SELECTED WOMEN'S COSTUME PATTERNS OF THE PERIOD 1890 TO 1900

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ABSTRACT

According to costume historians, the contemporary document, or illustration drawn by an artist of the period, is the only sound basis for the pictorial phase of costume. By the same token, the contemporary pattern, drafted by a tailor or dressmaker of the period, is the only sound basis for the reproduction of the period costume. After a survey of available costume literature it is found that there is a need for a selection and analysis of primary source materials to be used in construction of period costumes for the stage.

It is the purpose of this study to present a collection of authentic patterns of women's costumes of the decade between 1890 and 1900 to be used as the basis for the construction of women's theatrical costumes of this period. The study is limited to the ten-year period because of the great variety and quantity of costume types in vogue during the era. Since 1863, the Butterick Company had been publishing patterns on tissue paper for the home dressmaker. Other fashion journals published patterns with individual issues of their magazines. Many were in the form of unscaled line drawings with directions for drafting each form. Others published patterns on full-sized sheets to be traced.

This study utilizes primary sources of the latter two forms. The forty-five patterns contained in the study are presented as good examples of the garments worn in the period. Using these patterns, the costume technician is able to execute faithfully designs for almost any style in vogue during the period.

The study reveals that the first five years of the era were a transition from the silhouette of the bustle with its "V" necklines, fitted sleeves, soft skirt held out in the back by the enormous bustle, and yards and yards of elaborate ruffles and froufrou; to the stiffly regal costume popular in 1895. The "V" neckline gave way to the high standing collar which continued to be worn well into the new century, while the fitted sleeve of 1889 grew rapidly into the huge balloon sleeve, reaching its greatest size about 1896. The skirt became stiff and assumed a tentlike appearance balancing the immense sleeves. After 1896, the sleeves receded to a more normal size and the skirt lost its stiffness and took on a softly flaring silhouette in 1900. The extreme of the style was reached in 1895 or 1896 while moderation prevailed at the beginning and end of the era.

The period under surveillance was an age of gilded elegance, the age of the Vanderbilts, the Astors, and the Rockefellers—an era of regal dignity. Exquisite workmanship and perfect fit delineate the style of the period, and all the clothes had a richness that was characteristic of this dignity. By using the patterns of the period and keeping in mind the fit, the wrinkle-free bodice, the beautifully executed sleeve, and the graceful sweep of the heavily lined skirt, the costume technician can faithfully execute the costume designs of the period. Only by studying thoroughly the construction details of the patterns used for the original garments and by adapting these details to modern construction procedures can the costumier and his assistants capture the glamour, the elegance, and the theatricality of the period—fin de siecle.

PREFACE

The author wishes to express his sincere gratitude and thanks to Dr. Orville K. Larson and the rest of the members of his graduate committee—Miss Agnes G. David, Dr. Moiree Compere, Miss Hazel B. Strahan, and Dr. Paul Deutchman—for their help and encouragement in this investigation and analysis of the period patterns in this thesis.

He also wishes to extend his appreciation to Miss Mary Shipley for her help in gaining the privilege of photographing the costumes of the period in the various collections of historical costumes in the Department of Textiles, Clothing, and Related Arts of the College of Home Economics.

For the privilege of being able to use the fashion plate illustrations, many thanks go to Mr. James H. Wells, of Evanston, Illinois, the owner of the collection.

Appreciation is also expressed to Miss Marjorie M. Smith, of the faculty of the University of Michigan, under whom the author worked as costume assistant, during which time he first learned the value of the period pattern and the great gaps existing in pattern

research. Miss Smith's encouragement on a study of patterns for theatrical costumers led to the writing of this thesis.

Finally, he wishes to thank his parents for their help and encouragement in the editing and publishing of this manuscript.

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There is a trend in theatrical costume today of turning away from pedantic, historical accuracy toward a stylization of historical fact. In creating the costumes of any given period, regardless of stylistic approach, the costume designer has come to realize that the basic silhouette of that period can be achieved only by using a pattern created by a tailor or dressmaker of that period.

The modern theatrical costumer owes a great debt to the tailors and dressmakers of history. Too much emphasis cannot be placed upon their importance in dictating the styles of a particular era, for it was they who cut the actual pattern for a costume.[1] With the addition of an extremely subtle dart, they could, for example, change the bodice of a gown as much as five years. This ability on the part of the tailor or dressmaker to create and dictate fashion with the cut of a scissors makes them extremely important to the study of historical costume.

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[1] For a twentieth-century example of this see Cecil Beaton, The Glass of Fashion (New York: Doubleday, 1954).

A pattern "adapted" from a modern pattern will not produce the same historical line as supplied by a period pattern. In speaking of the quality of the illustrations in many historical costume studies, James Laver notes that many authors have been content merely to redraw the clothes of the past, and when this is done, it always carries with it an element of falsification. It is impossible for any artist to escape completely, the atmosphere of his own age. According to Laver, "the contemporary document is the only sound basis for the iconography of costume."[2] If the contemporary illustration by an artist of the period is the only basis for the pictorial phase of costume, then certainly, the contemporary pattern created by a tailor or dressmaker of the period is the only sound basis for the reproduction of a certain period style. The garment of the period has a certain feeling which can only be reproduced by studying thoroughly the construction details of the pattern used for the original garment and adapting these details to modern costume construction procedures.

A survey of the available costume literature devoted to history of construction reveals that outside of books by Lucy Barton

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[2]James Laver (ed.), Costume of the Western World, Fashions of the Renaissance (New York: Harpers, 1951), p. x.

and Doris Edson,[3] and Adrien Harmand,[4] very little has been published concerning the construction of period costumes from authentic patterns.[5] There is a general need for a selection and analysis of primary source materials which may be used as a basis for stage adaptation. These source materials, for example, should be particularly valuable in the educational theatre where the great plays of the past are constantly being produced, because the educational theatre relies heavily upon the art of the costumer to enhance the elements of design and acting by means of appropriate styles of costuming. Among the playwrights of the past frequently produced in the educational theatre are those of the period 1890–1900—including such writers as Wilde, Pinero, Chekov, Ibsen, and Shaw. Thus, an analysis of authentic costume patterns of this era is of particular significance to the costumer, especially in the educational theatre.

It is the purpose of this study to present a collection of authentic patterns of women's dress of the decade between 1890 and

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[3] Period Patterns (Boston: Walter H. Baker, 1942).

[4] Jeanne d'Arc—Ses Costumes, Son Armure (Paris: Libraire Ernest LeRoux, 1929).

[5] Although not devoted to patterns, the following will be of interest as occasionally there is a pattern diagram illustrated. Carl Kohler and E. von Sichart, Praktisch Kostumkunde (Munich, 1926). Herbert Norris, Costume and Fashion (London: volumes in a series published various dates).

1900, to be used as the basis for the construction of women's theatrical costumes of this period. Even the examination of so short a period necessitates some limitations because of the great variety and quantity of costume types. Therefore, this study is limited to women's costumes, mainly because of the extreme distinctive types of women's dress within this ten-year period.

The fabrics used to create the gowns of this glamerous era present a study in themselves, too long to be included; therefore, a detailed discussion of them is omitted.

Obviously, the actual garments would provide the very best source of patterns for this study. Unfortunately, because the number of garments available was extremely limited and the garments themselves too fragile for extensive examination, this kind of evidence was not available. Patterns published in fashion journals and supplementary pattern sheets constituted the next best evidence. As these are available, they become the primary source material for this study.

Historically, the printed pattern had never been readily available until the latter part of the nineteenth century. Previous to this period, prominent tailors would publish treatises on clothing, from time to time, containing historically important charts of

patterns.[6] However, as tailoring became more complex and more dependent upon the skill of the designers, these grand couturièrs were no longer willing to write and reveal their closely guarded secrets to the world of fashion.

The fashion plate appeared a little before the French Revolution (circa 1785), and in 1830 Godey's Ladies' Book appeared with its now-famous hand-colored engravings of the latest styles from Paris. Many smaller magazines soon tried to imitate the style of Godey's Ladies' Book, but the only two to survive for any length of time were Peterson's Magazine and Graham's Magazine. Clothing designers soon recognized the importance of the fashion journal in the dissemination of fashion information and used them to their advantage, forcing styles to change rapidly. Many changes in costume styles can be followed in the fashion plates in Godey's Ladies' Book

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[6]The first publication by a tailor of note appeared late in the sixteenth century. This was the Libro de Geometria, Practica y Traça (Madrid: Giullermo Drouty, 1589), by Juan de Alcega. Historically, the book is important because de Alcega presents charts of patterns of garments worn in his time. Several later authors, realizing the importance of this work, included some of the charts in their books on costume history. At this time, Spain was well known for its tailors and the tailor in Spain enjoyed a much higher position than his fellows in other countries. Other books of patterns to be noted are Francisco de la Rocha Burguen, Geometria y Traça Perteneciente al Oficio de Sastres (Valencia, 1618) and Martin de Andúxar, Geometria y Trazas Pertenecientes al Oficio de Sastres etc. (Madrid, 1640).

from 1830 to 1898. In addition, and pertinent to this study, these fashion plates were often supplemented by pattern sheets which permitted the readers to reproduce the styles depicted in the fashion plates.

In 1863, the American, Ebenezzer Butterick, made the first commercial paper patterns available to the home dressmaker. Made of tissue-weight paper, they have changed little in appearance since they were first presented, for the same type is still used in today's commercial patterns. Butterick's tissue-paper patterns replaced the heavy, oiled-paper forms American women had used previously in making their clothes. With the arrival of the commercial paper pattern, handy hints for the home dressmaker and even printed pattern charts appeared in almost every issue of the contemporary women's magazines.[7]

The task of finding these pattern charts was not easy. Both Godey's Magazine (retitled from Godey's Ladies' Book) and Peterson's Magazine, which formerly had printed pattern charts, had stopped the practice by the time our investigation begins, and from 1890 on their fashion news consisted entirely of word pictures supplemented from

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[7]E.g., La Mode de Paris, The French Dressmaker, The Paris Album of Fashion, Harper's Bazar [sic], La Mode Illustrée, and Le Costume Royal.

time to time by a few line engravings. Extant copies of the few publications that still printed pattern charts of the last decade are extremely rare, preserved in libraries such as the New York Public Library, the Library of Congress, and the Library of Michigan State University.

