

Women & Men in the 19th
century:
Designing Stereotypes of
Femininity
&
Masculinity



19th Century Periods of Fashion

- The Empire Dress: 1790-1810
- Romantic: 1815-1848 (Victoria ruled 1837-1901)
- Crinoline: 1840-1868 or Second Empire (rule of Napoleon III, 1852-1870)
- Bustle: 1868-1890
- Late Victorian: 1890's= three more silhouettes!
- Edwardian: 1901-1910 (Edward VII)

Art Movements

1780-1850: Romanticism

1848-1900: Pre-Raphaelites, Arts and Crafts, Classicists

1860-1900: Impressionists

1880-1920: Art Nouveau

THE ROMANTIC PERIOD

1815-1848

- 1794: Invention of the cotton gin, increased supply of cotton which made prices drop and production soar
-
- 1801: Joseph Marie Jacquard, a Frenchman, developed a type of mechanized loom for weaving patterned fabric. Based on the draw loom, this machine provided a means for raising and lowering yarns that formed patterns automatically
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- 1804-1815: Napoleon I Emperor of the French
-
- 1811-1820: Regency Period in England
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- 1820's: tailors beginning to make men's clothing that was "ready made," as well as custom-made clothing
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- 1820s: machine -loom factories in Paisley opened to produce Indian cone patterned shawls from Kashmir and were named after the Scottish town where they were crafted
-
- 1820s-1840s: mass production of lace on textile equipment. By 1840 most handmade lace patterns could be made by machine in both narrow and wide widths, making lace trimmings and fabrics available at relatively low cost
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- 1820: Prince Regent becomes King George IV of England
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- 1830: publication of first American fashion magazine, Godey's Lady's Book
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- 1835: dye chemistry improved which revolutionized textile printing. Patterned fabrics widely available
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- 1837: Queen Victoria ascends the throne in England at the age of 18
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- 1839: Louis Daguerre announces that he has found a method for making photographic images
-
- 1840: wedding of Queen Victoria to Prince Albert
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- 1846: Isaac Singer makes and patents first successful sewing machine
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- 1848-1849: Revolution in France; decline of Romanticism

