the court mourning for Princess Charlotte, the only child of George IV. The style follows the fashion for a very high waistline and applied decoration that gives texture to the black fabric.

The Suit

The popularity of the suit, consisting of a short jacket and skirt, derives from women's riding dress, which in turn was based on men's dress. This was seen as a more practical form of dress for walking as well as riding and, from around 1890, reflected a more active lifestyle for women. As women began to take a more prominent role in the business world this outfit became an essential part of the working woman's wardrobe.

Linen suit, 1894
Jacques Doucet had a reputation for producing elaborate evening gowns as well as more practical garments such as suits for daywear. The jacket of this linen suit has wide masculine lapels combined with leg-of-mutton sleeves.

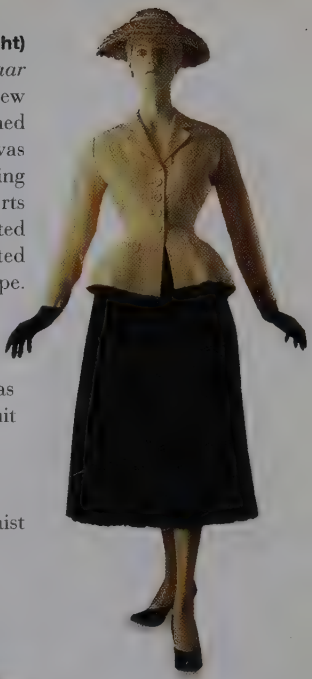




Riding jacket, 1750–59
These jackets were cut to combine a fitted shape that flattered a woman's figure with masculine references. These include the cut of the sleeve with a broad cuff and the large pockets covered with silver braid.



'New Look', 1947 (right)
Carmel Snow of *Harper's Bazaar* called Dior's first collection the 'New Look' and this suit has remained its most famous outfit. It was shocking after war-time rationing and knee-length straight skirts to see the long, full, pleated skirt and corseted jacket shape.



Khaki casual suit, 2009 (left)
Antonio Marras at Kenzo has created a romantic khaki suit inspired by Russian history. The masculine uniform is given a feminine shape by focusing attention on the waist with a wide belt, and the sleeves have bands of fur instead of cuffs.



Power suit, 1986
Edina Ronay's business suit references riding jackets, with details such as velvet pockets and collar revers, and men's tailoring in the cut. The skirt is short and narrow, which draws the eye to the padded shoulders.

The Skirt

In the second half of the 20th century, separates have dominated youth fashion but skirts in high fashion have been mainly associated with suits for day or evening. The length and shape of skirts varied according to strict fashion trends up to the 1970s, but since that decade no rules have applied.

Beverley Sisters, 1959
Here, the Beverley Sisters (pictured with Nat King Cole) all wear the fashionable skirt of the late 1950s – a large puffball shape, which is worn with a wide sash to emphasise the waist. Checked fabrics were popularised when Brigitte Bardot married in pink gingham in 1959.



Louis Vuitton, 2010
Marc Jacobs was inspired by the extremely feminine shape of the 1950s that emphasised the bust and waist, and in particular by Brigitte Bardot. Here a full summer gingham skirt has been transformed into winter plaid.



Yves St Laurent, 1976
The summer collection for 1976 was inspired by the Ballets Russes sets and costumes from the 1910s. St Laurent shows a lavish use of contrasting black and orange silks, trimmed with gold, in what appears to be two skirts.





Bill Gibb, 1974 (left)
This evening outfit combines a structured jacket with a very full gathered skirt of embroidered tulle. The skirt is treated as a large canvas to display a country garden scene created by lace motifs and embroidery

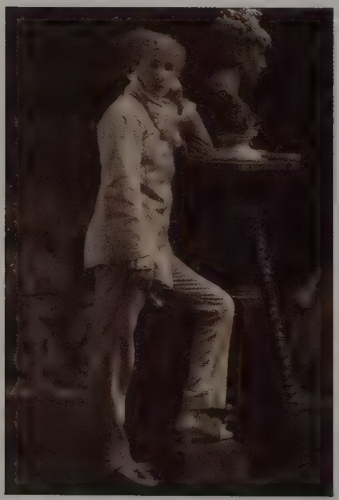
Burberry Prorsum, 2010 (below)
Despite being a narrow, short skirt, an opulent impression is created here by the use of Neo-classical style draping. This tulip-shaped chiffon mini is called the loop knot skirt and the styling echoes that of the jacket.



Trouser Suits

It took a long time for the formal trouser suit to become an accepted part of a woman's wardrobe. Certain women in political or aesthetic circles in Europe and America wore this form of dress in the 19th century. However, it was not until the success of Yves Saint Laurent's evening suit based on a man's dinner jacket and trousers in 1966 that trousers started to become acceptable evening dress for women.

Sarah Bernhardt, 1872
This internationally famous French actress starred in eighteen trousered roles including *Hamlet*. She was a supporter of the wearing of trousers by women although it was illegal in France. Here she is wearing a fitted if untailored version of a trouser suit.





Armani, 1990
Armani has used fine silk and sequins to create an evening trouser suit. The jacket has exaggerated padded shoulders from which the jacket falls straight and the sequined trousers continue the linear style.

Anthony Price, 1977
In the 1970s Price built a reputation designing glamorous clothes for men and women including the band Roxy Music. This dinner suit is based on the man's version but fitted at the waist and worn without a shirt.



Le Smoking, 2002 (right)
Yves St Laurent first showed his dinner suit in 1966 and since then it has been a signature outfit for the label. He wanted to create a practical wardrobe for women based on the basic pieces that were available to men.



Betsey Johnson, 2001 (left)
New York designer Betsey Johnson is known for her original extrovert style that includes fitted clothes in bright colours. The velvet trouser suit shown here combines a jacket fitted to the waist with tight 18th-century style breeches.

Male Casual

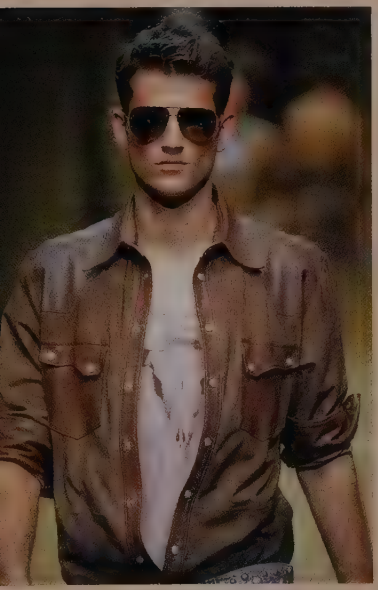


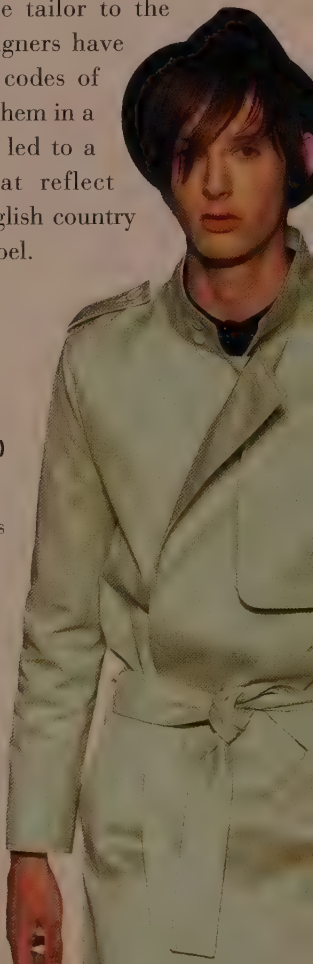


Introduction

Leather shirt, 2010
Leather shirts worn for summer show how changes in clothing can be linked to developments in materials. In the last few years leather, like this D&G example, has been produced in a lighter and softer form.

Men's clothing has been less affected by trends than womenswear and developments tend towards more comfortable, less restrictive and lightweight clothing. This has marked the shift from the tailor to the designer. Since the 1970s, designers have been aware of the traditional codes of menswear but have interpreted them in a more innovative way. This has led to a wide choice of garments that reflect masculine identity from the English country gentleman to the leather-clad rebel.





Trench coat, 2006 (right)
The trench coat has become popular worldwide, and designers are constantly inspired to rework the traditional style. In this example, the coat has been scaled down to a three-quarter length jacket that is cut to Dior's minimal, skinny silhouette.

Leather look, 1970s
This brown leather outfit of cap, waistcoat, trousers and platform shoes represents the 'Soul Boy' style worn in Britain and America in the early 1970s and popularised by pop singers like Errol Brown and musician Isaac Hayes.



Casual trousers, 1985
In 1980 Giorgio Armani designed the wardrobe for Richard Gere's elegantly dressed character in *American Gigolo*. These trousers, made of a fine wool and silk blend, reflect this casual, expensive style.





Checked shirt, 1957
Jim Dale had a rock 'n' roll hit single in 1957 and here he wears the checked shirt and casual trousers that he performed in. The shirt, worn without a tie, derives from American workwear and cowboy style.

The Trench Coat

The name was given to this coat by soldiers in the trenches during the First World War after Thomas Burberry's new design for an officer's raincoat was accepted by the UK War Office. It was made from the new waterproof gabardine that Burberry had also developed, and featured a back yoke, buckled cuff straps, epaulettes, a storm flap on one shoulder and storm pockets.

Humphrey Bogart, 1943
When Humphrey Bogart wore a trench coat in *Casablanca* it helped to popularise the style, giving it a business rather than military look. The trench, tied, not buckled, and worn with a fedora hat, had attitude.





Paul Smith, 2010
This bright red trench coat, worn with trousers and shoes of the same colour, subverts the convention of military camouflage. The fabric is also contrary: instead of being a practical waterproof cotton or wool, it is silk.

Raf Simons, 2010 (right)
Simons has produced a trench coat that uses the traditional colour and fabric but experiments with the cut. Starting with the back yoke and storm flap and developing the horizontal lines he has created what appears to be three garments.



Hermès, 2010 (below)
This version of the trench coat follows the summer trend for soft leather and also relates to the history of Hermès and its production of saddles and leather goods. The abundant use of leather here and the taupe colour evoke luxury.



Lord John, 1968 (left)
This long wool trench coat was bought at the fashionable Lord John's boutique in Carnaby Street by the milliner David Shilling. The cut shows the narrow close fit and contrasting top stitching popular at the time.

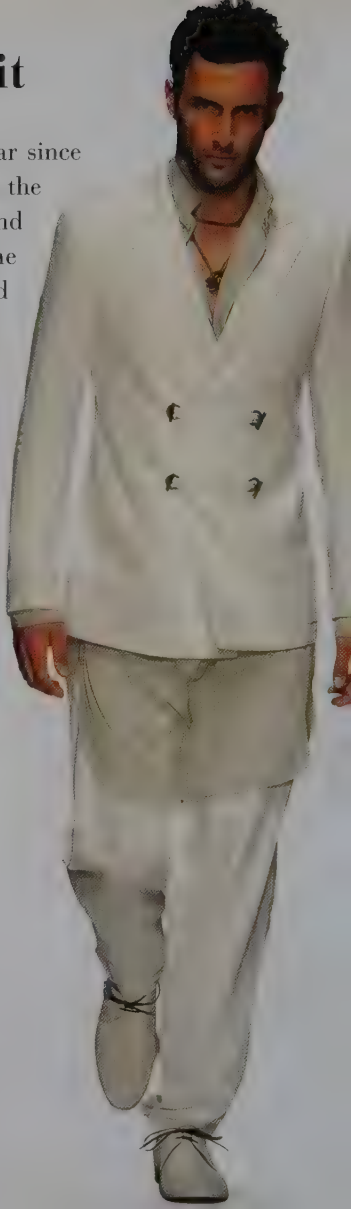


The White Suit

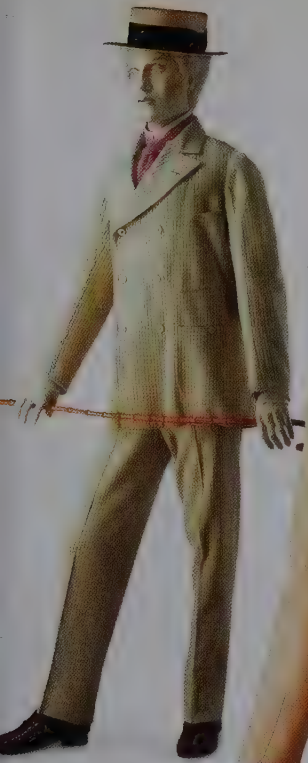


French fashion plate, 1920s
Suits of the 1910s and early 1920s were cut on slim lines with a soft shoulder line and narrow trousers. This pale suit is worn with a black tie and spats over the shoes, creating the impression of city wear.

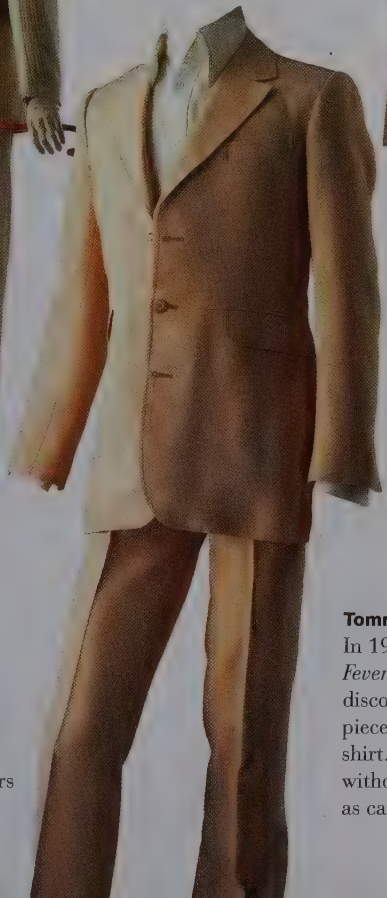
Pale suits have been popular since the late 19th century and as the fashionable cut of trousers and jackets altered, these same changes were also reflected in the design of suits. Their enduring popularity attests to menswear becoming less formal as lighter colours and fabrics associated with sailing and other sports could be worn in an urban context. Into the 20th century, etiquette relaxed further allowing pale colours to become acceptable as evening wear.



Versace, 2010
Versace's summer suit features various white fabrics and combines traditional formal tailoring with a modern layered look. The double-breasted jacket has sharp, notched lapels and buckles instead of buttons.



Flannel suit, 1904 (left)
This flannel suit with mother-of-pearl buttons is an example of the type of light-coloured suits that were fashionable summer wear in the 1890s. The double-breasted jacket was derived from the Reefer coat worn for sailing.



'Regency' suit, 1972 (right)
This linen suit from Blades was called 'Regency' because of the shape of the jacket. The waist seam is similar to those seen on early 19th-century coats but the flared hipsters were a 1970s trend.



Tommy Nutter, 1973 (above)
In 1977 the film *Saturday Night Fever* starred John Travolta as the disco king in his white three-piece suit and black open-neck shirt. Pale tailored suits worn without a tie became popular as casual eveningwear.

Jackets

The rise in popularity of the casual jacket in the second half of the 20th century reflected a move away from formal dressing. After the Second World War, a range of jackets emerged that borrowed details from the military and reflected a younger, more active lifestyle. These jackets were more about expressing personal or group identity and in modern times have become part of the vocabulary of styles for designers to experiment with.

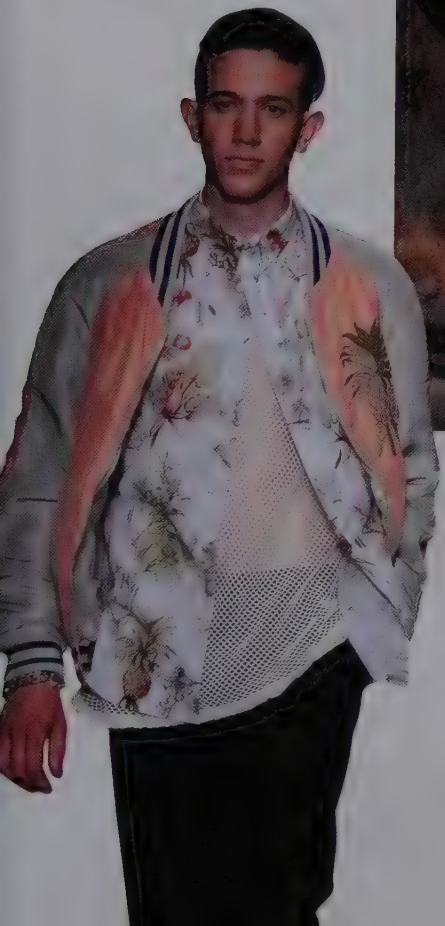
Perfecto jacket
Irving Schott designed his first motorcycle jacket in 1928 and he named it the Perfecto after his favourite cigar. When the jacket, with its angled zip pocket, was worn by Marlon Brando it became a classic rebel garment.





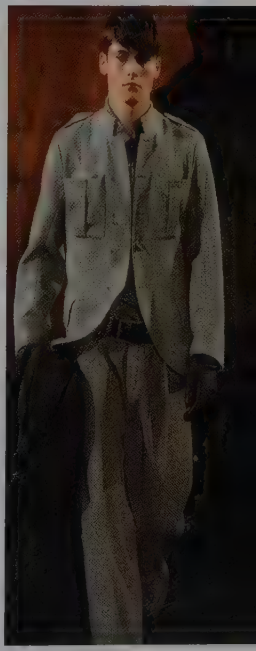
US Aviator jacket, 1950s
The aviator or bomber jacket is a waist-length leather jacket with a warm lining, like the sheepskin seen here, originally worn by Air Force pilots. It has been widely adopted as a fashionable jacket, new or vintage.

Baseball jacket, 2010
In a typical Paul Smith approach to classics – American or British – here Smith has subverted the idea of team colours and logos and instead used summer pastels matched with the exotic pineapple motif of Hawaii.





Country jacket, 1994
This single-breasted, two-buttoned, brown corduroy jacket designed by Joe Casely-Hayford is an example of country styles that have been adopted as sophisticated city wear. It is known as the English Gentleman style.



Military jacket, 2006 (right)
Stefano Pilati for Yves Saint Laurent has designed a jacket with military references. The jacket has a Nehru collar and the cutaway fronts of the 19th century combined with epaulettes and the pleated pockets of a battle jacket.

Jeans

The word 'jeans' derives from Gênes, the French name for Genoa in Italy. It described the hard-wearing trousers made of coarse fabric worn by the port workers. However as a staple part of men's wardrobes they derive from, and are identified with, America. The heroic cowboy image evoked by jeans has been immortalised in films such as *The Magnificent Seven* and reinforced by rock 'n' roll stars. Today many companies specialise in jeans manufacture and most major designer brands have a jeans range.



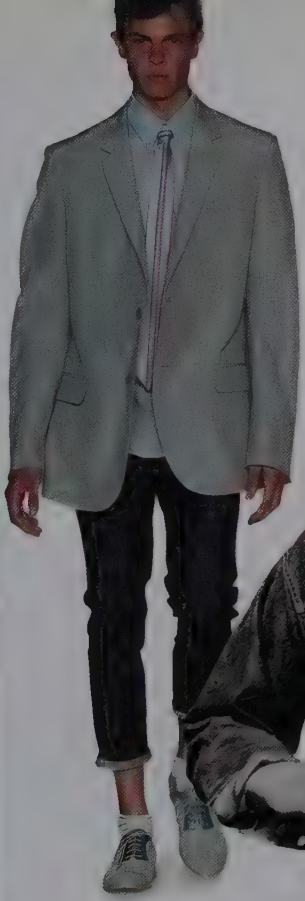
D&G, 2010 (above)
D&G was originally set up in 1994, in Milan, as a denim line and offshoot of the main Dolce & Gabbana brand. Decoratively ripped jeans are a young glamorous revival of Punk fashions.



Levi's 501 jeans
Jeans were invented by Levi Strauss and tailor Jacob Davis in 1873 as durable trousers for the working men of the West. By the 1950s jeans were being sold in the eastern states and became associated with rebellion thanks to films like *The Wild One* (see page 34).

Vince, 1960 (below)
These jeans were cut in order to display a well-toned body that was looked upon as more European than British in 1960. They were bought by a model who worked in Vince, the first men's boutique in Carnaby Street.