Before engaging in an extensive survey of the fashion trends, Chapter I reviews the economic, political, and social life from 1890 to 1900. It is not meant to present a full-blown picture of the era, complete in every detail, but is intended only to supply the reader with necessary background information. Great Britain, France, and the United States were chosen to serve as a cross section of the milieu in the period—Britain for the cultural and literary heritage which she gave to the United States and the fact that many plays produced in America at that time were British; France was chosen for its importance in fashion; and the United States because it was a young country, its ideas covered many interests and were much the same as those across the Atlantic.

Chapter II surveys the stylistic trends of women's costumes during the ten years, noting the changes in the silhouette and pointing out the distinctive features of the various periods within the decade. It should be noted that at this time there were few if any regional differences in costume in the western world. Although

there were national and regional costumes worn by the peasants at home (and more elaborate styles for Sunday and festivals), these, however, form a subject in themselves not apropos to this study. The costume under consideration is that worn in the drawing room or ballroom—in other words a universal costume worn by Madame Parisienne, Lady London, and Mrs. New York.

The pattern charts, accompanied by brief construction notes, are presented in Chapter III. The selection of the charts was determined by the costume requirements of the plays written between 1890 and 1900. With these patterns, the contemporary costume technician is capable of creating most of the necessary women's costumes, of any fashion trend, required during this decade. In the final chapter, a construction philosophy is formulated, setting forth basic principles which are helpful in re-creating the costumes of the period 1890–1900.

A series of appendixes follow the main body of the study. The first (Appendix A) contains fashion plates and photographs of actual garments of the period so necessary to this study. In addition, an example of a full-sized pattern sheet such as was published with some fashion journals of the era is reproduced in a reduced scale. Inasmuch as the various plates and photographs are referred to constantly throughout the text, for the convenience of the reader

they are placed at the end of the study, mounted on double sheets to that they may be unfolded and laid out alongside the text for reference, particularly in relation to Chapter II, where they are discussed in detail. Appendix B lists a series of frequently produced plays written or costumed in the 1890's, for which this study should prove a valuable aid. Appendix C reprints selected contemporary articles on dressmaking, and finally Appendix D reprints additional historical bibliographical materials useful to the costume designer interested in this period. The bibliography for the study follows the Appendixes.

The study reveals that the first five years of the era were a transition from the silhouette of the bustle with its "V" necklines, fitted sleeves, soft skirt held out in the back by the enormous bustle, and yards and yards of elaborate ruffles and froufrou; to the stiffly regal costume popular in 1895. The "V" neckline gave way to the high standing collar which continued to be worn well into the new century, while the fitted sleeve of 1889 grew rapidly into the huge balloon sleeve, reaching its greatest size about 1896. The skirt became stiff and assumed a tentlike appearance balancing the immense sleeves. After 1896 the sleeves receded to a normal size and the skirt lost its stiffness and took on a softly flaring silhouette

in 1900. The extreme of the style was reached in 1895 or 1896, while moderation prevailed at the beginning and end of the era.

In all cases the contemporary document was used as the source of all information in this study. The designers of period costumes have realized the importance of the contemporary document for a feeling for the style of the period. The technician should, by the same token, realize the importance of the contemporary pattern for the faithful execution of costumes for this, the era of gilded elegance, the great age of the Goulds, the Astors, the Vanderbilts, and the Rockefellers, the period which was fin de siecle.

CHAPTER I

THE ERA

Fin de siecle was the term on everyone's lips in the last decade of the nineteenth century. It was part of the vocabulary of an era that enjoyed the brilliant wit of Oscar Wilde. Although literally translated, fin de siecle meant "up to date,"[1] as used at this time it meant much more—up to date in an era of gilded elegance, colossal expansion, mushrooming industries, widening horizons —an era which was very much aware of itself and the reforms it was making or experiencing.

Great Britain had reached the height of her imperial power about 1885. British pride in the fact that "the sun never set on the British Empire" and the prosperity she had enjoyed from the profitable reciprocal commerce with her colonies had silenced the earlier criticism of imperialism. Advocating the policy of free trade had proved very profitable to the Empire, providing a proud and prosperous England.

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[1] Godey's Magazine, CXXXII (January, 1896), 109.

France had been a serious competitor with England in colonial expansion but the wars on the Continent gave England a chance to forge ahead of France in both colonization and industrialization. The acquisition of Tunis in 1882 greatly bolstered French morale and prestige as it was the first successful achievement of France after the disastrous Franco-Prussian War and the harsh terms of the 1871 peace treaty. The French attempts at expansion in Egypt, Madagascar, Indo-China, the Congo, and Oceania created tension across the English Channel that almost resulted in war between England and France.

The United States, although disclaiming any imperialistic ambitions, was also expanding its territories. As a result of the Spanish-American War, during the McKinley administration, it acquired Puerto Rico, Guam, and the Philippines. By peaceful means, Hawaii and certain Samoan Islands were also added. The United States was advancing to the rank of a leading world power.

Politically, the atmosphere differed greatly in the three countries. In England, Victoria's long reign gave the country a feeling of unity and confidence. As her reign was drawing to a close, she had been made Empress of India and her country grew and prospered until it was one of the most powerful European nations. Her Diamond Jubilee, in 1897, demonstrated that the Queen by her conduct

and character had earned for herself a popularity which has no parallel in history. It was a glorious reign. Never had any monarch ruled so many important people who made such an impact upon the rest of the world. Her prime ministers were men of outstanding stature—Lord Melbourne, Sir Robert Peel, Lord John Russell, Benjamin Disraeli, and William Gladstone.

The long, stable years of Victoria's reign were in sharp contrast to the ever-changing governments of the Third Republic in France. There, parties and principles were ill-defined and the public generally apathetic except when such spectacular scandals as the Dreyfus Case and the expose of the Panama Canal frauds aroused their emotions above their laissez-faire attitude. The Dreyfus Case stirred up a storm of controversy not only in France but all over the civilized world. The decisions of the various courts, in 1894 and 1895, created a wave of anti-Semitism which lasted for many years.

The respect and reverence of the English for their aging monarch found no counterpart in France where presidents and ministers resigned or fell in rapid succession finding the responsibilities of the offices untenable with little or no power to discharge their duties properly and too little public support. It was a period unprecedented for the scurrility of libels on public men. Early in the decade the Assemblee started to work on social and labor problems but little

was accomplished. The scandals and indecisive action were symptomatic of the unhealthy conditions of France. Not a single outstanding statesman emerged from the decade.

Politically, the era in the United States was an exciting one. The issues on currency and tariff were close enough to the people to make each presidential election a hard-fought contest. In 1888, Benjamin Harrison defeated Grover Cleveland almost entirely on the platform that a high tariff would result in higher wages. However, when they passed a higher tariff over an already high one, the public reversed itself and in 1892 elected Grover Cleveland, who advocated a lower tariff to lower the cost of living. His term started out with one of the worst panics the United States ever suffered. Bank after bank failed; bankruptcy and poverty were followed by strikes leading to riots and great destruction of property. Cleveland finally intervened in the Chicago Pullman Company strike, sending federal troops on the pretext of safeguarding the mails. This was one of the beginnings of the extension of governmental power as necessary for the general welfare of the people. This panic was the direct result of the currency and tariff situations. After a hard fight, Cleveland was able to put the country back on the gold standard, make some modifications in the tariff, and start the country toward a period of outstanding prosperity.

With the administration of President William McKinley, the United States began to think of itself as a whole and not as individual sections of the country. Three states entered the union during this decade—Idaho, Wyoming, and Utah. There seemed to be no end to the growth of the United States. This was evidenced again in the territories which we obtained through the Spanish-American War in 1898. The passage of the Sherman Antitrust Act during this decade was an indication of the growth of big business. The era closed with a feeling of stability and contentment similar to that enjoyed by England.

In the realm of literature, H. G. Wells looked into the future with The Time Machine (1890) and Sir Arthur Conan Doyle created the popular Sherlock Holmes. Rudyard Kipling wrote the Barrack Room Ballads based upon his service with the army in India, and later produced "Recessional" for Victoria's Diamond Jubilee.

Across the channel in France, Emile Zola dominated the literature of that country with his thoughts of the new "slice of life" school of naturalism. Marcel Proust began to write during this decade and was destined to become one of the most important writers of France after the turn of the century.

In America, Stephen Crane, who had shocked the country with Maggie: A Girl of the Streets in 1890, followed that with the ever

popular Red Badge of Courage. Among the other men of letters of the time were included historian Henry Adams, economist Thorstein Veblin, home economist Fannie Farmer, and historical novelist Mary Johnston.

In the American theatre, the playwrights were undistinguished and very little of their work survives today, but Great Britain, however, was blessed with many excellent playwrights. Stimulated by Ibsen's interest in the problem play, the English authors began to consider seriously the problems of their day. Arthur Wing Pinero was one of these. The four plays which he wrote during the last decade of the nineteenth century are still produced all over the English-speaking world. There were few years during this time that did not see a play by Henry Arthur Jones. His influence remains today. He wished to have the drama recognized as literature and the old practice of writing plays revived. The one hundred plays Jones wrote during his lifetime are out of date today. His books on theory of playwriting, however, still stand as important foundation stones for what may be called the modern drama. He advocated a freer form of theatre, the abolition of censorship, and the reform of the copyright laws.

George Bernard Shaw wrote music criticism for the London Star and The World under the nom de plume of Corno di Bassetto.

Completely overshadowing his music criticism, however, were his articles on dramatic criticism. Published later as Our Theatres in the Nineties, these essays set a new standard for theatrical criticism.[2] Many times we forget that Shaw's first excursion into the theatre was in the form of criticism and that he did not write his best-loved plays until after the turn of the century.

The unfortunate Oscar Wilde had great success during the first five years of the decade. Lady Windermere's Fan was written in 1892 and was followed in 1895 with his most popular play, The Importance of Being Ernest. He wrote Salome in French and it was played by Sarah Bernhardt, but the play was banned in Britain for many years. Simultaneously, James M. Barrie began to write for the theatre, producing The Little Minister in 1891.

