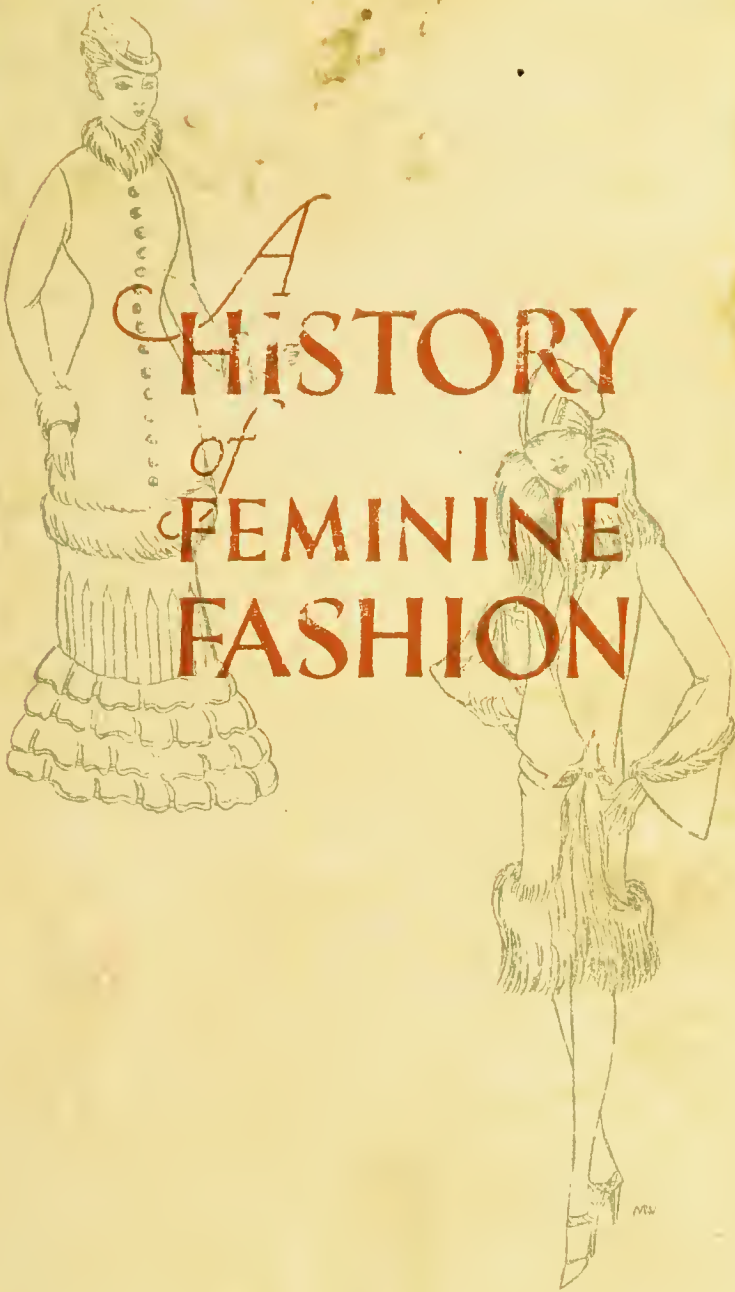


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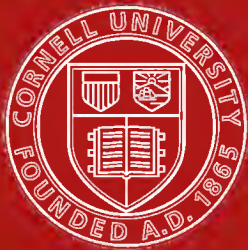
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OF  
FEMININE FASHION

181962

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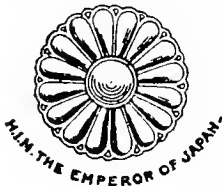
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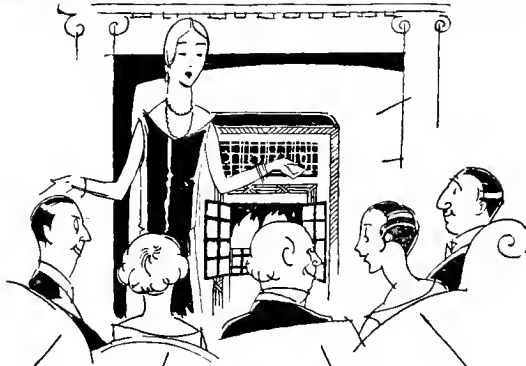
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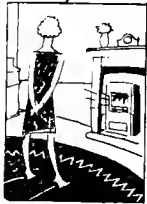


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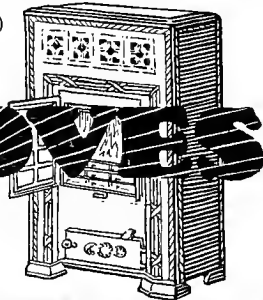
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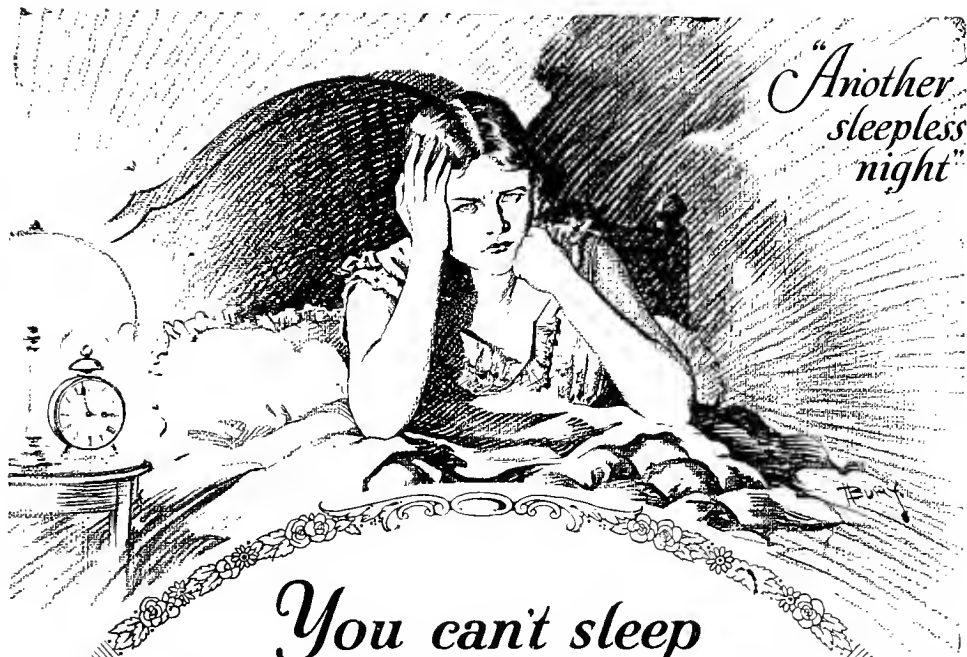
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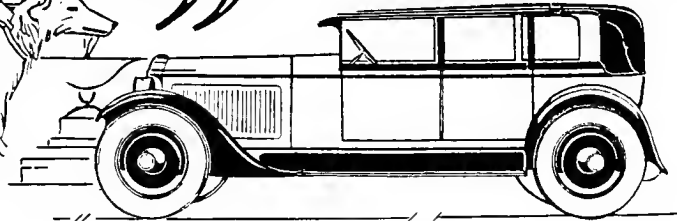
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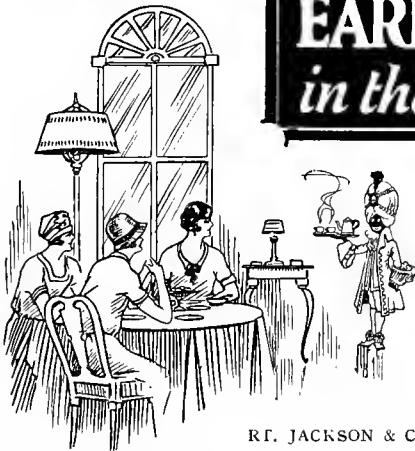
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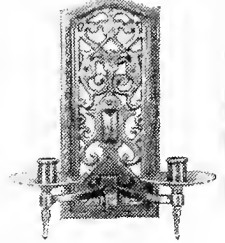
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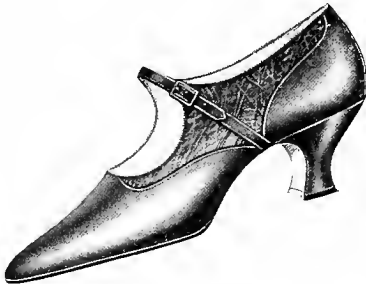
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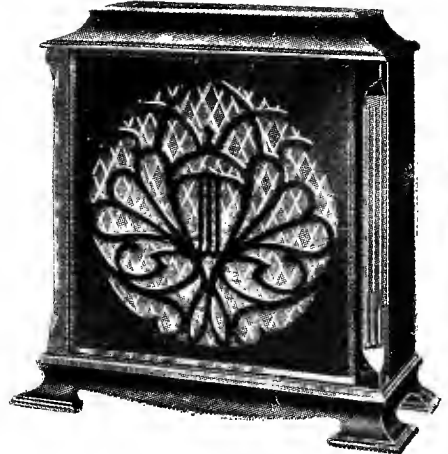
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# A HISTORY OF FEMININE FASHION

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### ERRATUM

On page 4, for "Jean Philippe Worth" please  
read "Gaston Worth," and vice versa.



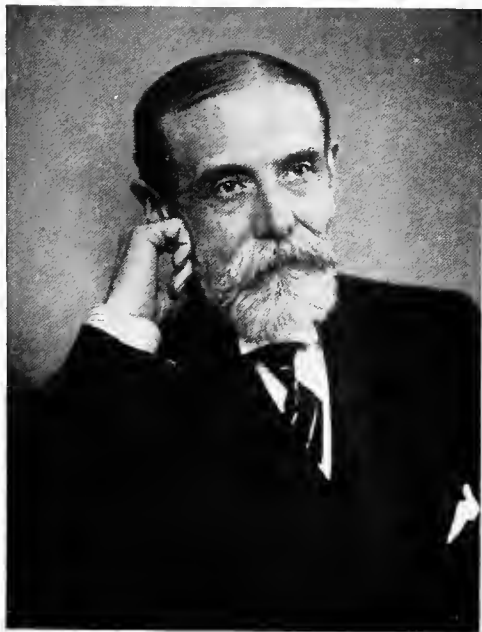
CHARLES FREDERICK WORTH

## THE HOUSE OF WORTH

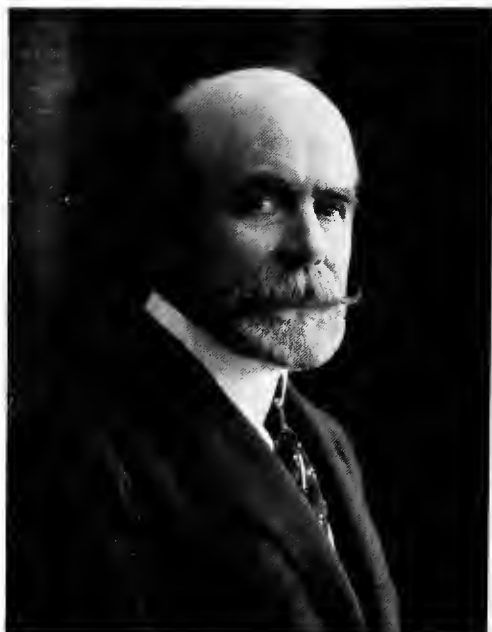
**T**HE history of the House of Worth is the history of modern dressmaking.

The average individual's consciousness of history has something in common with the selective exclusiveness of a sundial, which records only the sunny hours. Events of great interest, incidents of tragedy or comedy, characters of beauty or rascality, retain their isolated places in memory while dreary tracts of intervening tedium are forgotten. The beauty and elegance of the wonderful costumes worn at the Courts of Marie Antoinette, or the second Charles, still wake responsive admiration, or their extravagances a mild amusement in retrospect; while the grimly sober days which followed the troublous times of the French Revolution, or the drab and shapeless modes of the Early Victorian era, fail to evoke aught save a shudder of distaste, followed by rapid forgetfulness. Yet it was as a reaction to such a period of stagnation in all matters of taste and beauty that this famous House came into being.

Paris has been for so many centuries the birthplace of the mode that there is something startling and slightly disconcerting in the discovery that the changes which revolutionized the world of dress in the middle of the nineteenth century, infusing into it an appreciation of personality—an entirely new factor at the time—were the work of an Englishman. Charles Frederick Worth was born at Bourne, Lincolnshire, in 1825. His father was a solicitor, but young Worth's craving for artistic expression saw no outlet in the law. Early in life he began to show an interest in drapery and decoration, and he began his career modestly as an assistant with the firm of Swan & Edgar, in London. But he was a young man of ideas, too much in advance of his times to accept one practice of the day which seemed to him irreconcilable with really artistic results in the line he had marked out for himself as his life's work. To-day his idea seems simple, but in those days such a thing was unheard of. It was that a dressmaker was the proper person to sell the materials to be used in the dresses she designed and made, and to utilize her taste and experience in their choice. But the lady of rank and fashion of the time never dreamed of ordering a dress complete from her dressmaker. She went, like the Vicar of Wakefield's wife, and chose the material for herself; and did so as infrequently as possible! She tested with finger and thumb the quality of the silk or satin, taking that which her judgment selected as the most durable. From the practical point of view this had its advantages; but, alas, her taste frequently left much to be desired; and it was Worth who saw how the resultant dowdiness could be remedied. For London, however, he found he had been born too soon; and he came to Paris, the home of good taste in dress then as now, and joined the staff of Mme. Gagein, the most fashionable dressmaker of her day.



JEAN PHILIPPE WORTH



GASTON WORTH



JACQUES WORTH



JEAN CHARLES WORTH

Even in Paris Worth discovered much amiss. The Parisienne in the second quarter of the nineteenth century was by no means the symbol of distinction that she is to-day, or that she had been in earlier centuries. It was a period of prudery and of economy ; the art of dressmaking was far gone in a decline, and smartness was a quality not even desired. The general practice was the same as in London. When it could be postponed no longer, one bought a length of material and took it to Mademoiselle Angélique or to Madame Mélanie, who made gowns from one's own materials. Mademoiselle Angélique put two little flounces at the bottom of the skirt, and Madame Mélanie three bias folds ; or it may have been the other way round. At all events, there was one thing they had in common—the utter banality of their work. As for wraps, no *couturiers* would have attempted to make one. They were purchased from the ready-made shops—or ordered from England if they were to be fur lined—and they fitted as it happened, which was usually badly.