Alexander McQueen, 2008 (left)
Here the three-quarter length jeans are part of a 1950s Rockabilly theme. McQueen has exaggerated the skinny youthful trousers by teaming them with an oversized lounge jacket.

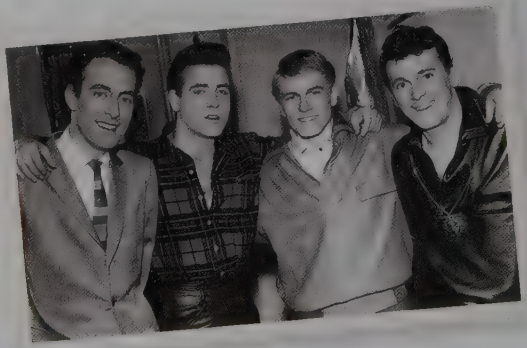


Elvis Presley, 1950s (right)
During the 1950s companies like Wrangler and Lee set up as competitors to Levis and the image of jeans and denim clothing was given a new boost when worn by rock 'n' roll stars like Elvis Presley.

Trousers

Trousers for less formal occasions have been particularly affected by developments in materials and fashion in the 20th century. Rules are no longer followed by designers and one collection can show both skinny and baggy cuts at the same time. Fabrics and styles such as leather and the military are revisited by some designers in order to explore and rework their associations. Other designers – like Gaultier and McQueen – challenge conventional views of masculinity in their use of cut and colour.





D&G, 2010
These leather trousers, part of the summer 2010 collection demonstrate how fabrics no longer have to be seasonally led. The image of a wealthy young European is also very different to the American 1950s biker or rock star.

Rock 'n' roll, 1960
This photograph shows the popularity of leather clothing in the 1960s among British and American rock 'n' roll singers. Gene Vincent, on the right, was known for wearing full leather suits while performing.



Rockabilly, 1980
These flamboyant pink trousers were part of an early 1980s London Rockabilly style. They were inspired by the clothes worn by the American rock star Eddy Cochrane.



Alexander McQueen, 2005 (left)
In this collection McQueen experimented with a combination of plain military garments combined with colourful decorative pieces. Here he mixes baggy grey combat trousers with a top covered in Indian mirror embroidery.



Gordon Deighton, 1968 (right)
Tie-dyed cheap cotton garments were usually associated with the hippie style of dress in the late 1960s but these trousers were made of tie-dye silk and sold in the upmarket London department store Simpsons of Piccadilly.

Shirts

Pastel, 1968
This pink cotton shirt was designed by Gordon Deighton in 1968. The cut is reminiscent of a 19th-century collarless shirt and the decorative fronts are related to broderie anglaise, more often used in women's clothing.

Until the 20th century shirts were mainly underwear and largely unseen, hidden away under other garments, except for their collars and cuffs. Soft-collar attached shirts were worn for sports – like cricket – in the late 19th century, and gradually shirts became more visible. For casual dress, when worn without a tie, designers can use the shirt to challenge traditional shapes and materials.





Romantic, 1750–1800
This linen shirt is made from gathered squares and rectangles with a collar and cuffs. Its voluminous sleeves inspired the dandy shirt designs of the 1960s and the New Romantics of the 1980s.

Mod, 2006 (right)
Hedi Slimane's collection, which took the 1960s as inspiration, shows a deconstructed version of the mod shirt. This sleeveless variation elongates the long skinny silhouette and shows off a youthful figure.

Art, 2010 (below)
In January 2010 Alexander McQueen showed his autumn menswear collection in Milan. The surface of this shirt has been treated like a canvas with the same paint explosion continuing on the balaclava and gloves.



Embroidered, 1540s
In the 16th century the exposed parts of the shirt, collar and cuffs, were frilled and embroidered. This linen shirt has a stylised design of columbine and leaves, which is embroidered in cross stitch with fine blue silk thread.

Knit

Although knitting is an ancient skill the modern popularity of knitwear has been associated with the use of sweaters in outdoor activities like cricket, golf, sailing, and skiing. In Britain there are regional styles of hand-knitting. For example, Aran knit, from Ireland, uses natural wool and a cable needle to produce distinctive patterns while Fair Isle, in Scotland, produces colourful geometric patterns in horizontal bands.



Alexander McQueen, 2006
McQueen has mixed references in this design, and subverted the connection between the Fair Isle jumper and the English country gentleman look. Instead his knitwear is combined with a kind of mafia-style power dressing.



Fair Isle, 1931
This pattern is produced with a stocking stitch where a plain stitch is used for the ground colour and a purl stitch for the coloured wool. The technique also gives the distinctive striped ribbing that is associated with the Shetland Islands.

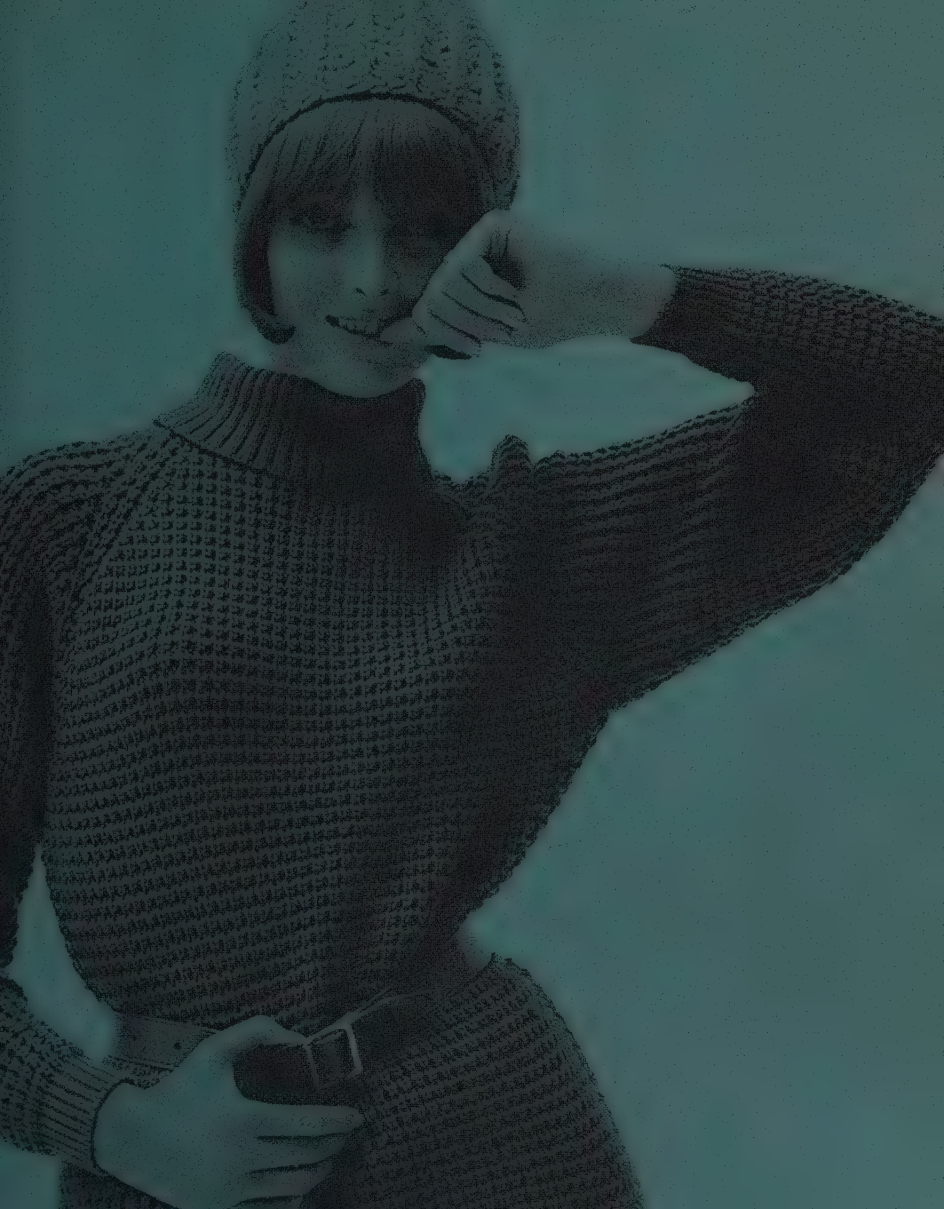
Snowflake, 2010 (right)
The D&G brand featured snowflake and reindeer patterned knitwear in the collection for winter 2010. This bright and cheerful pattern is often associated with skiing and Christmas.



Aran, 2010
Gaultier often features the distinctive Aran knit in his collections for both women and men, thereby presenting it as a luxury item. This form of hand-knitting is valued for its texture and as an example of individual craft.

Female Casual





Introduction

Casual clothing, and separates, developed as a way of dressing from the end of the 19th century, when the lifestyle options for women widened. Many designers, from Chanel in the 1920s to Yves Saint Laurent and Mary Quant in the 1960s, promoted a more comfortable and practical way of dressing. Many of their initial ideas came from adapting men's garments and were inspired by themes such as the military. During the 1950s, trousers became more acceptable for casual occasions.



Nautical, 2006
Kenzo's summer 2006 fashion show had a nautical theme complete with a backdrop of waves. The nautical references are navy and white, sometimes with red, and flared sailor's trousers. They are accessorised here with a miniature tam-o'-shanter.



Slacks, 1950s
This photograph illustrates how trousers had become part of women's casual clothing by the 1950s. Very tightly fitting narrow trousers, usually fastened with a side zip, were fashionable in the late 1950s and early 1960s.



Military, 2010 (left)
Phoebe Philo, for Céline, shows a minimalist approach to the military trend in her short A-line skirt trimmed with leather. In a layered look it is worn with shirt tails showing below the skirt's hem.



Humorous, 2010
Clothes for the different seasons can inspire designers to explore new references. Jean-Charles Castelbajac has a reputation for having fun with clothes and this skirt is a playful take on his paradise island theme.



Preppy, 1980s
The blazer teamed with simple unembellished separates, as seen here, was part of a style called 'preppy', which was popular in North America and Britain in the early 1980s. A high neck and flat shoes completes the clean-cut look.

The Trench Coat

Although this raincoat is particularly associated with Burberry (see page 110), other fashion houses, such as Aquascutum, also have a long tradition of producing this style. The trench coat became linked to the upper-class British lifestyle in the 1960s, and also to the secret service, through both films and television series. From a classic British raincoat it has become an international style that designers continually explore with reference to the prevailing fashion trends.

Gaultier, 2002
Gaultier's design of the trench has incorporated the traditional colour, buttons and buckles. However, the coat has been cut in a way that emphasises the body and the collar frames the shoulders to reveal lacy lingerie.



Dior, 2010 (left)
John Galliano was inspired by 1940s films, starring actresses like Lauren Bacall, when he designed this version of the trench coat. The colour, buttons and belt are traditional but the practical raincoat has become a decorative top.

Trench, 1963 (right)
This photograph, by John French, shows the trench coat as a typically British raincoat to be worn when pursuing country sports such as shooting. It was also associated with British secret agents, such as Steed in the television series *The Avengers*.



Burberry, 2010 (below)
Burberry's summer trench coat follows the trend for ruching and large shoulders. This example is made of pink cotton in the style called 'knotted epaulette' with the further military reference of a canvas and metal belt.



Lacroix, 2005 (left)
In this decorative trench coat, Lacroix has exaggerated the shape of the skirt and used a luxurious fabric, duchesse satin, instead of the usual gabardine. The surface has been hand-painted and embellished with glittery beads for an evening effect.

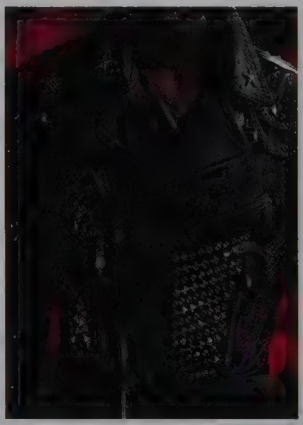


The Jacket

The jacket for women developed as a practical item of clothing. In the 19th century, it was part of walking dress when a cloak or coat was not necessary. Developments in transport, and the use of cars and motorbikes, also made a jacket more practical than a coat. Historically, it had been used in sports like riding and then skiing before becoming associated with smart but less formal wear. Many versions have been based on male jackets.

'Bar' jacket, 2004
This Dior 'Bar' jacket from summer 2004 was inspired by the padded peplums of Christian Dior's jackets from his first collection in 1947. It was said to be a response to clients' demands for a signature Dior jacket.





Leather jacket, 1990
Katherine Hamnett uses the basic design of the black leather Perfecto motorcycle jacket as a reflective surface for embellishment and as a metaphor regarding the environment. On the back is written 'Clean Up Or Die'.



Spencer jacket, 1818 (left)
This jacket was named after George, 2nd Earl Spencer, who set a fashion by wearing a short jacket without tails in the 1790s. It was a practical garment that also complemented the Neo-classical silhouette.
(See also page 43.)

Blazer, 2006 (right)
This summer collection, designed by Nicolas Ghesquière for Balenciaga, was based on an ornamental dandy masculine style. Here the conventional club blazer, with wide stripes and badge, is shown with a feminine frilled blouse and low-rise hipster trousers.

Military jacket, 1942
This blouson-style jacket with padded shoulders was based on an army battle dress jacket particularly recognisable in the buckled waist belt. It was designed, probably by Victor Stiebel, under the wartime Utility Clothing scheme, when fabric was subject to rationing.

Blouses & Shirts

Blouses and shirts for women developed as a practical necessity, alongside the suit and the separate jacket and skirt, in the late 19th century. They were initially based on the man's shirt but made with finer fabric and shaped to show off a woman's corseted figure. Throughout much of the 20th century, the office collared shirt and the full-sleeved romantic shirt were dominant styles. Designers continue to explore these forms, taking inspiration from other cultures and deconstruction.

Miu Miu, 2010
This highly decorative blouse contrasts a prim business-wear collar with transparent body-revealing sections. Smocking decorates the sleeves and a luxurious effect is achieved by embellishment with crystals.



Edwardian, 1902
This photograph of Queen Alexandra shows her wearing a typical daytime outfit of high-necked lacy white blouse and skirt. The gathered sleeves and slight fullness at the front emphasise her fashionably small waist.



Dandy, 2006 (below)
This blouse was part of Balenciaga's Dandy Collection. It uses historical references from 16th-century ruffs to the high-necked blouses of the 1900s. By restricting the colours to cream and white Nicolas Ghesquière has highlighted the garment's texture.

Peasant, 1976
Yves Saint Laurent's blouse is from his Russian collection for which he also took inspiration from the colourful fabrics of Morocco. The simple cut, with large sleeves offers full scope for displaying the embroidery.







Romantic, 2005 (right)
Gaultier, for Hermès, finds inspiration in the romantic peasant blouse in this example made of sheer silk chiffon. The motif is a form of toile de Jouy print, which since the 18th century has evoked French luxury.

Trousers

Trousers for casual wear, often based on men's trousers, have been worn by women since the 1920s, but have become widely adopted only since the 1950s. Two major trends have been the Capri pants and the bumster. Emilio Pucci created the mid-calf-length tapered trousers, taking their name from the location of the headquarters of his fashion house. Alexander McQueen introduced the low-rise bumster in spring 1995.

Bell bottoms, 1961
These Mary Quant trousers show the popular fashion for bell-bottomed trousers that flared out under the knee. The cut references the trousers worn by sailors in the 18th century as do the four buttons on the front.





Leather, 2010
Christophe Decarnin's trousers for Balmain show the long skinny-legged look that was first introduced by Hedi Slimane for men. New supple leather has been used in a bright red colour that refers to the military.



Low-rise, 2001 (left)
These ultra low-rise bumsters are from Sonia Rykiel's winter 2001 collection. The design is based on the shape and cut of men's formal flannel trousers with front pleats and an extension waistband.



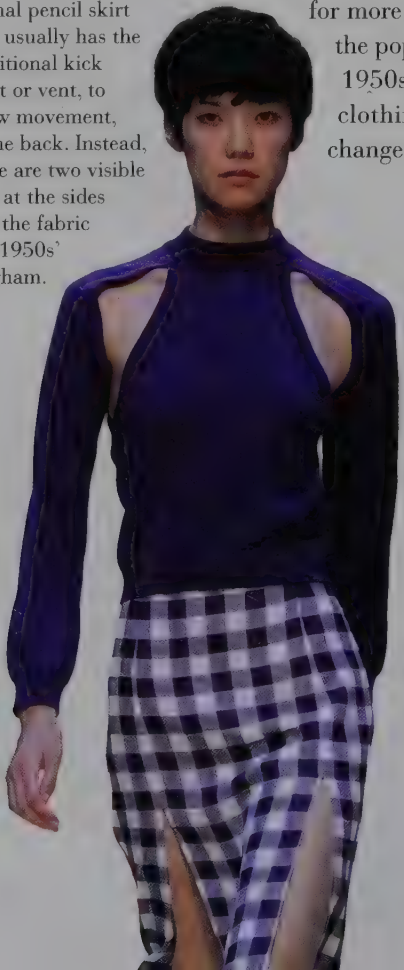
Flares, 1971 (above)
Known as loons, from 'balloon', these trousers were made by Falmers in 1971. They have wide-legged flares and a male fly-front zip fastening.

Capri pants, 1950s
Grace Kelly is wearing narrow-cut, silk Capri pants with a dark belt that emphasises her slim waist. Worn with a silk shirt and espadrilles the effect is casual but elegant.

The Skirt

Until the 19th century, skirts were known as petticoats and usually seen only as a panel at the front of a gown. They developed as a separate item from the 1860s. With a need for more practical clothing, like the suit, and the popularity of casual separates from the 1950s, they became a staple of women's clothing. As such skirts have reflected changes in culture, fabrics and trends.

Pencil skirt, 2010
This Christopher Kane skirt is a version of the formal pencil skirt that usually has the traditional kick pleat or vent, to allow movement, at the back. Instead, there are two visible slits at the sides and the fabric is a 1950s' gingham.



Full skirt, 1955
In the 1950s, when the jive was a popular dance, circular or very full skirts were the fashion. As can be seen here they did not restrict the legs and enhanced the movements of the dance.





Stripes, 1932
Stripes are cleverly used in this Nicole Groult suit to draw attention to the waist and figure. The short simple jacket focuses the eye on the skirt, which is cut on the bias and matches the stripes at the centre front seam.

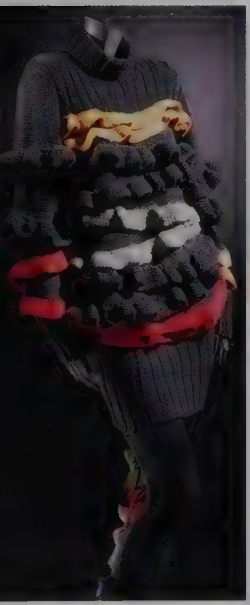
Mini, 1960s
The hemline of this skirt is just above the knee and shows the beginning of the mini-skirt that reached its shortest version around 1970. The simple shape, probably of wool or synthetic jersey, is emphasised by the checked pattern.

Ethnic, 1981
This outfit by Ralph Lauren is known as the Navaho look. Colours and patterns associated with the Navaho Indians formed the inspiration for the design of this woollen skirt worn with a silver and turquoise belt.

Knit

Body Map, 1985
In the 1980s this company, created by Stevie Seward and David Holah, was famous for its unusual knitwear. This layered outfit was a typical example – based on a sheath dress with horizontal bands across the front.

Knitting was known in ancient times but knitted jumpers and cardigans only entered mainstream fashion between the 1920s and 1950s, partly due to the popularity of sports like skiing that required warm clothing. Machine-knitted garments have been available since the late 19th century, but there have been several periods of revivals in hand-knitting. Designers have been inspired by traditional patterns and also by new decorative effects that knitting can provide.