In France, Zola's ideas of naturalism also influenced the theatre. His plays are most uninteresting but he must be considered as a distinguished writer of criticism and dramatic theory. Maurice Maeterlinck excelled in the form of the poetic drama. After a minor play, L'Intruse, in 1892, he showed his true skill with the writing of Pelleas et Melisande in 1898. In the same year Edmund Rostand wrote his great Cyrano de Bergerac, which became one of

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[2]Phyllis Hartnol, The Oxford Companion to the Theatre (2d ed. rev.; London: Oxford University Press, 1957), 735.

the most popular plays of the French fin de siecle as staged by Constant Coquelin, who created Cyrano.[3]

Across the channel, the Bancrofts earlier established the vogue for drawing-room comedy and greatly increased the public's respect for the profession of the actor. Henry Irving and Ellen Terry were playing to sold-out houses at the Lyceum Theatre. Irving became the first actor to be knighted for service to his art. Lillie Langtry, or the Jersey Lily as she was called, began her acting career with the Bancrofts but eventually left them to set up her own management and toured the United States several times. Although unimportant as an actress, Lottie Collins was typical of the music-hall figure of the day. Her one song, "Ta-Ra-Ra-Boom-De-Ay," she made famous in 1891 and sang it for many years after that.

Although lacking playwrights, the United States did have some good actors. Modjeska was concluding her career on the stage when the era began. Julia Marlow played many roles with much success and eventually married E. H. Sothern. Trained by David Belasco, Mrs. Leslie Carter began her fabulous acting career which extended

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[3]Edwin J. Emerson, A History of the Nineteenth Century Year by Year (New York: P. F. Collier and Son, 1902), III, 1814.

well into the new century. The statuesque Lillian Russell was distinguished chiefly for her work in light opera and burlesque.

The most powerful force in the American theatre was the Syndicate, a trust owned by six men headed by Charles Frohman of New York. It seized control of all the theatres in the United States and made the owners of the theatres little more than janitors in their own establishments. It would not cooperate with any of the opposition theatres and closed its doors to all actors who refused its terms. The protests of the actors went unheeded, and many such as Mrs. Fiske were forced to seek halls to play in. It even forced Madame Bernhardt to resort to a circus tent.[4]

Charles Frohman, as head of the Syndicate, was the virtual emperor of the theatre world in the United States. He was called by many, "the maker of stars," but he himself believed that a star was made by the audience. He met a tragic death on the Lusitania in 1915. Augustin Daly divided his time between his two repertory companies in London and New York until his death in 1899.

The rage for bicycling was imported from France and greatly influenced the life of the people. The United States Census of 1900

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[4]Oral Sumner Coad and Edwin Mims, Jr., The American Stage ("The Pageant of America," Vol. XIV; New Haven, Connecticut: Yale University Press, 1929), p. 308.

reported that few things used by men have ever created such an impact upon the life as the bicycle.[5] Many cycling clubs were formed, and when society took up the sport everyone cycled. So popular did the sport become that William K. Vanderbilt provided "wheels" for the guests at his Newport estate who had formerly ridden horses.

Charles and Frank Durea built the first successful gasoline automobile in 1893, and later in Detroit Henry Ford produced his quadricycle. Motoring was going to become a very important part of our transportation system.

Such was the world of the people in the 1890's—the ideas that influenced them and the events which made the headlines. Everything they did or said was reflected in the spirit of the age—the age that was known as fin de siecle.

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[5]Quoted by Fred C. Kelly, "The Great Bicycle Craze," American Heritage, I (December, 1956), 69.

CHAPTER II

A COSTUME OF DIGNITY

At the beginning of the era, women's fancy turned briefly toward simplicity in dress, perhaps even to comfort. In fact, the first two years may be called a transition from the extremes of the bustle period to the tightly laced hourglass figure of the 1890–1900 period. Concern with simplicity did not continue for long, however. Paris fashion, barely one hundred years from the liberty-minded women of the French Revolution, decreed the corseted wasp waist, and the women of the western world bowed to the order.[1] Shoes with needle-like toes and heels kept pace with the eighteen-inch waist. The costume historian may wonder at the unrestricted balloon sleeves and the froufrou ruffles holding out the wide skirts as they swept the streets. The fashions of this era have been called the most absurdly unhygienic of any age.[2] The eminent contemporary physiologist, Professor Huxley, believed that women, unlike men, did

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[1] Lucy Barton, Historic Costume for the Stage (Boston: Walter H. Baker, 1935), p. 498.

[2] Ibid.

not use the diaphragm when breathing. The fact of the matter is, in his day they could not![3]

The dominant silhouette of the era is that of huge balloon sleeves, wasp waist, sweeping skirt, best characterized by the hourglass silhouette of the "Gibson Girl," created by Charles Dana Gibson. The idea that this tightly corseted creature could possibly ride the bicycle or play tennis seems unbelievable, but that she did. One would expect that eventually his hourglass figure would rebel, but throughout the entire period the corset strings remained taut. Regardless of suit, coat, bodice and skirt, or gown, this silhouette dominated the era.

The undergarments of this period are a separate study. Since the corset controlled the silhouette, however, its structure must be considered. It was made of heavy muslin, shaped by sewing pieces of whalebone and steel strips at vantage areas. This foundation encased the body, using three sets of laces, and the three areas of the body—bust, waist, and hips—were thus controlled. If nature had not amply endowed the figure, an inflatable rubber bust "improver" further enhanced the female figure.

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[3]C. Willett Connington, English Women's Clothing in the Nineteenth Century (London: Faber and Faber, Ltd., 1937, 1948), p. 269.

The so-called best dress or gown, in fact the majority of the costumes of the woman of the era, were not what we think of today as a dress, but were matching bodice and skirt; in other words, the two-piece dress. Almost without exception, bodices were separate from the skirt.[4] Basically, these bodices were made of stiffly boned cambric to which the desired fabric was attached and ornamented. This ornamentation was limited only by the dressmaker's ingenuity.

Three types of bodices, called jackets, that should be considered at this point are the Eton (Plate I, Fig. 4b; Plate II, Fig. 3; Plate III, Fig. 1; Plate V, Fig. 1; Plate VIII, Figs. 2, 4; Plate IX, Fig. 3), the Hussar (Plate IX, Fig. 4), and the Figaro. Each style was worn over the skirt band with a white or checked waistcoat. These waistcoats were sewn into the jacket. Worn with the skirt, these were the forerunners of the three-piece suit. The lapels (sometimes called revers) were at times severely tailored and varied in width, although some dressmakers made the lapels full and draped in soft folds.

At the beginning of the era, the necklines of the bodices were considerably higher than the "V" and round necklines of the previous bustle era. To keep abreast of rising necklines, dressmakers

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[4]One exception was the princesse, a style which was usually confined to house dresses.

devised little neckpieces that fit into the neck opening. These inserts could match the bodice, but often interest was added to the costume by the use of another color. Beginning as simple one- or two-inch collars, they grew in size. By 1895 they gave the impression of framing the face and emphasizing the head (Plate II, Fig. 2; Plate III, Fig. 3; Plate VII, Figs. 1, 3). An interesting neckline treatment, as described in Godey's Magazine in 1896, combines the popular stand-up officer's collar fastened tightly at the throat and framed by the stylish Valois of velvet or lace, wired to make it stand out (Plate VIII, Fig. 3).[5]

For formal evening wear, the lady retained her femininity by using the square, round, or heart-shaped neckline with the armscye[6] high on the shoulder, thus accenting the sleeve (Plate VI, Fig. 2). As the era drew to a close, the high, stiff collar of the men's shirt was adapted to a feminine counterpart, the shirtwaist. With the shirtwaist the woman wore an ascot or four-in-hand tie (Plate V, Fig. 1).

The sleeves of this period were to some extent influenced by the necklines or at least by the flared collars. The small fitted sleeve of 1889 changed its silhouette rapidly to a large balloon-like

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[5] Godey's Magazine, CXXXII (January, 1896), 100.

[6] Armscye—the opening for the arm in a garment into which the sleeve is set.

top, with a tightly fitting forearm. By 1895, this enlarged sleeve was created by two distinct types, the bishop or Paquin sleeve and the leg-o'-mutton sleeve. The bishop sleeve consisted of two separate parts of outer fabric fastened to the lining base, whereas the fabric of the leg-o'-mutton sleeve was cut in one piece and fastened to the lining base. The weight of the fabric governed the type of sleeve used, for the bishop sleeve was suited to light-weight, softer materials, whereas the heavy brocades and velvets styled well into the leg-o'-mutton design.[7] In either style, however, the goal of the dressmaker was a voluminous puff. This puff was controlled by tacking the folks to the inner linings, which allowed the dressmaker to vary the puff outline to suit the individual figure.[8] Early in the era, the puff stood up, for the armscye was cut high on the shoulder (Plate I, Figs. 1, 3, 4). As the large flaring collars grew in popularity, the armscye retreated to a normal shoulder position and the puff was tacked to spread out over the upper arm. As the new century approached, the elaborate puff practically disappeared, returning to a fitted sleeve (Plate IX, Figs. 1, 2, 3, 4).[9]

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[7]The Delineator, XL (July, 1892), 3.

[8]Ibid.

[9]Carolyn Merion, "About the Modified Sleeve," The Woman's Home Companion, XXIV (March, 1897), 16.

Various types of ornamentation were used on the tight forearm, such as lace or embroidery. A turned-back cuff was occasionally seen. Godey's Magazine notes the use of matching collars and cuffs.[10] For evening wear, the tight-fitting lower sleeve was often omitted and a lace ruffle or sheer fabric drape was used at the elbow (Plate VI, Figs. 1, 2).

As the sleeves of the decade began with a simple silhouette and grew in size, the skirts of the era did the same. The fanciful bustle had disappeared, and in the first years of the nineties the skirts were not much wider at the bottom than at the hipline. Skirts were cut in one piece, with a single seam at the back, fitted on the hips and at the front, with the excess material pleated in at the back. Skirts were floor length, and for evening and the carriage wear a small train was often worn. The advent of bicycling forced the appearance of a skirt of ankle length, at least for cycling.