It was in the employ of the best of these houses, the Maison Gagelin, that the founder of the House of Worth first came to Paris. He was a young man of originality, with great energy and a genius for the creation of modes. With Mme. Gagelin he soon made his name as a clever designer, and the élite of Paris Society began to seek his advice in the choice of their dresses. He had not been long in Paris when he conceived the idea of a dressmaking establishment where a woman should be dressed as befitted her type and personality ; but here again he proved himself to be ahead of his surroundings, and he left Mme. Gagelin, after having been her partner in the business for some time. In pursuance of this idea—one new to his day of impersonal methods—he started for himself in a small flat at 7, Rue de la Paix, on a site now occupied by the palatial Maison Worth ; premises which soon became the rendezvous of distinguished Parisiennes. The move was audacious in the extreme, for the Rue de la Paix was still the aristocratic quarter, and the *noblesse* looked askance at a business man for intruding into their midst. But vanity won the day for him, and very quickly his fame grew. Society recognized his genius, and he became a topic of conversation in all *salons*. Very original, very much an artist, having opinions of his own and expressing them without fear or favour, Worth soon proved his ability to develop unsuspected beauty and distinction in his patrons ; and they submitted with a good grace, nay, with thankful gladness, to his most revolutionary decrees. His authority and his creative genius were the very things needed to overcome the banality and the prejudices of the period. To him more than to any other one person belongs the credit for that renaissance of taste which marked the Second Empire.

In spite of the fact that the Court did not take him up for several years, his success brought a large number of imitators ; and thus Worth's influence on the modes of the present time, both directly and indirectly, has been beyond computation.

The gossip of his earlier patrons, however, finally reached the ears of the Empress Eugenie, who afterwards became his most beautiful and faithful customer. Only once did they disagree, and that was on the question of the crinoline. The Empress designed it—Worth opposed it as a monstrosity ; but the Empress insisted and won.

Other great names in the customers' book are Elizabeth of Austria, Margherita of Italy, Mme. de Castiglione, Mme. de Pourtales, and every reigning star in the theatrical and operatic world. It was, indeed, the faithfulness of the beautiful Empress, and the way in which her example was followed by so many Court ladies, that earned for the House of Worth the title of "Court dressmaker." But the distinction thus conferred does not imply that Worth does not dress ladies in other circles of Society. The genius of Worth, then as now, lies just in this particular fact—that he can dress women of all ages, all types, and all nations, and dress them in a manner which gives each distinction, emphasizes the personality, and confers the lasting satisfaction of being well turned out.

On only one occasion did M. Worth exhibit his wares ; and that was at the Paris Exposition of 1855, when he took first prize for a Court mantle of his own design, entirely covered with embroidery in gold thread. In many of the French Museums, however, there are to be found examples of the beautiful materials which Worth designed and had manufactured especially for the use of his house.

For it must be remembered that one of M. Worth's most important and lasting contributions to the prosperity of those who cater for women's needs, as well as to the variety and elegance of his clients' garments, was his insistence on new fabrics, new trimmings, new materials of every description. In his endeavours to restore in Paris the splendours of the days of La Pompadour, and of Marie Antoinette, he found himself confronted at the outset with a grave difficulty, which would have proved unsurmountable to a man of less energy, resource and initiative. The magnificent materials of those days were no longer to be had ! The Revolution had destroyed the market for beautiful materials of this type, and the Restoration and regime of Louis Philippe had left a dour aspect in the City of Light. When Worth first entered the business of dressmaking, the only materials of the richer sort used for woman's dress were velvet, faille, and watered silk. Satin, for example, was never used. M. Worth desired to use satin very extensively in the gowns he designed, but he was not satisfied with what could be had at the time ; he wanted something very much richer than was produced by the mills at Lyons. That his requirements entailed the reconstruction of mills mattered little—the mills were reconstructed under his directions, and the Lyons looms turned out a richer satin than ever, and the manufacturers prospered accordingly. On parallel lines, he stimulated also the manufacture of embroidery and *passementerie*. It was he who first started the manufacture of laces copied from the designs of the real old laces. He was the

first dressmaker to use fur in the trimming of light materials—but he employed only the richer furs, such as sable and ermine, and had no use whatever for the inferior varieties of skins. Under his direction, the House of Worth was the first to adopt the custom of showing its creations on living mannequins.

When the Franco-Prussian War broke out in 1870, the House of Worth had reached the pinnacle of its fame, but with the Battle of Sedan the glorious days of the Second Empire came to a close. Charles



INTERIOR OF WORTH'S PARIS SHOP

Frederick Worth was shut up in Paris when it was besieged by the Germans, and the world of fashion was indeed disconsolate. Who was to tell it what to wear? Worth escaped in a balloon from the beleaguered city, but where he was few people knew. A little incident which occurred at this time illustrates how indispensable he had become to the *élégantes*. Just before the war broke out he had introduced the fashion of draping the beautiful Indian shawls as mantles, and he alone seemed to possess the art of producing the right effect. A certain American lady—it was Mrs. Charles Francklyn, prominent in New York Society of the day—had been presented with an exquisite example of these beautiful Indian shawls. Overjoyed, she started for Europe, in order that Worth might drape it for her; but, alas, when she reached France she found the gates of Paris closed, and Worth was behind the city fortifications. Then came news of his escape, and Mrs. Francklyn started on a hunt all over the Continent of Europe to find him. It was a long and weary hunt;

but she did find him at last, and the shawl was draped to perfection by the inimitable artist.

When the war was over, of course, Paris was depressed. Economy was the watchword of the moment. But Paris is ever lighthearted, and soon regained her spirits. Economy for the fashionable woman meant the wearing of the simplest of dresses, that cost only about £25 apiece; and Worth was soon turning out wonderful creations in silks and satins of a rich orange colour called *Bismarck enragé*, and of a lovely deep grey known as *Cendres de Paris*.

And so, in spite of wars and rumours of wars, the House of Worth has continued to prosper, and has continued also to carry on the artistic policy set by its founder. Taste, technical skill of the highest, and a facile but unslavish adaptability to the psychology and mood of the day have been the qualities which have won success. They made Worth the dictator of fashion during the Second Empire, and have enabled his successors to continue to create and perfect robes of an irreproachable style and workmanship. When he first started in the Rue de la Paix, Worth employed less than twenty workgirls; to-day over a thousand are at work in the Paris house, and a still greater number are employed in the various manufacturing industries which were started by the firm. Little by little, too, the House has assumed greater proportions, so that to-day not only does it make dresses and mantles, but it sells furs, real laces, and even underwear. And, by the way, it was Charles Frederick Worth who invented and first introduced chamois underwear. There are now branch establishments in London, Biarritz and Cannes.

The House has now reached its third generation, and happily each of the last two generations has supplied a man, possessed of the artistic genius of the founder, who has been able fully to maintain the reputation of the House. Each generation, jealous of the fine traditions which have been the strength of the House for so long, has endeavoured with complete success to comply with the requirements of the age, and to keep pace with the latest methods of work. Letting no occasion for improvement pass by, they have had the interior of the House entirely transformed, and the result is a very beautiful series of *salons*, decorated in the styles of different periods.

The founder of the House left a tradition to his successors which has been followed faithfully. It was always to be a little in advance of the times, but never to destroy wantonly what was good in the original ramparts of the business. The Worths of to-day, grandsons of the founder, carry on their business with old-fashioned honesty and courtesy, and with new-fashioned models. They dress the modern Parisienne, American or Englishwoman as successfully as they do a queen or a Court lady. They can make a pert little dress for a go-ahead girl with the same consummate skill as they can design a ceremonious robe for the Queen of Spain. They offer the fashions of the season for inspection,



and are prepared at a moment's notice to design a personal and exclusive model, which will be set aside and never copied for anyone else.

Another feature of the House of Worth is the personal influence of the Worth brothers of the third generation, who hope to be followed by a fourth generation. They remember that Charles Frederick Worth made his name and fortune by his personal genius and close attention to business. They do not forget that he came to Paris with twenty-five francs in his pocket. With all respect they follow in his footsteps



WORTH'S PARIS SALONS

in such matters as hard work and close contact with every detail in the workshops and showrooms. They see to it that every customer is treated with courtesy and fairness; and they know that even though many of their customers may go, and do go, to other dressmakers they never fail to have their Worth dress every season, because Worth's can always be trusted to give value for money.

There is something British about the blunt way the Worths tell you that they are no longer English, but French. The founder remained English to his death—his grandsons are patriotic Frenchmen, speaking English with a French accent; but they are also good citizens of the world. They are successful employers of labour, and by dealing direct with their workpeople have very little trouble with them. They are trusted by those who serve them, and by those whom they serve; and in their conception of citizenship, as well as in their interpretation of fashion, they are always a little in advance of the times.

Amongst the many details which have sustained the world-wide reputation of the House are the untiring efforts made by the directors to maintain the exclusive character of their materials and designs. The magnificently beautiful materials which can be seen only at Worth's House are all created by one of the firm, and brought to perfection by the help of a staff of talented artists. Immediately after the materials have been made the designs and patterns are destroyed; and the following season fresh studies, and a further artistic effort, are required to obtain that personal note for which the House of Worth is so justly famed.



WORTH'S SALON IN BIARRITZ

Thus it happens that this famous House is unique in an interesting way—the literal manner in which its products are “creations,” and the way it is possible, in describing them, to use such adjectives as “exclusive” and “unique” with full knowledge that the fact is not being overstated, but that the words actually do mean what they say!

# EARLY FASHIONS AND THE EVOLUTION OF THE MODE

**H**O many a reader it will come as a surprise to learn that fashion, as we know it to-day, came into being so recently in the world's history as the middle of the nineteenth century. How, one wonders, did womenkind of earlier days express their individuality, charm their friends, outrival their dearest enemies?

It is true, of course, that throughout the ages there has been an amazing and fascinating sequence of garments, associated in turn with the beauties of different countries and successive epochs—a bewildering series of creations, simple and complicated, graceful and grotesque, beautiful and (from to-day's viewpoint) disastrously ugly. But each was much more the expression of the communal taste of its day than of an individuality. To-day's triumphant modes, designed to express and emphasize a personality, strike a new note in the symphony.

The Greek chiton and himation were worn in a considerable variety of colours, and at times decorated with many patterns, but their forms were more or less stereotyped, and the choice of materials for their making limited to a very small range. The Roman tunic and dalmatica, similarly, had but little variation in their cut or trimming. The revolutionary changes which spread westward from Byzantium in succeeding centuries were confined to a number of garments which certainly influenced the mode of the times, but only in a general sense, quite different from to-day's breathless search for change and novelty. Even the entrancing new materials and outlandish garments brought home by returning Crusaders, as mementoes of their journeyings afar, and to placate and charm their fair ladies so long neglected, created changes which affected practically the whole fashionable world of the time. Similarly, the florid days of the fourteenth and fifteenth centuries, as revealed to us in illuminated manuscripts of that period, are expressed in a series of garments, varied, indeed, but all bearing a strong family resemblance to each other.

In the sixteenth century, the farthingale and stomacher were worn by every lady with any pretensions to position or gentility; and, while a greater variety of materials and ornamentation came into use, the general style of garments had a great sameness over a period of many years, during which the same ideal of elaboration and richness was pursued. Towards the middle of the following century, an affectation of simplicity in ladies' costume came into vogue, in very marked contrast with the ostentatious display which it succeeded; and gradually, from this period of quasi simplicity, there was a return to great detail, under William III and Queen Anne, with the use of brocades, embroideries, laces and ruffles, and a recrudescence of the hooped petticoat and stomacher.

From this time onwards, a much greater degree of latitude is observable, although even then the varieties and variations of fabrics and costume could not compare with the richness of effect, and choice materials, introduced since the genius of Charles Frederick Worth arose on the horizon. This period, culminating in the early Georges, reached a sort of apogee, and, from the end of the eighteenth century onwards, clothes became progressively duller and uglier, and less inspired with the spirit of true elegance, with each decade.

The French Revolution in 1789 had a profound effect upon fashion all over Europe. The major part of that class which had been, hitherto, the exponents of fashion and the sartorial models for cultured society throughout civilization either ceased to exist or fled from France for their lives—for the most part finding refuge only in positions of such comparative obscurity that their taste and elegance no longer exercised any considerable influence in the *beau monde*. A very interesting sidelight on the spirit of the aristocracy of France during these troublous times is revealed by their deliberate adoption, in certain details of their dress, of a kind of elegant parody of the slipshod habiliments of the revolutionary mob. In sardonic and scornful mockery of those who sought to destroy them, the gentlemen of France wore, for example, loose neckcloths, pantaloons left untied at the ankle, less formal hair-dressing (their own hair, unpowdered, instead of perukes), and a dozen other details which cumulatively derided the careless habits of the sansculottes. Their ladies, similarly, not infrequently wore a narrow throatlet of scarlet ribbon (*à la guillotine*), and a simpler type of easy-fitting hoopless gown, almost suggestive of peasant costume.

The lack of any very positive lead in fashion from France naturally had its influence on English costume; and, coupled with the quiet domesticity of George III and his homely queen, left the appearance of Society in England lamentably undistinguished. In spite of the large amount of fine needlework in embroidery and stitchery, the *tout ensemble* was on the whole characterless, and often dowdy—with a raised waist line, exaggerated width of shoulders, and clumsy sleeves. These characteristics became even more marked in the early days of Queen Victoria's reign; although an occasional individual here and there manifested an instinct towards elegance.

There was no recovery from the dull and uninteresting days upon which *la mode* had fallen until about the middle of the nineteenth century. In France, the effects of the Revolution and the solemnity of the Court of Louis Philippe discouraged anything in the nature of that lighthearted enthusiasm which expresses itself joyously in "frills and furbelows"; while on the English side of the Channel there was that drab period which has made "Early Victorian Days" a term of artistic reproach, and a synonym for all that is colourless and uninspired. Although for us there may be the charm of quaintness about Early Victorian dresses, that

is their sole virtue ; and we should find them deplorably tiresome for regular wear nowadays.

The Second Empire, however, brought the beginnings of better things, reviewed briefly in the following chapters. Before passing on to their contemplation, it will be interesting to consider just what is meant by the elusive term "fashion" ; to think how the mode comes into being, the factors which contribute to its creation and to its success ; and to discuss the causes which, all too rapidly, bring about the decline and death of many a triumph—to be followed hot-foot by yet another manifestation of the amazing fecundity of *la mode*.

### EVOLUTION OF THE MODE

In 1895 M. Gaston Worth published an interesting book, entitled : "*La Couture et la Confection des Vêtements de Femme*," which discusses the various influences at work in the evolution of the mode. From this volume we cull a few of his conclusions, which are as true to-day as when they were written.

Before attempting to explain how the mode comes into being, it is necessary to advance as a general principle the theory that fashion must be considered as a luxury. Numerous writers, moralists and economists who have studied the matter have demonstrated that luxury is indispensable to the life of peoples. Has it not had a very considerable influence on their power and prosperity, by reason of the creation of numerous industries of all kinds, designed and destined to satisfy its demands ? Why must fashion be a luxury ? Because if in its first manifestation it were not a luxury it would not be adopted by those in a position to utilize it ; for these, being numerically a restricted body of individuals and desiring to distinguish themselves from the crowd by outward signs, would not adopt anything save that which by its price was inaccessible to the mob. Moved, indeed, by the desire (which is at the bottom of every individual) to appear better than they are, and to imitate the habits and manners of their social superiors, the crowd have insisted on the creation of a fashion industry within their means—result, the *Magasins de Nouveautés*. This very word, *nouveauté*, characterizes the impatience for changes in the mode with which we are all familiar.