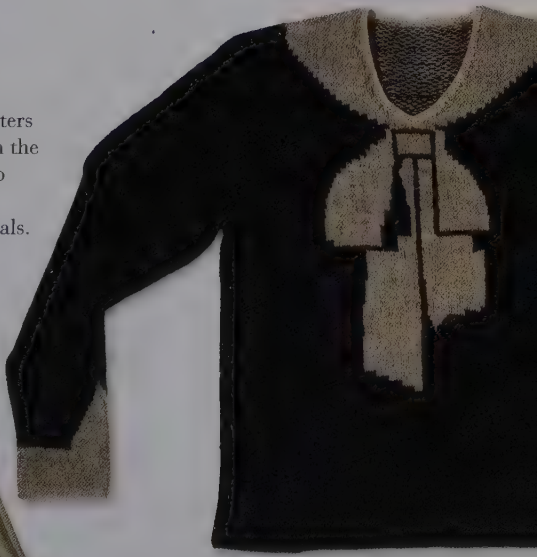
Sonia Rykiel, 2008 (right)
This designer has a reputation for fine knitwear in a signature stripe. The colourful short combinations here have a coordinating jacket where the stripes are wider and more textured.





Sweater girl, 1950s (left)
V-necks and three-quarter-length sleeves were fashionable in 1950s knitwear but the most distinctive feature was the tight fit. They were popular with American actresses like Lana Turner who became known as 'sweater girls'.

Knitted suit, 1967 (below)
Hand-knitted suits, as opposed to sweaters and cardigans, are unusual. However in the 1960s designers like Sally Levison, who produced this suit, were reinterpreting traditional outfits in unexpected materials.





Elsa Schiaparelli, 1927 (above)
This hand-knitted jumper helped launch the designer's career in Paris; she later designed sweaters with *trompe l'œil* ties and handkerchief motifs. It shows the increasing demand for casual tops in the 1920s.

Male Leisure





Introduction

Developments in men's clothing have been towards less restrictive dress whenever possible. Leisure time has given the opportunity to pursue sports and travel and to be more expressive in personal style. Since the 1970s, there has also been more emphasis on developing an ideal body whether muscular or, more recently, skinny. Designers have been inspired by sportswear, military, historical garments, other cultures and new technology. Some use high-tech fabrics and futuristic styles while others concentrate on traditional luxury.

Paul Smith, 2005
Smith has created a pair of flamboyant trousers with a meandering pattern of red, pink and yellow roses on a background of turquoise blue. The references are a mix of 18th century, hippy and a subversion of the military.





Doucet Jeune, 1890
This is a luxurious item of machine-knitted silk underwear that was purchased with matching long johns in Paris. The Marquis of Anglesey, who was known for his lavish lifestyle, also had his crest embroidered on the vest.



Cyberpunk, 1991
Japanese designer Ryo Inoue has designed what he called a 'fusion of the human body, technology and media'. It is an example of conceptual design using new and unusual materials like neoprene, plastic, metal and rubber.

Vivienne Westwood, 1988 (right)
This suit is a reworking of a classic Norfolk jacket and knickerbockers from the 19th century. It is made of pink and grey tweed and maintains the scaled-down and rounded features of the original with orb motif buttons.





Versace, 2010
The global nature of fashion and its references are shown in the themes of this collection. A large djellaba-type shirt has been dip-dyed as if bleached by the desert sun and it is teamed with a French legionnaire's cap.

Active

Club wear, 1984
This stretch nylon outfit by Vivienne Westwood was worn as gay club wear. The fabric allowed movement and the design was inspired by football shirts, with their wealth of advertising images, and the protective underwear that is worn for sport.

The history of clothing for active leisure has been linked to workwear, sport and dance. Inherent in those pursuits is the need for ease of movement and comfort, as well as style. In the 19th century, this meant looser, less tailored clothes while in the 20th century, new textiles had a significant impact. Knitted and stretch fabrics like nylon and Lycra® have enabled clothes to be lightweight and closely fitted to the body. Smart fibres allow comfort during exertion and include a new anti-sweat polyester.





Cricket, 1930
This photograph of the cricketer Terence Rattigan shows the outfit worn for sport that was copied for leisure wear. He is wearing cream or white flannel trousers and a soft collar-attached shirt worn open at the neck with the sleeves rolled up.



Norfolk jacket, 1900 (above)
This jacket with military origins became popular for country sports around 1860 and by the 1890s was worn by young men in cities. It was made of tweed and had distinctive strips from shoulder to hem and a matching belt.

Long johns, 2010 (right)
This outfit by Dolce & Gabbana is based on the idea of workwear. The long johns are teamed with a knitted top that has decorative 'darning' and the worn theme is emphasised by the distressed leather work boots.

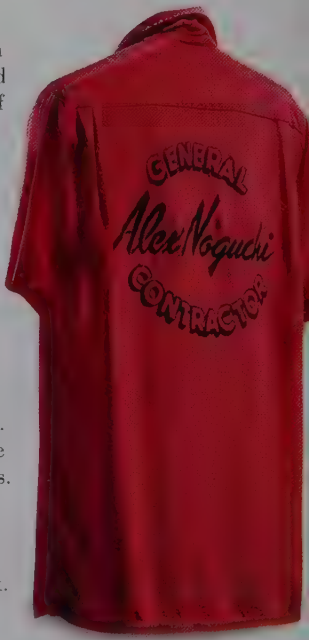
Hunting dress, 1975
Hunting dress, unlike other sporting outfits, has changed very little since the 19th century. This scarlet jacket and cord breeches were made by Bernhard Weatherhill, a Savile Row tailor and equestrian specialist.

Shirts

Shirts worn for leisure are free from the restrictions that apply to casual or formal dress and are an opportunity for comfort and self-expression. These shirts have increased in popularity since the 1920s, with the growth in leisure time and as holidays for working people have become more common at home or abroad. Leisure shirts can reflect the style of team sports or other cultures. The possibility of buying unusual items has increased since the introduction of the internet in the 1990s.



Kaftan, 1973
This garment by London designer Mr Fish is based on a kaftan. It is made of a luxurious silk and printed with an Asian ikat design. It is loose and comfortable and reflects the fashion for Eastern cultures.



Bowling, 1950s
In 1950s America, bowling shirts became part of fashionable dress. They were revived by the Rockabillies in the 1980s. A classic bowling shirt is one colour with the team logo machine-embroidered on the back.

Graphic, 2007
Stefano Pilati, for Yves Saint Laurent, has produced a garment inspired by the Hawaiian shirt. Instead of exotic fruit or flowers, a pattern has been created from a photographic image of faces in a crowd.



Western, 1958 (above)
By the 1930s Americans were holidaying on ranches and this popularised the cowboy shirt. Typically, as here, the shirt has an embroidered yoke and 'smiley', arrow-headed pockets with mother-of-pearl snap fasteners.

Hawaiian, 1950s
This colourful shirt became known after the Second World War when American servicemen took examples home. They were popularised by Alfred Shaheen, who improved the quality of design and construction; his clients included Elvis Presley.

The Striped Jacket

In the past, striped fabrics were considered to be working class because they were simple to produce and thus cheaper. However, when the Neo-classical style, with its focus on the vertical, became fashionable in the last quarter of the 18th century, stripes became a high-fashion design. Christian Lacroix has said that they give volume and three-dimensionality and that, for him, they represent modernity in any age. For other designers stripes are closely linked to the summer, dress for bathing, the nautical theme and sports.

Sporting dress, 1890
This British fashion plate for dress suitable for sports shows a striped jacket worn with white trousers. The jacket has distinctive patch pockets and is worn with a collar and tie despite being a tennis outfit.





Versace, 2010
Versace's lightweight striped jacket, worn with white trousers, emphasises the link to the collection's theme of travel and hot desert-like conditions. The patch pockets reference 19th-century jackets and intensify the effect of the stripes.

Boating suit, 1880s–90s
This three-piece outfit, worn for seaside wear in the 1880s and 1990s, was based on the boating suit. The informal style is shown by the patched pockets and the cut of trousers, which are wide and straight to allow movement.





Neo-classical stripe, 1775–85
This French fashion plate shows that in the 1770s, the Neo-classical stripe replaced the curving lines and floral motifs of the earlier rococo style. It was to become the most fashionable pattern in interior design as well as for men and women's clothing.

Cricket stripes, 1905
Captain Scratch was a comic character, a cricketer, who was invented by the comedian J.W. Hall. He is shown sporting a pink-and-white striped jacket, worn over a white shirt and teamed with a mismatching cap.



Beach Wear

Beach wear developed during the 19th century when sea bathing was thought to be good for health. The cultural shift from bathing to swimming made it necessary to streamline costumes and develop suitable textiles. Elasticity was provided by knitted fabrics until they were superseded by mixes with elastic, nylon and Lycra®. Various fashion trends have had an impact on beach-wear design: basketball, the military and the long shorts worn by surfers.





Bathing suit, 1900
In 1900 bathing suits were vivid, as the fashionable pattern was stripes, but they were not made for swimming or comfort. The fabric used was wool, which became heavy and sagged when wet, and was susceptible to moths when not in use.

Dolce & Gabbana, 2010
These swimming trunks demonstrate the form-revealing swimwear of 2010. Daniel Craig, as James Bond in *Casino Royale*, set a trend for this style when he wore a similar pair in 2006, made for him by Grigio Perla.

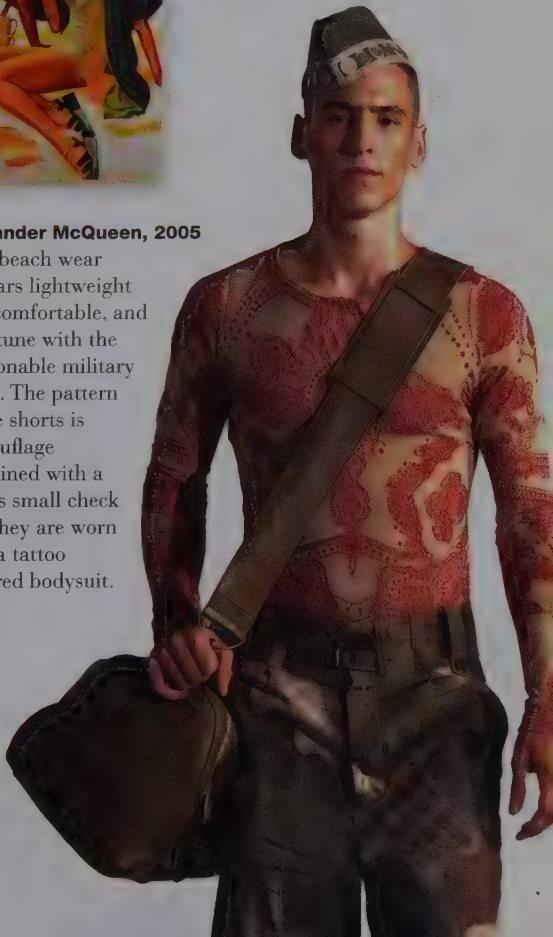


Swimwear, 1939 (left)
This poster shows how swimwear developed in the 1930s into a more body-revealing shape. This man is wearing a deep cut athletic top, possibly made of knitted silk, with flannel trunks that fasten with a drawstring.



Black bathing suit, 1914 (above)
Plain black bathing suits were popular between the 1910s and 1920s. The style had deep armholes and was more fitted than earlier versions. Though still made of wool it had become a more athletic suit for the purpose of swimming.

Alexander McQueen, 2005
This beach wear appears lightweight and comfortable, and is in tune with the fashionable military trend. The pattern of the shorts is camouflage combined with a 1950s small check and they are worn over a tattoo inspired bodysuit.



Underwear



In the 19th century, long johns and a sleeved vest were the norm. By the mid-1940s, simpler sleeveless singlets, Y-fronts and boxer shorts were available. Since that period, both traditional garments and new designs, in modern stretch fabrics, have been produced. Luxurious textiles, like silk and high-grade cotton, have become the signatures of particular companies. In the 1990s, Calvin Klein's branding and advertising promoted male underwear as a desirable, as well as an essential, product.

Corset, 1823
This illustration of a fashionable gentleman shows that men sometimes had recourse to the corset to achieve the ideal shape of their times. Since the 1980s men have been more likely to visit the gym to keep trim.



John Smedley, 2010
This British company has a long history in the production of luxurious underwear. These contemporary versions of long johns and vest are made in England from Sea Island cotton, showing that there is still a market for traditional men's underwear.

Long johns, c.1900
These long underpants are made of machine-knitted silk which was popular for high-quality underwear in the 19th century. It fitted well and was not bulky so did not spoil the finished look of a suit.



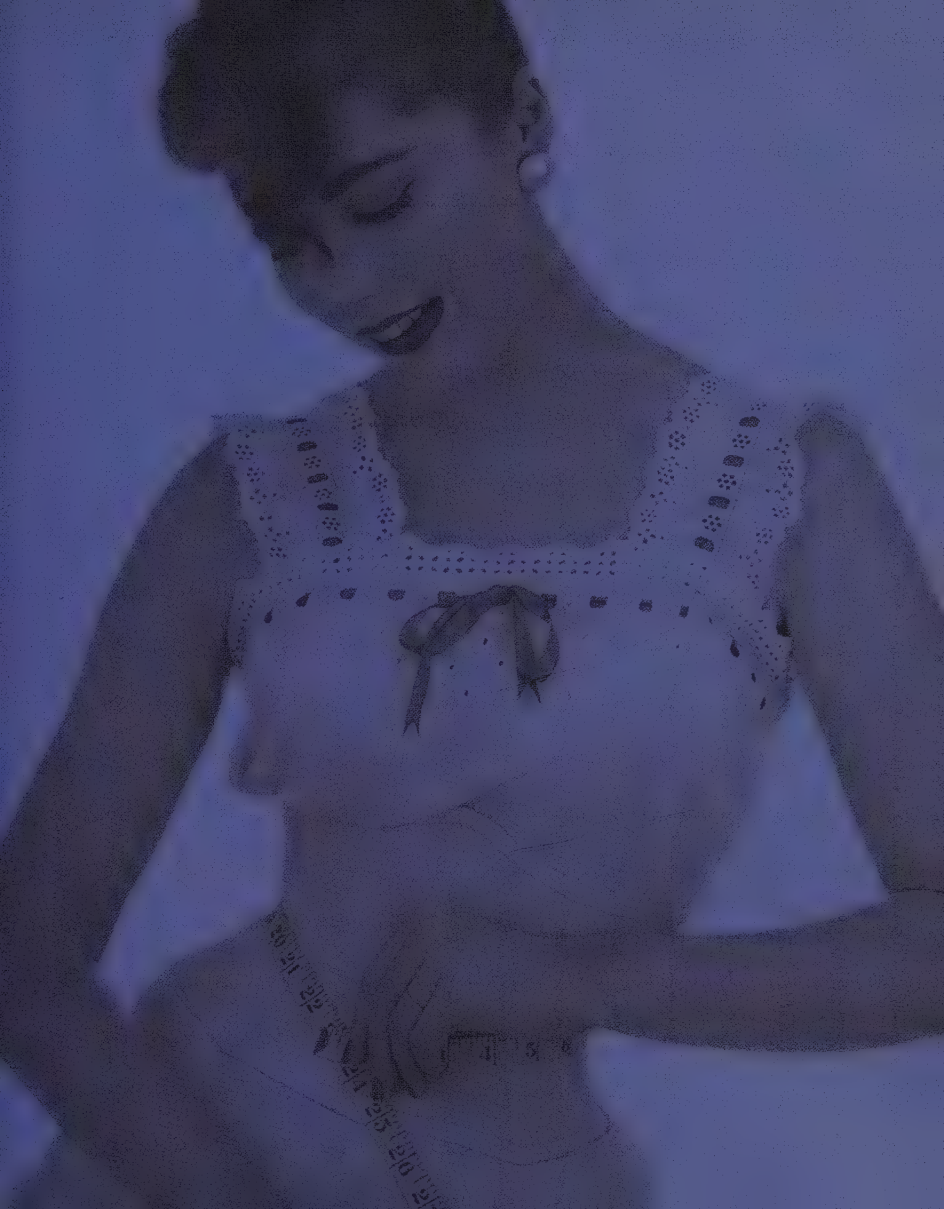
Calvin Klein
Calvin Klein's cotton stretch boxers, with the CK elastic band, turned men's underwear into a glamorous fashion statement. Calvin Klein advertising also promoted the fashion trend for displaying the top band above the trousers.



Vest, c.1900
This silk vest is knitted in the most common colour for underwear, plain white. Silk was particularly popular in the summer as it was cool and light. This vest is finished with a silk placket and real pearl buttons.

Female Leisure





Introduction

At the end of the 19th century, women still wore corsets and long gowns despite participating in sports. Cycling helped make breeches acceptable and after the First World War these were worn for riding and skiing. From the 1920s, sport, dance and summer holidays focused attention on youth and fitness. New lightweight materials and stretch fabrics have produced garments that allow movement and are inspired by dancewear and sportswear.

Underwear, 1950s
The sculptural shape of this Pierre Balmain cream silk embroidered dress is achieved because of the under-structure. The strapless petticoat has a boned bodice and the many layers of net give fullness to the skirt.





Hip-hop style, 1994
Karl Lagerfeld designed this hip-hop inspired style for Chanel. It consists of denim baggy shorts suspended by braces, showing the Chanel logo, worn with a short two-piece Lycra® top.

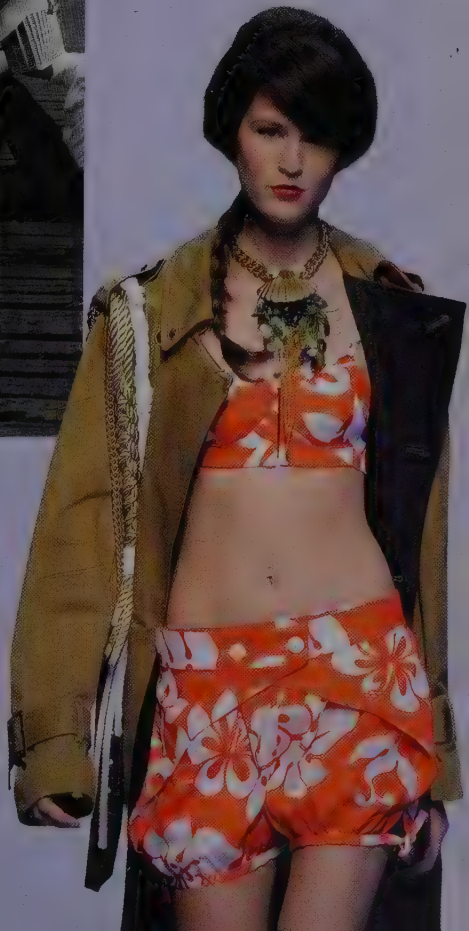
Seaside, 1905
This striped and lace cotton dress was typical of the lightweight clothing worn for days at the seaside and boating. Notice the colour scheme of the blue and white stripes.





Summer wear, 1953 (left)
This photograph shows how much more lightweight, close-fitting and body-revealing clothing for leisure had become by the 1950s. Pat Goddard wears Capri pants and a tied shirt top that shows a bare midriff.

Shorts, 2010 (right)
Shorts have evolved from the culotte styles for tennis and the beach worn in the 1930s and the satin hotpants of the 1970s. This example by Jean-Charles Castelbajac has gathered legs and the low rise of contemporary trousers.



Active

Skiing, 1929
This Burberry outfit shows how trousers were popular in the 1920s for skiing. The jacket is based on the uniform worn by the British Land Girls during the First World War.



Women's clothing for sports in the 19th century were mainly based on men's garments. However, in the 1920s, tennis stars, particularly Suzanne Lenglen, helped to promote different styles and designers like Lanvin and Patou opened sportswear departments. By the 1960s, simpler short A-line garments gave freedom to the body and designers including Mary Quant considered comfort as well as style. Jersey, denim, Lycra® and other practical fabrics have been transferred to the high fashion collections.

American sportswear, 2010
Alexander Wang was inspired by American football when he designed this layered outfit made of jersey sweatshirt fabric. The designer has a reputation for a relaxed, casual style interpreted for city wear.



Golf, 1908 (left)
Tailored outfits for sports and practical daywear were based on masculine clothing. This tweed jacket with leather decoration has the distinctive front strips and belt that show it was derived from a man's Norfolk jacket.

Riding, 1790s (below)
Riding dress in the 18th century consisted of a normal feminine skirt combined with a masculine style coat or jacket and waistcoat. Here we see the very high collar, revers and gilt buttons borrowed from men's tailoring.