To prevent the skirt from clinging, a foundation skirt, fastened to the same band as the outer skirt, was worn.[11] Two other methods preventing clinging were also used—a heavy interlining of very stiff material,[12] and pieces of whalebone or narrow strips of

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[10] Godey's Magazine, CXXXII (March, 1896), 330.

[11] See pattern of sham skirt.

[12] Cunnington, p. 370.

spring steel sewn into the seams. This latter method probably forecast the much advertised "La Pliante," an invention for holding out skirts at the back, developed about 1895.[13]

As the decade progressed, the desire for wider skirts brought about a skirt styled with gores, to produce a flaring hemline. By 1896 gores were used to an extent never seen before or since. The seams produced by a large number of gores provided areas for the spring steel or whalebone stays to hold out the voluminous material in the hemline. The most common method of holding out the skirts, however, was a heavy interlining. Skirts by this time were as full as they were at any time during the decade—a maximum of nine yards around the bottom (Plate VII, Figs. 2, 4).

For the most part, throughout the period, skirts remained plain, without surface ornamentation, reserving decoration for bodices and sleeves.[14] As the century drew to a close the skirts lost their stiffness and fell gracefully to the floor in soft folds. Some moderation in width at the bottom was apparent, although this edge still measured five yards (Plate IX, Fig. 1).

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[13]Countess Laetitia [pseud?], "Fashion Notes from Countess Laetitia," The French Dressmaker, XL (October, 1895), 111.

[14]The Ladies' Home Journal, X (March, 1893), 66.

Coats styled on the previously described silhouette of the era were many. Often they were enhanced by elbow-length capes. Such capes were also worn directly over the dress or with the jacket-skirt combination.

Until 1896, hair styled close to the head was popular. Hats were small to go with the hair style, such as little toques that fit over the psyche knot and little bonnets that tied under the chin. The latter were favored by older women. With the introduction of the pompadour style of hair arrangement, hats assumed greater proportions. Known today as the Merry Widow style, these wide hats with brim burned up on one side and down on the other provided a bit of rakishness to the lady's costume. As the hat developed in size, the quantity of decoration also increased. Hats were said to be "more strange than tasteful."[15] For example, whole birds with wings outstretched were used to adorn these head coverings (Plate VIII, Fig. 4). Except for mourning, veils were not used (Plate III, Fig. 4).

Jewelry was used sparingly. Hair ornaments for evening wear consisted of combs, feathers, and jeweled pieces. Earrings were not in style. A band of brilliants was sometimes worn as a choker for formal evening wear. Lacy pins were used to ornament the bodice

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[15]Countess de Verissey [pseud?], "Paris Fashions as They Are," La Mode de Paris, VI (May, 1895), 66.

and hold little watches in place. Bracelets reappeared at the end of the era.[16]

The skirts of the early years of the decade were without pockets, and so little chatalaine bags were in vogue. As pockets were added in the stiffly lined skirts, bags were no longer needed. As a result, it was proper for a lady to carry only a card case, not a purse.[17] Afternoon walks sometimes required fancy parasols, and in the evening a fan was carried.

Footwear of the period was characterized by sharply pointed toes and heels on shoes that were either laced or buttoned. Tops of shoes were often made of contrasting leather or decorative fabric. Low, long vamped slippers were correct for formal evening wear and were made of white or cream kid or covered with fabric and sometimes ornamented with a cut-steel buckle or a fabric rosette.

To summarize, the period might be described as moving from moderation in the elements that characterize the period to extremes midway in the era and then reverting back to moderation and the earlier simplicity in structural design. The sleeve, gently silhouetting

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[16]Mary Katherine Howard, "Correct Summer Styles," Woman's Home Companion, XXIV (June, 1897), 15.

[17]Isabel A. Mallon, "The Art of Dressing for Visiting," The Ladies' Home Journal, XI (April, 1894), 20.

the arm in 1890, approached a balloon-like appearance in 1896 and then returned to a moderate, simple line at the period's close. The softly fitting skirt of 1890 had, by 1896, developed an almost tentlike appearance. Then, omitting the linings and mechanical devices, it diminished again at the end of the era to a soft skirt which now flared at the bottom. Hats followed the same pattern of moderation to extremes and back again to moderation. In the tightly corseted waist, however, moderation was rejected. As the era began, the trend to tight corseting continued as in the previous decade and remained through the period with the eighteen-inch waist in vogue in 1900.

CHAPTER III

THE PATTERNS

The patterns comprising the bulk of this chapter are reproduced from American fashion journals of the period under consideration. None of the journals are published today with the exception of Harper's Bazaar, and it no longer includes patterns. There were three methods of presenting patterns to the public. A limited number of patterns similar to our present tissue-paper variety were made and sold by publishers of several journals. Chief among the pattern manufacturers was the Butterick Company, which had been publishing patterns since 1863; its journal was The Delineator. Other periodicals which published patterns in this manner were Vogue, Ladies' Home Journal, and Woman's Home Companion. The second method used unscaled line drawings with instructions for drafting the actual full-size pattern. The home dressmaker was required to construct a paper pattern in order to cut and sew her garment. Finally, full-sized pattern sheets were inserted in the fashion journal. These sheets were approximately four feet square, and three to eight different full-size garment patterns were printed on them. The form

of each pattern was laid on the sheet and outlined in a distinct type of line (dotted, stars, dots and dashes, etc.), then the next pattern was superimposed so that the resulting diagram was a most confusing maze of lines, looking very much like a modern road map. The dressmaker had to transfer the parts of the pattern she wished to make on to wrapping paper by following each line of the pattern form with her tracing wheel, a long and tiring process which must have been most discouraging to the amateur dressmaker. Many times a large form would be folded back on itself or the form was cut into two or more pieces. The whole process was complicated by the fact that many times designs for embroidery were scattered among the pattern lines. A photograph of a full-sized pattern sheet is shown in Plate X.

A person using these patterns for construction may use his own method of enlargement. The patterns reproduced here have been drawn to a one-eighth-inch scale. Probably the easiest and quickest method is the use of an opaque projector and enlarging a sample one-inch line to eight inches on the wall to achieve the scale accurately. Then trace the various forms on heavy wrapping paper taped to the wall. If an opaque projector is unavailable, it is possible to trace the form on a large piece of wrapping paper and enlarge, extending all points from one point exactly eight times the distance within the miniature form. This method is illustrated on page 35.

The notes for construction of these patterns are necessarily brief, as they are intended only to clear up any ambiguities in the patterns. The various forms have been so arranged on the pages that the actual matching points in joining the forms are self-explanatory.

It will be noted that arrows indicating the grain of the fabric have seldom been included, because the patterns of the period seldom indicated the grain except in the case of some skirts. Thus the problem of the grain of the fabric must be left to the judgment of the person using the patterns.

For some of the patterns, a pen-and-ink sketch of the finished garment is included. These sketches are not intended as research illustrations but only as guides for the construction technician to see approximately how the garment will look when finished, using the pattern given.

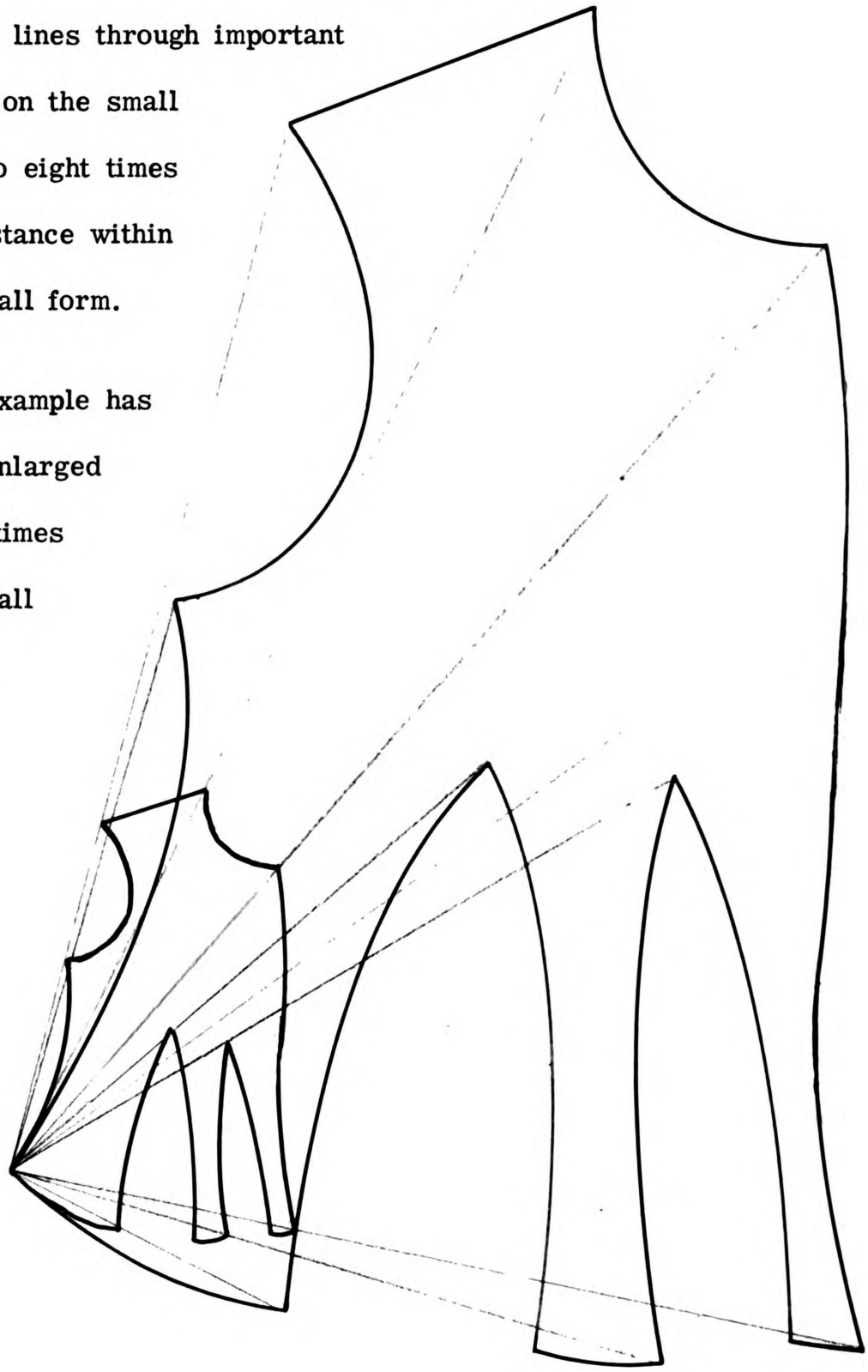
The names of some garments in this chapter are purely inventions of the magazines from which they were taken. For example, the Rejane or the Empire sleeves might have been called something entirely different by another magazine, but actually both would come under the general category of the Paquin sleeve mentioned in Chapter II. The names, then, are just convenient ways of identifying the various styles of garment.