Crinoline Period

1840-1868

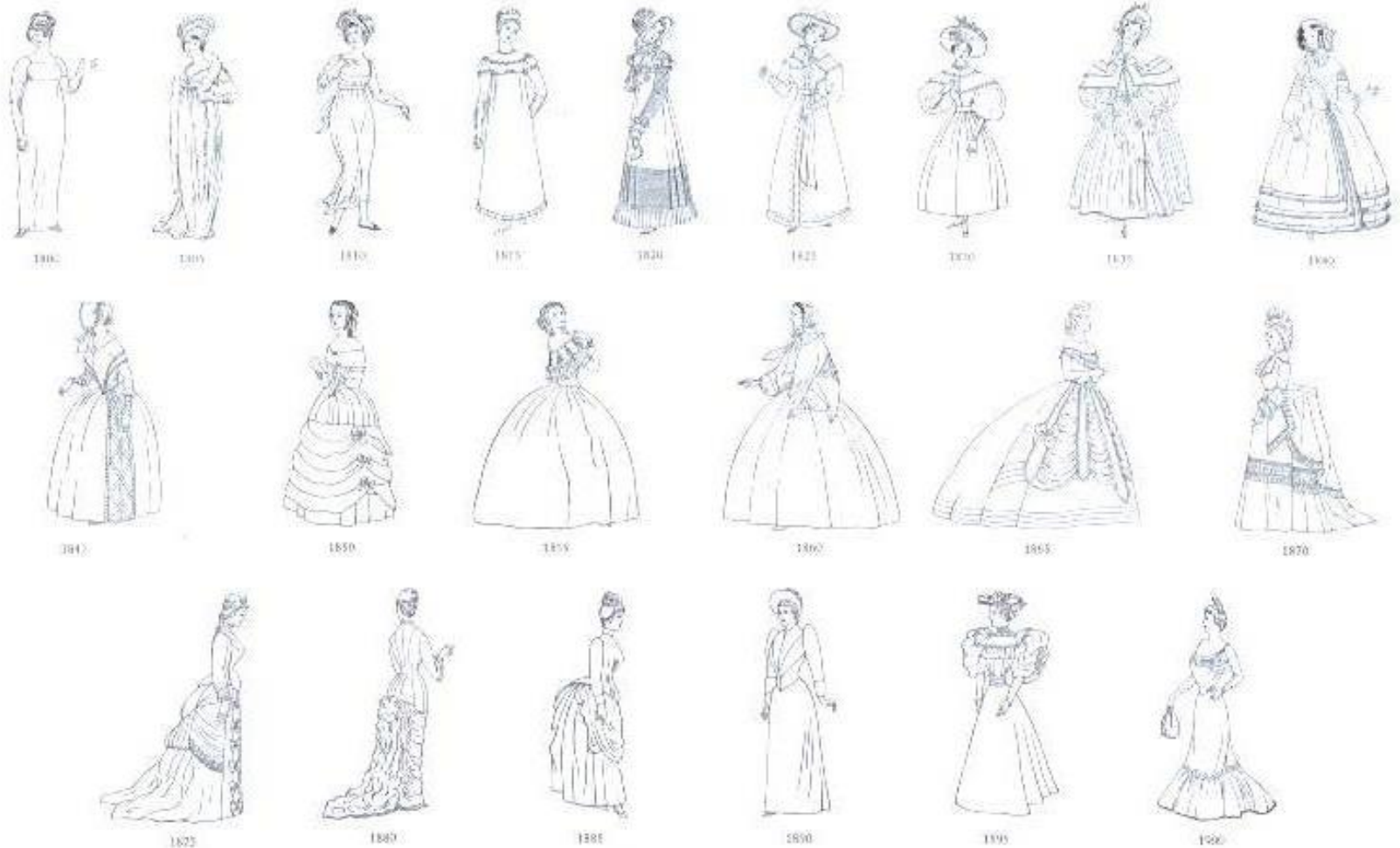
- 1850-1868: Queen Victoria continues to occupy the British throne
- 1850's: Levi Strauss was selling blue jeans under the "Levi's" name in California
- 1852: Paris opens first department store housed in one building, Le Bon Marche
- 1855: Mass production of steel is patented
- 1856: aniline or synthetic dyes produced
- 1857: Hoopskirt or cage crinoline is introduced
- 1858: Charles Frederick Worth couture establishment in Paris
- 1860: Charles Worth meets the Empress Eugenie and begins to design her clothes
- 1861: John Wanamaker's opens in Philadelphia
- 1861-1865: Civil War in the United States
- 1863: Emancipation Proclamation ends slavery in the United States
- 1863: Ebenezer Butterick patents the first sized, paper patterns for clothing
- 1867: Harper's Bazaar, fashion magazine, begins publication

THE BUSTLE PERIOD AND THE NINETIES

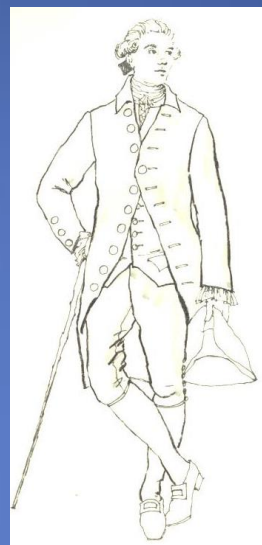
- 1870-1900: Queen Victoria continues to occupy the throne of England
- 1872: Steam-powered machine for cutting multiple layers of cloth introduced
- 1874: Impressionist artists show their work at the Salon des Independents in Paris
- 1892: Vogue magazine begins publication
- 1880's and 1890's: Aesthetic movement in the arts; English writer Oscar Wilde lectures about Aestheticism in the United States
- 1890-1910: Art Nouveau style develops
- 1901: Queen Victoria's death; Edward VII assumes the throne; first Paris exhibit by Pablo Picasso

19th century silhouettes

The influence of national features in dress in Europe had been declining since about 1675 and by 1800, fashionable dress design had become international. The character of the feminine wardrobe stemmed from Paris, the masculine from London.



1680-1715 (Baroque) ; 1715-1774 (Rococo); 1775-1789 ; 1790-1799 (Directoire);
1805(Empire); 1815-1848 (Romantic) ; 1840-1868 (Crinoline); 1868-1890 (Bustle) 1890's;
1900-1909 (Edwardian)



19th century Male



James Tissot (French 1836-1902) , The Circle of the Rue Royale

Men's wear after 1800 was intended to demonstrate:

The elimination of wasteful motions

A rational use of resources

Rejection of sensuality and individuality

Behavior that was goal-directed and based on self-restraint

Attire was to be: somber; austere; non-distracting



Exceptions to the Rule!