Denim, 1990s
DJ Slamma wore this outfit and said her clothing choices were governed by a desire to be sexy but also to dress comfortably and casually. The beginning of the trend for revealing underwear is clearly demonstrated here.

Seaside & Summer Wear

Sailor suit, 1930
This sleeveless suit of blue-and-white crêpe de chine has the wide trousers popular in the 1930s for beach wear. The navy godets of the trousers are matched with the long back collar.

Since the 19th century, summer clothes have been made of lightweight linens, cottons and silks often in pale colours. The nautical style became popular after 1846 when the four-year-old Prince of Wales, wearing an outfit based on that of the royal yacht's crew, was painted by Winterhalter. Since taking holidays became popular summer clothing has often returned to this theme, incorporating references to pastimes reminiscent of summer such as tennis and cricket.





Summer dresses, 1963 (above)
Cricket, with its associations with summer and the colour white, could readily be adapted for fashionable dress. This photograph by John French shows variations on the theme with sheath-like dresses and stripes defining the V-necks.



Sonia Rykiel, 2007 (right)
This navy-and-white striped dress has the sailor stripe and colour scheme of seaside clothing. The plunging scoop neckline is similar to a swimsuit but the patch pockets and bow add decoration and the humour that is part of Rykiel's signature style.

Navy dress, 1872 (above)
The hemline, just above the ankle, indicates that this cotton and linen outfit was intended as a practical seaside walking dress. Comfort was also considered as although it would have been worn over a corset the bodice is unlined.

Muslin dress, 1869
Fine cotton muslin was very lightweight and sheer making it ideal summer wear. The elaborate shape worn over a bustle was fashionable for the 1860s though the train was not practical for a walking dress.

Swimwear

Between 1900 and the 1950s, the bathing suit developed from a large concealing garment of wool to a streamlined body-revealing suit of cotton or nylon. Then in France in 1946 Louis Réard and Jacques Heim developed competing versions of a two-piece costume. Réard's version, called the bikini, thought shocking at first, was popularised by film stars in the 1950s. Athleticism has replaced glamour in contemporary designs and innovative tan-through swimwear is one modern development.





Swimsuit, 1936-40 (right)
Cotton for bathing costumes was an alternative to wool in the 1930s and 1940s before the use of nylon. The ruched panels at the sides gave some elasticity and decoration to the glamorous design.

Bathing costume, 1924
Chanel designed this pink knitted swimsuit and it was used as a costume in Diaghilev's modern ballet *Le Train Bleu*. Like the men's bathing suits of the period it is a streamlined shape but made of heavy, bulky wool fabric.



Bathing, 1900
In this photograph it is clear that the object of being in the sea is to bathe and not swim. The costume is fashionably made of striped wool and it fulfils its purpose of concealing the body in a loose comfortable style.



Bikini, 1953
Brigitte Bardot popularised the wearing of the bikini after her appearance on Cannes beach in 1953. The two-piece bathing costume, based on a bra and two triangles, was shocking because it revealed the navel for the first time.

Dolce & Gabbana, 2010
Animal prints have been a recurring trend in fashion since the 1930s. This updated red version on synthetic stretch fabric has been used to create a streamlined swimsuit with a style inspired by the 1950s and modern leotards.

Underwear – Structures

Crinoline, 1860
This crinoline has a framework of flexible spring-steel hoops that are connected by vertical woollen tapes. It was a light, pliable and durable construction, which was not expensive to produce.

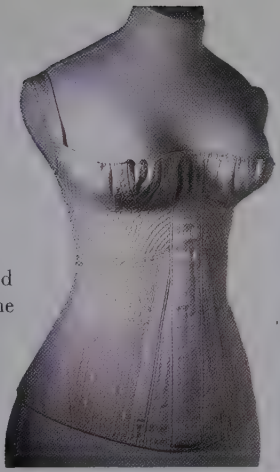
Under-structures were used to give garments a particular shape. As women's lives became more active they no longer wore the extreme designs of the past except for special occasions like weddings, balls and red carpet events. Corsets evolved from the tight lacing and stiffened bodices of the medieval period and hooped petticoats were worn by the end of the 15th century. Materials for stiffening evolved from whalebone to steel and plastic to create lighter, comfortable structures.





Panniers, 1778 (right)
The side hoops of the 18th century varied in shape from round to flat fronted as in this example. Like stays in a corset the pannier was made of linen with whalebone or cane to form the hoops.

Corset, 1820
In 1820 the fashionable silhouette of the time was the narrow, vertical, Neo-classical. The corset reflects this with a high waistline, the bust pushed up and long strips of bone down the centre front.



Corset, 1950s (below)
The 1950s saw a return to the hour-glass silhouette but the corsetry shown here demonstrates how materials with stretch, including nylon, had now replaced whale and steel boning. Suspenders now supported women's stockings instead of garters.



Corset, 1864
Blue silk, lace and whalebone has been used to construct this corset. To achieve the fashionable curvy form laces would be tightened at the back. In the 1940s Hartnell and Dior were inspired by this shape.



Underwear – Lingerie

Until around 1900, underwear consisted of a chemise (shift) or camisole, drawers, petticoat and corset. Brassieres date from about 1900, but they were not widely worn until the 1920s, when different cup sizes were manufactured. Since the 1980s, new stretch fabrics and dancewear have offered simple garments alongside the more structured corrective type. The use of coloured silks with lace has created a sensual image of underwear, which has transformed it, on occasions, from functional undergarment to fashionable outerwear unashamedly on display.



Underwear, 1835
This outfit consists of a chemise, drawers and corset. Drawers were introduced in the 1790s when they were thought necessary for modesty because of the Neo-classical narrow gowns of sheer fabrics that were fashionable.



Waspie, 1956
Waspies, made of elastic with boning, were designed in Paris in the 1940s. They reduced the waist to produce fashionable curves. It is worn over a camisole, similar to the 19th-century original, emphasising this fashion revival in shape.



Bustier, 1957
Flesh coloured nylon and elasticised panels make this Berlei garment lightweight but functional. However boning and wiring was still used to produce the required silhouette and the hook and eye fastening at the back would have required assistance.



Agent Provocateur, 1997
Designs inspired by the underwear worn in the 1950s by film stars and pin-ups are the signature of this company. The matching bra and girdle have the 1950s central decorative panel and combination of black with a pale pastel shade.

Black satin, 1942 (right)
This photograph shows the sensual combination of black satin and lace for a matching bra, knickers and slip that was an alternative to more practical white and flesh colours.



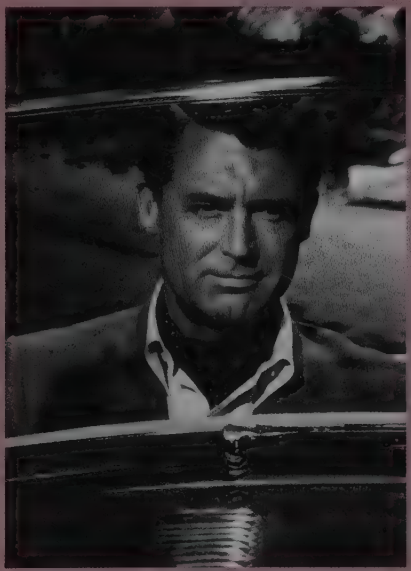
Male Accessories





Introduction

Male accessories have been subject to change because of the move towards informality in dress generally and also the vagaries of fashion. Traditions that required respectable dress to include a hat, gloves and a cane were abolished when youth styles dominated in the 1960s. However, there has always been a section of upper-class society that retains the rules of dressing with the 'correct' accessories and some designers have chosen to reinterpret traditional styles for a new generation.



Cravat, 1954
The actor Cary Grant is shown here in *To Catch A Thief*, a film set in the south of France around Cannes. He is wearing casual summer clothes including an open-neck shirt with a cravat instead of the more formal tie.



Smoking cap, 1870
This embroidered felt cap has a quilted lining for comfort. It would have been worn with a smoking jacket for smoking, or entertaining informally, at home. These garments were designed to protect other clothes from the smoke.



Tie, 1890s
Artist Aubrey Beardsley is wearing formal daywear including the fashionable neckwear of the late 19th century. The black silk cravat is tied in a flat bow over a white shirt and detached stiff collar.



Formal daywear, 1924
Baron Rothschild, a wealthy aristocrat, is wearing the type of formal daywear that had changed very little since the late 19th century. He has a detached, stiff, fold-down collar with a silk tie and tie pin plus a pocket handkerchief.

Trilby, 2010
Bottega Veneta's autumn/winter collection had a fifties theme and the trilby hat was popular in the 1950s for both summer and winter wear. Summer versions were made of straw and winter versions of felt. This winter style uses a high-gloss fur felt.

Boots

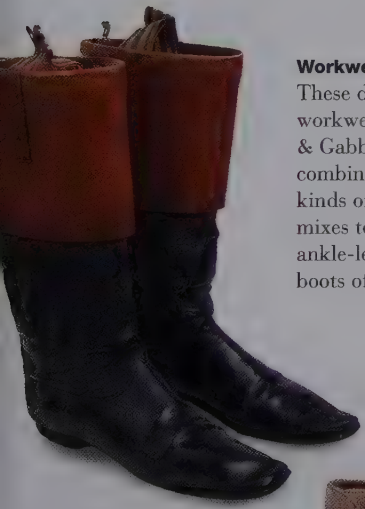
Between the end of the 18th century and the 1830s long boots were favoured for every day. A wide range of styles appeared and many traditional boots date from this period. Country sporting wear and military-inspired styles were popular as was the straight top, knee-high leather boot, named after the Duke of Wellington. Boots became shorter when trousers developed new looser shapes. They have been revived since the 1950s and linked to youth styles, sports and workwear.

Biker, 2010
These long leather boots by Bottega Veneta have the heavy look of a biker's protective footwear. However, the high gloss makes them an extension of the leather trousers and the look is city smart.

Patent, 1967
Pierre Cardin designed these boots as part of an outfit with a belted tunic and trousers called 'Cosmos'. The narrow jersey trousers tucked inside the boots so that the patent leather circles were emphasised and linked with the patent belt.



Top boots, 1840s (below)
In the late 18th and early 19th century these boots were worn for daywear but by the 1830s they were mainly reserved for sport. Their name derived from the turned-down top that displayed a paler leather.



Workwear, 2010 (right)
These distressed grey workwear boots by Dolce & Gabbana are a stylish combination of different kinds of footwear. The design mixes top boots with the ankle-length, laced worker's boots of the 19th century.



Ankle boots, 1880 (left)
Around 1830 ankle boots replaced top boots for everyday wear and were worn under trousers. This pair are made of patent leather and cloth, and fastened with mother-of-pearl buttons. This style of boot was also adapted for women.

Shoes

Shoes were worn with breeches in the 18th century, but were used only for eveningwear by the beginning of the 19th century, when boots were worn for daytime. Gradually, as trousers replaced breeches, shoes replaced long boots. In the 20th century, there was a vast range of styles with laces, and different materials were used for summer, winter and sportswear. Developments dictated by comfort led to the slip-on shoe of the 1940s. Designers today often reference historical and traditional styles in their footwear.

Buckle, 1830
Leather shoes worn with gilt buckles were no longer high fashion by 1830 but were retained for formal court wear. They were worn with breeches and silk stockings that showed off the leg.



Oxfords, 1945 (right)
Oxford shoes were available from around 1910 and have remained a classic daytime shoe worn with casual and formal dress. The style has enclosed lacing with a distinctive cap seam that can, as here, have slight decoration.





Sandals, 2006
Sandals have been revived as fashionable footwear as part of the gladiator theme. These black ankle-length sandals by Raf Simons stand out in an otherwise white outfit.

Correspondent, 2006 (above)
By 1915 two-tone shoes, or correspondent shoes, were popular for resortwear. This example uses the contrast of black and white with a pointed shape, without a toe cap, to elongate the foot and emphasise the skinny look.

Loafers, 1945
This casual slip-on shoe originated in Norway and became fashionable in Europe and the United States in the 1940s because it was so comfortable. In winter 1993 designer Patrick Cox revived this traditional style and made it high fashion.

Hats

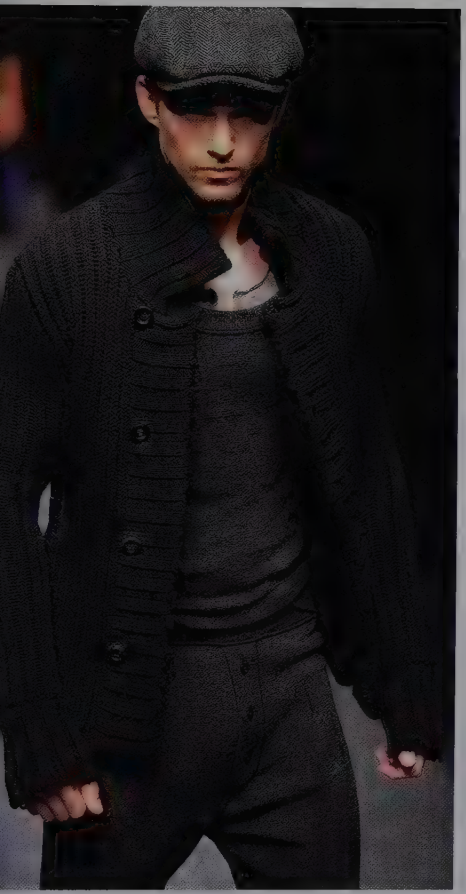
Until the 1960s, hats were part of the traditional way of dressing. Many hats worn in the first half of the 20th century, originated in the 1800s, like the top hat and the bowler. Some styles became associated with certain groups: the bowler with the English city gent of the 1950s and the cloth cap with the 1930s working class. Since the 1950s, new headgear has been associated with sports, music and revivals of traditional styles.

Pork pie, 1950
The singer/songwriter Johnnie Ray wears the pork pie hat that became associated with jazz and swing music in the 1950s. It was similar in size to a trilby but with a flat top and short crown.





Bowler, 1958
Acker Bilk wears his signature bowler hat. This domed hat, stiffened with shellac, was originally created for William Coke's own gamekeepers in 1850, by Thomas and William Bowler, but rapidly became city wear.



Dolce & Gabbana cap, 2010
The flat cap links back to medieval times but is mainly associated with the 19th century when men of all classes wore them, albeit in different quality cloths. Tweed caps were worn by the upper classes for sports during the 1920s.



Trilby, 1960
Bing Crosby was known for his love of different hats. In this photo he sports a kind of narrow trilby. It has a flat top and is worn with the brim turned down.



Baseball cap, 1988
This baseball cap was worn with an outfit representing the 'B-Boy' style provided by the hip-hop clothing suppliers Four Star General. The traditional sporting cap is here part of a black consciousness look.

Neckwear

Changes in neckwear relate to developments in the shirt, the waistcoat and the jacket, all of which framed the face and neck. At the beginning of the 19th century, the fashion leader Beau Brummell promoted the wearing of clean, white, starched linen neckwear in a variety of styles. During the 20th century, everyday neckwear was reduced to a narrow tie, cravat or muffler – but it still allows the wearer to display individual choice of colour and pattern.

Stock and cravat, 1805
This miniature of Colonel Cuppage shows the white neckwear of the period. The points of the shirt are completely covered by the stock and cravat that is tied in a modest bow, below which the shirt frill is displayed.





Collar, 1890
Detachable collars were worn from the 1820s and this type of standing collar reached its maximum height during the 1890s. This collar is made of starched linen and is attached to the shirt by studs at the back and front.

White tie, 1930s
Fred Astaire wears the white bow tie and the starched wing collar that completed the most formal evening dress. White bow ties were made of the same cotton piqué as the white shirt front and waistcoat.



Muffler, 2010
Mufflers, or scarves, were an essential part of men's wardrobes at the beginning of the 1900s. This elegant Ferragamo evening muffler relates to that tradition and is worn to display the luxurious fabric and silk fringe.



Tie, 1960
French singer Johnny Hallyday is dressed in the minimal style of the late 1950s and early 1960s. He is wearing a fashionable, narrow tie with the simple 19th-century 'four in hand' knot.

Female Accessories





Introduction

The range of accessories available for women expanded from the late 18th century. Some items, such as fans and parasols, largely disappeared from normal use during the 20th century while others, like hats, have become confined to particular occasions. With the adoption of a less formal style of dressing in the 1960s, the rules concerning which accessories were necessary to look respectable were relaxed. Since the 1980s, fashion designers have focused on bags and footwear that portray the brand's signature.



Dior, 1955
This photograph by John French shows a Dior day outfit that is formally accessorised – in accordance with the rules of dress in the 1950s – with clutch bag, gloves and hat.



Boots, 2010
Isabel Marant's summer outfit shows a decorative, informal style based on a bohemian, traveller theme. Marant's leggy look is emphasised by the fringed black boots that are shown for summer wear.

Signature bag, 2010
This leather bag shows the signature monogram and pattern of Louis Vuitton items but updated in line with Marc Jacobs' summer theme of the new-age traveller. Bohemian details include beads and decorative tassels.

Straw hat, 2010 (below)
Model Angelina B wears an open-mesh textured Antonio Marras straw hat with silk blooms that match the colours of the dress. The flower-strewn hat completes the designer's theme of nostalgia and innocence inspired by early Italian films.





Platform shoes, 1972
Biba was known for designs that were inspired by the past and for rich colours such as the blue satin shown here. Art Deco and 1930s' Hollywood inspired the diagonal bands of beaded and diamante decoration on the high platform sole and heel.

Bags

Kelly bag, 1956
The Hermès bag with its distinctive horizontal clasp and shape, originates from 1935. It was renamed when Grace Kelly became Princess Grace of Monaco and was photographed with the bag in 1956.

In the 18th century, a pair of pockets were worn under the full skirts of the time to keep small items like handkerchiefs. The alternative was a simple bag with a drawstring used for needlework. As gowns became narrower in the early 19th century, so it was more practical to carry a small bag called a 'reticule', the forerunner of the modern handbag. During the 1950s, many fashion brands developed signature bags distinctive in shape, colour and decoration.





Judith Leiber, 1983
Leiber is known for her highly collectable, limited edition evening bags such as the cup cake bag used in the film *Sex and the City*. This 'Egg' bag is, typically, hand-jewelled and has a coin purse, mirror and comb.



Moschino, 1996 (left)
Moschino started his label in 1983 with his trademark approach of provocative and humorous style. This bag is now highly coveted. It has a classic shape but the surreal motif of luxurious melting chocolate.

Gucci bag, 1969 (below)
Guccio Gucci started his business around 1906 making saddlery in Florence. By the 1920s luggage and handbags were also being produced. This bag has the colours and equestrian signature 'bar and bit' details typical of the 1960s house style.





Chanel 2.55 bag, 2010
This summer shoulder bag is a version of the famous bag originally designed by Gabrielle 'Coco' Chanel in February 1955 and known as the 2.55 bag. Its defining features are the quilting and chain-style straps.

Stiletto Shoes

The term 'stiletto' derives from a type of slim dagger and was first used in the 1950s to describe shoes that had heel tips of just 5 mm (¼ in) diameter. This was made technically possible by means of a supporting metal shaft within the heel. Stilettos have generated much excitement and sales for fashion houses in recent years; the highest-ever thin heels of 12–15 cm (5–6 in) have been produced by shoe designers such as Christian Louboutin, Manolo Blahnik, Jimmy Choo and Pierre Hardy.



Marie Antoinette shoe, 2009
This platform shoe, with Christian Louboutin's signature red sole, has a 16 cm (6½ in) high heel. It is one of a limited edition produced with the embroidery house Lesage. The design is inspired by Marie Antoinette, whose portrait sits at the front of the ankle strap, and it is trimmed in ribbon just like an 18th-century bodice.



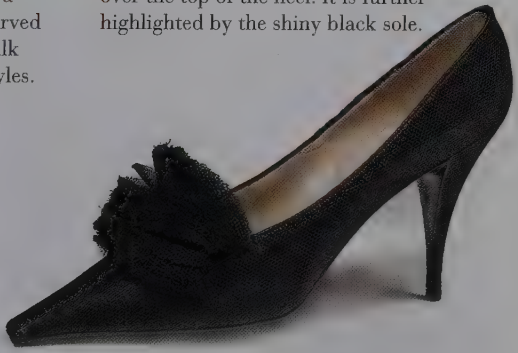
Stiletto, 1990s
Manolo Blahnik's creation combines a 1950s stiletto heel with a modern curved cut-away front. The uppers have a silk brocade inspired by 18th-century styles.