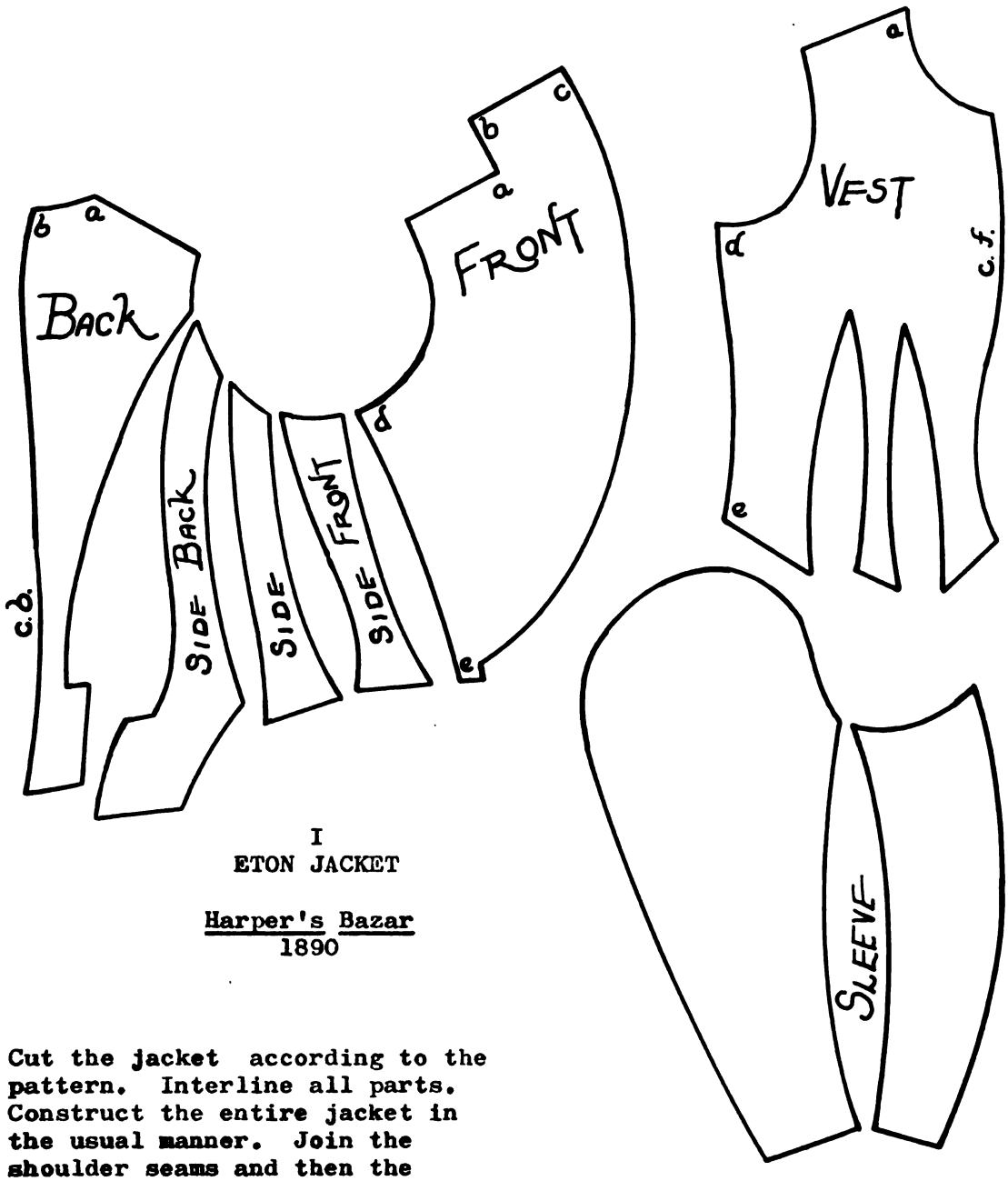
The following selection of patterns should allow a technician to create authentic costumes of the many styles in vogue throughout the period, since the patterns were drafted by and/or the directions for their drafting were written by a tailor or dressmaker of the period. In this way the designer's sketches can be executed faithfully and the true silhouette for the period can be achieved by the period pattern—the only sound basis for the reproduction of a true period style.

Enlarging without an opaque projector.

Extend lines through important points on the small form to eight times the distance within the small form.

This example has been enlarged three times the small form.