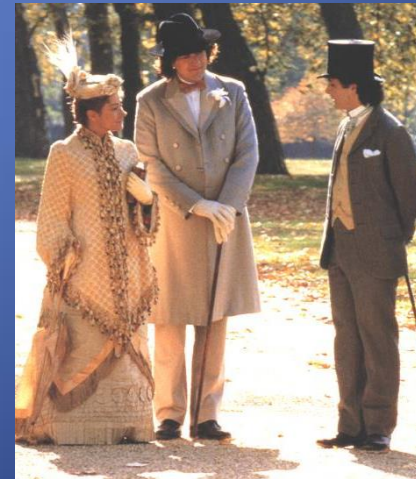
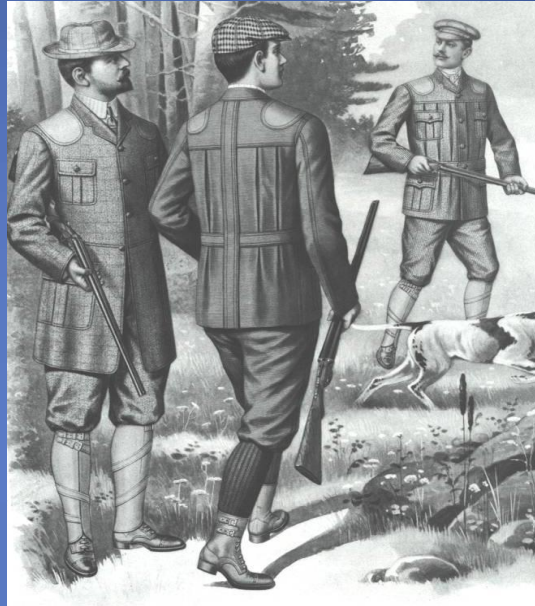
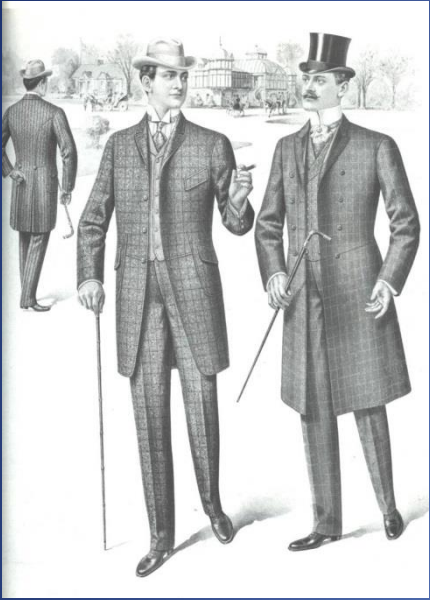
The 1830s Dandy



Menswear: craftsmanship; impeccable fit; the essence of masculine sartorial propriety

Tailoring; fit; restraint; elegance; quality

Morning and frock coats; morning suit; Norfolk jacket; plus fours; sack suits



A dramatic change in fashion history!



A mantua at the Victoria and Albert Museum, dated to 1755-1760



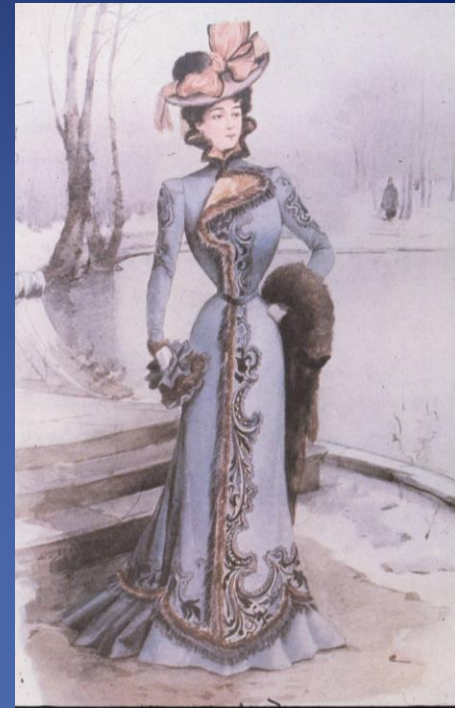
1770s; 1795; 1795 Day dress, Round Gown; 1801;
1830s; 1842; 1855 ;



1830







Roundabout Theater Company's production of "The Importance of Being Earnest" at the American Airlines Theater



George "Beau" Brummel The Original Dandy (1778-1840)