Evening shoe, 1960s
Designed by Roger Vivier for Dior, this silk court evening shoe has a classic 10 cm (4 in) stiletto heel. The 18th century-inspired decoration of beads, thread and silver shows off the stiletto by stopping just over the top of the heel. It is further highlighted by the shiny black sole.



Pirelli shoe, 1980s
Manolo Blahnik is credited with reviving stilettos in the 1980s. The leather Pirelli tyre print uppers of this design make a connection between the sexual power of high-speed cars and high-heeled stilettos.



The original stiletto
The commercial (as opposed to the fetish) stiletto originated in the early 1950s and is usually credited to the French designer Roger Vivier – although some claim it originated in Italy. This example, dating from 1954, is a fine chisel-toed, silk court evening shoe with an upper and heel covered in tulle.

High to Heel-less Shoes

Until the 19th century, shoes were the main type of footwear available to women and when streets were muddy there was a practical reason to wear high shoes. Other factors have included technical advances in materials and construction as well as associations with status and fashion. When skirts rise, attention is drawn to the ankle and foot. Designs can be inspired by practicality, historical sources and the search for innovation. Recently fashionable shoes have become an even more covetable item than bags.



Platforms, 1938
Ferragamo worked in Hollywood and then Florence in 1927, designing shoes for many glamorous film stars. He developed many innovative new styles including the kind of wedge sole seen here in suede-covered cork.



Satin flats, 1830s
These bright shoes would have been worn under an ankle-length skirt that drew attention to the feet. Silk, heel-less shoes would have only been worn indoors or on special occasions as they were quite fragile.



Roger Vivier, 1961
One of the shoes most associated with Roger Vivier is the flat 'Pilgrim Pumps' of 1965 designed for Yves Saint Laurent and worn by Jackie Kennedy. These low-heeled shoes with a buckle were their forerunner.



Chopines, 1600
Chopines were very high, backless shoes or over-shoes that were first worn in Venice by fashionable prostitutes and aristocrats. These are a modest height of 20 cm (7½ in) and are made of decorated punched kid, leather and pine-wood.



Clogs, 2010
Chanel's clog has a high thick heel with a platform sole inspired by the 1970s. The decorative buckle derives from the 18th century and links to the Marie Antoinette fantasy farm, which was the theme of Lagerfeld's collection.

Boots

In the 19th century, boots became popular for women in the form of top boots and half-boots based on masculine styles. Laces and buttons were often replaced by elastic sides as they were easier to put on. After the 1850s, a different last was used for the left and right foot which improved comfort. By the 1960s, when skirts were short, long boots were used to draw attention to the newly exposed legs.

Ankle boots, 1965
Courrèges was inspired by space travel and youth when he designed these white leather ankle boots to be worn with short skirts or slim trousers. The narrow shape was fastened by a back zip and Velcro placket.



Isabel Marant, 2010
Camouflage pattern, fringing and silver chains are used together here to create a highly textured effect that links to Marant's theme of travel. They demonstrate the recent fashion for boots as summer wear.



Wedding boots, 1865
Ankle boots of this design, flat with elastic sides, were common for everyday wear in the mid-19th century. The silk rosettes were extra decoration for evening or, as here, an occasion like a wedding (see page 93).



Half boot, c.1812
This neat front-lacing, half-boot is made of a durable, striped, cotton jean fabric that was used as a cheap alternative to leather. It has a small heel with a leather sole that made it practical for outdoor daywear.

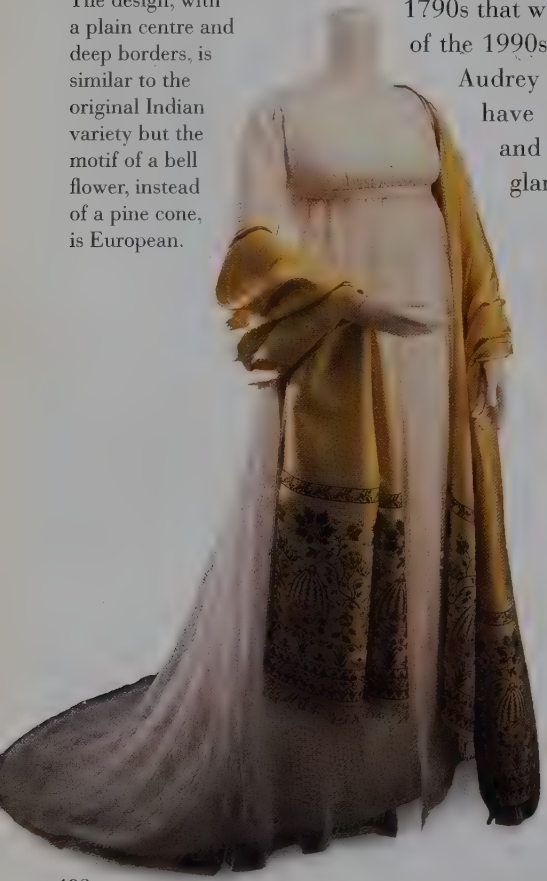


Long boots, 1966–69
These Pierre Cardin boots are made of shiny PVC but, for comfort, they are lined with fabric and have side zips at the ankles. Long boots were worn with 1960s mini-skirts and popularised by the British TV series *The Avengers*.

Wraps & Scarves

Folding materials around the head, neck and body is an ancient means of keeping warm and displaying fine wool, silk and fur. The Indian Kashmir shawl, made of goat's hair, was a very expensive high fashion accessory in the 1790s that was revived as the pashmina craze of the 1990s. Since the 1950s, film stars like Audrey Hepburn and Marilyn Monroe have been pictured wearing scarves and stoles, helping to give them a glamorous and sophisticated image.

Silk shawl, 1800–11
This shawl is a British imitation of a Kashmir shawl. The design, with a plain centre and deep borders, is similar to the original Indian variety but the motif of a bell flower, instead of a pine cone, is European.





Adèle Astaire, 1920s
Exotic gold or silver lamé fabrics added rich textures to the simplicity of 1920s fashions. Turbans and fabrics folded to create headbands, as here, echoed the small shapes of cloche hats and bobbed hairstyles.



Headscarf, 1960s
Jean Shrimpton wears the minimal style of headscarf that did not cover the neck. The daisy pattern and small shape links to the fresh, youthful fashions of the sixties.



Fur stole, 1950s
Fur stoles were very popular in the 1950s. Worn with a tight-fitting evening dress they were associated with film-star, red-carpet, glamour. They were often made of fox or mink from the skins of several animals.

Hermès scarf, 2008
Hermès scarves, which have become collectible items, have inspired this swimsuit and matching flowing wrap designed by Jean-Paul Gaultier. The position and type of the design on the silk square identify it as an Hermès piece.

Hats

Black straw, c.1910 (below)
The scale of this hat by Henry reflects the large hairstyles of the time. Long hat pins would have anchored it to the hair. It is trimmed with purple artificial flowers reflecting the owner's name, Heather.

There is a long history of women covering their heads both indoors and outdoors to present a respectable appearance. Hats worn outside have been created partly for protection and also as part of a fashionable outfit. Straw and similar fibrous materials have often been used for summer hats. Shape is often dictated by function: to protect the face from the sun – but also to draw attention to the face or neck.

Kenzo, 2006
In a 'Little Bo Peep' theme Lily Cole wears an 18th-century style straw hat combined with a 1970s-inspired maxi dress. The plain straw has a pronounced crown with black ribbons anchoring it at a jaunty angle.





Elsa Schiaparelli, 1938 (below)
Schiaparelli's wearable version of a simple hat, from her Pagan Collection, reflects her use of surrealist images. The woven grass hat has pink and green metallic flies and beetles seemingly crawling over the surface.



Straw hat, 1760
The round shape of this straw hat is typical of the hats worn for daywear from about 1730 by working-class women. However the decoration here, using plaited and dyed straw would have made it a more fashionable item.



Otto Lucas, 1954
Dyed black, plaited straw creates the curves of this hat that sweep down at the front and up at the back in a similar way to 18th-century hats. Focus is given to the back of the neck.

Jewellery





Introduction



Jewellery for men and women has reflected changes in fashion as well as technical and cultural developments. However, the materials used are more durable than textiles and that makes them far more suitable as items to pass on to others. Precious stones can easily be reset and altered to reflect the aesthetics of the time. One of the greatest changes in jewellery design has been the acceptance and growing value of costume jewellery and conceptual designs that do not always utilise expensive, precious materials.

Costume jewellery, 1938
Gilt pine cones as decorative motifs, on silk and velvet ribbon, reflect the theme of natural objects found throughout Schiaparelli's Pagan Collection. It demonstrates her interest in Surrealism and the importance of the concept rather than precious materials.



Belt buckle, 1882
Mrs Luke Ionides is wearing Aesthetic dress, which was an alternative to tight conventional dress. She is holding amber beads and wearing an ornate gilt belt buckle that was inspired by interlacing motifs and Gothic architecture from the Middle Ages.



Hairpin, 1840s
Hair ornaments complemented the high hairstyles of the 1830s. The butterfly design had been popular since the fashion for natural motifs in the 18th century. This example is set with rose-cut diamonds.

Pearls, 1955 (below)
This photograph of Princess Margaret, shows how well a necklace can be set off by the right neckline of a dress. Here the rows of pearls complement the line of the shoulders and lead the eye to the ornate brooch.





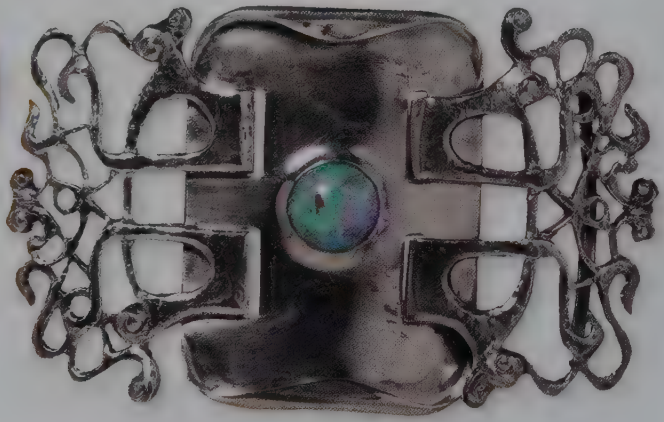
Chain bracelet, 1954 (left)
Princess Alexandra, cousin to Queen Elizabeth II, is wearing a silver or gold chain bracelet. The design, with large links, reflects the interest in machines, and more abstract forms, from the 1920s and the use of textured metal for daywear.

Materials

Historically, gold and silver have been used to create fine jewellery and they were worked by the same jewellery maker: the goldsmith. While gold has been prized for its yellow colour, several other metals could rival the grey-white of silver. Platinum, in particular, has been used for jewellery since the end of the 19th century. It has been prized for its pale appearance and its prestigious image due to its high cost – up to twice the price of gold.



Gold, 1400–25
The shape of a heart and the use of gold to create this brooch emphasises its message of precious love. The finely engraved inscription in French translates as 'never to part', strengthening the message of fidelity.



Silver, 1899
Silver is a commercial metal as it is cheaper than gold, is malleable and can be soldered. This waist-clasp, produced for Liberty's Cymric range of jewellery, is based on sinuous lines. Machine processes have mimicked a hand-beaten piece.



Platinum, 1930
This platinum necklace of geometric links can also be worn as two matching bracelets. The platinum is used in thin segments, probably due to its weight and expense. The white metal acts as a foil to the emeralds and diamonds.

Steel and silver, 2003
Hans Stofer wanted his mock chain of office, called 'Punk', to have a narrative, unlike the usual bling. He uses non-shiny discarded industrial steel with a silver plaque that is stamped 'Lucky Devil'.







Cut steel, 1810
Cut steel was popular for all kinds of jewellery and accessories during the late 18th and early 19th centuries. In these buckles and buttons the shiny grey polished facets contrast with Wedgwood's blue and white jasperware.

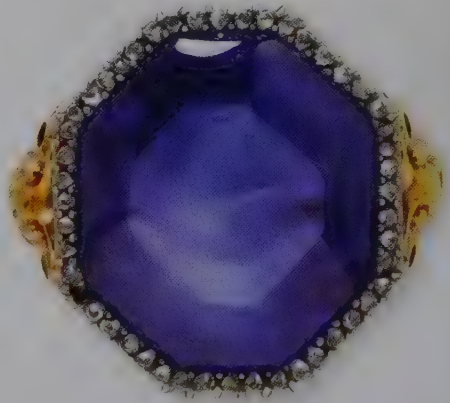
Stones

Traditionally, the precious stones – diamonds, sapphires, rubies and emeralds – have been associated with wealth and status. In the form of a ring they can also be symbols of love and the intention to marry. Polished stones or cabochons were used in the Middle Ages to adorn metalwork. By the end of the 17th century, increased trade with countries like India meant more gemstones were available and different techniques for cutting and polishing stones with multiple facets were developed.



Diamond, emerald and sapphire brooch, 1960
Schlumberger designed this brooch in the form of two pine cones for Tiffany's of New York. The diamonds, sapphires and emeralds are positioned to enhance the curved shape of the cones and jagged edge of the leaves.

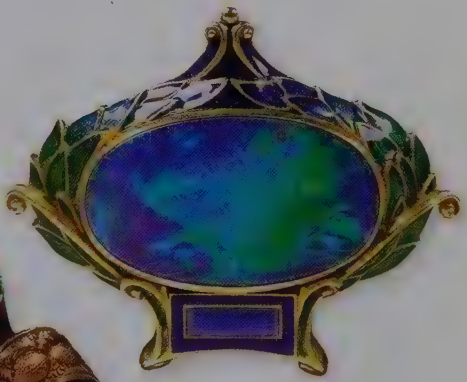
Sapphire ring, 1830
The blue of the sapphire, usually from Sri Lanka, has made it popular for rings. For her engagement ring, Princess Diana chose a sapphire, surrounded by 14 diamonds, from Garrard, London in 1981.





Eternity rings, 1920–40
These rings made of continuous circles of stones have a long history symbolising enduring love. Precious gemstones, particularly rubies because of their colour associated with passion, reflect the sentiment.

Opal brooch, 1900
Opals were highly popular during the Art Nouveau period when designers prized them for their unusual mix of colours. This brooch was designed for Marcus of New York and extends the opal's natural, vivid colours with enamel work.





Turquoise brooch, 1850
The bright blue of the turquoise made it very popular in sentimental jewellery of the 19th century and an appropriate present to bridesmaids. It represented the colour of the wildflower forget-me-not, which was said to signify true love.

Fine Jewellery

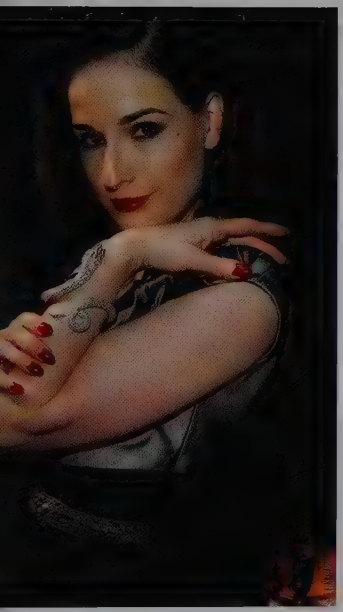
During the Middle Ages, Paris became the most prestigious centre for fine jewellery. Today many companies are based in or near the 17th-century Place Vendôme including Chaumet, Boucheron, Van Cleef & Arpels, Chanel and Dior. Since the beginning of the 20th century, fine jewellers in New York and London have competed with Place Vendôme. Apart from the use of the highest quality materials each luxury brand has developed its approach to design to maintain a unique identity.



Van Cleef & Arpels, 1930
This glittering brooch is thought to have been made by Van Cleef & Arpels. The company's designs involve all the decorative and fairy-tale aspects of gardens allied with technical innovations such as transformable pieces and settings that are invisible.

Dior, 2010 (below)
This ring, of white gold, diamonds and a pink tourmaline, is from the collection called La Fiancée du Vampire in which designer Victoire de Castellane explores the theme of eternal love. President Sarkozy of France purchased this ring for Carla Bruni.





Boucheron, 2010 (left)
The Burlesque artist Dita Von Teese is wearing a silver snake bracelet with a diamond body and ruby eyes. Boucheron have used this motif since 1878 – it is typical of the house style for what they call 'extravagant bestiary'.



Tiffany, 1960s
Tiffany, Fifth Avenue, New York, has built a reputation for American sophistication and glamour associated with guest designers and fine diamonds. This gold ring is elegantly set with two horizontal ovals of coral and diamonds.



Cartier, 1950s
Founded in 1847, Cartier is famous for the range of materials and colours it uses in its distinctive geometric, floral and figurative pieces. This stylised African mask brooch was created at the end of France's colonisation of parts of Africa.

Female Jewellery

Pearls, c.1765
Pearl earrings and a necklace that fastens at the neck with a ribbon bow are worn here for daywear. The painting reveals how the whiteness of the pearls complemented the woman's pale skin as well as the white fichu worn around her shoulders.

Jewellery for women became separated into day and evening styles in the 18th century. Pearls were the most popular form of day jewellery and parures or sets of glittering precious and semi-precious stones were worn for evening. Gemstones, or paste copies were cut and faceted to shine, particularly by candlelight. This type of jewellery is still worn today for evening and red carpet events. Women also continue to wear crosses, rows of pearls and chains.



Wristwatch, 1936
In the 1910s wristwatches became popular for women and this luxury version was produced by Cartier. The narrow 'baguette' style was so-called because of its similarity to the shape of baguette-cut diamonds, seen here around the face.



Gothic parure, 1848 (right)
Pugin designed this set of jewellery in the Gothic Revival style that he developed based on the motifs, materials and techniques of the Middle Ages. Notice the fleur de lys, cross and the use of cabochon garnets, pearls and gold.



Chain bracelet, 1890
Bracelets worn without matching pieces became popular in the 1840s. Léon Gariod specialised in creating articulated bracelets and chains decorated with gemstones. This example is made with large gold links and diamonds.





Emerald parure, 1806
Stephanie de Beauharnais was given this set of jewellery by Napoleon I and it is recorded in her portrait. The style is simple, but dramatic, as the colour of the large emerald drops is enhanced by the open-back setting.

Male Jewellery

Until the second half of the 20th century, male adornment was mainly based around embellishing the clothes rather than the body. Embroidered or gemstone buttons were worn on coats in the 18th century, but with the severe plain cut of later tailoring this practice disappeared. Instead the focus moved to decorative neckwear, waistcoats and trousers with a display of pins and chains of fobs and watches. Wristwatches afforded a new opportunity to display the wearer's status and taste.

Stock pin, 1800–20
This stock pin was created from a baroque pearl and enamelled gold. The skull motif is in the tradition of *Memento Mori*; signifying the brevity of earthly life compared to eternity. The pin is said to have been owned by Napoleon I.



Pocket watch, 1857
Isambard Kingdom Brunel stands in front of the mechanism that will lower his steamship to be launched. He is formally dressed and shows the chains of a pocket watch that every man carried before the wristwatch dominated in the 1920s.

Fob, 1815–20

This fob, in the form of a seal, would have been attached to a watch chain and hung just below the waist from a small pocket in the trousers. The engraved decoration illustrates a scene from the Battle of Trafalgar.



Versace, 2010

Since the 1950s, inspiration has been drawn from military identity tags for the design of neck pendants that focus attention on the body. Here Versace shows three different necklaces, worn together, casually displaying the chest.



Rolex, 1998

The Oyster Perpetual Datejust wristwatch, designed in 1945, was worn by the fictional hero James Bond, emphasising its image as both sophisticated and practical for a man of action. This classic version is made of steel and white gold.