One does not make the mode—one submits to it. Many unpremeditated circumstances may combine to start it—no one can say whence it came. There is no doubt that this or that individuality may give to it, by intelligence or taste, a new impulse. Were it possible to discover its origins, it would be found that different elements, having no connection with one another, had come together at its birth.

As an example—it was not only Lois Fuller, with her coloured lights, who first created the idea of multicoloured materials ; but her art gave expression to other tendencies. A succession of facts had prepared the

minds of the public for a novelty of which the originality would have seemed, a year previously, to be extraordinary and inadmissible. The work of painters of the then new Impressionist School, the illuminated fountains of the Paris Exposition of 1889, the shadowed stuffs of Chinese and Japanese manufacture, had each contributed their quota. Lois Fuller's achievement was to find a novel and clever method to illuminate her dancing by successive or simultaneous beams of light, either uniform or of a happy diversity harmoniously varied. Her grace as a dancer, and the novelty of her movements, very happily completed the idea which, without this plastic expression, would have had very probably negative results. These graceful nuances, these successions and juxtapositions of brilliant and shining colours, charmed the eyes; it was mentioned everywhere as a new and original idea; so that when the manufacturers, themselves influenced by the earlier factors just referred to, put upon the market stuffs which were reminiscent of this seductive play of light they found a public already disposed to adopt them as a great novelty, although the Japanese had used similar materials for ages past.

The mode is a synthesis of ideas—floating and indefinite at first—and co-ordinates itself, when these arrive at maturity, under the influence of many impressions, of which the origin is mostly unknown. One finds again and again in the present-day mode some remnant of that which has immediately preceded it, and the question arises: How is it possible to-day, when the variety of materials is so great, when the possibility of fixing the mode is so uncertain, and when she is subject to the effect, of so numerous and so diverse inspirations—how is it possible to create therein something which shall be directly the opposite of that which continues to be followed by the majority? How, in spite of these difficulties, does the mode take form? That is what we attempt to explain.

More often than not, the first idea, whatever it may be, is regarded in the first place, if not as ridiculous, at least as too daring or likely to attract too much attention. In order that this or that may be approved, it is essential that some well-known lady, whose reputation for elegance is well established, and whose position is such that she can permit herself no matter what innovation, should herself be sufficiently taken by the idea to consent to express it in her *toilette*. Let us suppose that the innovation consists in making a robe more *bouffante* than those which are customary at the time: the position of the lady who agrees to initiate it permitting a certain degree of personal originality, the result, when she appears, is that she finds the grace before the critics—even those who are her friends. That which certainly would have been shocking coming from anyone else is acceptable coming from her. The persons who saw it last night, to-morrow order a similar *toilette*; but, desiring to go one better—and this is the danger—they force the note. Exaggerating the first idea, of which the proportions were happy, they insist (for example) on an even greater amplitude, and an even more *bouffante* line; arriving

thus rapidly at a caricature of the mode, which in the first place was gracious and elegant. The new form is no longer acceptable to persons of taste, and they must pass on to something else.

Apart from the *salons* where the mode has its birth in the manner indicated, numerous causes may determine it. The theatre is one of its most active agents of propagation. An actress of elegance can contribute to an ordinary idea something upon which its originator has not



counted. By her personal charm, and above all if her talent is so attuned, she gives to the detail of her costume which constitutes the idea such emphasis that women who admire her seek immediately to imitate it—thinking that by this artifice of the *toilette* they will each gain her gracious allure!

Hazard plays also a great rôle in the production of the mode. The following examples support this assertion :

Mlle. de Fontanges, whose name survives in history to describe a particular form of coiffure, was one day out hunting. In the heat of

the chase she lost her hat ; and, as her hair tumbling over her face troubled her, she took a ribbon from her bodice and tied up her locks. Seeing her thus, Louis XIV declared that he found her prettier and more charming than ever. It goes without saying that the next day all the ladies of the Court had their hair dressed in the same manner. At the same time, this anecdote of Mlle. de Fontanges will serve to demonstrate how a gracious idea may rapidly lose its original character. We have seen that the idea of this young huntress consisted simply in a single ribbon tied round her head. The same persons who thought well to copy her considered it better to augment, little by little, the numbers of knots of ribbon, and the curls of the original *coiffure*. Before long, the *coiffure à la Fontanges* had developed into a high pyramid of hair and ribbons, far from pleasing, which imparted to the face an expression of hardness and stiffness, very different from the simple effect which had charmed Louis XIV.

Another example : It is said that the famous tragedienne, Rachel, received one day a visit from a woman who had experienced reverses of fortune, and came to beg her to buy a piece of yellow stuff. The material did not attract her in the least : her good heart overcame her judgment, however, and she bought the stuff, thinking that she would never be able to use it, at any rate for a dress. Rediscovering it by chance some time later, she thought she might perhaps use it in one of her rôles, for which she was not disposed to go to very much expense. The success of this superb artist was once more so great that the admiration of the public extended itself even to her yellow dress. The next day all the women wanted a robe in this colour—naturally a difficult demand to satisfy.

Some years later a lady well known in Paris, passing through the city at the time of the races, was invited to attend them. She had not the time to order a new *toilette* for the occasion ; but being at the same time anxious to appear creditably, her position obliging her to maintain a certain elegance, she had an old black dress remodelled. To enhance her *toilette*, a friend suggested that she should carry a red umbrella, such as had never been seen before. A lively success for the lady with many—criticisms more lively still from a greater number ! Before long, one saw frequent red umbrellas, adopted not only by the *dames du monde* but by women of all conditions, who could get them in all the shops at a most modest price.

Actresses, as we have said, have always had a great influence on the mode—better than any, they are in a position to make the public attentive to new ideas. Engravings of the period show that, in the time of Louis XIV, women and even men of the *corps de ballet* wore costumes of an extreme richness ; and of each the principal characteristic was that they widened abruptly immediately below the waist. Little by little this peculiarity was exaggerated, and it became necessary to support the skirt with steel hoops, to which was given the name of *paniers*. This



usage remained for a long time limited to the theatre, until, during the reign of Louis XV, an actress, celebrated for her beauty and for the passions which she inspired, excited the jealousy of a *grande dame*, who, wishing to imitate her in all things, did not hesitate to present herself at Court in a *robe à paniers*. Its success was so considerable that this mode spread rapidly; and, what is more, it soon became the style which etiquette prescribed for royal receptions. This mode lasted a long time; and if, at the Trianon, for example, at intimate fêtes given by Marie Antoinette, it was permitted to dispense with this ceremonial garment, it had to be resumed in all official circumstances.

In 1867 the general custom was still to wear dresses of which the skirts touched the ground. Several tentative attempts had been made to popularize a shorter skirt, but without success. But it was found that the Palace of the Exposition, very much a place of resort for fashionable Society, was very dusty. The trouble of holding up a skirt added considerably to the fatigue of promenade, to which *les élégantes* were by no means accustomed. Convenience, therefore, soon achieved what fashion had been unable to do; and before long skirts were shortened to about fifteen centimetres from the ground, uncovering the feet of the wearers in a manner which at the time was not considered graceful.

It must not be concluded from these references to chance in the creation of the mode that hazard is the sovereign lord. The changes which occur, on the contrary, are the results of profound study, and frequently of long gropings. The spirit of those who undertake the difficult task of deciding what shall be worn has been directed always towards one end—to find something new. It is this constant pre-occupation which keeps alive their intelligence and enables them to evolve, from a detail which might pass unperceived by others, the idea which decides a transformation of costume. To give but one example of the constant attention to the smallest things of ordinary life, which characterizes the alert watch kept by those whose profession it is to determine the new models—it is very interesting to remember that the *robe à tunique*, which revolutionized the mode under the Empire, was inspired by the sight of a woman of the country busily at work. This good woman, while washing her linen in the river, had turned up her skirt above her petticoat, in order not to get it wet. The silhouette of this peasant was not particularly enthralling; but the superposition of two materials, one of which was tucked up above the other, furnished the first germ of the idea for the graceful form in which this arrangement was adopted, and initiated the simultaneous employment of two tissues, of which the texture and the design, the colouring, and even the trimming could be varied endlessly.

In the latter days of the nineteenth century, woollen costumes were very much in favour. Their popularity was due to a number of causes, among which we may mention the following: First, the fact that a certain

depreciation had crept into the quality of silk materials available for the use of devotees of fashion ; secondly, the vulgarization of silk by the big stores, who had introduced in great profusion cheapened versions of the stuffs hitherto regarded as wearable exclusively by ladies of distinction. A certain almost universal diminution of incomes also had its influence in bringing about the change, and this coincided with a newly awakened interest in sports, naturally leading to the adoption of costume in the English style, better suited to the new way of life. It is quite clear that when elegant women saw these cheap reproductions of many of the materials which up to then had seemed to be reserved for themselves, and found them worn by people of all classes, they turned the more readily from those things which had thus lost all attraction—the sporting taste in clothes which developed as a welcome alternative was the more acceptable since it offered an opportunity of complying with the necessity for economy. At the same time in England, a country where the mode appeared still to receive its inspiration from royal personages, the aristocracy, led by the Princess of Wales, had decided to wear woollen dresses, with the object of coming to the assistance of the Bradford manufacturers, who suffered at the time (and their workpeople with them) from the effects of excess of production and of lack of export markets for their wares. Yet another factor which had its bearing on the change was the gradual lengthening of the period spent in the country, increasing with every year, by people in easy circumstances—a habit contracted by those ladies who led in the South—and the increasingly short duration of the time spent in Paris by the individuals who ordinarily would have had an influence on the mode.

It is impossible to lay down fixed rules as to the way in which the mode is evolved. The foregoing notes will have made it clear that many factors and circumstances have their share in the creation of fashion, in the exclusive sense here contemplated. We can be more precise, however, as regards the manner in which even the most exclusive styles and personal models are all too readily and rapidly copied and over-popularized, through the medium of the infinity of fashion journals which have sprung into existence of late years. Apart from the numerous magazines devoted entirely to fashion and its vagaries, almost every newspaper has its regular column of fashion notes. Theatrical “first nights,” and many other social functions, play their part in disseminating knowledge of the “very latest thing” ; and this is passed on to an ever increasing circle by press accounts published the next morning.

Exclusiveness thus becomes the very soul and essence of dressing as a fine art, and the labours of the artist creator more and more indispensable to a woman of real taste. Who shall say that the works of the inspired dress artist are not perhaps even more vital to expression of the spirit of the age in which he lives than those of another creative craftsman, be he painter or sculptor ?

## THE DAYS OF THE CRINOLINE



TARTLING innovation though it was, the crinoline can by no means claim to be the earliest example of a distended skirt in the history of Eve's attire.

After centuries of drooping, flowing garments, there arose in the days of Henry VIII a real novelty—the hooped skirt, which developed later into the farthingale associated with the reign of the great Elizabeth.

The farthingale came to England, through France, from Spain. It was the outcome of the vogue enjoyed by the stiff brocades and elaborately embroidered materials fashionable at the time and somewhat earlier. The first (Spanish) farthingale consisted of a bell-shaped series of hoops, widening towards the feet, which were sewn into a substantial foundation, making a sort of under-petticoat. Extended over this framework the sumptuous and heavy brocades of the gown and petticoat acquired artificially an enhanced effect of stiffness and richness. The skirt was usually open down the front, to reveal a richly decorated petticoat, sometimes with jewelled ornamentation.

The later "cartwheel" farthingale formed a foundation of a different shape. The wheel-like hoop, slightly flattened in front, was fixed at hip level by an arrangement of spokes radiating from the waist, and carried an almost horizontal tray-like basque or box-pleated frill, and from its edge the skirt fell vertically almost to the ground. This shape also displayed the maximum of richly embroidered stuff.

From this beginning the hoop waxed and waned through various phases—sometimes disappearing altogether, as in the time of Charles I, only to reappear in more extravagant form than ever in the eighteenth century.

An English historian, writing of the recrudescence of hoops in the early part of the eighteenth century, quotes amusingly an allusion to the fashions of 1711, and to those of the sixteenth century, made by Sir Roger de Coverley when describing his family pictures: "You see, sir, my great-great-grandmother has on the new-fashioned petticoat, except that the modern is gathered at the waist; my grandmother appears as if she stood in a large drum, whereas the ladies now walk as if they were in a go-cart." From a "Receipt for Modern Dress," published in 1753, we cull the following extract:—

"Let your gown be a sack, blue, yellow, or green,  
 And frizzle your elbows with ruffles sixteen;  
 Furl off your lawn apron with flounces in rows,  
 Puff and pucker up knots on your arms and your toes;  
 Make your petticoats short, that a hoop eight yards wide  
 May decently show how your garters are tied."

The hoop, indeed, became so enormous, as worn in fashionable Society in England towards the end of the eighteenth century, that the same historian quoted above is moved to make this comment: "Although the hoop had been happily discarded in private life, it appeared regularly at Court in as great State as ever." Referring to a lady's Court dress of 1796, he continues: "Not since the days of its invention was this article of dress seen in more full-blown enormity; and, as if to increase its size in the eyes of the spectators, immense bows of ribbon, cords, tassels, wreaths of flowers, and long swathes of coloured silks are twisted around and hung about it, in the most vulgar style of oppressive display. The pinching of the waist becomes doubly disagreeable by the contrast with the petticoats and the head, overloaded as it is with feathers, jewels, ribbons and ornament; altogether, the unfortunate wearer seems to be imprisoned in a mass of finery almost sufficient to render her immovable. All the inconvenience and crush of a St. James's levee could not, however, banish these monstrosities, until George IV abolished them by royal command."

It was at the instance of another royal personage that the hoop came once more into favour, after the lapse of half a century of oblivion. The beautiful Empress Eugenie introduced the crinoline at a time when she was unwilling that her condition should interfere with her appearance at social and official functions. M. Worth, who was more interested in the creation of artistic triumphs for his illustrious client than in the possibility of her continued attendance at parties, opposed the innovation with uncompromising vigour—he regarded it as an abomination—but, for the first time, he had to yield. The Empress won the battle, and the new version of the hoop, the crinoline, entered upon a fresh period of popularity, which lasted for some years.

The crinoline had one beneficent effect. Prior to its reintroduction, in the form of a cashmere petticoat mounted on three steel or whalebone hoops, there had seemed to be no end to the tendency to increase the width of the skirts of the dress; and just before the hoop reappeared the number of petticoats—the upper two always starched to board-like stiffness!—required to support this enormous yardage assumed alarming proportions and weight. Medical men criticized the mode with great severity, for the mere strain of wearing their clothes caused women in delicate health to faint with dangerous frequency. Since the new contrivance gave to the skirts the desired fashionable spread, without necessitating an enormous number of supporting petticoats, it was seized upon with rejoicing by overburdened womankind; and before long the multiplicity of petticoats was abandoned, with the exception of one or two made of muslin, which showed as an exquisite lacy froth when their wearers daintily picked up their dresses. With a petticoat of hoops the skirts had no limitations as to width, and it was soon understood that the more voluminous the crinoline the more elegant the effect.