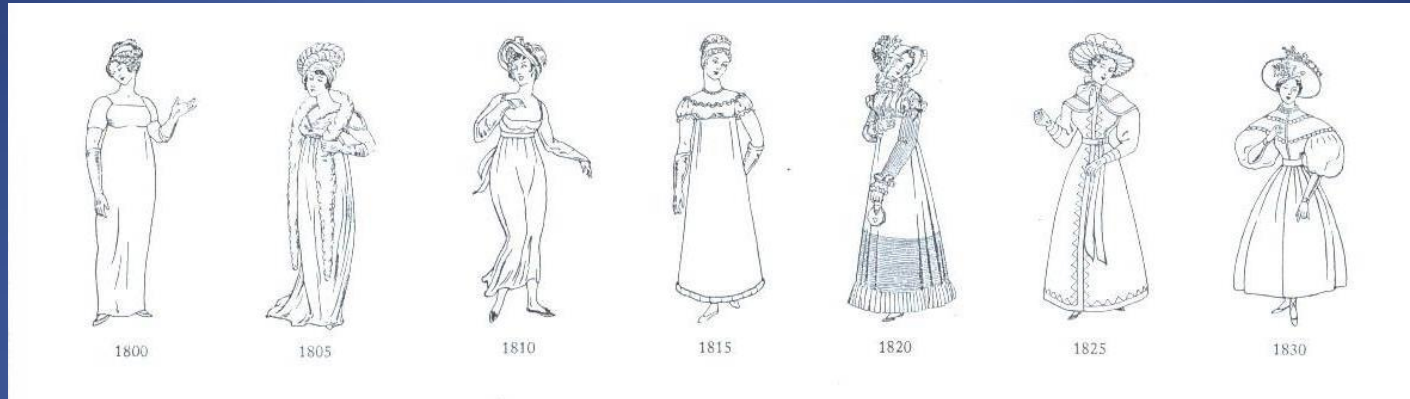


1805



Pride and Prejudice

Written by Jane Austen in 1813





The Arc of Characters



Using fine art to design characters



Mrs Grace Dalrymple Elliot, c. 1778
Thomas Gainsborough



Lady Catherine de Bourgh





18th Century Fashion Silhouettes



The Bennett's!



Costumes and scenery working together





Queen Victoria by Thomas Sully, 1838
Just before coronation



Queen Victoria by Franz Xaver
Winterhalter, July 1842

Queen Victoria: lived 1819-1901; ruled 1837-1901 (63 year reign)
Prince Albert: lived



Prince Albert, Winterhalter, 1842

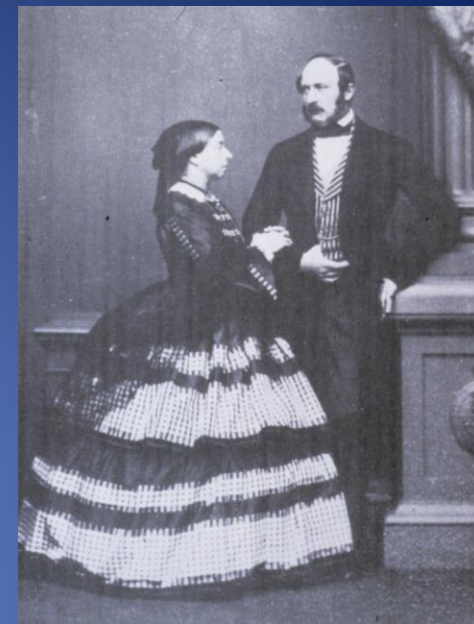


Queen Victoria, Sir Francis Grant, 1843

Queen Victoria

Married her first cousin Albert in February of 1840





Albert died in 1861
She was 41
Went into mourning for ten years
She donned clothing of widowhood
and wore
black for the rest of her life



Gone with the Wind
The American Civil War (1861–1865)



Women expected to wear full mourning for two years

Victorian Rules:

What to wear when, minimum of seven outfits in a day

- (some just changed three times per day)
- Breakfast: pretty flowered dressing-gown
- 10:00AM: simple business-like tailor-made costume for shopping
- Return from shopping: changed into a workaday dress with apron for kitchen operations
- Lunch: apron/overall removed
- Afternoon: really good dress for paying calls
- After calls/being polite and looking well: loose tea-gown
- Dinner: time to dress up