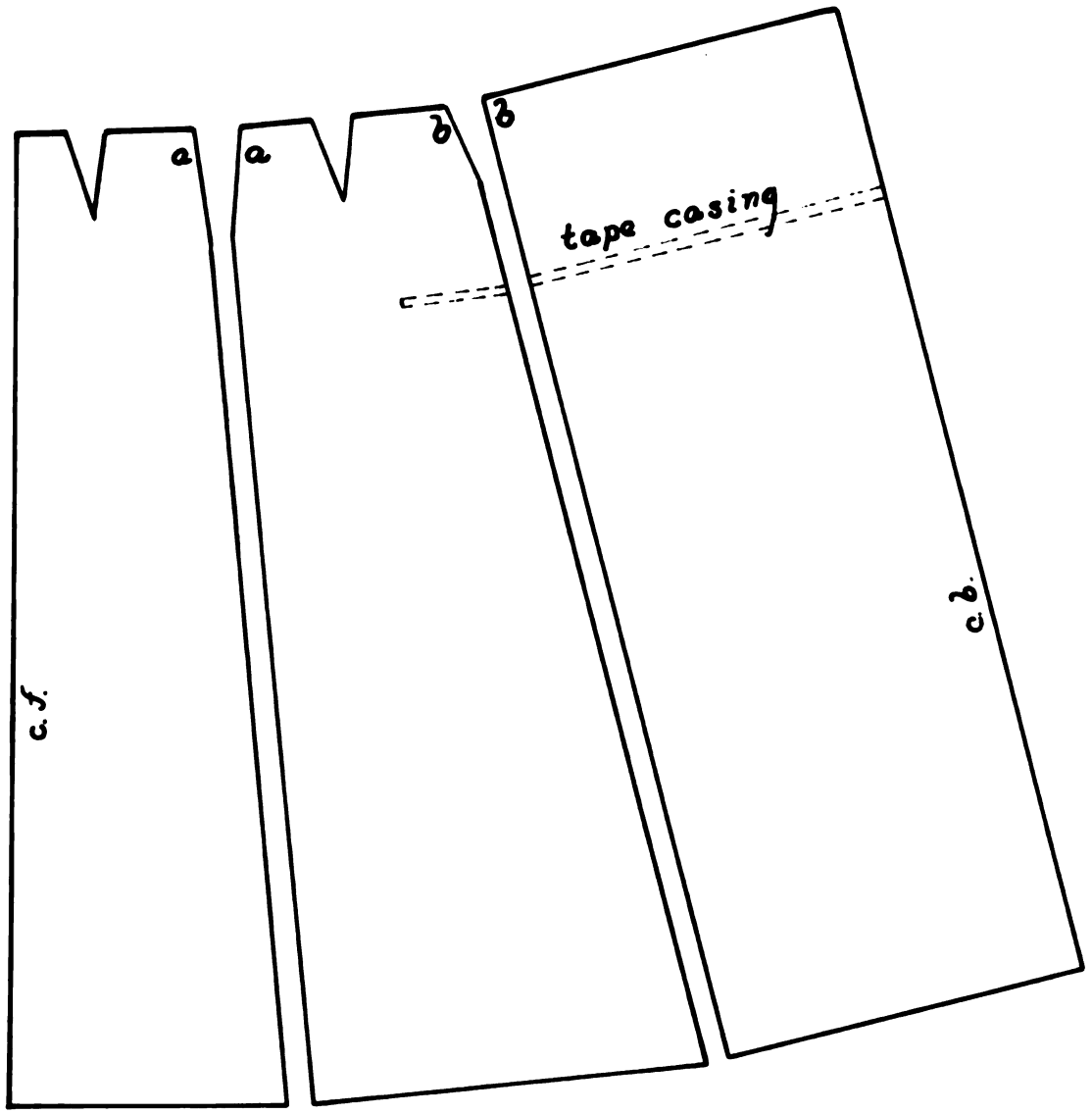




I
ETON JACKET

Harper's Bazar
1890

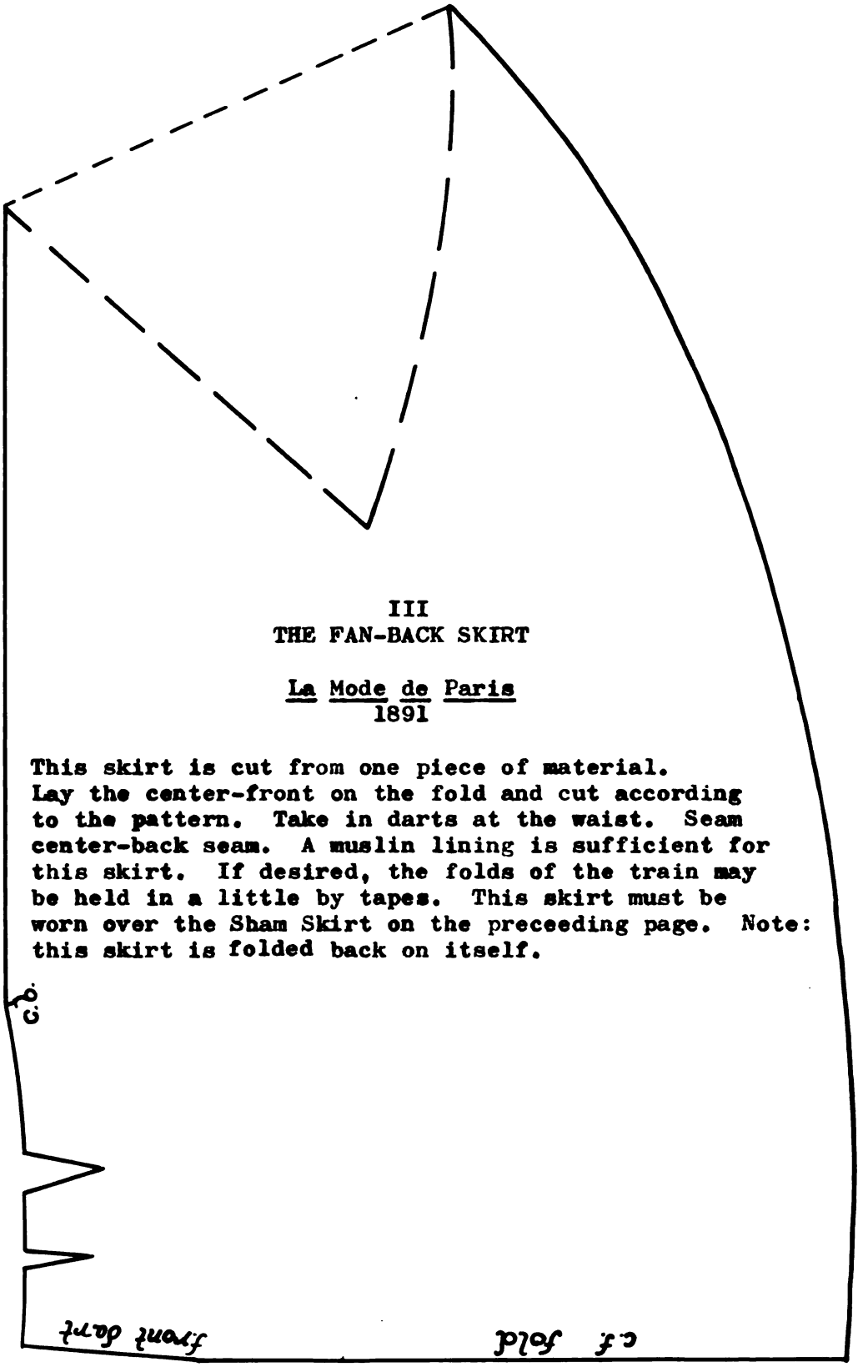
Cut the jacket according to the pattern. Interline all parts. Construct the entire jacket in the usual manner. Join the shoulder seams and then the center-back collar seam bc-bc. Attach the back of the collar matching ab-ab. Cut a facing for the front using the entire front for the pattern and attach. Tack the facing as usual and roll the collar back. Take up the darts in the vest section. Whip each half of the vest securely into the jacket, matching points a, d, and e Tack the jacket front to the vest in several places, holding it into the body. The entire jacket-vest combination fastens down the center front of the vest. Use the sleeve lining pattern on page .



II
THE SHAM SKIRT

La Mode de Paris
1891

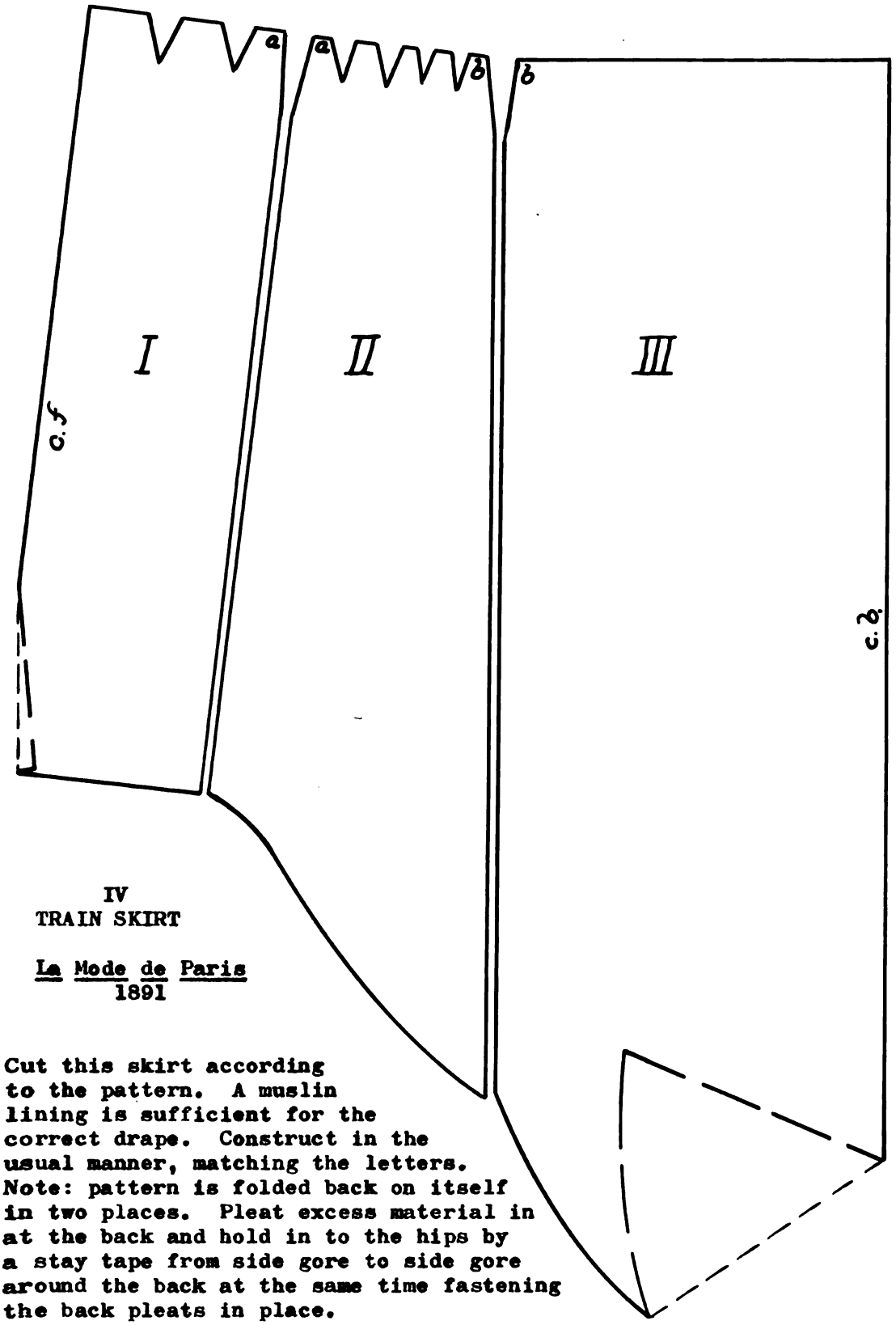
Cut this skirt according to the pattern. Do not interline this skirt. Construct according to usual procedures, matching letters. Pleat excess material in at the back and sew a tape casing across the back where indicated. Fasten tape at the side gore and adjust to make the skirt fit the hips, holding the material in at the back of the skirt. Placket should be in one of the side-front seams.



III
THE FAN-BACK SKIRT

La Mode de Paris
1891

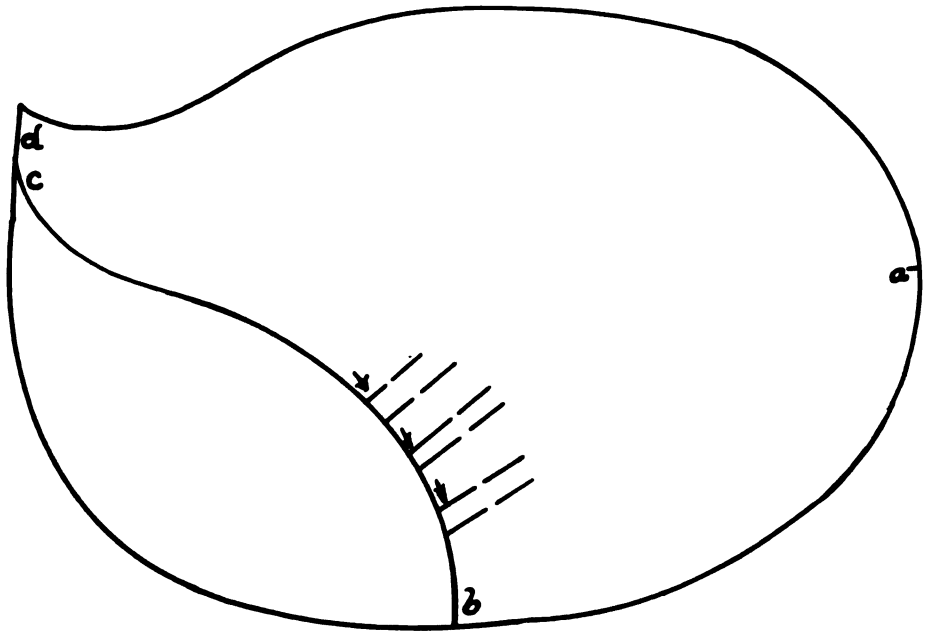
This skirt is cut from one piece of material. Lay the center-front on the fold and cut according to the pattern. Take in darts at the waist. Seam center-back seam. A muslin lining is sufficient for this skirt. If desired, the folds of the train may be held in a little by tapes. This skirt must be worn over the Sham Skirt on the preceeding page. Note: this skirt is folded back on itself.

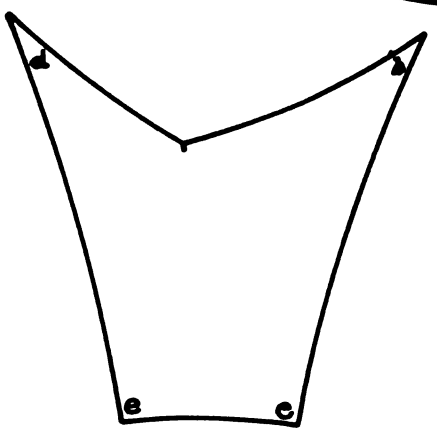


IV
TRAIN SKIRT

La Mode de Paris
1891

Cut this skirt according to the pattern. A muslin lining is sufficient for the correct drape. Construct in the usual manner, matching the letters. Note: pattern is folded back on itself in two places. Pleat excess material in at the back and hold in to the hips by a stay tape from side gore to side gore around the back at the same time fastening the back pleats in place.