And, as always, certain women tried to outdo their neighbours, until at last the ultimate ideal in smartness was to have a crinoline so huge that one could not pass through a doorway. Oh, those hoop skirts of the 'sixties! Certain pictures of crinolines of this time appal us by their size; but it must be remembered that, no matter what the fashion may be, certain women will always make it ridiculous by overdoing it. And a normal crinoline, worn by someone who knew how to wear clothes, like Madame de Metternich, Madame de Morny and particularly the Empress Eugenie, had a certain graceful elegance and enhanced subtly the distinction of its wearer.

Twentieth-century devotees of winter sports may be moved to unholy mirth by the word-picture of a Second Empire skating party, preserved for us in some interesting reminiscences just published. Writing of the Empress Eugenie, the diarist says: "She, as well as the Princess de Metternich, was extremely fond of a canter around the lake. Once I saw her skating on that idyllically situated pond with the Princess and two



other of the ladies of the Court, all holding to a velvet-covered rod. It was the fashion then to wear long dresses in the street, but in the country and for skating a shorter skirt was allowed. . . . And the afternoon I saw the Empress and the ladies of her Court disporting themselves on the ice, they wore wide velvet knickers to the knees and high gaiters. Over the knickers were short, full skirts, ballooning crinolines that reached just below the knee. Some of the costumes were trimmed with sable and others with chinchilla, and with them were worn tiny toques of velvet to match, trimmed with fur. Everything matched in those days; the hats, cloaks, gaiters, knickers, dresses."

The same writer recalls the memory of another incident, in 1865, which illuminates the fashionable conception of elegance at that time: “. . . I saw an excellently staged revue at the Châtelet, called, ‘Dancing—from Adam and Eve to Our Time.’ In that exposition of the light fantastic the comic relief was supplied by a couple in Empire dress, the lady wearing a very narrow, form-revealing gown, and a hat fitted close to the head and somewhat similar to what is being worn to-day, a sort of Kate Greenaway poke bonnet with strings tied under the chin. No clown could have succeeded better than these two dancers. Their slinky costumes were such an unbelievable contrast to the billowing, tent-like crinoline to which the people were accustomed that the audience gave one gasp and became hysterical. I am afraid that the present silhouette reminds me of nothing so much as that female dancer, in her tight dress and with her ridiculous umbrella, capering across the stage while the people rolled with laughter. Incidentally the laughter of that audience was shrewd comment on the evanescence of a fashion. Undoubtedly the mode of the kingdom of the 1770’s, as displayed by those dancers, had as much to recommend it as the crinoline in some of its manifestations, but when it was out of fashion it was only found ridiculous.”

Yet another reminiscence furnishes a picture of Parisian Society which is full of interest :

“During the Empire the Rue de la Paix was at its most magnificent point. Every Friday great ladies used to drive through it on their way to the Bois in gowns elaborate enough for ball dresses and trimmed with miles of Valenciennes. They rode in open carriages, and their footmen often wore powdered wigs and breeches of satin. Madame Musard, daughter-in-law of the famous Musard of the Opera Balls, whose fortune came from oil discovered on the land in America given her by the King of Holland in a moment of liberality, used to drive through the Rue de la Paix in particularly splendid specimens of the carriage-maker’s art, which were lined with white satin and drawn by the most magnificent horses procurable. Once this lady created a scandal by coming to Worth’s dressed in a mannish suit and driving a mail coach, four-in-hand. She sat quite alone on the box, with her two lackeys behind and two outriders following the carriage with fresh horses to replace those she tired out. As Anglomania in dress and sports had not yet attacked the Frenchwomen—which it did later under the influence of Queen Alexandra, then Princess of Wales—and the mannish habit adopted by Englishwomen for the hunt had not yet appeared in Paris, Madame Musard between her masculine attire and her horsemanship managed to block the traffic that day in the Rue de la Paix.

“In addition to her ‘Dorsay,’ with its lining of white satin, she had a ‘Deaumont,’ in which she always appeared on great gala days, such as those devoted to the Grand Prix. On these occasions her lackeys wore vivid jade-green liveries and powdered wigs. As she was supposed to

have what is popularly known as 'a past,' she was not, of course, admitted to the tribunes. She was always wonderfully dressed, whether on these great days of the races or at the opera, and never appeared in the same gown twice. And her jewels were only equalled in magnificence by her horses. They were in sets, as was the fashion at the time, and every Friday she would send her emeralds or her rubies to the workshop to be sewn on her bodices as trimmings. She was the first to wear her hair in waved *bandeaux* bound with a string of diamonds. The last touch to this *coiffure*, and one which I am compelled to say was found quite ridiculous, was a diamond crescent placed so that it stood upright above her forehead. She was a very beautiful woman, splendidly made, of the statuesque, Diana type, and, of course, greatly admired.



“ However, the great majority of the feminine arbiters of elegance, not being so extravagant as Madame Musard, were content with their ‘Dorsays.’ A ‘Dorsay’—no great lady dared be without one then—was an eight-spring brougham lined with bright satin or, more soberly, in white or pearl grey. It was the universal fashion of carriage.

“ During the first years of the Empire it was very difficult to meet the Empress outside of the great receptions. Her Mondays were perhaps the most exclusive. And those she did receive were seldom, if ever, foreigners. Nevertheless, if I recall correctly, a certain Mexican *grande dame*, a Mrs. Erazu, who was extremely smart and the possessor of many magnificent carriages elaborately emblazoned with her coat-of-arms, was admitted to the Tuileries. Both she and her daughters were models of elegance. Every Friday she had sent to her one, two or three new dresses for the opera, and every Tuesday—or was it Thursday?—one for the Italiens, not taking into account those other dresses ordered from time to time for special occasions. She provided a striking element in both the social life of the Empire and the career of M. Worth, for a rather peculiar reason. One day she came to him and said, ‘ M. Worth, I have made a vow to Notre Dame du Mont Carmel never to wear silk again, but always to dress in brown wool.’ Extraordinarily enough, she meant it. It was an amazing caprice that taxed his ingenuity to the utmost, but he never failed her. Ball dresses, day dresses, dinner dresses—everything was made for her in *lainage* of brown. He had a sort of heavy tulle, bareges and such fabrics woven specially for her at Lyons in order that she might keep her vow.”

The illustration on page 23 shows an afternoon gown of violet taffeta, or perhaps gros-grain. The bodice, with its odd little coat-tails at the back, has a fichu of black lace, and frills of black lace at the wrists. The bodice is also similarly edged; and there is a sort of separate overskirt or train trimmed in the same way. The front part of the skirt is bordered with three frills of black lace, above which is set a band of *bouilloné*, in either black velvet or satin, which accords with what appear to be little loops of ribbon in the lace round the train. These are repeated at the top of the wrists. This is a comparatively simple dress of the period.

The plate on page 25 is a ball-dress, of fine *point d'esprit* net, richly garnished with white lace, over a vivid pink silk or satin foundation. There are sashes of broad white satin ribbons round the waist and drooping backwards from the hips. There are tiny folds of white silk or satin heading the lace frills, and knots of white satin ribbon holding in place the folds of net and lace about the shoulders. There is a little posy of roses and buds and green leaves, holding the net draperies at the side of the skirt, which corresponds with the wreath worn in the hair, crowning a sleek head with ringlets falling over either shoulder.

Naturally, the outline of the crinoline did not remain static, and the first modification occurred about 1866 or 1867, when the dictator of fashion decided that the crinoline was beginning to become ridiculous. For one thing, the enormous amount of material gathered across the front deformed the figure, and, for another, the twelve great pleats, six in front and six at the back, by which the skirt was attached to the bodice,



so stiffened the feminine silhouette as to rob it of any charm. It was decided, therefore, to remove the absurd quantity of material bunched at the waist and to make the skirts narrower, at least at the top. To do this the gored skirt was invented, so cut that it fitted the figure snugly at the waist, and yet at the hem was as wide as some giant lampshade.

This change created something of a sensation !

At all times in the world's history it has been found extremely difficult for people to appraise an effect without being influenced by that to which they are accustomed. This difficulty applies equally to colours and shapes, and indeed to the whole conception of beauty. Largely for this reason, the " de-sophistication of the eye " (to use the phrase coined by a famous artist in his appeal for an unprejudiced judgment in art) is equally desirable in forming an opinion as to the essential loveliness of any innovation in dress. We have perhaps got nearer to this ideal to-day than in any previous time ; although at present, even in these enlightened times, a woman who ventured to appear in a dress to the ground would look archaic—such is the strength of the accustomed thing in warping our natural taste and judgment. But unconventionality is becoming a convention, and who knows what may happen to-morrow ?



Perhaps one may assume that the prevalent fashions had had some bearing on the mental outlook of femininity of those days. Voluminous wrappings had enveloped their minds as well as their persons; and any abbreviation of their raiment seemed to amount almost to indecency. Thus, although the famous "flat" dress had been made up with its front discreetly hidden by a sort of fringed drapery with two long loose ends, so as not to frighten the ladies off by leaving their abdomens too clearly outlined, it was regarded at first as being *impudique*, or at least "undressed"; and the Empress, sorely tempted by a dress than which she "could imagine nothing lovelier—it looks like a Tanagra!" refused to launch it, and waited until it was no longer considered an "extravagant model" before she would adopt it.

Perhaps one of the loveliest dresses ever made for the Empress Eugenie was the one which was intended for the opening of the 1867 Exposition, and which was never worn. The material, a magnificent dull faille of lemon colour with a pattern of pompadour flower clusters, after the fashion of Spanish shawls, had been especially woven at Lyons. *Point d'Alençon* and satin bows of pastel lavender trimmed it. The Empress was delighted with it. But that night she had received word that Maximilian, Emperor of Mexico, had been made a prisoner, and she felt that under the circumstances she did not want to appear robed in so much brilliance. And the dress was foresworn.

An account of the wedding of the Princess Anna Murat to the Duc de Mouchy contains one or two interesting references to dress of the period, and may be quoted here:

"Princess Anna Murat was a descendant of the famous Murat who married Caroline, sister of Napoleon the First, and a niece of the Emperor. She accompanied the Empress everywhere and was a decided favourite with Their Majesties. Her marriage with the Duc de Mouchy was a much desired event, as the Emperor had been most anxious to establish relations with the Faubourg St. Germain. A number of the Orleanists, or Legitimists, had already been drawn to the Tuileries and had attended the "Mondays" of the Empress. The Emperor considered the Princess Anna's marriage a strengthening of these ties.

"The Princess was fair, with a pretty face somewhat resembling that of the Comtesse Pourtales, who was spoken of as one of the loveliest women of the period. She was rather fat; but as no hips could be too wide at that time, that did not matter. The main thing then was to have beautiful shoulders and a lovely bust—and show them! Her wedding was unusually brilliant, attended and glorified as it was by the Emperor and Empress. How well I remember the dress my mother wore. It was of silver-grey faille with a scalloped hem, very long and very full. Her scarf was tulle and the brim of her white tulle bonnet was filled with rosebuds, *Maréchal Niel*. On the left side a small black aigrette made

an accent. The ladies of the Court appeared in dresses with a decided *décolleté*. But that was very much the custom at that time, irrespective of the hour. I remember that at the distribution of the prizes at the Exposition of 1867 all the ladies of the Court wore embroidered tulle dresses, at two o'clock in the afternoon, which glistened with diamonds, and were cut as low as possible."

Many a family album preserves quaint and charming portraits of this period, and it is easy to visualize the ladies of the time, with their sleek heads, smooth *bandeaux* backed or surrounded by ringletted profusion, and surmounted by quaintly inadequate hats or "pork pies"; their sloping shoulders and narrow waists, set above the ample flow of sweeping skirts. There is a demureness of elegance about this phase in the progress of *Madame la Mode* which our grandmothers achieved, never since equalled—a demureness of style, exhibited as much in dress as in manner, which exhibited in the 'sixties the culmination of progressive reaction from the licence, wit and extravagance of the eighteenth century.



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## LATE VICTORIAN FASHIONS

**T**HE period following the Franco-German War of 1870 was a dull one from a sartorial point of view ; and it was not until the advent of M. MacMahon as President that Paris recovered anything like her former brilliancy. During the MacMahon administration, not only the *salons* and receptions returned to the magnificence of the Empire, but the races regained their splendour and became veritable fashion shows. Worth made dresses for Lady Sykes to wear at Epsom which to-day would be too gorgeous even for a ball. She had one princess gown made of alternating breadths of apple green and white, embroidered as exquisitely as any Louis XV dress, with a train two metres long. This was duplicated in copper-coloured satin, with four wide black and four tan *crevés*.

In this brilliant period, as well as in its predecessor ruled by the Empress Eugénie, no *demimondaine* was admitted to the *tribunes* or grandstands at the races. A gentleman was responsible for his companion ; and if he were a member of any club that entitled him to entrance at the races, and brought with him any woman of whom the other ladies disapproved—and they disapproved violently of all actresses and fast women—the woman was evicted and the man lost his membership in the club. Those fair ones who were not admitted to the *tribunes* always stationed themselves on the opposite side of the turf, in beautiful carriages full of flowers, and on mail coaches. Here they drank champagne and made a very lovely and lively picture. Thus were the *cocottes* separated from ladies of quality in that quaint bygone day.

The return from the Grand Prix was like a parade from Fairyland. All the women of fashion, whether of the great or the half world, rode in open carriages, often with an outrider wearing their colours on the first of their four horses, *à la Deaumont*. Madame de Morny's jockeys wore striped jackets of red and white and pearl-grey top hats. The two footmen stationed in the rear were similarly clad. Madame de Metternich's jockey and footmen wore bright yellow, and her horses' heads were decorated with yellow wistaria branches made to match her lackeys' liveries. Madame Musard's wore emerald green ; and Cora Pearl, one of the most celebrated *demimondaines* of her period, decked her footmen out in the bright yellow affected by Madame de Metternich. Rosalie Leon, another famous lady of the evening, lined her carriage with purple and outfitted her jockeys with purple jackets. Even the most negligible *cocotte* had at least a half "Deaumont," and they drove horses worth twenty-five thousand francs a pair.

Madame Rosalie Leon, whose carriage was always a bright spot in the parade from the Grand Prix, was one of the most elegant of the *demimondaines*, and given to an originality in dress which always put

conservative people up in arms. On one occasion she attended the races and appeared in a gown of lemon-coloured taffeta made entirely of tiny pleated flounces from the top to the bottom. The bodice was finished with a swallowtail effect at the back, such as is seen occasionally in dresses of the time of Louis XVI. About this yellow frock was tied a leaf-green sash, which was knotted at one side and its ends left floating. This combination of brilliant yellow and springlike green, which would never be remarked to-day, created a sensation, and scandalized the more conventionally minded ladies. But the fact was that Madame Leon looked very charming in her omelette dress, and proceeded to set the fashion for wearing yellow trimmed with green, or vice versa. For by that time people were less apt to shy at something new or different—Worth had at last won the day in the matter of taste in dress, and had banished banality and sartorial unprogressiveness from Paris for ever.