Marriage

- Central event in the life of any woman was marriage. Marriage was her accepted career.
- Women who remained unmarried had failed to fulfilled their destiny, both psychologically and biologically
- It was right to be married, it was what a woman was made for
- For “a woman with beauty, intelligence, power of feeling, she saw herself merely as one of vast crowd of girls awaiting their promotion by marriage”
- With that marriage came a home, the key to happiness; without it, women could only hope to live on as dependent’s in someone else’s house
- A good marriage allied families, reinforced caste, and upheld the morality of social norms
- Marriage was success; spinsterhood was failure
- A mill owner turned politician said “the women who have to earn their own living, instead of spending and husbanding the earnings of men, who...in place of completing, sweetening, and embellishing the existence of others, are compelled to lead an independent and incomplete existence on their own. Their very inability to be appendages to men left them unfinished.”
- Women once married took on the status of their husbands
- Women who “married down” were objects of scorn
- That marriage was a business for women was often put bluntly
- To get ready for courtship and marriage a woman was groomed like a racehorse. In addition to being able to sing, play an instrument, and speak a little French or Italian, qualities that a young Victorian gentlewoman needed were: to be innocent, virtuous, dutiful, and ignorant of intellectual opinion

Still an ideal scenario today (?)

- Whether married or single, all women were expected to be weak and helpless, a fragile delicate flower incapable of making decisions beyond selecting the menu and ensuring that her many children were taught moral values
- A gentlewoman ensured that the home was a place of comfort for her husband and family from the stresses of Industrial Britain
- Woman's prime use: to bear a large family and maintain a calm atmosphere in the home where a man need not bother himself with domestic matters. He assumed his house was run smoothly so he could get on with making money
- Men could take on mistresses, but they still expected their wives or mistresses to be faithful no matter what their misdemeanors.

Charles Frederick Worth (1826-1895)

Father of Haute Couture (High Dressmaking), famous 19th century fashion designer



Worth, in luxurious artist attire, said “A dress is the equal of a painting,” 1870’s

Portrait of Empress Eugenie Surrounded by Her Maids of Honor,

1856 Winterhalter

He set the French Empress in a pastoral setting gathering flowers in a harmonious circle with her ladies in

waiting. The painting is Winterhalter's most famous work.

Worth: by 1864 responsible for all her state and evening-wear





Lavish gown, typical of
Worth
steel cage crinoline, an
invention he took credit for

Elisabeth of Bavaria, Empress of Austria, 1865, Franz Xavier Winterhalter



(Left) Evening dress, ca. 1887

Charles Frederick Worth (French, born England, 1825–1895)

Silk, glass, metallic thread



(Right) Evening dress, 1892

House of Worth (French, 1858–1956)

Silk, crystal, metallic threads

Worth: leg-o-mutton sleeve his greatest contribution to fashion of the 19th century



Wedding dress, 1898
House of Worth

L. Guiquin (maker); 1895 (made)

Embroidered silk satin with metal beads, trimmed with sequined net, lined with silk and whalebone

'Gigot' ('leg-of-mutton') sleeves: fashionable between 1894 and 1896





Historical references evident in Worth's designs
Alexander McQueen (British, 1969–2010), *Sarabande*, spring/summer 2007

1890s Women



Evening dress, 1893–1900
Charles Frederick Worth



Evening dress, 1898–1900
House of Worth

Crinoline: any stiffened petticoat, whether or not it contains a hoop of any kind



1851



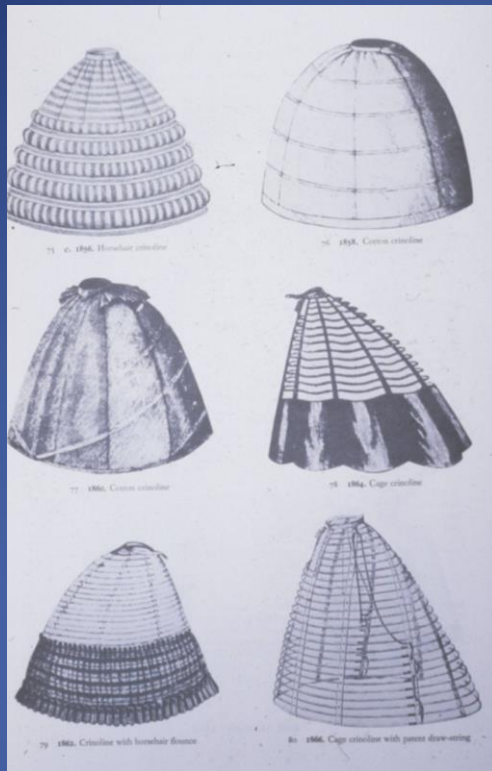
Princess Elisabeth of Austria, Winterhalter, 1865