Hair & Make-up

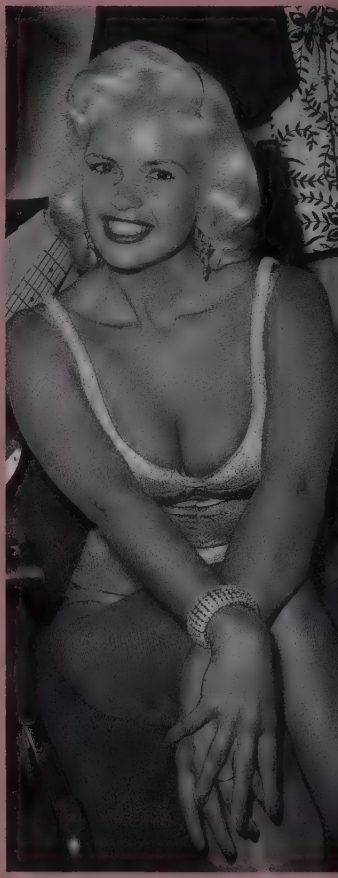




Introduction

Hair and make-up complete an outfit to create the total look. Historically, styles for men and women have often had similarities. However, since men stopped wearing wigs and generally adopted shorter styles women have had more choice. Apart from the options in length of hair, since the 1950s it has also been more acceptable for ordinary women, not only celebrities, to colour their hair. Styles may have more variety but, culturally, they still reflect associations with status, occupation and age.

Long hair, 1867
Princess Alexandra of Denmark, wife of the future King Edward VII of England, was 23 years old, and already married and a mother when this photograph was taken. The large bow with loose hair was a youthful style only acceptable for informal occasions.





Peroxide, 1950s
Jane Mansfield was Britain's version of Marilyn Monroe in the 1950s. Here she shows the uniform peroxide blonde hair that had first been associated with film stars like 'blonde bombshell' Jean Harlow in the 1930s.



Blonde hair, 1999
Satya Oblet has said that he owed his success as a fashion model in the late 1990s for companies like Kenzo and Gaultier to his radical new look. His dark skin contrasts with the blonde hair, moustache and beard.



Court wig, 1800
This type of wig became popular around 1730 and by 1800 it was only fashionable for certain professionals such as lawyers or doctors. The horsehair wig has its queue, or tail, in the black silk bag decorated with a rosette.

Sleek hair, 1937
The Duke and Duchess of Kent show the short neat hairstyles of the 1930s. The overall sleek shape, with a centre or side parting, was the same for both sexes. Curls and waves softened the look for women.

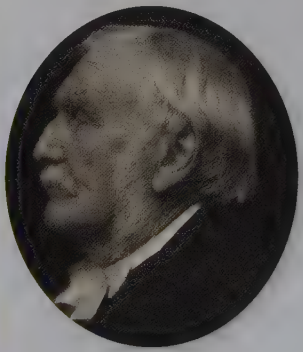


Male Hair – Facial

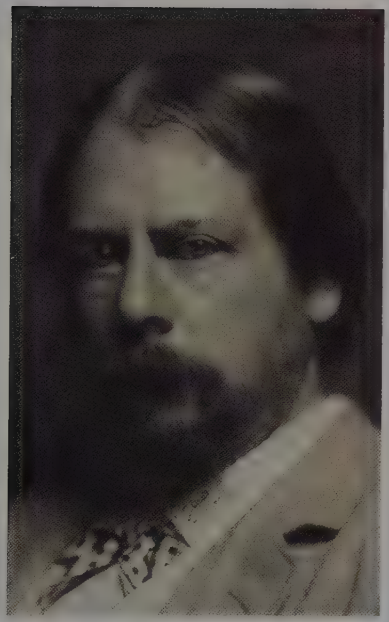
Beards, sideburns and moustaches have traditionally been seen as manifestations of male strength and virility but they have also been subject to changes in fashion. As men abandoned the wearing of wigs at the end of the 18th century, facial hair became more popular, particularly after 1850. Beards became associated with the serious and successful businessman and moustaches were inspired by military figures. Facial hair became unfashionable between 1910 and 1960, since which time it has come to symbolise the artistic and intellectual.

Goatee, 1998
Brad Pitt wears a small beard on the chin known as the goatee. It was popular in the mid-19th century groomed to a point. In the 1960s it was a beatnik look; since the 1990s it has been associated with artists and intellectuals.





Sideburns, late 19th century
Sir Richard Strachey was a British soldier and Indian administrator. He has very long sideburns: hair grown on the sides of the face and worn with a shaven chin. Sideburns were named around 1860 after an American general, Burnside.

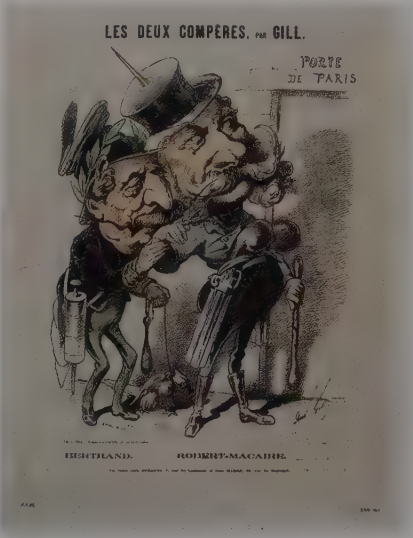


Beard and moustache, c.1890
Sir William Blake Richmond was a distinguished artist and professor at the Royal Academy. He wears his beard and moustache in a style that requires minimal attention with razor and scissors and complements his long hair.

Moustache, 1870
The extreme moustaches seen here sported by Napoleon III and Kaiser Wilhelm were greatly admired. They required special care and gadgets such as binders, made of silk gauze with elastic and leather straps – worn when asleep to retain the shape.



Clean shaven, 1910
In the early 1900s Gillette's disposable razor was available in America and Europe. This helped promote the clean-shaven look seen here. By around 1910 beards had become so unpopular that the derogatory term 'beaver' was used for a bearded man.



Male Hair – Revivals

Hairstyles for men can express many different ideas from respectability, age, status and occupation to ideals and group affiliation. Since natural hair replaced wigs in the 19th century, the fashion in hairstyles has varied. Hair that framed the face with light curls was considered romantic in the 19th century. Long hair has been considered unconventional and associated with artists and intellectuals, while short hair has been particularly popular since the Second World War as it is associated with the military, strength and control.

Pony tail, 2007
Here Karl Lagerfeld wears his own hair in the style of an 18th-century powdered wig, with a tail. Since the 1960s the style, worn without decoration, has been regarded as rebellious or bohemian.

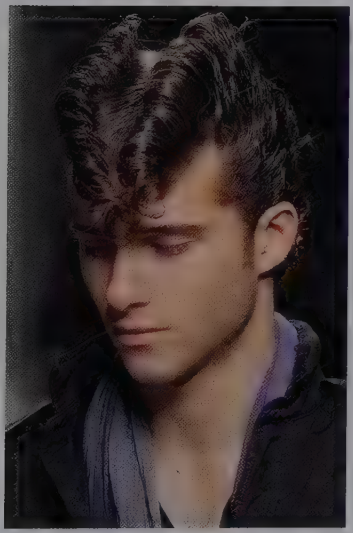




Romantic, 1812
This style has curls brushed forward. It was inspired by the Neo-classical, the dominant style in the arts and fashion in the early 1800s. Some men adopted a version of it around 2006.



Pompadour, 1959
In the 1950s Cliff Richard adopted an Elvis Presley style. The pompadour was a modified version of the 'Duck's Tail'; it required long hair pulled back at the sides and front, then kept in place by grease.





Quiff, 2010
In Britain, in the 1950s, Teddy Boys (Neo-Edwardians) wore the extreme 'Duck's Tail' or quiff hairstyle. The Bottega Veneta model here shows a new, curled, version of this look.

Beatle cut, 1963
Hair brushed forward, forming a thick fringe rather than off the face, was regarded as shockingly long in the early 1960s. It echoed the geometric styles worn by women and was adopted by the young.

Female Hair – Revivals

In the 19th and 20th centuries, hair stylists and celebrities set trends in hairstyles. In recent years fashion catwalk shows have also started to play an increasing role in creating trends. Advances in hair products have made it easier to recreate past styles without damaging hair or resorting to wigs. A deceptively simple approach to hair styling developed with 1960s celebrities like Jean Shrimpton and Brigitte Bardot providing inspiration.

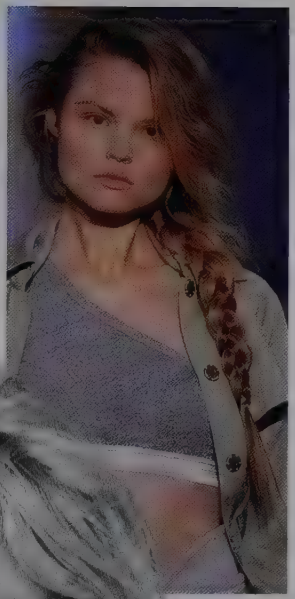


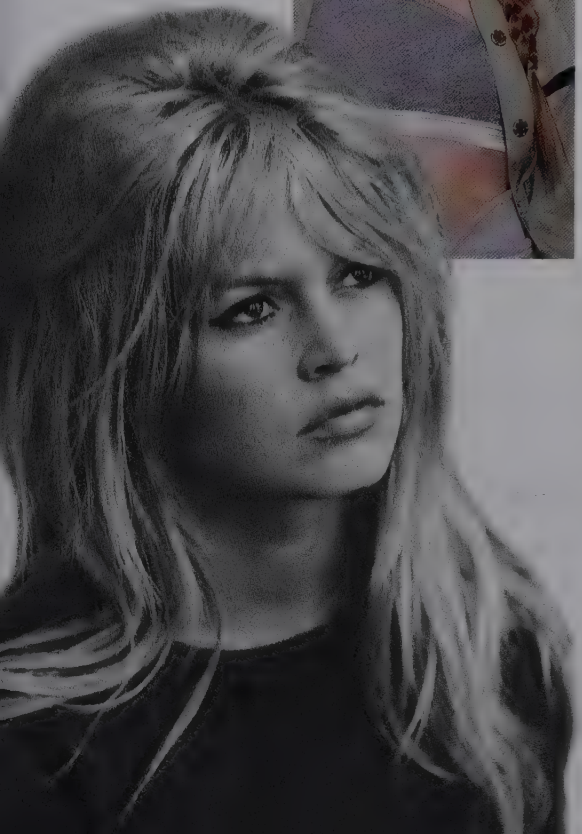
Gainsborough, 1785
This painting of *Mrs Sheridan* shows hairstyles becoming more natural after the artificial styles of the 1770s that were often achieved with wigs. The smaller shape shows hair quite full at the sides contrasting with long trailing curls.

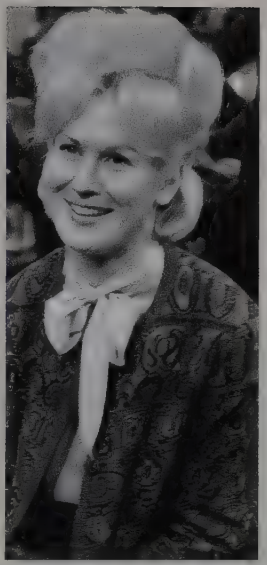


Dior, 2010
John Galliano has said that the late 18th-century inspired the theme of this prêt-à-porter collection. The hairstyle seen here is similar to that of Gainsborough's *Mrs Sheridan* (left) with the addition of a long plait.

Plait, 2010
New York's Alexander Wang showed a new messy version of the plait in his summer 2010 collection. Shown with clothes that were inspired by sportswear it adapted a schoolgirl style, updated in a romantic form.







Beehive, 1962
Styles of the early 1960s were often narrow at the sides and high on the forehead as can be seen here in this photo of the singer Dusty Springfield. This was achieved by backcombing and plenty of hairspray.

Unkempt, 1962
Brigitte Bardot had an impact on fashion in the 1950s and 1960s with a style in clothing and hair that was youthful but also glamorous. Her trademark blonde, tousled hair has inspired fashionable styles.

Female Hair – Cut & Control

Loose hair has had different cultural meanings in the West, from denoting a bride in the Middle Ages to an adolescent or even an immoral woman in the 19th century. As women became adults, hair was worn up and until the 1920s it was not an established fashion for women to have short hair. 'Bobbed' hair was seen as a sign of modernity and these associations were revived in the 1960s. Since that decade no formal rules have applied.



Controlled hair, 1862
Princess Alexandra wears her hair in a flat-crowned style where her hair is caught by ribbons or a snood. This photograph may be one of those taken to commemorate her engagement to the Prince of Wales in 1862.



Geometric cut, 1964
Vidal Sassoon gives Mary Quant one of his geometric hairstyles. His cuts were designed to work with the hair's natural qualities, and did not require lotions, sprays and weekly salon visits.

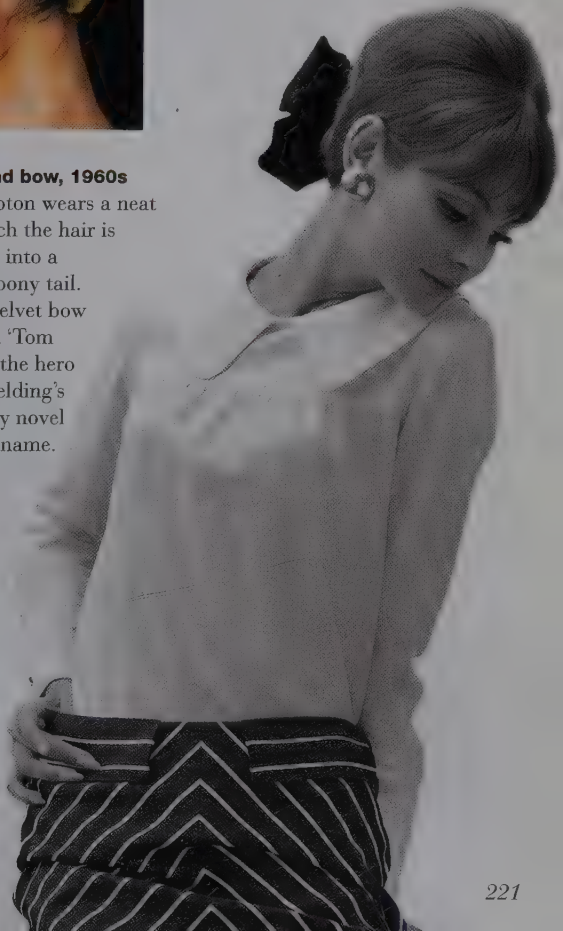
Short hair, 1798 (below)
This French fashion plate shows a short hairstyle that existed after the French Revolution. It was inspired by ancient classical styles and some women cut their hair to honour those who had died on the guillotine.



French pleat, 2010 (left)
The chignon or French pleat was the sophisticated, severe hairstyle fashionable in the late 1950s as worn by Audrey Hepburn in *Breakfast at Tiffany's*. This version from the Armani show is backcombed high on top and flat at the sides.



Pony tail and bow, 1960s
Jean Shrimpton wears a neat style in which the hair is drawn back into a chignon or pony tail. The black velvet bow was called a 'Tom Jones' after the hero of Henry Fielding's 18th-century novel of the same name.



Women's Make-up

Louise Brooks, 1928
The film star Louise Brooks is seen in the strong make-up worn for black-and-white films in the 1920s. Companies such as Max Factor created ranges for ordinary women. and these were gradually accepted.

Historically cosmetics have been used to create both a heightened naturalism and an extremely artificial effect. In the 18th century, when only workers had tanned skin, fashionable women wanted their skin to appear as white as possible. At court, particularly in France, an extremely artificial makeup was applied. During the 19th century, a more natural look was the fashion. Strong make-up did not finally become respectable until after the 1920s, following the popularity of Hollywood films.





Sophia Loren, 1966
Sophia Loren was one of the Italian film stars of the 1960s who has inspired designers and make-up artists ever since. Here her flawless make-up can be appreciated with its false eyelashes and curved but delicate eyelining.



Soft Gothic, 2009
Gothic has been a recurring trend in clothing and in the past the make-up has contrasted black, purple and white. Prada's collection showed a softer version with smudgy brown eyes.