Madame Leon created quite a ripple of excitement on one occasion at a reception and dinner given in honour of the Prince of Orange, who was passing through Paris, at La Maison Dorée, one of the smart restaurants of the time. About a dozen of the smartest women of Paris were present, wearing gowns of white and orange. Madame Leon wore a frock in the style of Louis XVI, of white tulle trimmed with orange blossoms and small oranges tied with orange ribbons. It was partly responsible for making her queen of the evening; not only because as a costume it was charming, but because it was amusing as well, for French people can never see the combination of orange blossom and fruit without smiling.

\* \* \*

The famous Princess Metternich had the reputation of being unconventional, to a degree regarded at the time as little short of scandalous. It was the penalty paid by the innovator; and certainly this vivacious lady fluttered the sedate doves of her time. The wildest diversions, the prankish adventures, the most daring “improprieties,” by which the Princess afflicted some of her contemporaries with virtuous shudders, if compared with the escapades we regard to-day with amused tolerance, appear as the pastimes of a veritable nun. The costume in which she appeared before the Court, as a *première danseuse* with Madame de Pourtales in the famous *Ballet des Abeilles*, was regarded as daring in the extreme; but no modern Parisienne, with skirt swinging above the knee, would appear in any dance frock so dowdy as the “Bee” costume the Princess wore—half-way between the ankle and the knee, very full, the skirt of yellow trimmed with gold, the bodice of brown velvet embroidered with stripes of gold, and with little wings at the back. Save for its *décolleté* no costume could have been more discreet!

This same lady was the first to wear “short” dresses. Worth had observed a street sweeper with her dress tucked up in the back and left long in front forming a sort of tunic over her petticoat; and, inspired by

a certain grace in the fashion, had duplicated it in velvet and satin and other luxurious materials. Madame de Metternich wore the first of these models at the races, and again started the tongues of the *haut monde* wagging. And thus the famous tunic dress was born.



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In spite of the abandonment of the crinoline's monstrous curves womankind appeared unable to reap the full benefit of her emancipation—she could not dispense with a redundancy in some part or other of her attire. In the early 1870's the skirt, its front almost straight, perhaps

decorated with horizontal panels, finished at the hem with vertical pleating, or trimmed with several wide flounces of lace or tucked or ruched bands of its own material, blossomed out behind into a mountainous mass of folds. These backward-drawn draperies were accentuated by the little "coat-tail" effect of the bodice, or by sash ends, tied in large bows, which appeared to hold up a vast puff of drapery, or by frills or ruffles, across the back of the skirt. The *polonaise* itself emphasized this line, being drawn up in multitudinous rich folds, sometimes set off with a little bow at the back of the waist, of which the ends cascaded formally, down over the loopings beneath. The *robe à la polonaise* had almost an eighteenth-century flavour, its closely fitted bodice and looped-up skirt (frequently held by large bows of rich ribbon with hanging ends) over a contrasting underskirt giving an effect not unlike the *panier* dresses of the eighteenth century.

The use of broad and handsome ribbons, in profusion, was very customary at this time; and narrower ribbons, pleated or ruched, vied with fringe, innumerable small buttons, and elaborate braidings in the trimming of all garments.

It fell to the beautiful Alexandra, Princess of Wales, to inaugurate the next marked change in the mode. The *robe à la Princesse*, with its slim waist at the natural level and slender flowing lines, may be attributed directly to her taste. The suavity and grace of this new mode, as contrasted with the extravagances of the crinoline, maintained their influence for many years, although by the early 'eighties bustles had returned to mar the earlier simplicity. The Princess robe, strictly speaking, was cut without any seam at the waist, and moulded the figure from neck to hip, whence it flowed on in sweeping draperies; but the influence of this style was so strong that even when a dress was made with a separate bodice and skirt the line remained essentially the same, with its smoothly fitted sweep from shoulder to hip, no matter how elaborate the drapings of the skirt might be. From 1875 onwards this feeling is strongly stressed. There is an exquisite ball-dress of 1876 in a book of old-time fashion plates very characteristic of the period. It is of pale brownish pink shot silk; the trim bodice is cut low, almost off the shoulders, with three rows of cream lace ruching round the *décolletage*, the small puffed sleeves being similarly edged. From beneath the edge of the bodice, which comes well down over the hips, the fluent draperies of the skirt are drawn back and knotted into large bows or rosettes of the material, in a tremendous complexity of folds, from beneath which an underdress trails upon the floor, edged again with a ruffle of cream lace laid beneath a pleating of the silk.

There is always the same feeling at this period of the skirts being drawn back across the front of the thighs, and falling in immense masses of material to trail upon the ground behind.



The bustle, or "improver," was an amazing and fearsome manifestation of Fashion's whim. The development of it which defaced the 1880's was a recrudescence of the line in favour a decade earlier; but whereas ladies of the 'seventies achieved their effect by the use of great quantities of flounced and gathered draperies at the back of the skirt, the later form owed its grotesque immensity to the insertion of a contrivance tied round the waist under the petticoat, sometimes consisting of triple pads or rolls of horsehair, increasing in size from the waist downwards. At other times the backward-drawn sweep of skirt draperies was arranged at the back in a positive hump of the dress material; and this was reinforced by engaging devices of wire and whalebone, designed to distend still further the already considerable protuberance, sometimes imparting to it an upward as well as backward sweep—a kind of cataract of drapery falling behind the figure. The slim shoulders, full bust, and small waist, set above this abruptly billowing mass, received an amazing offset to their natural grace from its distorted artifice.

By this time skirts barely reached to the ground; the sweeping trains of the preceding mode had disappeared. Trimmings were still elaborate; incrustations of velvet, braiding, loops of ribbon, fringe, ruffles of lace were all employed to enrich the surface of these much-draped dresses.

The "fish-wife" skirt of 1882 was frequently worn over a full-pleated underskirt, sometimes of a different colour or material from the rest of the dress.

Materials were all of a rich solid character, the ideal fabric being the "silk that would stand by itself."

The dolman was a very characteristic garment of the 'eighties, and appeared in varying forms. Always, however, it had certain characteristic features, such as the more or less fitted back, frequently held in to the waist by a string or ribbon inside which passed round the figure. The skirt part, at the back, hung over the bustle, sometimes with a certain fulness or box-pleated tail, the front of the garment being open at the lower part and the points of the front drawn back and hanging at the sides. It was usually made in velvet, or a handsome cloth or other heavy material, and frequently trimmed with fur or fringe, and reached almost to the knees. More of a cape than a coat, it appears to have been the direct progenitor of the mantle of later days.

About 1884 the "tailored" note makes itself manifest; and in the fashions of the time there are gentlemanly little collars and *revers* on walking dresses, and quasi-military froggings of velvet are to be found in many instances across the fronts of the tight bodices. These "mannish" touches were considered very dashing! Naturally, with small waists so salient a feature of the mode, large busts and hips were inevitable, and were equally considered beautiful.

The *svelte* shoulder line began to disappear about 1888, and by degrees sleeves assumed a very considerable size and great intricacy of cut. By the early 'nineties the "leg-o'-mutton" sleeve, in all its glory (or infamy), distorting the proportions of its fair wearers, and the tiny bonnets and pinched waists, together with the elaborate trimmings of flowers, kiltings, ruchings, lace, and what not, proclaimed abroad the fact that yet another era of smartness, rather than beauty, had arrived.



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Perhaps it was as a kind of reaction against the growing distortion of woman's appearance, produced by the *polonaise* and by the bustle of the early 'eighties, that the æsthetic movement began to affect woman's attire. A few rebellious spirits refused to wear the long voluminous skirts, tight-buttoned bodices, huge sleeves, wasp waists, the improvers and the chignons, and appeared instead in graceful draperies of which the

hues were less attractive than their lines. The gradual reappearance of beauty of line certainly dates from the influence of the æsthetic craze; from that time onwards there has always been a certain number of people striving after true beauty rather than to achieve mere smartness. Certainly the growth of the æsthetic movement did away with many uglinesses, although even so we to-day may find its ideals very distant from our own.

Length was an important characteristic in these days. Trains were in fashion. Every gown had one, though a few daring spirits were bold enough to appear at a skating rink (such rinks were popular at the time) in skirts without trains; but even such skirts were very long. Length again characterized the tailored suits (*tailleurs*, introduced by Doucet in the 'eighties), and in the street their considerable trains were lifted. Underneath them was a varied display of high buttoned boots—either of heavy leather for mornings or of light-glazed kid for afternoons—black silk stockings, frills of silk and lace, and rustling silk petticoats.

For street wear, however, there was very much variety both in material and in design. Costumes were made of velvets, silks and fine cloths. They were designed to have close high collars, and they were complicated with furs, laces and *passementeries*. To match the close high collar, hats were tight, small and smart, and were worn over skilfully waved hair. Capes and short coats were also used. Some were of short hip-length, with intricate cape-collars; others fitted snugly down to the hips, with a boa or sable fur round the throat.

The close fits of the costumes and tailored suits influenced the ball-dresses, which in closely draped folds of beautiful materials shaped the figure to contrast strangely with the high puffs of short sleeves rising from the shoulder. Lingerie was used in abundance, laces and ribbons playing an important part, and perfumes added their powers of attraction. Chemises were long and full and with little sleeves. Pantaloon were made of the whitest and finest linen or of the finest French muslin, and were generously frilled with lace about the knees. Petticoats were profuse and were mostly made of ruffles of silk and lace. But the most feminine of all costumes was the tea-gown. The colours were usually soft. The line was usually flowing. At the back Watteau pleats frequently added grace. Often a fichu, extravagantly trimmed with fluffy lace and ribbon, was worn, just revealing the throat. To be allowed in the company of any lady wearing such a gown was a mark of the utmost intimacy and favour.

Close attention to the figure line had to receive its strongest and most inner support from the corset, the essential to a silhouette. The waist ideal was eighteen inches, but this was often surpassed, for the corsets were made very strongly with steel and innumerable whalebones. In addition, over a snugly fitting bodice a sort of outer corset was worn, made of whalebones, that fitted in to every seam and was held together

in firm heavy satin, black or coloured. The pressure of this small and short garment was centred on the waist and lower ribs. Above the waist it gracefully connected a curved line to the bust; below the waist it filled out the slight but obvious curve of the hips.

We can now give a general impression of the woman of fashion of thirty years ago. Her conversation was innocent, yet intimate and personal, but not profound. Indeed neither intellectual pursuits nor



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sport activities were very much known to her. Her manner was charming, with just a touch of the coquette. The touch was always delicate, but it was never absent. It was this touch that made her so susceptible to changes in fashion, for did not these changes emphasize her powers of attraction? Her figure was clearly outlined and very shapely, with a tendency to an adorable plumpness, for plumpness was then in

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fashion. With her fan and her long *suède* gloves and a certain subtlety of manner we can look enviously at her.

In 1893 there appeared a change in the outline of dress. It revealed the bust and hips but concealed everything else. The bodice was small, separate and snug. The waist was long, slender and tightly laced. The sleeves were vast and were lined and interlined, thus stiffening them and making them stand out. The skirt was very long, very wide at the hem, and seemed to rush from the hips in immense volume, lined and interlined to increase its size. The whole dress was sometimes set off by a ridiculous complicated little wrap, with frills and pleats and all kinds of lacework. The effect of frilly wrap, large sleeves and enormous skirt was to make the waist very slender. It may have been this effect that brought the Princess gown into favour, for this gown fits like a glove, being the outer tailoring finish to the inner work of the *corsetière*.

The perfection of fitting shown by the Princess gown continued to hold sway, but there were some modifications. Square *décolletage* and the Niniche hat, both bringing something of Louis XVI elegance, were, for example, soon taken up. This was attributed both to the copying of a dress in the Le Brun portrait of Marie Antoinette at Versailles and of the velvet gown in the Van Loo portrait for a famous actress appearing in "*Le Collier de la Reine*." Certain small waistcoat effects and sports modes also appeared. Bicycling and golf, for instance, began to make a mark in fashion, resulting in a much shorter skirt, the wearing of "bloomers" by even the smartest women, the introduction of the Norfolk jacket suit and shirt blouses and the "golf cape." Nevertheless waists remained as tight as ever and skirts were on the whole still long.

Within a few years, however, skirts and sleeves both began to decrease in size, but the use of lace in horizontal bands around the skirt hid the change. The stiffening and interlining were gradually being taken out of the skirts. This made them softer and more closely fitting to the line of the figure below the hip line.



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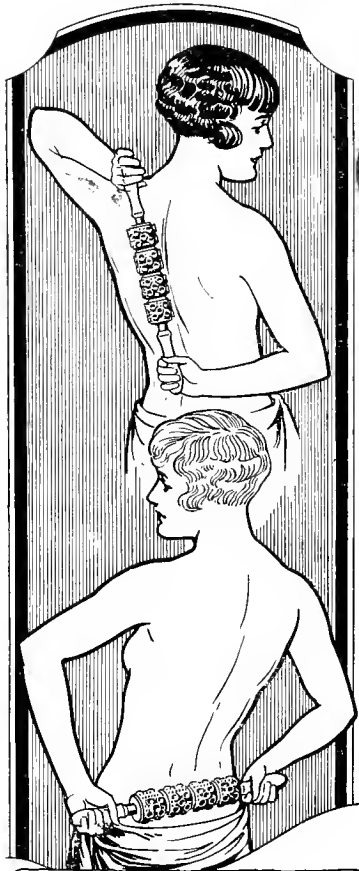
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EARLY TWENTIETH  
CENTURY FASHIONS

**A** DECLINE in artificiality and restriction and the increasing influence of naturalness were the chief characteristics of the changes in women's dress during the first ten years or so of this century. The previous century had produced crinolines, bustles, *polonaises*, dolmans, abundant frills and furbelows of every description; but the new century was bowing to simplicity and to common sense, and, though details were still elaborate, fussy trimmings and unnatural lines were gradually being abandoned. This trend of simplicity was enormously intensified and speeded up by the Great War, which clearly established, under the unprecedented pressure of enormous work, two great principles in women's dress—freedom and convenience. Curiously, millinery failed to exhibit this tendency. Indeed in 1908 the large "Merry Widow" hat was the vogue, but again the Great War produced practical results, and women's hats became more adaptable under pressure of war work. The chief note of naturalness noted at the beginning of this century was due to a hygienic improvement in the corset. Hitherto the main aim of the corset was a tight waist. Every other consideration was ignored. This principle was attacked by a woman doctor, who set out to improve the corset. She aimed at a straight front, not at an unhealthily tight small waist. When it was found that an increase in comfort and health did not bring with it a decrease in grace the new idea was adopted. This had a marked effect upon all clothes. Skirts became softer and were made of more supple materials, though they still fitted closely almost to the knee; below the knee they were loose and spread down into a flowing train. Sleeves dropped their puffs and became tight. Lace frills appeared often at the elbow. The shoulder line dropped. A drooping puff at the wrist helped to mark out the new silhouette. The "Gibson Girl" was now the type, confident, athletic, graceful and with vision.