1863

Cage made originally from compressed horsehair hoops and then later of as many as 24 steel hoops. Freed women from wearing numerous underskirts and they fell in love with it

Women of all classes wore crinolines—including factory workers and servants—it introduced the fashion for wearing ankle boots



Cage crinoline: only after 1857

1850's: round

1860's: flatter in front, fuller at the back

hoops at their largest from 1860-1865
 Cage crinoline:
 major fashion innovation for women in the 1850's, = 1856.

Its revival was hailed!

“There can be no doubt that, so long as wide and expanded skirts are to be worn, it is altogether healthier to puff them out with a light hoop than with half-a-dozen starched cambric petticoats as has been the practice until lately. Physicians are now agreed that a fertile source of bad health with females is the enormous weight of skirts previously worn. The hoop avoids that evil entirely. It also, if properly adjusted, gives a lighter and more graceful appearance to the skirt.”

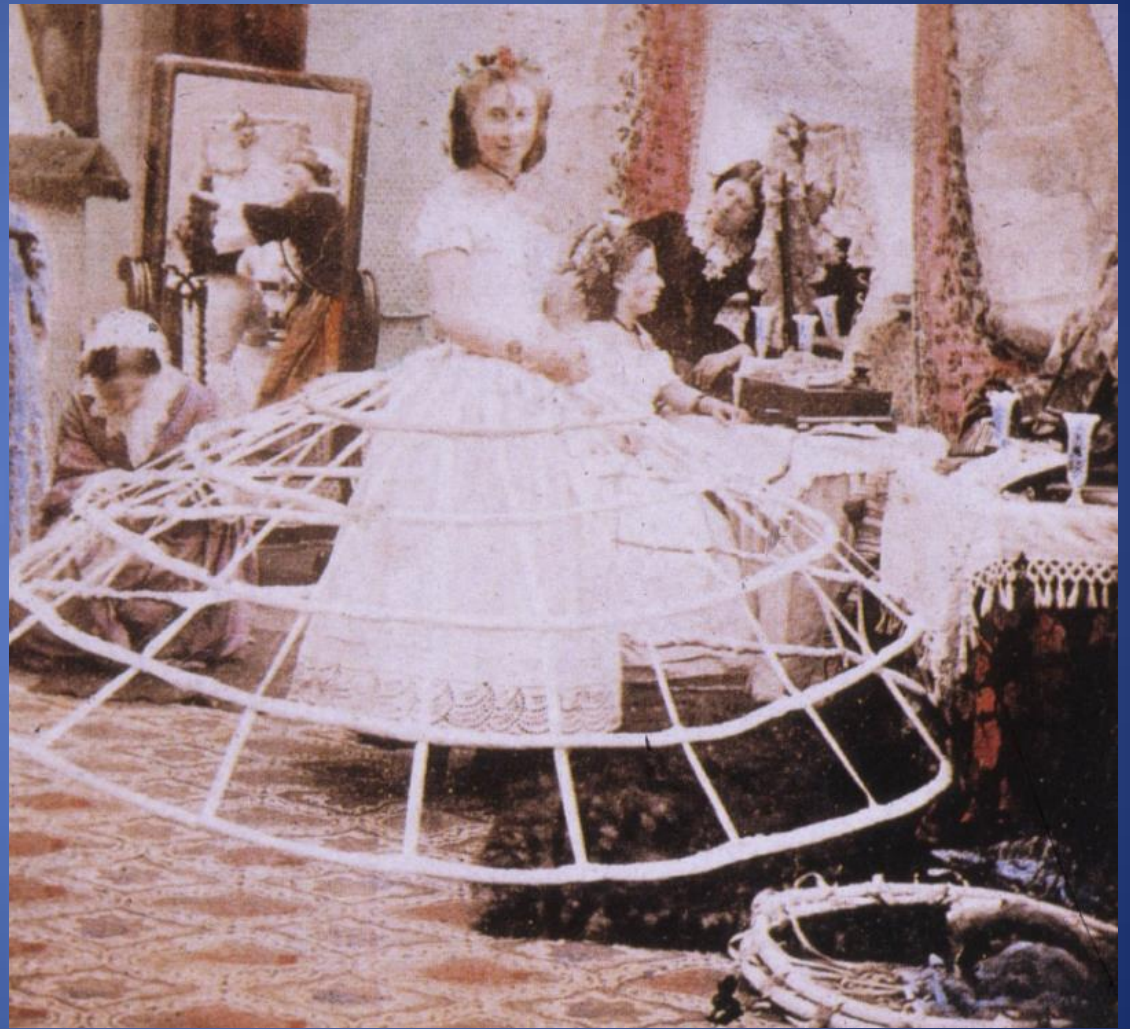


“Accidents Could Happen,” 1859

“A windy day”