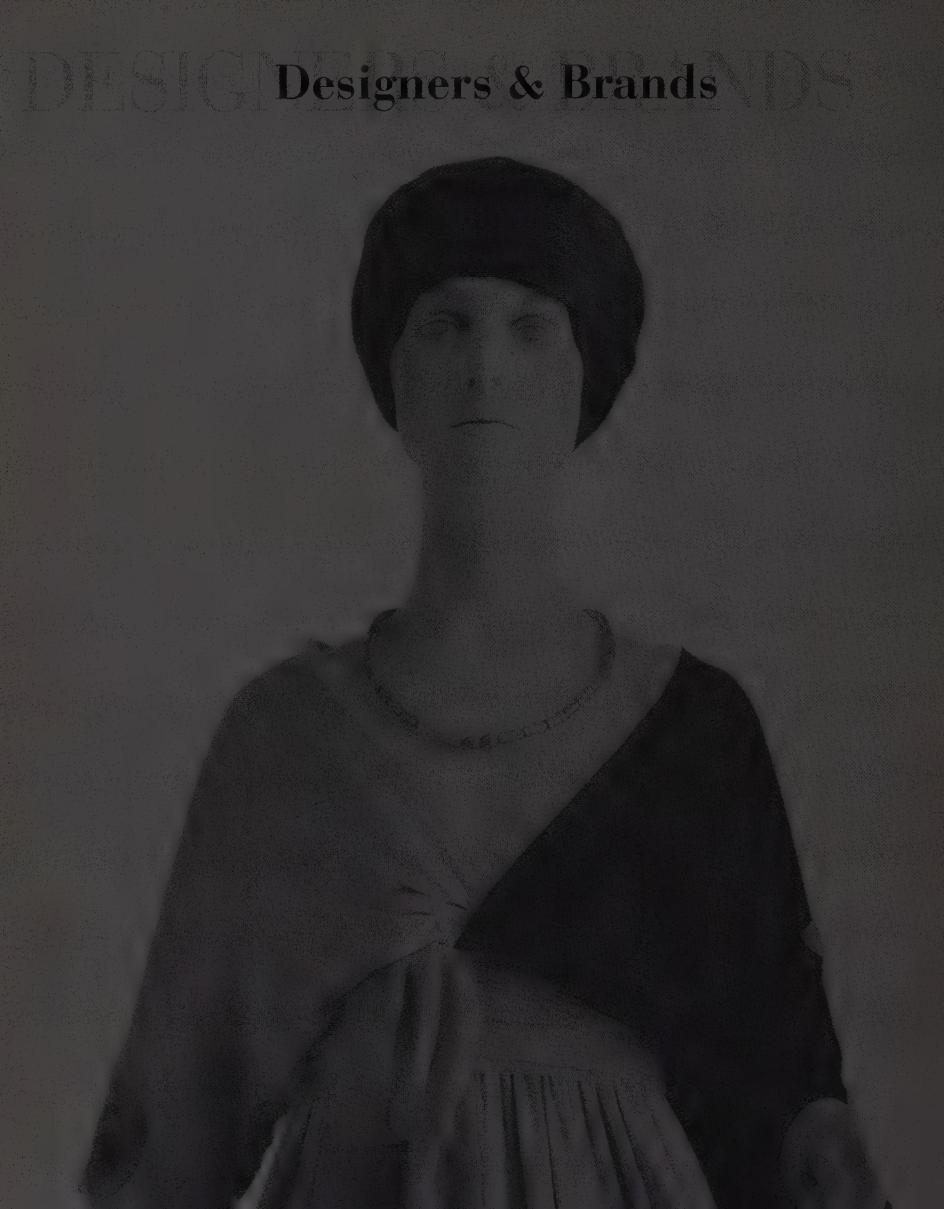


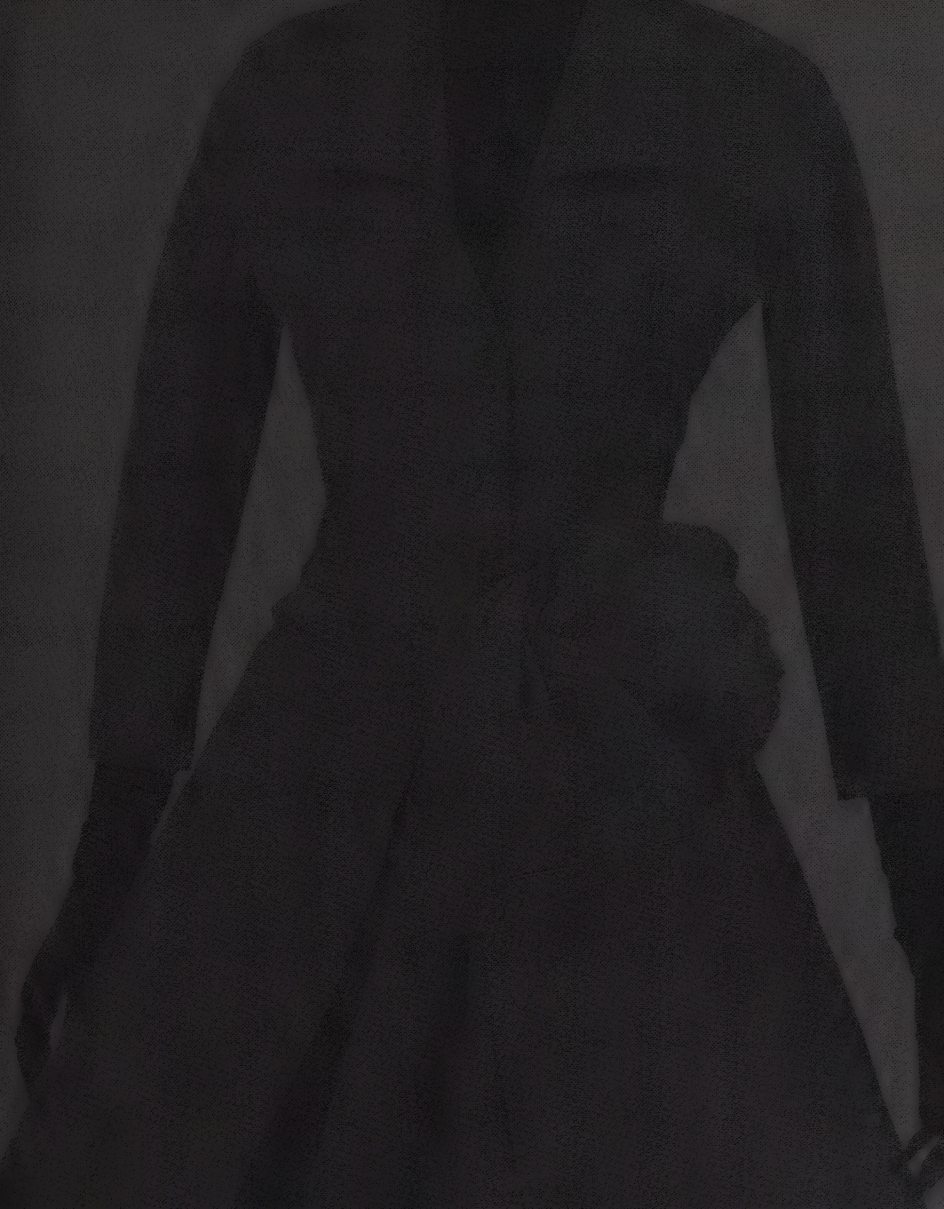
Amy Winehouse, 2009
Amy Winehouse's make-up is an extreme version of styles that became fashionable in the late 1950s and 1960s. However, her liquid eyeliner is a more solid black and continues in a severe line towards the heavily defined eyebrows.



Tattoos, 2010
Peter Philips, Chanel's global creative director of make-up, has produced a series of temporary tattoos that last up to a week, playing with the Chanel symbols. This example shows chains and the double C.

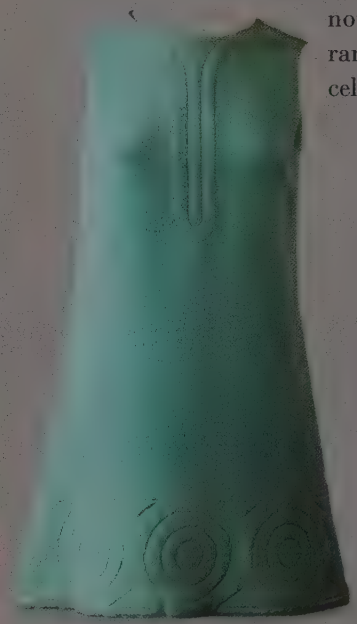
Designers & Brands





Introduction

The main fashion capitals – Paris, Milan, New York and London – each have a unique history, which helps to explain the mix of fashion designers and fashion brands that exist today. Many designers, among them John Galliano and Karl Lagerfeld, design not only for their own label but for other brands, too. Companies that may have started supplying leather goods such as Gucci and Hermès have now developed clothing ranges that benefit from the celebrity status of the designer.



Pierre Cardin, 1967
This blue crêpe mini-dress shows the minimalism that Cardin is identified with. He has said that in the 1960s he discovered the perfect linear form for clothing and he has remained true to that aesthetic ever since.



Ralph Lauren, 2010
American classics describe the approach of Ralph Lauren. As seen here, this can be expressed in a casual as well as formal style. Distressed jeans inspired by Levi's workwear are worn with braces and other items of menswear.



Chanel, 1922
In the early 1920s Gabrielle Chanel had a signature style that was based on the embroidery seen on this evening dress. The Russian embroidery house Kitmir carried out the work exclusively for her.

Yves Saint Laurent, 1968
Yves Saint Laurent produced many themed pieces that are still identified with him, including this beige gabardine safari tunic from 1968. The first version, which was shown in 1966, had the same shockingly low-laced front.

Hermès, 2005
Hermès has a reputation for high quality as well as a brand identity that communicates luxury. This simple swimsuit, designed by Jean-Paul Gaultier, uses the motif of the Hermès tape, which is normally seen around purchases.

The First Celebrity Designers

Until the late 18th century, the dressmakers, milliners and tailors who created clothes for men and women were not known to the general public. In France Rose Bertin became the first celebrity designer and then Louis-Hippolyte LeRoy assumed that title as the first famous male designer. Neither was working in isolation but they were the acknowledged leaders of their profession. Throughout the 19th century, skills were passed on and the reputation of Paris as a fashion capital grew.



Charles Frederick Worth, 1825–1895
The fashion company Worth operated between 1858 and 1956, but here is an evening dress, designed in 1881, by Charles Frederick Worth. It demonstrates his use of luxurious fabrics and embroidery with a form-fitting cut.



Rose Bertin, 1747–1813
Marie-Antoinette was Rose Bertin's most famous client and on average she ordered twelve grand court dresses, like the one here, each season. Bertin was particularly known for her elaborate headdresses, here trimmed with pearls and feathers.



Jacques Doucet, 1853–1929 (left)
As for earlier designers Doucet's clients included royalty and also actresses. Here French theatre star Mlle Provost wears a 1909 silk embroidered gown with a train and feathered hat inspired by the Empire and Doucet's favourite period, the 18th century.

Paul Poiret, 1879–1944 (right)
Paul Poiret was one of the designers who claimed to have abolished corsets. This 1912 outfit, 'Sorbet', was one of his most famous designs; it was admired both for the shape created by the wired-out tunic and the reference to the East.

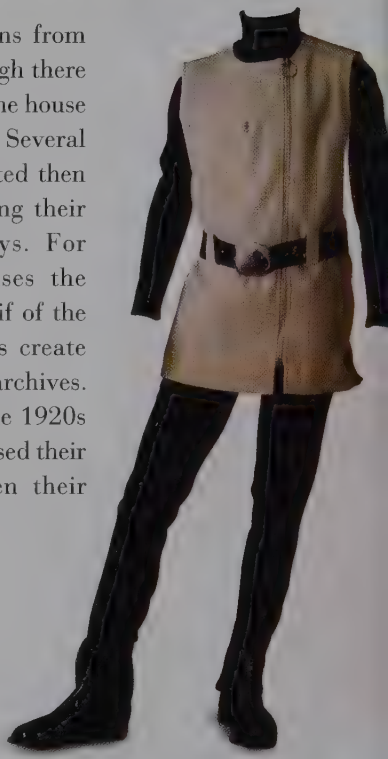
L–H. LeRoy, 1763–1829
LeRoy designed this court dress for the Empress Josephine. It has the form of the 1804 coronation dress he created, seen in David's painting. Notice the diagonal embroidery on the sleeve head and the knot of fabric at centre back.

Designers to Brands

During the 1920s, fashions from Paris still dominated, though there was no longer the idea of one house being the absolute leader. Several fashion houses that operated then still exist today, referencing their origins in different ways. For example, Lanvin still uses the mother-and-daughter motif of the founder and other houses create clothes inspired by their archives. Designers, like Patou in the 1920s and Cardin in the 1960s, used their own names to strengthen their brand's identity.



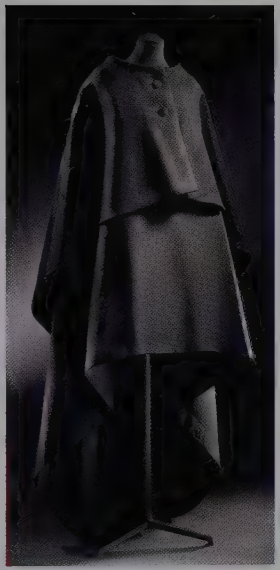
Jeanne Lanvin, 1867–1946
Lanvin is the oldest surviving fashion house in Paris and this 1935 silk velvet purple evening cape and satin dress represent Jeanne Lanvin's love of rich eastern colours and textures. She also had departments for children's wear and interior design.



Pierre Cardin, b. 1922
Pierre Cardin's 'Cosmos' outfit from his menswear collection of 1967 demonstrates the same minimalist approach that he took to womenswear. In the 1960s this outfit, of comfortable and practical wool jersey, was seen as futuristic and unconventional.

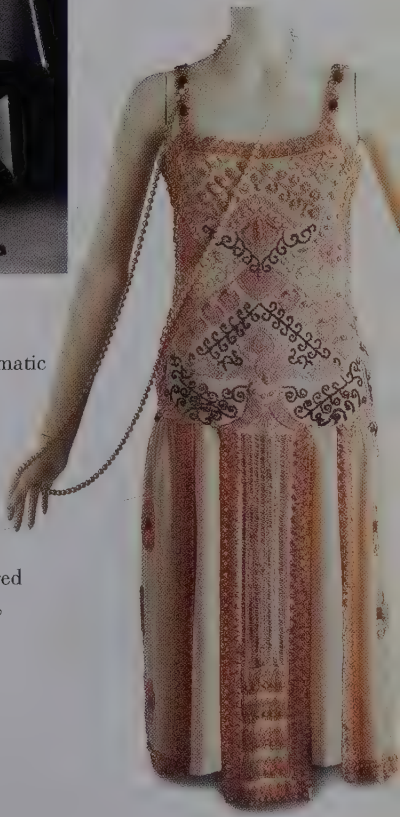
Madeleine Vionnet, 1876–1975 (below)
Vionnet combined modern business practices with innovation in dressmaking. In this 1935 crêpe cocktail gown she creates her distinct silhouette with bias cut fabric that clings to the body and falls in elegant folds.





Cristóbal Balenciaga, 1895–1972 (above)
Some of the most dramatic designs produced by the Spanish designer Balenciaga are from the years just before his retirement in 1968. This silk gazar evening outfit, from 1967, was inspired by ecclesiastical dress, with its black sculptural layers.

Jean Patou, 1880–1936
During the 1920s Patou had celebrity clients such as Louise Brooks and the tennis star Suzanne Lenglen. He designed for the modern woman, as this simple but ornately embroidered evening dress, 'Byzance', shows.

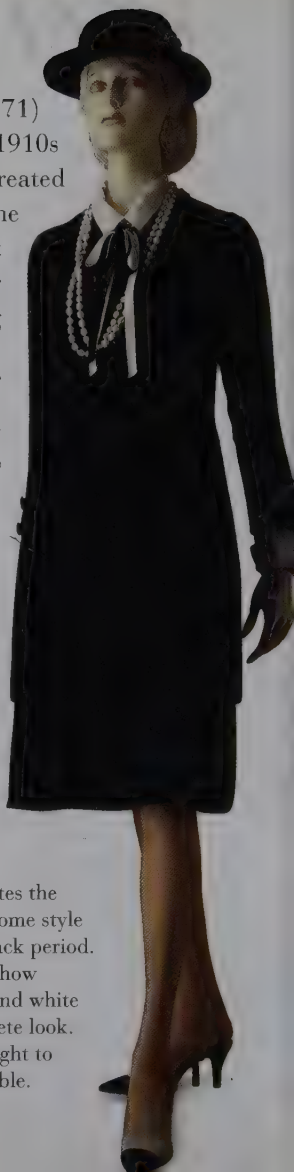


Chanel

Gabrielle 'Coco' Chanel (1883–1971) had a two-stage fashion career: the 1910s to 1939 and 1954 to 1971. She created practical but stylish clothing for the modern active woman that did not require corsets. Ideas for outerwear sometimes came from men's clothing but she was most famous for her suits and her simple black dresses of the 1920s. Accessories like jewellery, including bangles, pearls and chains, were a vital part of this style.

Karl Lagerfeld, 1983
When Lagerfeld became creative design director of Chanel, Inès de la Fressange provided the feminine presence as model and spokesperson for the brand. In line with Chanel's elegant, practical style, here she is being fitted in a short-sleeved blazer.





Mille Chanel, 1965
This outfit demonstrates the pared-down monochrome style from Chanel's comeback period. The accessories show how important the black and white theme is to the complete look. Chanel herself is thought to have worn this ensemble.



Karl Lagerfeld, 2003 (above)
The designer has played with the stereotype of the Chanel tweed suit, for daywear, from the 1950s. Here the gold bouclé fabric is combined with beads and fur to create a luxurious evening outfit.

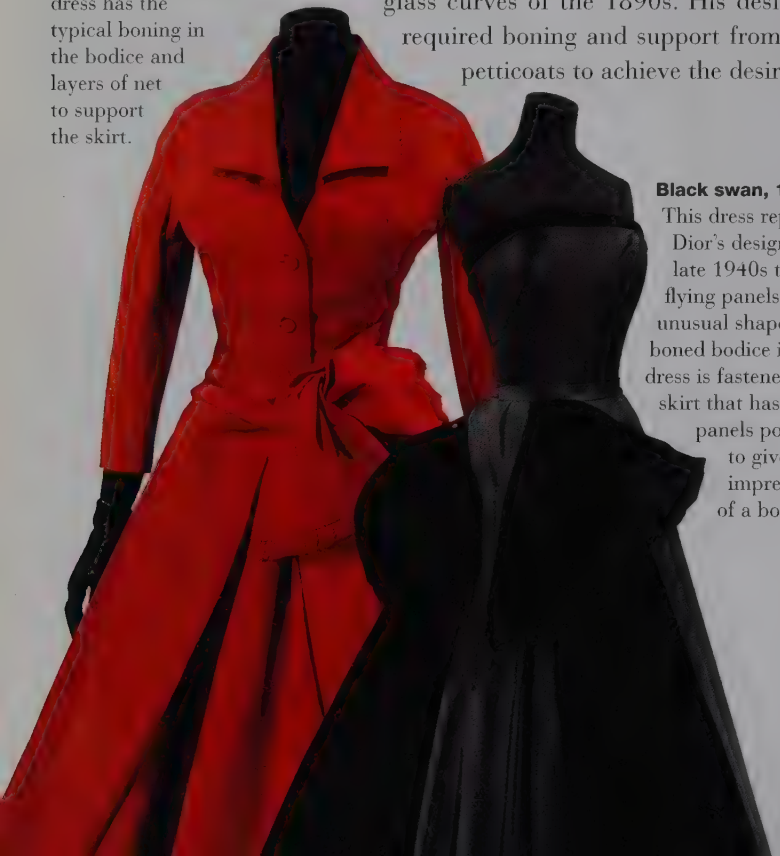
Prêt-à-porter, 2007 (right)
This outfit has some links to the boyish summer styles that Chanel adopted in the 1930s. The wide matching bracelets are a version of those worn by Chanel, which were made for her by the jeweller Fulco di Verdura.

Haute couture, 2009
Karl Lagerfeld has often referenced Chanel's liking for black and white by producing collections with this colour scheme. The white outfit shown here is made from a paper fabric created by the embroidery house Lesage.

Dior

Christian Dior (1905–1957) created his fashion house in 1947 and became an instant success when his first collection was reported by a journalist as the 'New Look'. His styles were a radical departure from the short narrow outfits of wartime. Dior was inspired by the colours and fabrics of the 18th century, and the bows and the hour-glass curves of the 1890s. His designs often required boning and support from stiffened petticoats to achieve the desired shape.

Y-line, 1955
Dior's Y theme can be seen in this cocktail dress in the deep line of the neck and the inverted Y in the skirt's pleats. This silk grosgrain dress has the typical boning in the bodice and layers of net to support the skirt.



Black swan, 1949–50
This dress represents Dior's designs from the late 1940s that used flying panels to produce unusual shapes. The boned bodice in this dress is fastened to a skirt that has silk velvet panels positioned to give the impression of a bow.



John Galliano, summer 2010 (left)
John Galliano has been the designer at Dior since 1997 and this dress from his haute couture collection was inspired by the tailored shapes and contrasting panels originally created by Christian Dior.



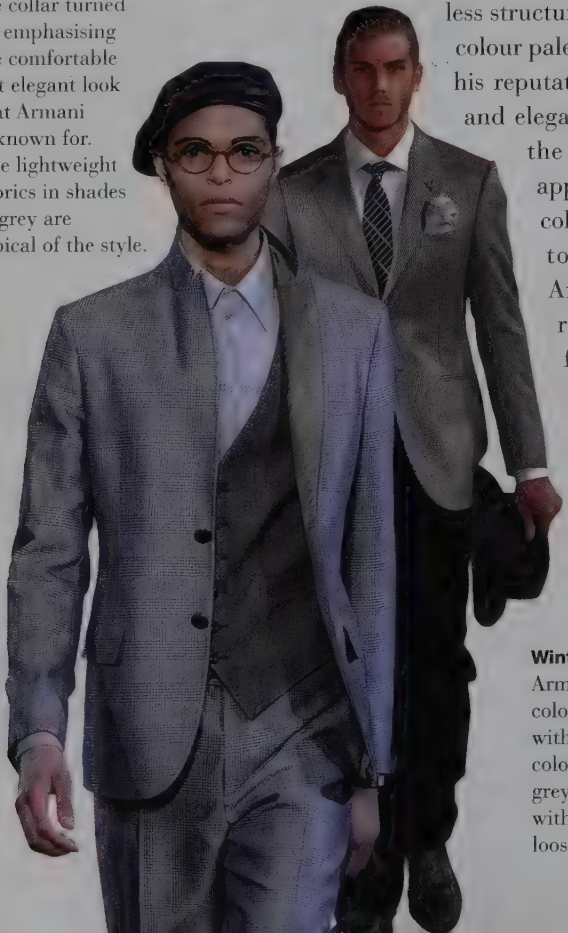
John Galliano, winter 2010 (right)
The 18th century was a period that inspired Christian Dior and it is a time Galliano returns to frequently for his own design ideas. Here the lingerie beribboned theme of the boudoir combines with knitwear.



Marc Bohan, 1967
Marc Bohan replaced Yves Saint Laurent as designer at Dior in 1960 and he remained in the position until 1989. This evening dress, of black silk organza and ostrich feathers, combines youthful elegance with exotic fabrics.

Giorgio Armani

Armani (b. 1934) worked for Nino Cerruti before starting his own menswear label in 1974 and a womenswear collection in 1975. He had an enormous impact on men's tailoring in the 1970s and 1980s by showing supple and less structured jackets. His muted colour palette also contributed to his reputation for contemporary and elegant design. He applies the same sophisticated approach to his women's collections, which appeal to business clients. Armani controls other ranges for clothing, furniture and hotels.



Summer 2010
This single-breasted two-button suit is worn casually, without a tie, with the collar turned up emphasising the comfortable but elegant look that Armani is known for. The lightweight fabrics in shades of grey are typical of the style.

Winter 2008
Armani's 2008 collection had a colour range of black to white with patterns and blocks of colour. Here the texture of the grey tailored jacket contrasts with the black velvet of the loose cut trousers.