Hairdressing received much attention too. Marcel waves, arranged in "pompadour," supported and inspired hats with curves. Picture hats, large hats well trimmed with feathers or loops of ribbon, tried to vie with the splendour and shape of the hair.

The straight front of the corset, with its move towards health, and the increasing charms of naturalness opened all eyes at last to the attractions of slenderness. It was realized that this could best be obtained by straight lines, for slanting lines meant bulkiness somewhere. The corset therefore permitted an easier waist line, at the same time hiding the bulkiness, if any, of the hips. There is no doubt that this step anticipated to-day's boyish slimness and freedom from pronounced figure.

Soon the long and trailing skirt was found to be an interference and an influence against slenderness. The skirt was therefore raised, but very slightly, all round. It fitted over slightly emphasized hip curves. With the skirt went a little semi-fitting coat, cut away in front to reveal crisp frills. The effect was so dainty and arresting that the long skirt was absolutely doomed, never to return. This freedom of skirt from ground was soon abused and the "hobble" skirt and the "harem" skirt came to show woman's changeable nature, particularly evidenced by the revival of *paniers* just before the war, giving the "pegtop" impression.



1903

The twentieth-century plate, on page 34, shows us a model for the *vraie élégante* of 1900. It is an outdoor wrap of geranium-coloured cloth, trimmed with heavy guipure lace on the shoulders and at the wrists—a wrap which is neither cape nor coat, but half one and half the other. The cut of the elaborate sleeves, at the back, is a marvel.

There is a cravat of kilted black taffeta, with heavy fringed ends, emerging from beneath the snug velvet collar. The back is set in a double Watteau pleat springing from the shoulders; and there is a luxurious negligence in the way in which the immense cuffs fall from the wrists.

On page 36 another model of the same date shows a *redingote* of prune-coloured cloth, embroidered with long sprays of orchids. This garment touches the ground all round, but is not exaggeratedly long.



1905

It falls in graceful fulness of inverted pleats from the side back seams at hip level. The waist and shoulders are slimly fitted to the body. The sleeves are close-fitting, though slightly padded at the shoulders. The high calyx-shaped collar and circular cuffs are lined with chinchilla, and it wraps across the front and fastens down the left side with four large

ornamental hooks and eyes—the modelling of the figure being most artistically allowed for by a transverse pleat in the material across the chest.

Illustrative of the year 1903 is shown on page 40 an ornate afternoon dress in lavender taffeta and lace. The bodice shows a high collar and chemisette of fine lace expanding in a yoke in four points, one on either shoulder, and back and front. These points are outlined and filled in with narrow puffings of the taffeta laid on in a pattern; and from the



1909

yoke the fulness of the bodice and sleeves of the taffeta is set in pin tucks to a depth of about two inches. The very full sleeves just turn the elbow, where they are caught in with a band of the puffed trimming, and from this fall two deep frills of the lace. There is a draped *ceinture* of satin, coming well down in a point in front. The skirt is plain around



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the hips, but widens as it descends, particularly at the back ; and about the level of the knees is an elaborate tracery of taffeta puffings laid upon a shaped insertion of the lace. From beneath this flows an accordion-pleated fulness of taffeta, edged with a foamy ruche where it touches the ground. The whole dress has a very delicate and feminine air.

By 1905, as shown on page 41, shoulders were rising again. This wonderful Princess dress, of mauve cloth, is fitted with the most consummate skill to an almost unbelievable figure. The top of the bodice simulates a sort of *zouave*, and is heavily embroidered and braided. The *zouave* fronts are held together with little tasselled strips, crossing over a vest with a high collar of lace, the same lace and little tasselled strips reappearing on the undersleeves, which again just turn the elbow. Nearly at the foot of the otherwise plain skirt there is a deep band, fifteen inches or more in width, of elaborate braiding and embroidery, from below which the skirt lies very considerably upon the ground. The extremely rich design on the bodice, and at the foot of the skirt, is carried out by means of cut-work, braiding and embroidery, laid upon a chiffon groundwork.



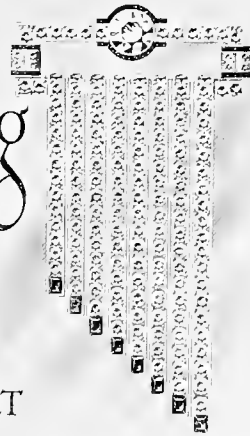
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## THE ADVENT OF MODERN FASHION—AND THE WAR

**A**FTER the war began, the autumn modes for 1914 proposed the revival of no fewer than three distinct "period" fashions; the bustle, the hoop (no doubt suggested by the wired tunic originating from the Maison Poiret), and the *polonaise* of 1880, which was offered by Premet. The only one of these to obtain any considerable measure of success was the hoop—and this was a constant though never very important feature of the evening mode for many years, having been carried through a great variety of changes and adaptations. The real success of this period, however, was a new silhouette, with a skirt three metres wide and eight inches from the ground, without stiffening, but flaring a little by its own width and sometimes by the further reason of a band of fur at the hem, with an effect much as if one had dropped the underskirt from an unusually long tunic of the previous mode. Chéruit showed a model straight and wide at the waist and girded at the hips; and Caillot showed, almost unnoticed, the very first of the legion of chemise frocks, a straight ungirdled chemise of fine black net, beaded vertically with jet and hung over a straight black satin foundation.

The transparent tunic, a novelty of Chéruit early in 1915, lasted for a year or so. It was worn over a tube-like foundation of satin or of flouncing taffeta, whilst the bodice part was interlined with georgette or lace, and a soft satin ribbon in a bright colour was discreetly run between tunic and lining below the corsage.

It is interesting to note that at this period blouses, although frequently of a softer fabric, always matched their better half—the skirt—in colouring. This was the first step towards the popular one-piece that was destined for so many years to be almost a uniform.

The year 1916 brought a new development of the hoop along Louis XVI lines. A Spanish hoop was also shown, wide at the sides and flat at front and back. Wide skirts in soft, frequently transparent, fabrics were worn over petticoats that had been judiciously stiffened with cordings and gauging.

Panniers in Nattier blue, lace fichus, skirts of many flounces, true lovers' knots, and tight little bodices were but a few of the extravagances with which women tried to console themselves during that 1916 summer of heartaches.

Needless to say this picturesque recklessness could not last, and before the summer was out designers had recalled the applause with which Caillot's chemise frock of nearly a year previous had been received, and also the flattering comments of the Press on Miss Stella Campbell's



waistless "go-as-you-please" frocks in "The Flag Lieutenant" at the Haymarket.

The mode then suddenly made a hairpin bend—simple little one-piece frocks of practical quality and youthful line began to be seen, and murmurs were heard of *moyen-âge* lines.



1910



1913

The chemise frock came at an opportune moment, when women of all classes were spending their days in overalls or uniform, expending every ounce of their strength on war work. It was only natural that when work hours were over they wanted something they could "throw on" without effort and which did not draw unnecessary attention to their newly emancipated and uncorseted figures. Stealthily the chemise frock, with its magyar sleeves covering the upper arm, exposing the neck, and as free at the waist as a peasant's smock, came into being.

Worth turned to the Italian Renaissance for simplicity of line, and by the next year all the world was clad in simple one-piece frocks of one or another of these types, hanging straight from the neck and belted or girdled rather below the normal waist line. They slipped on over



1914

the head and fastened with a single button, or if the neck opening were large enough no fastening at all—the ideal frock for a busy world.

Jeanne Lanvin launched a model of deceptive simplicity, with round neck and elbow sleeves, held at the waist by a tasselled girdle, that became the beau-ideal of every woman who attempted to make a frock for the first time.

Coat frocks in navy or covert suiting took the place of the coat and skirt, while out-of-door day clothes were strongly marked with the spirit of war. Tailor-mades, *redingotes*, and effeminate versions of the trench coats—semi-Wellingtons, and Hussar Tops with dangling tassels—were but outward and visible signs of the militarization of women. As sharp relief, sable, ermine, lavish brocades and heavy satins were worn in the evening.



1917



1918

It is only natural that a certain type of woman who really cared for dress for dress's sake would not be content for any length of time with the almost classic simplicity of the chemise frock. In place of the short full skirts, hanging gracefully in long unbroken lines from waist to hem, the quaint pegtop skirt made a daring bid for favour. As a rival to the

pegtop the barrel skirt was launched, and a little later the bifurcated harem caused as much discussion as a naval engagement. They lived short lives, however; they did not fit in with the war-time mood, and in one form or another, longer or shorter, more or less elaborate as to materials and trimmings, the straight-line one-piece frock has dominated for both day and evening wear ever since. Its only serious rival is the jumper, which has had periods of very active rejuvenation since its inception early in 1917.

And so we come to 1917, the barest year in the history of modern feminine adornment. The mode seemed bent on divesting woman of the last wisp of raiment she could wear and be considered clothed. Even day frocks were entirely sleeveless, with a *décolletage* as low as an evening gown; while evening gowns proper had literally neither back nor sides, merely a strand of jewels or a fine gold chain. One thing alone could be said in their favour—that their scantiness accorded well with their brevity.

The edict banishing full evening dress from the theatres during the anxious months of 1917 some say was responsible for this all-day *décolletage*. Circumstance, however, had most to do with it. Every woman had been called upon by 1917 to do her bit, and she had flung herself wholeheartedly into the cause. Something practical, something without allure, something that could be made from the minimum of material (for there was a shortage of raw material threatening) she demanded of the designers, and, as always, they gave it to her.

By the end of 1917 short hair was accepted and clothes were designed accordingly. Worth made navy serge again the *dernier cri*, with a simple model with silver embroidery; and yet another, a coat-frock with panels of flat pleating at the sides that has very much in common with the fashions of a decade later.

Coats and hats had a strong service suggestion, the officer pockets being particular favourites, khaki, navy, and French blue being also the predominating colours. The military spirit also pervaded the afternoon *toilette*. The afternoon gown shown here, admittedly one of the most elegant models of the year, is slightly military and sternly practical. Made of soft fawn cloth—the forerunner of that persistent family of beiges—it has long sleeves, tight-fitting and buttoned above the cuff, and a skirt which displays the ankle, probably five to six inches from the ground. The question of length at this period is interesting, for it was in the beginning of 1917, when the W.A.A.C.'s were recruited for service abroad, that the "red hats" at Whitehall sat in conference upon their uniform. It was decided to be a khaki coat-frock *not more than eight inches* from the ground, a regulation which they rigidly tried to enforce. In their view more than eight inches of extremities exposed was not in keeping with womanly seemliness.

But to return to our model, which has a jacket-like bodice reaching to the top of the hip bone, a forerunner of the longer waist line of the following year. The skirt is pleated into the bodice at the side, but is flat-in front; the only relief being the silver buttons, decorative button-holes, and touches of silver embroideries on the collar. There are no fripperies here. This dress was evidently designed for the woman who had something else to do than flirt. We cannot, however, leave 1917 without an allusion to a new visitor into the dress world that came over with the American army.

And this was the middy blouse, which American women for some time had found practical, clean, and every way desirable for work, river and sport. Thus was the jumper suit born.

Early in the summer of 1917 Worth launched a two-piece model in pink linen. It consisted of a simple jumper, belted at the waist and trimmed with narrow white braid and worn over a pleated skirt. We are still wearing suits like that one—shorter skirts yes, and waists not so tightly nor highly belted—yet the essentials are the same.

With the first spring sunshine in 1918 Jill found that all work and no play didn't pay with Jacks home on leave and wounded heroes wanting amusement; besides, she was growing a little tired of military uniformity. There was more thrill in producing a powder puff from a handbag than a large patch pocket. Paris tried to amuse her by reviving the *Directoire* lines. Apron tunics, wing sleeves, discreet edgings of fur, and many-tiered skirts were shown again, but with a difference. The slim silhouette was retained at all costs and the waist line unemphasized.

Premet tried out a cross-over corsage, while Jenny created rather a fascinator with a full little basque round the waist, reminiscent of Carolean days, and a wisp-like train ending in a knot.

The model shown by Worth for 1918 is the best interpreter of that "make the best of what we yet may spend" spirit of 1918. It is sober but rich, dark yet dainty. Surely it was devised to beguile the hectic hours of leave of some momentarily returned officer from the front. The skirt of exquisite black, gold, and silver brocade, opening in front over a black underdress. The bodice is a filmy transparent affair of black tulle, relieved with bands of silver and *diamanté* embroidery which come down in a point to the waist in front, where they are knotted with ends left hanging; a wisp of tulle falls softly over the shoulders in lieu of a sleeve.

The figure is slim, and even the narrow train in conjunction with a short skirt does not give an air of maturity. She is young and exquisite—the dress itself is romantic. In 1918 it was for these few snatched short hours of "leave" that women lived and dressed.

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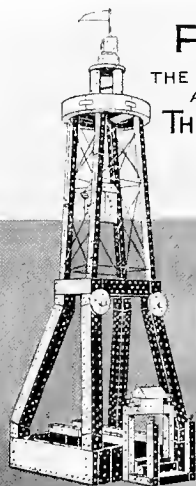
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## FASHION TO-DAY

**A**S fashion is such a keen reflector of the spirit of the age, it is not surprising that peace should usher in a new colour. Not the scarlet or purple of victory—the time had passed for such joyous colouring—but a sad and lovely pearl-grey, rechristened “peace grey,” became the rage during 1919.

Although there was actually no fighting in 1919 Europe was still living under war conditions. Coal, food and raw material were scarce, so that long sleeves, fur trimmings, high collars and voluminous wraps were needed in those chilly spring days indoors as well as out.

The pink and beige afternoon frock illustrated is but typical of the elegant yet sensible models created by Worth in those days of transition between war and peace. There are the pinky beige long sleeves, and a high fur-lined collar tied closely about the throat. The longer waist line is distinctly perceptible—the type of figure more slender than ever. The long, close-fitting sleeves are cut into quaint tabs at the wrist, and there is embroidery across the lower part of the bodice and on the apron front of the skirt. The high-heeled bronze slippers repeat the brown note of the fur; and the bodice ties at the back in big bows which accentuate the slim figurelessness of the whole. With so simple a dress, the whole success lay in the artist hand which cut and draped it.

It was during 1919 that the jumper craze reached its height. The explanation of this jumper fever is perhaps that it was merely an outlet. For five years women had feverishly knitted, and now that socks and mufflers were no longer required they turned their energies upon jumpers for themselves.

Velvet jumpers embroidered in futurist designs in coloured wool was the dress world's recognition of *nouveau* art. The silhouette still remains slender, tapering towards the hem with almost a swathed appearance round the ankle, and frequently the whole width not more than 40 to 45 inches. Shoulders of coats were cut broad with voluminous armholes, intensifying the impression of shapelessness unless cut by a master hand. Capes were launched with great success for street wear; navy blue gabardine was a favourite medium.