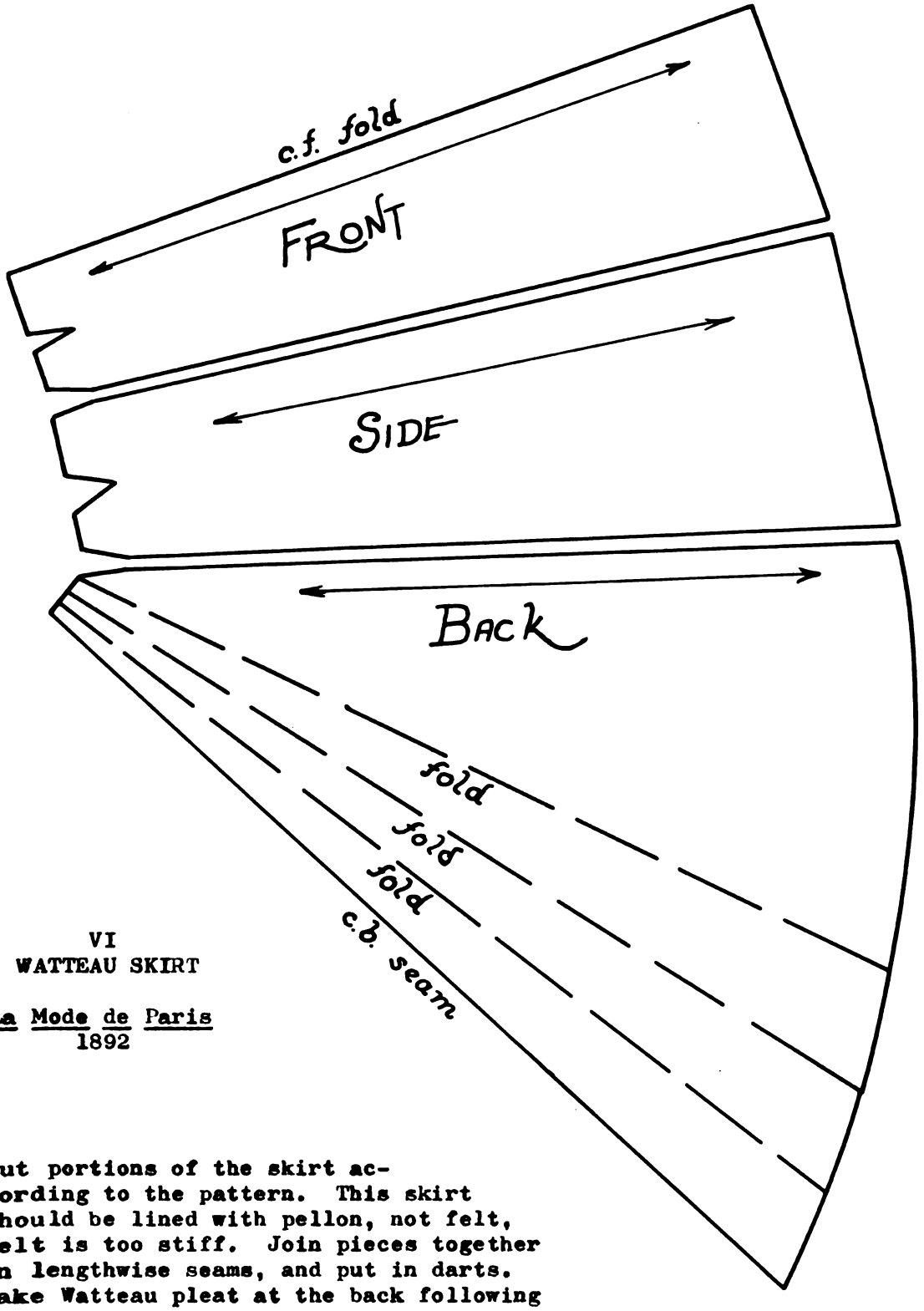


V

THE EMPIRE SLEEVE

La Mode de Paris
1892

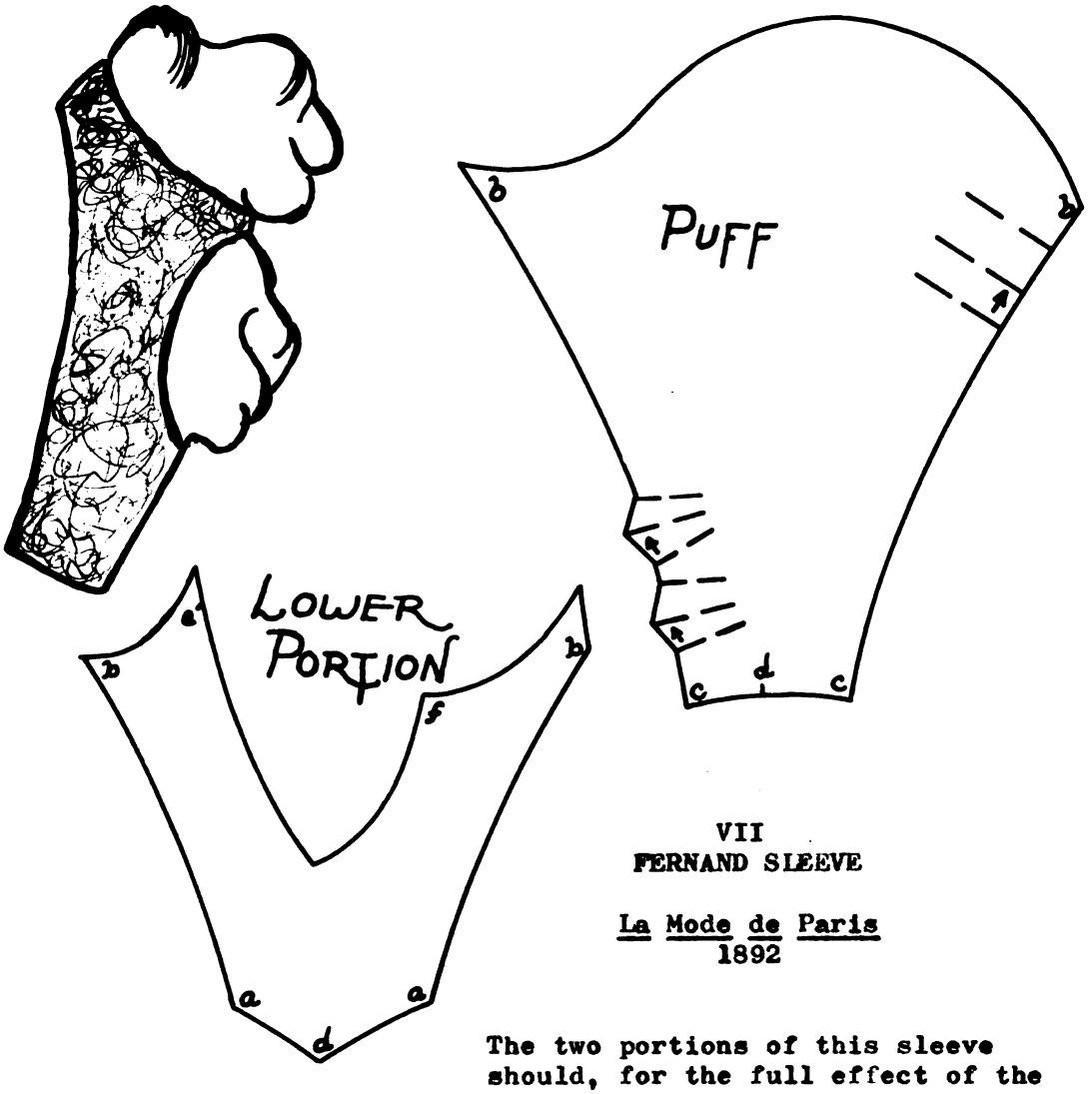
Cut the sleeve according to the pattern. This model looks well with a puff of contrasting fabric. For the lining use the pattern on page . Put in the three pleats as indicated, tacking them on the line bc. Gather puff to lower sleeve from b to c, along long curve. Seam lower sleeve, matching de and be. Match point d to the top of the sleeve lining front seam; then gather top of sleeve puff, bad, to top of lining with point a at the top-most point of the lining. Finish in the usual manner. The magazine suggests that the lower sleeve be trimmed with covered buttons.



VI
WATTEAU SKIRT

La Mode de Paris
1892

Cut portions of the skirt according to the pattern. This skirt should be lined with pellon, not felt, felt is too stiff. Join pieces together on lengthwise seams, and put in darts. Make Watteau pleat at the back following the fold lines on the pattern. Attach a waistband as usual.