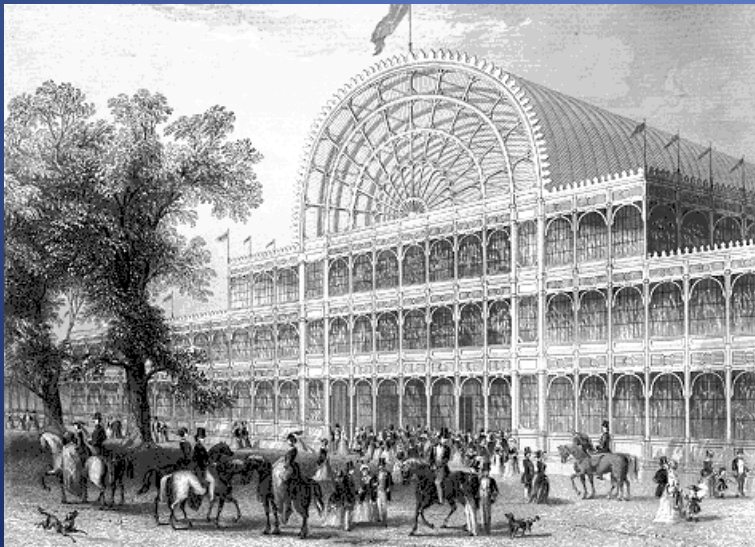
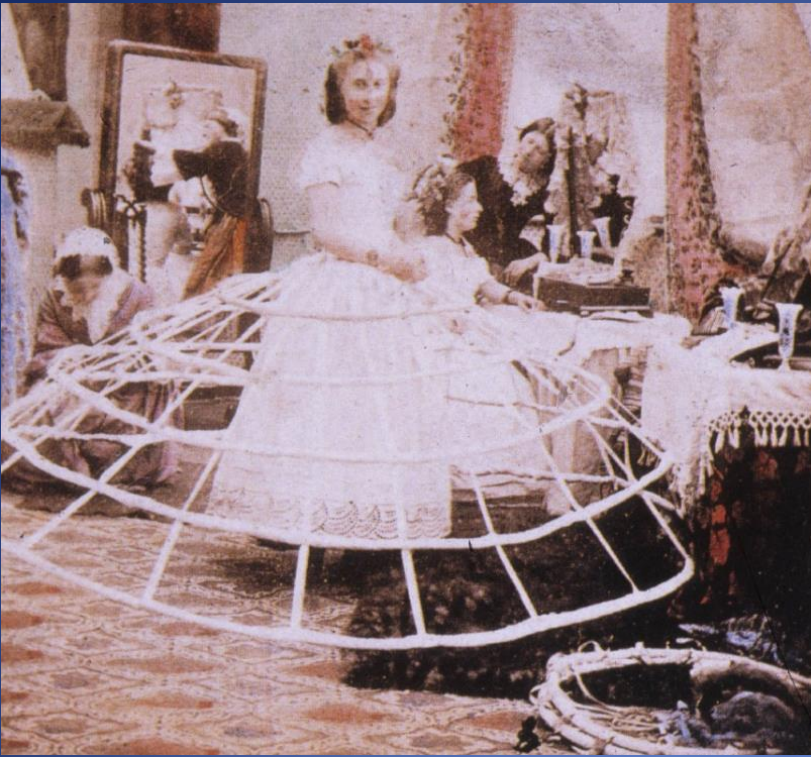
1860's skirt silhouette: the largest skirt circumference in fashion history



**Great Exhibition of the Works of
Industry of all Nations, 1851**

Made of cast iron frame and glass

Cage crinoline after 1857





In the days of the crinoline it was impossible to get dressed alone
Many pairs of hands were needed for the complicated and time consuming process.