We cannot, however, let 1919 pass without an allusion to one of the greatest dress functions of the year, Miss Elizabeth Asquith's wedding to Prince Antoine Bibesco, and her wonderful wedding gown which was created by Worth. Of Venetian inspiration, it consisted of ancient Venetian lace over an underdress of heavy satin. The Court train held from the shoulder was of exquisite Venetian velvet woven with gold in a classic design of acanthus leaves, and was lined with silver. The beauty of the head-dress, with its chains of orange blossom, was also much commented upon.

Evening gowns were still worn very *décolleté*—the slightest shoulder strap held the minimum of bodice, skirts were creeping up and more attention was paid to shoes and stockings. A Russian note was evident in many of the new designs, while Paisley patterns were having a great vogue.

By the middle of 1920 skirts had crept up again, showing at least six inches of ankle. The hair was still worn bobbed and girlish immaturity was the correct pose.



1919



1920

The little mahogany frock shown for 1920 and designed by Worth completely embodies this spirit. The big soft collar flows in casual lines down to the waist, where at the left-hand side it becomes a big sash-like bow. The magyar shoulder droops a short sleeve over the upper arm; and the skirt has an attractive *mouvement* of drapery at the right



side, giving a miniature *panier* effect. There is embroidery down the sides of the bodice and round the bottom of the sleeves.

It was at this period that sport had its first direct influence upon fashion. Suzanne Lenglen in a straight, sleeveless frock vanquished her opponent, who was still faithful to skirts, shirts and petticoats. It has taken some years for this sporting influence to spread, but to-day it permeates our whole wardrobe.



1921



1923

1921 gives us our first example of the uneven hem line, achieved in this case by cascades of gold *lamé* tissue falling from a rather less long-waisted bodice, over a short *plissé* skirt of pale petunia ninon. The bodice and short sleeves of the same ninon veil an under-bodice, very

much more *décolletée*, of the *lamé*. This bobbed and marcelled *demoiselle* wears gold shoes with her charming dinner gown.

The exotic note increases—skirts are longer, sleeves are ornate and of immense importance, waists are recognizedly long, oriental colours are favoured and barbaric earrings, with sleekly brushed heads, make their appearance. Head-dresses of swathed tulle and gold tissue are seen at



MISS ANNETTE MILLS  
(Dress by Worth)

1925

*premières*, while on summer days the new *organdie* in lemons and blues make the smartest frocks for Ascot.

Our 1923 lady has lengthened her skirts a trifle and hides her ankle ; and the wonderful scarlet and black and gold brocade of which this dress is made hangs at either side in panelled points which touch the insteps, showing between them an ankle-length petticoat of gold lace.

The square-cut bodice, sustained by narrow shoulder straps, is open at the sides, and girdled at the hips with an ornate jewelled belt of red and gold, into which are tucked at the left side a couple of pale orchids. The very long earrings are a characteristic note of this year.

During the last year or so a curious change had been taking place in the designation of gowns. Instead of a morning frock or afternoon



A LUXURIOUS EVENING WRAP BY WORTH 1926

frock, as the hour might be, dresses were designed to fulfil a certain purpose. For instance, something for shopping, something for travelling, for a formal dinner, and, now that everyone was dancing, something for foxtrotting. Every dress had its special *métier*.

A charming dance frock of the year 1925 is the one worn by Miss Annette Mills. The straight and easy-fitting bodice which folds lightly round the waist is allied to a full skirt with a slightly circular movement, cut in large scallops at the hem, and adorned with big flat *appliqué* flowers in shining tissue. There is a quaint little trimming of

discs of the glittering tissue, outlining the neck and armholes and side seams of the bodice, and hanging in two dangling ends from the front of the *décolletage*. The whole thing has such a simple elegance, and is so airy in its transparent fabric, that nothing could be more charming for dancing. The skirt is quite short, though covering the knee by some inches.

The dignity of the bride was not forgotten in this modern hey-day rush for simplicity. Some brides chose mediæval lines for their wedding gowns; cloth of gold also had its vogue. Hair had passed from bobs



MISS JOAN PICKERING

to shingle and Eton crops, so that special attention had to be paid to the bridal head-dress. The pointed front of Russian inspiration was found to be generally becoming, especially after Worth had made for a bride one with a trellised tiara of pearls across the brow over a lace scarf draped capwise, with bunches of orange blossom and trailing bands over

the ears. A sweeping veil of tulle falling from the nape of the neck is held by a *bandeau* of orange blossoms.

Evening wraps again became matters of extreme importance, and in 1926 Worth designed and showed a sumptuous cloak, carried out in one of his special brocades. It is combined with satin, and has a deep soft fur collar, into the front of which are nestled two big flowers. The sumptuousness of this garment is well expressed in the photograph shown on page 61; and the magnificent pattern with its interesting border has a unique charm and dignity.



AN ATTRACTIVE STAGE DRESS BY WORTH

Another illustration shows a magnificent cloak with a huge fur collar united to the main part of the cloak by a deep yoke of metal tissue, with Persian *motifs*, richly embroidered with pearls and coloured stones. It is well in keeping with the very original little head-dress—a charming affair with an almost Mephistophelean air about it. The depth and lustre of the fur are delightfully enhanced by the gleaming surface of the yoke part.

The elimination of the unrelated and the perfect harmony of the smallest details of each *toilette* designed by Worth are symbolical of the philosophy of dressing for the woman of to-day. The airy grace of chiffon made it an ideal medium for dance frocks, as will be seen from the illustration on page 59, which shows a lovely black dancing dress like



MADAME LEMOINE (NÉE WORTH)

a starry night, with its *diamanté* edgings and designs. A slender-fitting bodice which reaches to the hips, where the full uneven flounces hang softly to cover the knees, is cut away at front and sides to show a pale underdress, similarly adorned with *diamanté*. The ample soft fur coat serves as an admirable foil to the frosted darkness of the dress.



MISS WILDA BENNETT, *the Well-known Dancer*  
(Dress by Worth, 1926)

The *bolero* or *zouave* line in the Spanish manner over a very full skirt that rippled and fell with every movement became a picturesque note in every famous ballroom. The *zouave* of sequined chiffon is clasped

at the waist in front over a diaphanous dress, of which the immensely full petal skirt hangs from a severely plain bodice, showing only in the front opening of the little jacket. The great charm of this dress lies in the delicate sparkle of the sequin embroidery, enhanced by the matt transparency of the voluminous skirt.



A MAGNIFICENT CLOAK BY WORTH

Sequins, *paillettes*, and beads were sewn by fairy fingers on to diaphanous fabrics to give sparkle and glitter to the dance.

On page 57 is a picture of a most attractive stage dress. The *godet* satin skirt, with its border of multitudinous small petals, is bedewed and banded with sparkling trimming, with which also the entire tightly fitting *décolletée* bodice is covered. The shoulder straps are mere strands of jewels. The line of the whole thing shows the hand of the master craftsman.



But enough of dance frocks—there are other things for the busy woman of to-day to do. From London to Paris she flits, from there to the Lido, or Deauville, and back to Scotland. Staying in town a week or so for the Little Season, then off to Leicestershire for the first cubbing.

Naturally, with all this movement, her travelling outfit must be the last word in *chic*. If she motors she has the softest, most velvety uncrushable thing in suède that can be imagined—or for a longer journey a matching ensemble.



A VENETIAN BEAUTY (Cloak by Worth)

hand. Artists design them and faithful fingers execute them.

Every garment ideally suited to its purpose, from the practical little morning woolly, with its little matching coat for a chilly day, a classic *tailleur*, enveloping top coats, luxurious furs, sinuous dance frocks and stately *robes de style* for more ceremonious occasions. To envelop them a luxurious evening wrap of glittering brocade and seductive fox to trim it, of which the large soft collar and cuffs are echoed in the foot-deep flounce of fur which edges the hem. The small geometrical design is suggestive of mosaic; and the large folds are indicative of the richness of the material, which is heavy without losing any of the essential suppleness of the modern woman's ideal.

The long-waisted dress of fine woollen worn by Miss Joan Pickering is completely covered by its matching coat, which has a cosy collar and immense cuffs of dark fur. The bodice of the dress pouches slightly into a band about two inches wide which encircles the hips, and into this band also the skirt is gathered. This whole turnout is slim and trim and charming. The little close hat is in perfect harmony with it all.

Can to-day's fashions really be improved upon? we cannot help wondering. The world is searched for exquisite fabrics. They are woven and cut by a master



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## FASHION IN COIFFURE

*“ Why deem it shame a fair one’s curls to shear ?  
 Why rise in wrath or sit in sorrow here ?  
 Rather rejoice, make merry, call for wine ;  
 When clipped, the Cypress doth most trim appear.”*

**M**EN love long hair. Hair has been termed “ woman’s crowning glory,” and yet women have nowadays cut short this crowning glory into what has picturesquely been termed the shingle. Is this fashion new or original ? Why did the first woman who cut off, or who cut short, her hair do so ? Well, it was notorious through the ages that women were always ready to sacrifice something. In olden days religious observances sometimes necessitated cutting the hair. In some communities some magic, mysterious power was believed to be attached to the hair. There was the historic case of Samson. When his hair was shorn his strength departed. Early Christian women cut off their hair because it was said that they possessed some mystic force contained in their hair, and they wished to convince their accusers that there was no such thing. Jealous husbands were in the habit of cutting off their wives’ hair in order to compel them to keep indoors. In long-haired communities everyone knew that a woman’s hair was cropped as a punishment, so the erring spouse was ashamed to go abroad until her hair grew again.

The ancient Egyptians cut their hair, in the first instance, from religious motives, and afterwards it became a fashion. Everyone has heard of the Nile, the great river which fertilizes that country. At times the Nile gets red, and the legend was that the water is tinged with the blood of Adonis. At these times the women used to indulge in a six-days orgy of singing and dancing. At the end they cut off their hair and cast it into the Nile. Afterwards they cut their hair off for convenience and pleasure. Egyptian women were the earliest to be emancipated, and they attained to a greater degree of freedom than any other women.

Among the Phœnicians it was the custom for women to sacrifice their hair and offer it to the gods in cases of bereavement. If a woman was averse from parting with her hair, she could pay a priest. The Lacedaemonian ladies wore their hair short and curled. The men had their beards curled. Anyone interested can examine the lovely specimens on view in the British Museum. According to the eminent French writer Chateaubriand, the women of Biblis, refusing to cut off their hair as a token of mourning for the death of Adonis, were compelled to atone for this by becoming the wives of foreigners for a day ! Ladies find it much easier to keep their hair on nowadays.

The legend of Berenice’s hair was of interest. This lady was the husband of Ptolemy Euergetes, who undertook a campaign against Syria. She vowed that if he returned victorious she would cut off her

hair and place it on the altar in the temple of Antinous. The victory was achieved, and Berenice's hair duly adorned the altar. But the priests were not vigilant, and the tresses were stolen. This annoyed the King, and he was determined to punish the priests. One of them, Cassion by name, suddenly found a new constellation in the heavens. The King was pleased to accept his explanation that it was Berenice's hair, which had been stolen by the gods and placed in the sky for a certain purpose.

Amongst the Romans about the second century the style of hair-dressing consisted of short, curled hair. The comment of the poet Appuleius on this was : " Were she born of the wave, like Venus herself, were she perfumed and garbed in the finest array, how could one accept her, deprived as she was of Nature's finest ornament ? "

In the twelfth century the hair was allowed to grow in a thick mass at the back, but was cut at the sides, and slightly curled. This was the origin of the curl that was at one time known in England as the " kiss me quick."

A poem, called " The Nut Brown Maid," written about 1500 by Bishop Percy, is a most interesting document. The lover tells his lass that if she would go with him she must cut her hair and her kirtle. In other words, shingle and wear a short skirt. This proved that if the hair becomes shorter so does the skirt and vice versa. No one has seen long hair and short skirt, and they never will. Whatever was the reason, the cutting of hair and shortening of the skirt always went together, and meant that women were about to lead a more active life.

When Hungary was at war with Turkey she was helped by certain German princes. These princes wore their hair very short (nowadays they shave their heads !). In Germany it became the fashion for the ladies to cut their hair short as a token of their devotion. Further than this, a custom arose of presenting one's friend with a pair of scissors and inviting her to cut her hair short likewise.

Another woman who cut her hair short, and incidentally got into trouble over it, was Joan of Arc. Joan's mission demanded that she should live an active life, and she prepared for it by cutting her hair and shortening her skirt. Could anyone imagine Joan of Arc accomplishing what she did with long hair and a long skirt ?

In the early seventeenth century (1630) the hair was generally divided into three parts : the chignon was worn on top, the front was cut, and the sides were cut short and curled corkscrew fashion. This mode necessitated the use of special irons. These were hollow, and were undoubtedly the ancestors of the modern curling iron.

Ninon de Lenclos, a contemporary of Charles I in England and Louis XIII in France, was responsible for short-hair fashion about 1653. One of her preferred admirers, the Marquis of Villarseaux, was so jealous that he fell ill. Ninon, to prove to him that he had no reason to suspect

her loyalty, cut off her lovely tresses and sent them to him. Seeing that his mistress had sacrificed her "crowning glory" he sent for her. She disappeared and neither of them was seen for a week. The cutting of her hair was not in vain! After this, hair *à la Ninon* became very fashionable. In the National Gallery can be seen a portrait of Nell Gwynne with a similar head-dressing. Why Nell had her hair cut is not known, but it is a very lovely portrait.



A BRIDAL HEAD-DRESS BY WORTH

In the reign of Louis XIV the close-cropped hair was heard of for the first time. The hair was cut right on to the neck. Mme. de Sevigné described the fashion in one of her letters to her daughter.

A woman known as La Martin was recognized as the finest exponent of the new fashion. She was the first lady hairdresser and only had one real male competitor.

Louis XVI's reign was the era of voluminous head-dresses. In England there was a tax of one guinea on powdered head-dresses. Those who wished to be fashionable had to produce the tax-gatherer's receipt.

The pictures of Romney, Reynolds and Gainsborough show to what extremes ladies went in hairdressing. But even so, hair always wanted cutting, and scissors (and naturally some one to manipulate them) have always been necessary.

The next period of any importance was that of the French Revolution. Robespierre was the man who sent thousands of people to the guillotine—mainly, as he said, “aristocrats.” Before a lady could be properly guillotined she had to have her hair bobbed. It is believed that the same custom of short hair is still popular in prisons. Revolutions bring excesses in every way. After the famous “9th Thermidor” France sighed with relief. Social functions became once more the order of the day. There was a ball given by *ci-devant* aristocrats, and anybody (ladies) who had suffered loss by the guillotine of any relation had their hair cut *à la victime*. Moreover, the arrival in Paris of some antique statues of Caracalla and Titus gave an impetus to the short-hair fashion. Talma, playing a part in the tragedy of “Brutus,” reconstituted the rôle according to the purest tradition. He wore, over his powdered hair, a wig *à la Titus* made by Duplan, a hairdresser of the Rue des Petits Champs. Josephine de Beauharnais strongly influenced Bonaparte, just back from his campaign in Italy, to go to Duplan to have his hair shortened. Bonaparte obeyed, and all his general staff followed the new *coiffure*, which had the advantage of being more economical and hygienic than the old one. Rapidly the “Titus” was generalized and lasted for over fourteen years. Just about this time not even ten per cent. of ladies wore long hair.