Garçonne, 1980s (above)
This outfit, in different shades of grey, is an example of the subtle colours that Armani was known for in the 1980s. The shirt and the jacket have large shoulder pads that contribute to the powerful silhouette.

Summer 2007
The traditional gentleman's summer outfit and colour scheme of a navy blazer and white flannels has inspired this outfit. The trousers have the contemporary low rise with the width of Oxford bags of the 1920s.

Haute couture, 2009
Armani experimented with textures and colours in this collection inspired by Puccini's opera *Turandot*. Fabrics were polished and shiny like the sequins in this example. Here, extreme shoulders, the trend for 2009, are combined with Armani's sleek silhouette.

Hermès

Hermès was founded in 1837 by Thierry Hermès, a saddler, but by the 1930s the company was producing a wider range of goods, including handbags, and scarves. In the last twenty years footwear and jewellery has been designed by Pierre Hardy and, since 2003, womenswear by Jean-Paul Gaultier. The most sought-after items are still the Kelly and Birkin bags. Luxurious materials, from leather to silk, and the colours orange and brown, are the signatures of this brand.

Sheepskin coat, 2005
Hermès has constantly linked its range of goods to its origins as saddle makers. The clothing range always produces some items in leather and this example is a contemporary shape made of traditional sheepskin.





Leather ensemble, 2010 (right)
Britain's 1960s heroine Emma Peel is referenced in this black leather outfit complete with bowler hat and bag. It follows the trend for leather clothes and showcases the quality of the material.

Signature colours, 2005
These two Neo-classical style summer dresses are an example of the Hermès colours, orange and brown. The classic design perfectly illustrates Gaultier's simple uncluttered image for this brand.





Scarf, 1990
Hermès started producing silk scarves in two collections a year, each with twelve designs, in Lyons in 1937. The scarf here, which has a heraldic design, is a typical example with vivid colouring and a hand-rolled and stitched hem.



Birkin bag, 2007
The Birkin bag was created in 1984 after a chance meeting between the CEO of Hermès and Jane Birkin. The example seen here is one of the most expensive versions as it is made out of saltwater crocodile.

Prada

Although a company with historic roots, Prada has a reputation for a style that is eccentric, intellectual and undeniably 'modern'. The company was created in 1913 by Mario Prada, and sold luxury objects including leather cases, watches and evening bags. Since 1978, it has been run by Mario's granddaughter Miuccia and has branched out into selling clothing, shoes, perfume, and even mobile phones.



Nylon bag, 2008
This bag shows the signature nylon that Prada started using in the 1980s – as opposed to leather – giving them a reputation for innovation and modernity. Leather is only used here for the handles and trimming.



Peacock skirt, 2005
One of Prada's most talked-about garments was this skirt from 2005, with real peacock feathers. Extravagant and technically difficult to produce, it pushed the boundaries between haute couture and ready-to-wear clothing.

Bottle top skirt, 2007
Miuccia Prada has said that the fabric is 90 per cent of the work in clothing design, and the company works closely with Italian textile mills to produce unusual fabrics. This 2007 skirt shows jewel-like aluminium decoration which looks like bottle tops.

Art Nouveau tunic, 2008
In 2008, Prada worked with US artist James Jean to create a romantic mix of references for their summer collection. These combined the curved lines of Art Nouveau, the light fabrics of Ossie Clark in the 1960s, and a fantasy world of fairies and flowers.

Contradictory fabric, 2007
Prada's 2007 collection featured 1940s turbans and daywear in duchess satin, a fabric normally reserved for evening. Miuccia Prada has said that it is contradictions such as this that make her work contemporary.



Ralph Lauren

Ralph Lauren (b. 1939) has established clothing ranges for men and women that evoke an idealised version of American history and culture. He first created the Polo menswear range in 1968 based on an Ivy League style: high-class, sporty and youthful. In 1972, he started his women's range using themes like the Prairie and American Frontier. The clothes can be full-skirted and feminine or derived from the masculine. Lauren's ranges have a reputation for quality fabrics in subtle colours.

Frontier, 2009
There is a frontier image to this outfit of subtle colours which contrasts textures. The leather belt has an ornate silver buckle and the jacket is a patchwork of wools but the dress is lightweight silk.



Navaho, 2004
This is a large version of the silver Navaho belt Lauren first used in his Prairie Look Collection in 1978. The minimalist skirt and top in beige jersey give maximum impact to the belt.



Denim, 2010 (left)
Denim, the American workwear fabric, has inspired this evening dress but the textiles used are fine, lightweight silks and chiffons. The silks have been dyed to represent the different blues of faded denim and then decorated with silver.

Nautical, 2006 (right)
The military and the nautical theme have inspired Lauren's collections. Here there is a predominantly white cotton summer outfit with an accent striped top. It is an example of a fresh, sporty image.





Ivy League, 2010
The preppy elegance of the 1900s Ivy League style is represented in this outfit. The blazer is softly tailored so that the image remains young and sporty.

Yves Saint Laurent

In 1961 Yves Saint Laurent (1936–2008) started his fashion house with his business partner Pierre Bergé. As Dior's successor, Saint Laurent represented a link with the golden age of French fashion. He was known for the quality of his tailoring and, in particular, from 1966, for trouser suits. Themes from other cultures, such as Africa and Russia, inspired his collections.

Africa, 1967
These Africa-inspired outfits are silk, decorated with wooden beads and raffia. They show a youthful and modern approach, particularly in the mini dress with its cut-out midriff and short length.



Cocktail, c.1985 (right)
Saint Laurent received his first break when, as a teenager, he won first prize for designing a cocktail dress in competition. This glamorous version is designed on the theme of curves and rich textures.





Hipster suit, 1994 (left) From the 1960s onwards Saint Laurent produced versions of trouser suits that were derived from menswear. This is a three-piece suit of grey pinstripe, which was a traditionally male fabric.



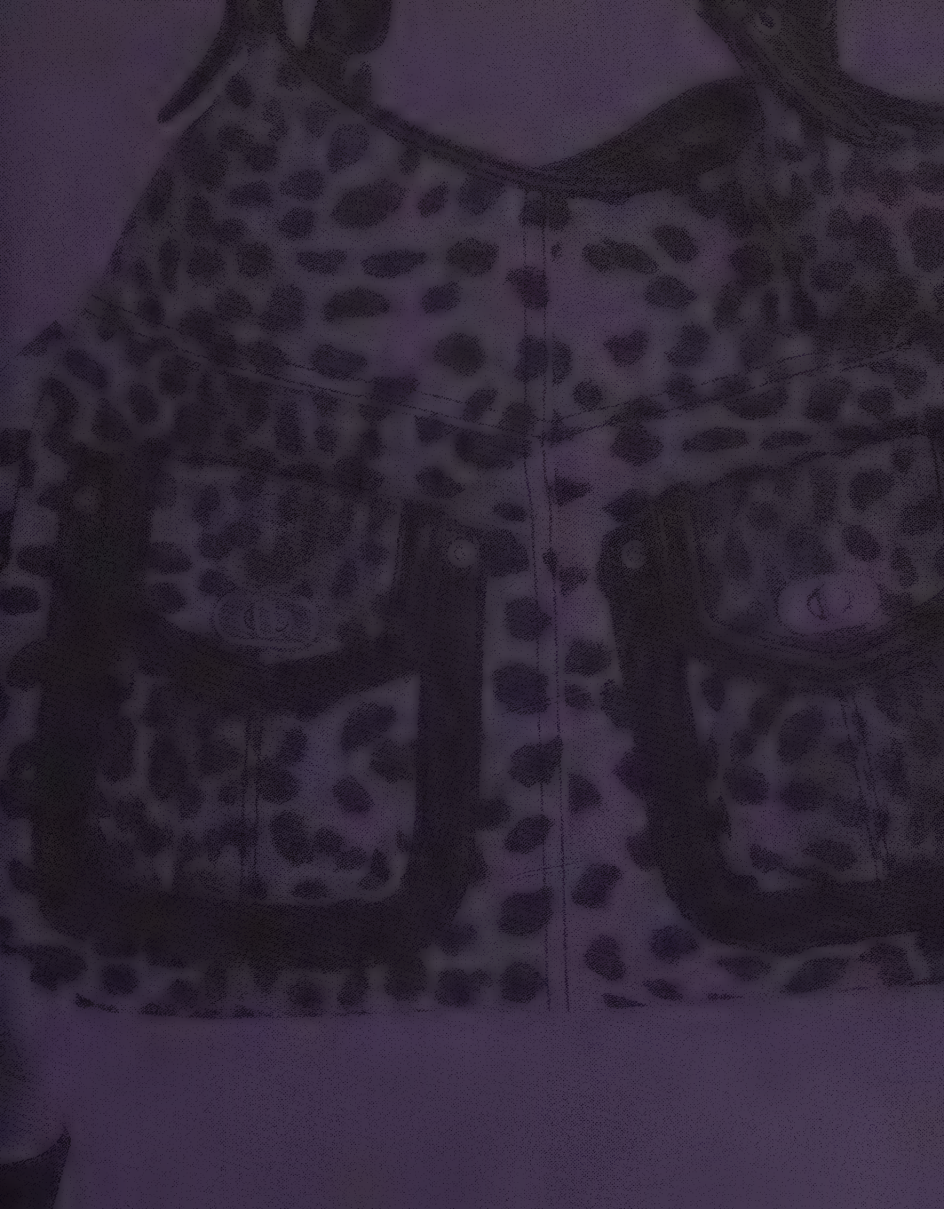
Stefano Pilati, summer 2010 Stefano Pilati has been responsible for the prêt-à-porter collection Rive Gauche since 2000. He has said that for summer 2010 he was inspired by a new minimalism; here is an example that uses texture and one colour with an accent brown belt.



Stefano Pilati, summer 2010 (above) Pilati wanted to create fluidity in this layered outfit of a jersey tunic worn with baggy trousers under a white tailored jacket. His minimalist approach is given drama by the contrasting shapes and the ecclesiastical black and white.

Appendices





Glossary

AESTHETIC DRESS in the second half of the 19th century a movement was formed against the conventional tight-fitting clothes for men and women. They took inspiration from the Middle Ages for women's dresses and this type of gown was sold by Liberty's of London.

ANILINE DYES a group of synthetic fabric dyes that became commercially available in the 1850s.

APPLIQUÉ a method of decorating fabric by applying other fabric shapes, or trimmings, onto the surface.

'BAR' JACKET revived under John Galliano in 2004 but derives from 1947. Christian Dior gave individual names for each outfit. The most famous outfit from his first collection in 1947 was a full skirt and jacket, which was padded to emphasise the hips – he named the suit 'Bar'.

BEAVER CLOTH a type of heavy, wool twill double cloth, with a face that is sheared to give a smooth, dense nap. With its soft body and long nap it can resemble fur. Can also refer to a plush fabric used for hats.

BIAS the thread line at a 45-degree angle to the lengthwise and crosswise grain of the fabric.

BLAZER a jacket, which is more often double-breasted than single-breasted, and traditionally in navy with metal buttons. The design derives from a jacket worn by the British Navy during the 19th century.

BLONDE LACE in the early 19th century some silk lace was made from unbleached thread, hence its beige colour.

BODICE the top half of a dress from shoulder to waist.

BRILLIANT CUT often used for diamonds, a form of gem-cutting where the upper stone is cut into about 33 facets and the lower part into 25 facets.

BROCADE a weave for a silk fabric that has a pattern, usually floral, made by wefts that only go the width of the motif, then are turned back. It can have the appearance of embroidery. The background weave can be plain, twill or satin.

BUSTLE a structure worn at the back to hold out the skirt. Bustles varied in size from a small cushion to a curved frame from waist to calf.

CABOCHON a gemstone that is shaped and polished but not cut into facets.

CAPRI PANTS narrow-legged trousers that end around calf level, often with a small slit in the side seams, fashionable in the 1950s. Designed and named by Emilio Pucci whose fashion business was based on the Italian island of Capri.

CHIFFON a weave that produces a sheer soft fabric that drapes particularly well.

COCKTAIL DRESS a dress, short or long, less formal than the full-length evening dress and particularly popular in the 1950s.

COMBAT TROUSERS loose, casual trousers with large pockets on the legs based on military styles.

CORSET a close-fitting, boned undergarment worn to create a particular top-body shape usually with the aid of lacing.

COTTON JEAN a hardwearing twill weave cotton derived from 'jene fustian' a coarse fabric made in Genoa in the 16th century. By the 20th century, trousers made of this workwear fabric were known as jeans.

CRAVAT a long strip of fabric wound around the neck and tied in front usually with different knots or bows.

CRÊPE a weave that produces a fabric that is matt with a crinkly texture that drapes well.

CRINOLINE originally a fabric, crin, made from horsehair and cotton or linen used to stiffen petticoats. In 1856 it described a bell-shaped understructure, usually made of steel, that replaced layers of petticoats to support a skirt.

DART a tapered tuck of material incorporated to help the fabric fit the curves of the body.

DENIM literally 'de Nîme', from the town in France known in the 18th century for the production of hardwearing cotton. Denim has a twill weave with a fine diagonal ribbed appearance.

DJELLABA a long loose garment with a hood and sleeves worn in Arab countries.

EMPIRE LINE refers to Napoleon I's empire when the style of a woman's dress was cut with a high waistline under the bust.

FAILLE a weave that produces a fabric that can have lustre, with very fine flat crosswise ribs. It is lightweight and soft but firm.

FICHU a scarf or shawl worn around the shoulders popular in the 18th century, made of fine linen, cotton or lace.

FLANNEL a fabric, usually wool, with a plain or twill weave where the surface is soft and fuzzy. It originated in Wales from the Welsh name for wool, 'gwlanen'.

FOB ornament for men that was suspended from a chain, popular in the 19th century.

FROCK COAT in the 19th century this became a formal coat with a neat fitted body and full skirts.

GABARDINE a twill weave in which the fabric has fine diagonal lines on the right side. It has some body, resists creasing and drapes well.

GARÇONNE first used in the 1920s in France to describe the new type of young women who started dressing in men's clothing, particularly trousers, and cutting their hair very short.

GAZAR a weave related to organza but the fabric is more tightly woven and therefore more stable. Silk gazar is an expensive fabric that is sheer and crisp; it is shiny on one side and dull on the other.

GODET a piece of material added to give fullness, often a triangle.

GORED SKIRT A skirt, usually A-line, with shaped panels from waistband to hem. Gores add fullness without the need for bulky pleating or gathering at the waist.

GROSGRAIN a closely woven fabric with narrow horizontal ribs often used for ribbons.

HAUTE COUTURE the highest quality clothing for women, which has had a different meaning since the introduction of prêt-à-porter collections between the 1950s and 1970s. Rules governing houses that have the right to show haute couture collections, in Paris, are under the control of the Federation of French Fashion.

JERSEY a stretchy, lightweight single-knit fabric of any fibre that is used to create fluid styles by gathering or draping the cloth.

KAFTAN a loose, ankle-length garment with long or elbow-length sleeves from eastern-Mediterranean countries. The garment was popular in the West in the late 1960s and 1970s, and regarded as bohemian.

LAMÉ a woven fabric with metallic threads.

LAST the rough form of the human foot on which shoes are constructed.

LUREX a type of metallic thread.

MOIRÉ a finish that gives fabric a watered, wavy appearance.

NAP pile or surface of a fabric, obvious in weaves such as velvet where the long threads protrude on the surface.

NEHRU COLLAR a short, standing collar, usually in menswear, derived from Indian clothing and popular in the West in the 1960s.

NEO-CLASSICAL literally 'new classical' – the dominant style in architecture, design and clothing in both the late 18th and early 19th centuries.

NORFOLK JACKET a jacket, often made of tweed, that had stitched-down box pleats at front, sides and centre back with a belt, all of matching fabric. It was popular in the second half of the 19th century for sports and casual wear, and was worn by men and women.

ORGANZA a weave for silk that produces a sheer, crisp fabric.

PANNIER French for basket – used for the understructure, worn in the 18th century, to hold the skirt fabric out away from the hips in an exaggerated shape.

PARURE French term for a set of jewellery – several matching items worn together.

PATCH POCKET a pocket shape that is applied to the outside of a garment, often a sports jacket.

POLONAISE the name for a type of 18th-century gown in which the skirt was pulled up to form a pouf-shape, leaving a curved hem that revealed the wearer's petticoat underneath.

Glossary

PEPLUM an extra shaped piece of fabric attached at the waist to the bodice of blouse or jacket, usually flaring out to cover the hips.

PRÊT-À-PORTER a French term from the American 'ready-to-wear' created to give a more positive image to mass-produced clothing in France. A collection of clothing produced twice a year in a range of sizes.

PRINCESS LINE a cut for a dress without a waist seam but with panels from shoulder to hem.

RAYON the first man-made fibre, produced from cellulose at the end of the 19th century as an artificial silk.

REEFER JACKET a double-breasted jacket, originally navy blue, derived from jackets worn by the British navy. Popular in the late 19th century for menswear and revived in the 1960s for men and women.

RETICULE small handbag used in the early 19th century.

ROSE CUT gem cutting with a flat base and triangular facets that rise to a point.

RUCHED fabric that is gathered between lines of stitches.

RUSSIA BRAID a narrow, military-style trim consisting of two parallel cores covered with fine yarn, which was often gold or silver in colour.

SACK-BACK GOWN a type of 18th-century gown, which, at the back, stood away from the body in a long, loose drape that was gathered or pleated from the shoulders.

SAVILE ROW an area of London, near Piccadilly, where a concentration of bespoke tailors developed in the 19th century.

SHIBORI a Japanese method of decoratively dyeing textiles by folding, binding, twisting and stitching fabric.

SMOCKING decorative stitching that creates a pattern across gathered fabric.

SMOKING JACKET a soft, unstructured jacket that was originally worn for smoking at home in the second half of the 19th century.

STILETTO describes the heel of a shoe; the term can refer to a shoe with a variety of upper designs provided the heel itself ends in a point with a small diameter.

STOCK a neck-cloth fastening at the back worn from the 18th century onwards.

TAILCOAT a man's coat that finishes at the waist at the front but at the knee at the back; worn since the 19th century, particularly for eveningwear.

TEA GOWN a loose gown of rich silk and lace popular in the late 19th century particularly for informal gatherings at home.

TOILE DE JOUY today may refer to any cotton printed in a single colour with floral or scenic motifs and in the past produced in Jouy near Versailles, France.

TAFFETA a weave used for silk and synthetic fabrics that produces a crisp, smooth fabric with a sheen. It is often produced with warp and weft threads of different colours, which is called a 'shot' effect.

TRENCH COAT a raincoat for men and women, named because of its use by soldiers in the First World War.

TRILBY a man's hat with a narrow brim and creased crown.

TROMPE L'ŒIL a French expression that literally means 'to deceive the eye', and an effect used in dress that has been inspired by Surrealism. See designers such as Elsa Schiaparelli and Sonia Rykiel.

TWEED originally referred to rough-textured woollen fabric woven near the River Tweed, between Scotland and England that had colourful slubs (a thick nub in the yarn) on the surface. Today it can mean any fabric with this appearance.

TULLE a fine machine-made net of silk or synthetic fibres originally made in Tulle, France in the early 19th century.

VELVET a weave where the pile is long, standing up above the surface of the fabric.

WARP threads running lengthwise on a loom.

WEFT threads carried width-wise across the loom in a shuttle by the weaver.

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Acknowledgements

AUTHOR ACKNOWLEDGEMENTS

I would like to thank Caroline Earle and everybody at Ivy Press for their help in preparing this book. Information about items in the V&A Collections was found on their excellent website and the many publications by Amy de la Haye, Lucy Johnston, Valerie Mendes, Lesley Ellis Miller and Claire Wilcox. As can be seen in the Resources section, a wide range of sources were consulted to produce this work. Finally, thank you to friends and family for their encouragement and understanding.

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Special thanks to Elaine Lucas, Meghan Mazella and Christopher Sutherns at V&A Images for all of their effort and support. The Ivy Press is also grateful to the following organisations for giving permission to feature their work: Cartier, Fundació Gala-Salvador Dalí, Schiaparelli, Hans Stofer, Tiffany & Co., Van Cleef & Arples and Vivienne Westwood.

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KO-926-790

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ISBN 978-1-4081-2839-8

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