Crinoline Shop, Paris, 1862

Rules of Dress: evening versus daywear



- Differences:
- Cut of the neck: either “off-the-shoulder,” straight across or with a dip at the center, and often with folded band of fabric at the neckline

Sleeves

Types of fabrics used

Elaborateness of decoration

Evening dresses were frequently two piece, also in princess seam style



James Tissot. *Too Early*, 1873

Rococo Polonaise Revival, 1860s



1870s

A bustle skirt: elaborate engineering feat of drapery, ruffles, swags, flounces, and pleating decorated with ribbons, flowers, fringe, and lace. Tends to be flat in front and on the sides



Bustle created in 1686: the fullness of the overskirt was swept up and towards the back



1869, “Perkin’s mauve”

Man-made aniline dyes created from distillation of coal in 1856
Brilliant blues, magenta, and red followed





1870's and 1880's Bustles

Framework used to expand the fullness or support for the drapery of the back of a woman's dress

Bustle pads, wire cages, or boned skirts all were extensions to the lower back of the body during the 1870s and from 1883-1889



HEALTH BRAIDED WIRE DRESS IMPROVERS.

The eminent Physician, Dr. H. E. LONGFORD, says: "It (bustle) will wear DRESS IMPROVERS, & advised them for medical purposes in those cases by the American Braided Wire Company, as they are less heating to the spots than any others."

SOLD BY DRAPERS AND LADIES' OUTFITTERS.

<p>Style Bow.</p>  <p>Patent.</p> <p>The Bow Braided Wire Dress Improver, No. 1, is made of several layers of wire, and is adapted to wear in shape. Weight about 2 ounces.</p>	<p>Style Flounce.</p>  <p>Patent.</p> <p>The Flounce Braided Wire Dress Improver, No. 2, is made of a single layer of wire, and is adapted to wear in shape. Weight, 25 ounces.</p>
<p>Style Bust.</p>  <p>Patent.</p> <p>The Bust Braided Wire Dress Improver, No. 3, is made of several layers of wire, and is adapted to wear in shape. Weight, 25 ounces.</p>	<p>Style Wire.</p>  <p>Patent.</p> <p>The Wire Braided Wire Dress Improver, No. 4, is made of a single layer of wire, and is adapted to wear in shape. Weight, 25 ounces.</p>

THESE GOODS ARE ALL PATENTED IN GREAT BRITAIN AND ON THE CONTINENT.
MADE ONLY BY
THE AMERICAN BRAIDED WIRE CO.,
64, CHURCH STREET, SHOREDITCH, LONDON, E.
WHOLESALE ONLY.



Corset, 1891
Maison Léoty
French, Silk

Sarah Bernhardt , “The Divine Sarah”
Famous French film and stage actress
Affair with Edward VII



Unknown Designer
Gown, 1880's

High fashion being
bought by:
Actresses
Middle class
High-class courtesans



Playing Hamlet 1880's

Alexandra of Denmark *Queen Consort of the United Kingdom*



Prince Albert Edward and Princess Alexandra at their wedding, 1863

Amelia Bloomer, 1851
Rational Dress Society, 1881. Jacket and Bloomers, 1895



William Morris
(1834-1896)
Arts & Crafts Movement



Aesthetic dress reform movement



- Aesthetic Movement, which favored 'artistic' dress for women based on classical, medieval, Pre-Raphaelite and Renaissance clothing.
- A 'tea gown', as an informal 'at home' dress for the late afternoon, or even as a simple dinner dress.
- In 1884 Liberty's had opened a dress department under the guidance of the designer E. W. Godwin.
- The 'greenery-yallery' colours are a feature of Aesthetic taste, while the epaulettes and high-waisted, dark green velvet overdress are historical references.



1882 Tea Gown Culture

American Medium: silk Green wool striped and embroidered in mustard yellow and dark red with dark red silk front panel

The tea gown was worn at home to receive close friends. It was a stylish form of undress, and was often fanciful in its design

In this example the gathered front and embroidered belt and bands can be considered "medieval" elements associated with the Aesthetic Movement of the 1880s and 1890s



- 1890 Aesthetic Dress
Liberty & Co. Culture:
British Medium: silk

The Pre-Raphaelite Brotherhood

The Lady of Shalott, John William Waterhouse, 1888. *Ophelia*; Sir John Everett Millais, 1851-52 . *Queen Guinevere*, by William Morris, 1858; Sir Frederic Leighton



The Final Phase of the 19th Century Corset

Edwardian: 1900-1910



Victorian versus
Edwardian silhouette