After this a new fashion came about—an intermediate fashion between the shingle and long hair. A turban was worn to hide the growing short hair. A turban worn judiciously does not give the short effect. Ladies wore the turban and supplemented its camouflage by employing false hair. This was quite in accordance with reaction.

The nineteenth century showed no abatement of women’s sacrifices in the matter of hair. George Sand (who was a woman) cut her hair and sent it to her lover, Alfred de Musset, the poet. The lover taking no notice, she retired to a country residence, where as a solace she set herself to write that delightful historical romance “Mauprat.”

Next came the early ’eighties (1880-5) when there was undoubtedly a short-hair fashion.

In Brittany, to be sure, women cut their hair for various reasons. Probably the first was that the Breton women wore bonnets. Another was that hair could easily be cut and swapped for sheets or pillow-cases. Even to-day there were crosses erected on the cliffs at many places. These crosses were very frequently adorned with hair. Most Bretons were sailors, and the tresses were (still sacrificing) those of mothers, sisters, wives and sweethearts who wished their men a safe return. The sacrifice

of hair was to ensure a calm sea. In some parts of Brittany it was considered unlucky for a wife to comb her hair in the presence of her husband—result, she cut off as much as she could, so that combing was unnecessary. On June 24, the fête of St. John, Breton maidens who had been unsuccessful in finding “young men” cut their hair off as a sacrifice in the hope that they would find husbands. This procedure was very successful.

How came fashion to be created? Fashion had many putative fathers. The originator of any fashion is difficult to pick out. No man or woman living now can claim to be the “father” or “mother” of the bob or shingle. Through “The Nut Brown Maid,” Joan of Arc, Ninon de Lenclos and a few others there is no doubt that violent action on the part of women has produced short hair and short skirts.

We now arrive at that most useful body of organized femininity—the W.A.A.C.S. They reached their apotheosis somewhere about 1918. They always looked the picture of health. They drove motor-cars and generally ran the British Army at that time. The ranks of the “Waacs” was no place for old ladies of sixty-five or thereabouts. That came later, about 1922, as far as hair-shortening was concerned. Between 1918 and 1922 the only women who bobbed their hair were those who had been on active service.

About 1922 milliners began to take a hand in the proceedings. They invented a hat known as the “cloche.” Ladies found when purchasing their hats that there was a new war on—hats versus hair! They repaired to their unfortunate hairdresser and told him that he was a rotten hairdresser, that he was stupid, and, owing to him, they couldn’t find a hat to suit them.

Wise in his generation, the hairdresser “thinned” out the hair until the back adornment was but a small chignon, which could easily be tucked into a hat. Again came the milliners, who evolved a fashion which would not accommodate even this tiny “bun.”

If the milliners had had their way they would have done away with hair. But, hair being the hairdresser’s living, he cut ladies’ hair *à la victime*. Again came the milliners, and the shingle resulted. The Eton crop, which had not really supervened, was “lovely.” “Why, it makes women look nearly as pretty as men!”

Why are women looking for a new fashion? Because there are so many ill-trained and inferior workmen. Workmen who have no knowledge of contours or anatomy. Workmen who leave a lady’s hair in such a condition that a self-respecting rat would refuse to gnaw it. The result is bound to be that women will look for some mode of hairdressing not so conspicuous. This will probably be a reversion to a style similar to that brought about by the imitators of La Martin—there will be an intermediate fashion of hair a trifle longer than the

shingle, which will give the hairdresser (the real hairdresser) a chance to manipulate his tools, and produce a better result.

Hairdressing is a sound proposition as long as the essential rules are observed. It is no good cutting the hair of a giraffe-necked lady in the same manner as a short-necked one. Nothing looks worse in the London theatres than the fearful array of bare necks, especially those that have been shaved some time previously and now bear traces of the new growth. The bad artist has bigger chances with long hair. The short-hair man who can soften down those "bumps" which the phrenologist loves and the hairdresser hates is the successful man in the hairdressing profession.

Newspapers have been announcing great changes in Court hairdressing. That is a mere matter of logic. Take the average shingled lady. Where could the Court hairdresser affix the necessary feathers, diamond tiaras, veils, etc.? If there is no hair there is no foundation. What does a long-necked, shingled woman, with two or three yards of train, look like?

Women have, through the ages, sacrificed their hair to some deity or other. At the present day it is to the goddess Fashion. But be hair worn long or short, bobbed or shingled, there is, and will always be, plenty of work for the man or woman whose mission in life it is to make woman more charming (if possible) than he has found her.





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ARTICLES OF USE  
AND ADORNMENT

**D**URING the eighteenth century French art set the fashion in England. At the commencement of this century Louis XIV was reigning in France and Boule cabinets were at their height of popularity. In those days most furniture had metal and enamelled decorations, and some were covered with inlays of marble, porphyry, lapis lazuli and other stones. Jewellery simply copied these effects in miniature. In the reign of Louis XV, furniture, almost covered with metalwork and richly gilt, inspired golden ornaments and appropriate jewels. The brothers Martin were, however, a refining influence, and their paintings and varnishes were set in gold jewellery, the lids of snuff-boxes, the jewelled knobs of canes, and in ladies' fans.

As Continental artists were then commonly employed in London the French influence on English art was very strong, but a few English craftsmen arose with great influences of their own. Chippendale, Sheraton and Hepplewhite in furniture, and Adams in architecture, helped also to influence the arts of the goldsmith, the silversmith and the jeweller, for these latter craftsmen always follow prevailing styles in other arts.

The eighteenth century was an extravagant century, and thus many whimsical fashions introduced themselves. Any new trinket which helped to charm the lady love of an enamoured swain was sure of a warm welcome. Enamels were the vogue: watches, snuff-boxes, and other oddments were enamelled. The most popular colour was dark blue, and lockets for miniatures or for hair or for any fanciful souvenir were made of gold or gold alloy, some part of the frame being enamelled blue.

Possibly the most attractive trinkets used in connection with jewellery were the Wedgwood cameos. The plaques and medallions which Wedgwood made were, of course, too large for jewellery, but many of the smaller objects were set as brooches, scarf-pins and ear-rings. Some of the necklets contained as many as twenty different pieces, fastened together by gold chains. Bracelets were often made to match brooch and necklet.

Towards the end of the century an Englishman, Matthew Boulton, of Birmingham, introduced jewellery of cut steel intermixed with large crystals. Silver jewels and buckles were much worn. But diamonds eventually became the fashion, to vie with the introduction of superior candles, lamps, massive cut-glass chandeliers and brackets.

Rings were of course much worn at the time, particularly *marquise* rings, which afforded the jeweller the opportunity to set in large cameos, gems, and many rare clusters of diamonds.

## FANS: THEIR FANCY AND FASCINATION.

Primitive man invented the fan. He was hot and he was worried by flies. It was therefore a natural act to seize a leaf of a tree and dispel the heated air and dismiss the flies. Fans therefore started from the depths of crude necessity, but they were destined to reach the heights of refined luxury. The reason for this is that the fan has proved itself one of the greatest aids to the cause of femininity. It reached its greatest height of use and adornment in the eighteenth century. "The pretty woman used it, knowing she added to her charms; the clumsy woman used it in order to occupy her hands; the ugly woman used it, as thereby she might at least obtain credit for elegance." Queen Charlotte, the wife of George III, is a distinguished example of the type last mentioned. A famous artist, on seeing Reynolds' portrait of her, fan in hand, exclaimed: "Lord, how she held that fan!"

There are many stories as to the actual origin of the fan and its brilliant success in Europe in the seventeenth and eighteenth centuries. The most romantic story is that the first fan was a wing torn from Zephyr by Cupid. Psyche was asleep "while Cupid was standing by with the wing in his hands, which he had retained as a result of intervening to protect her from the approach of Zephyr. Psyche afterwards waved it to and fro, and, finding it cooled the air, ever afterwards used it as a fan." A far less romantic explanation of the fan's rise in popularity in the Courts of Europe in the middle of the seventeenth century is the story of the revenge in taste upon a rude queen by the ladies of a certain European Court. This surprising use of the fan soon spread, and in a few years eminent writers in France and in England were lauding its praises. Madame D'Arblay described the fan as the most useful ornament "belonging to full dress: occupying the hands, giving the eyes something to look at, and taking away stiffness and formality from the figure and deportment." The Baronne de Chapt, in "*Œuvre Philosophique*," Vol. I, exhorts all fashionable women in Society to learn how to make the best use of the fan. Balzac's famous comment on the fan of Madame Pompadour is too well known to be repeated. In England, in the columns of the famous *Spectator*, Steel and Addison took up the eulogy of the fan. Addison wrote: "Women are armed with fans as men are with swords." But it was left for Victorian England, in the person of the distinguished poet Austin Dobson, to perform the most excellent service to the fan:—

"Chicken skin delicate, white,  
Painted by Carl Vanloo,  
Loves in a riot of light,  
Roses and vapours blue.  
Hark to the dainty *frou frou*,  
Picture above, if you can,  
Eyes that could melt as the dew—  
This was the Pompadour's Fan!"

The allusion to chicken skin in the first line of this little poem is made because many exquisite fans were made from this material.

It will now be interesting, in conclusion, to refer to some of the types of famous fans.

*Brisé* fans contain no leaf. They are made of some stiffish substance such as ivory, bone, tortoiseshell, horn, filigree, silver or wood. The materials are used in extraordinarily thin slices and in many cases have been perforated and sawn into lace-like openwork. *Brisé* fans were made in the seventeenth century, though few existing specimens date earlier than the second quarter of the eighteenth century. The most important of these fans are those that were decorated by the brothers Martin, of Paris (1720-1758), and finished off by a varnish which was a secret product known only to them. There is in the possession of M. Duvelleroy a famous *brisé* ivory fan painted by the brothers Martin with a picture, "Abduction of Helen of Troy." It is a French fan of Louis XV period. Many of the Louis Seize *brisé* fans were very small and exquisitely fretted; but some years later *brisé* fans of cheaper material and less skilled workmanship appeared. In the days of William IV of England, for example, we find pretty small fans made of horn.

Cabriolet fans are characterized mainly by the subject of the decoration, usually one that deals with motion, such as one-horse chairs (*cabriolet*), sledging, skating. In most cabriolet fans the leaf is divided into two parts with independent ornamentation.

Other types of fans are puzzle or mystery fans and lorgnette or quizzing fans. With the puzzle or mystery fans different pictures could be shown, in accordance with the way the fan was manipulated. The lorgnette fan had a vogue when affectation was "the correct thing." The lorgnette was ingeniously made, so that when held close to the eye, apparently shading the owner from witnessing, say, a *risqué* scene in a play, it gave visibility to the scene by means of peepholes.

There was a special kind of fan decorated with Scriptural subjects, called the Church Fan. It had many uses: thus aids to memory, in addition to entertaining pictures, were painted on them. Vellum (or *découpé*) fans, now very rare indeed, were very fashionable during the sixteenth and seventeenth centuries. Silk is, of course, a material of which some of the finest fans have been made. Many kinds of silk fans carried spangles. In the Wyatt collection, at the Victoria and Albert Museum, London, is a very good example of such a type of fan. One of the daintiest kinds of fan is the "Empire" fan, which came into fashion after the French Revolution. It is small, rarely exceeding seven inches in length, and was made of silk, net, gauze, satin or lace.

## EPILOGUE



IT is very interesting to observe the manner in which history records throughout the ages the alternating succession of diverse sartorial ideals.

Periods during which fashionable people sought to express in their raiment the beauty, dignity and perhaps simplicity of the highest artistic conceptions of their time are succeeded by other periods illustrating in the main the excesses of those whose ideal was merely towards eccentric exaggeration or arresting incongruity—a rage for “smartness,” divorced from any real inspiration of essential beauty. Once more, for a while, loveliness of line, the beauty of the human figure untrammelled by multiplicity of wrappings and distortion of outline, wins its grim battle with fumbling dulness or ill-judged dexterity intent on “going one better” than the mode of the day: and anon, beauty is overwhelmed by the Philistines, and the World’s Wife disports herself in horrors of garb, *coiffure*, or complexion.

Whatever the future may hold, we are concerned for the moment with the present and the immediate past; and one conclusion will force itself irresistibly upon all who have peeped with us in these pages at “the signs of the times.”

It is to Charles Frederick Worth, and his successors in the business he built, and to the other well-known houses founded and carried on according to the methods he established, and following the traditions he set up, that women to-day owe their triumphant emancipation from the ugly, cumbrous and dull—from the strict adherence to prescribed banality which characterized the dress of their grandmothers.

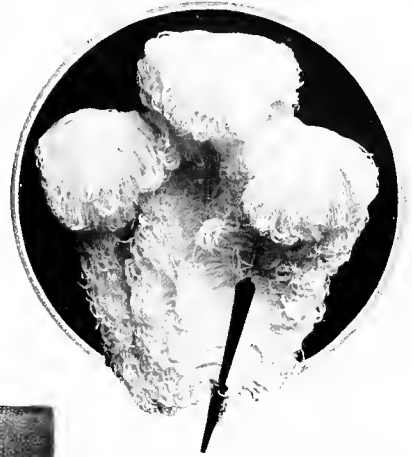
Far beyond the immediate circle of his own clientele, the influence of that inspired and fearless artist has spread. Copied, and multiplied prodigiously, by the large stores and the countless retailers of ready-made clothing, his creations, debased and cheapened in the process as inevitably they have been, nevertheless have improved the standard of dress among “the masses” to an incalculable degree. Never before have the streets of our great cities displayed a higher general appreciation of trim neatness, or a greater striving after the expression of beauty.

Yet, although each success has thus made the next effort more difficult to achieve, the House of Worth has been ever equal to the demands made upon its artistry. The same principle of regarding each client as an individual problem, with potentialities to be studied, and beauty to be enhanced or maybe discovered and exploited, is still the guiding impulse of the House, as it was in the days of the founder. Others have arisen since his time, and achieved success by adopting the ideals and methods he originated; but the business he established has been carried on consistently with invariable devotion to the highest possible standards of artistic creation, perfection of materials and workmanship, and subservience of everything to the personality of the client.

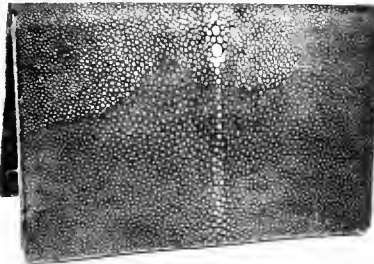


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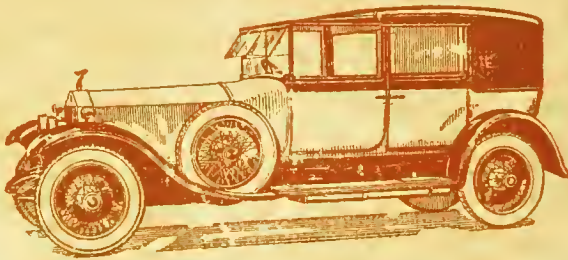






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