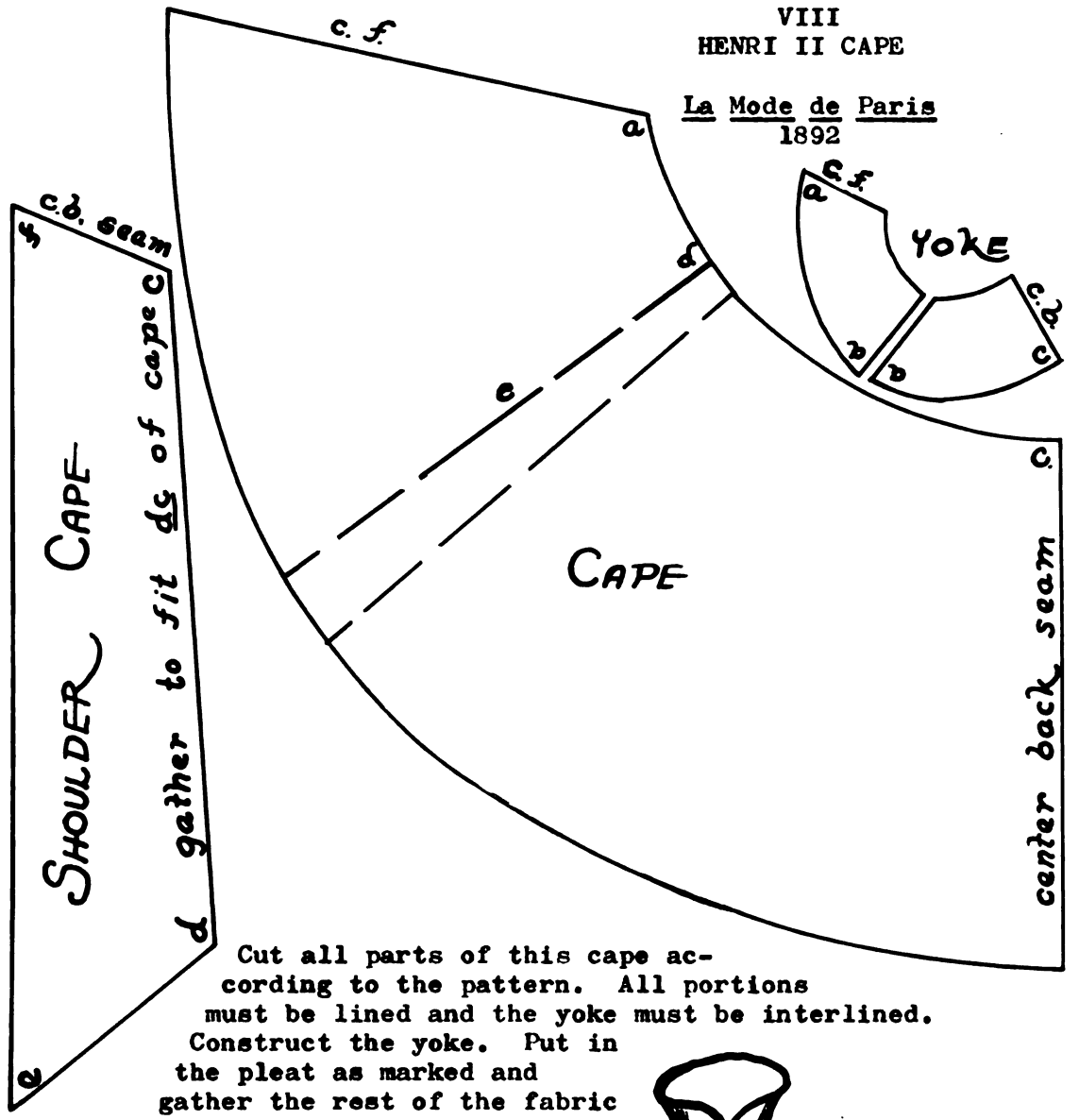
VII
FERNAND SLEEVE

La Mode de Paris
1892

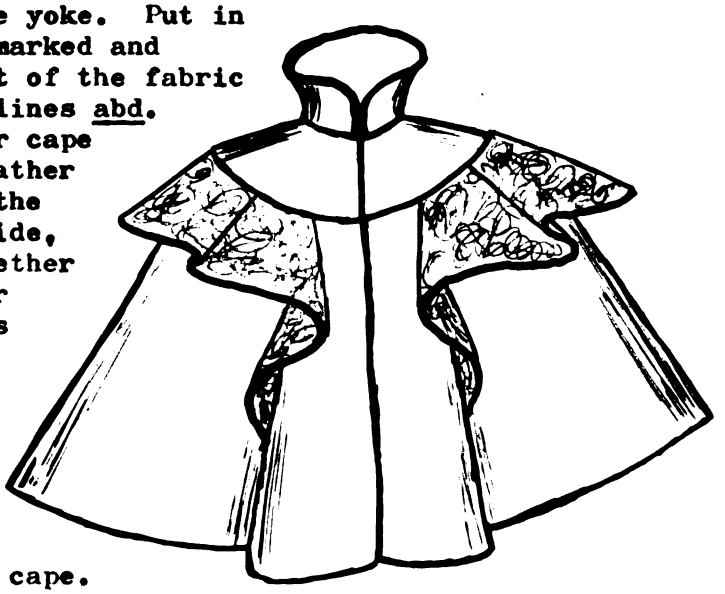
The two portions of this sleeve should, for the full effect of the style, be of contrasting fabrics. The lining is cut according to the pattern on page . The puff is cut according to the pattern and finished before the lower portion is put on the sleeve. The two small pleats are turned upwards as is the large pleat at the top. The puff portion is then seamed, matching bc-bc. The lower portion is interlined and the edges at the wrist, ada, and the three curved lines enclosing the caption "lower portion" are finished. It is then turned and the edges, ab-ab, joined. The three parts of the sleeve are then put together, point d on the lower section and point d of the puff section correspond to the lower point of the outside seam of the lining. Point b of the lower portion and point b of the puff correspond to the upper point of the inside seam of the lining. The puff is then gathered to the lining and set into the garment as usual. A small piece of material is lined and fastened between points f and e on the lower portion to hold them together and maintain the puff.

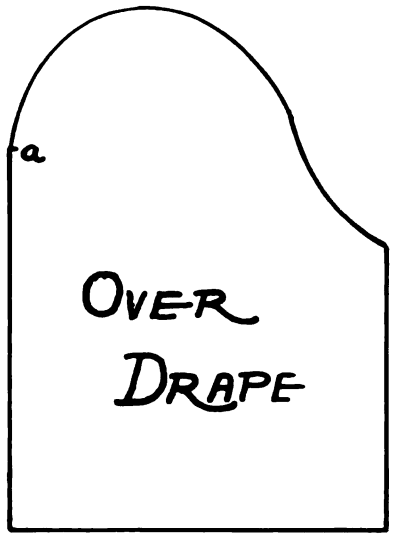
VIII
HENRI II CAPE

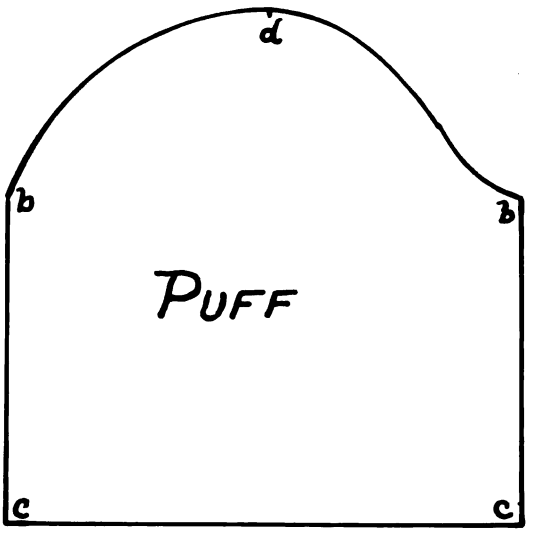
La Mode de Paris
1892

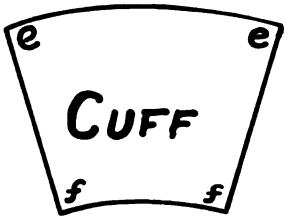


Cut all parts of this cape according to the pattern. All portions must be lined and the yoke must be interlined. Construct the yoke. Put in the pleat as marked and gather the rest of the fabric to the yoke on lines abd. Seam the shoulder cape center-back and gather onto yoke from d around the back to d on the other side, with the right sides together so that when the shoulder cape falls down it covers the seam. Tack the edge de inside the pleat at the front of the cape with e matching e. Attach any style of flaring collar such as a Valois, or a choux of fabric like the shoulder cape.



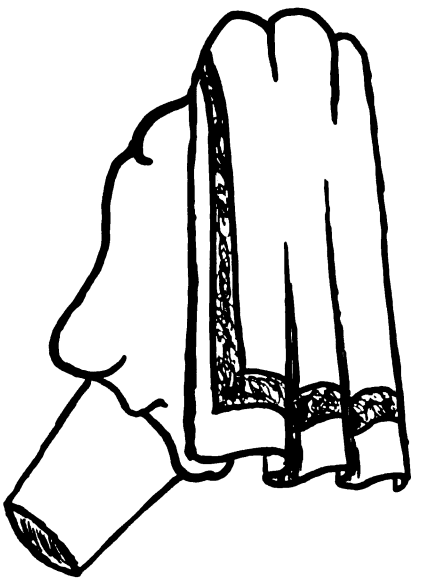




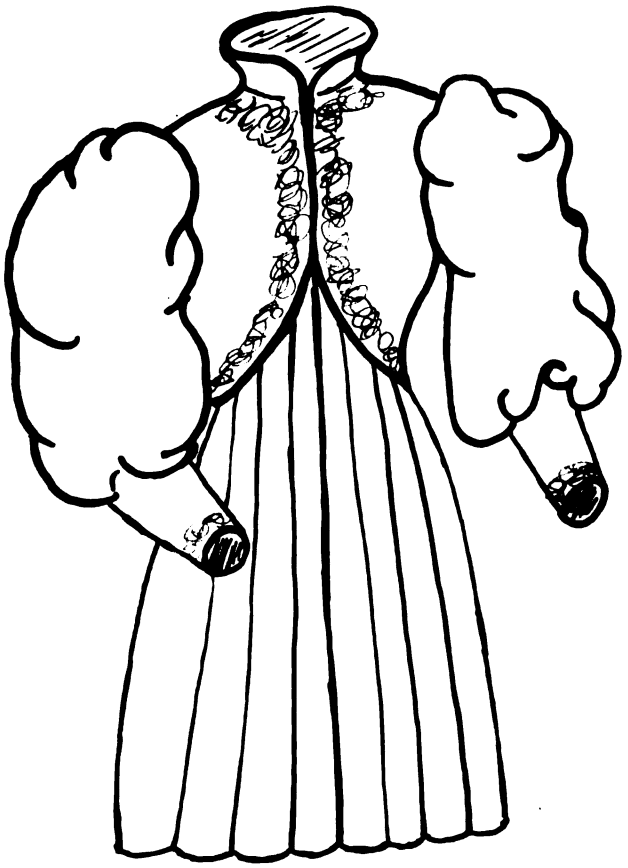


IX
CONCHITA SLEEVE

La Mode de Paris
1892

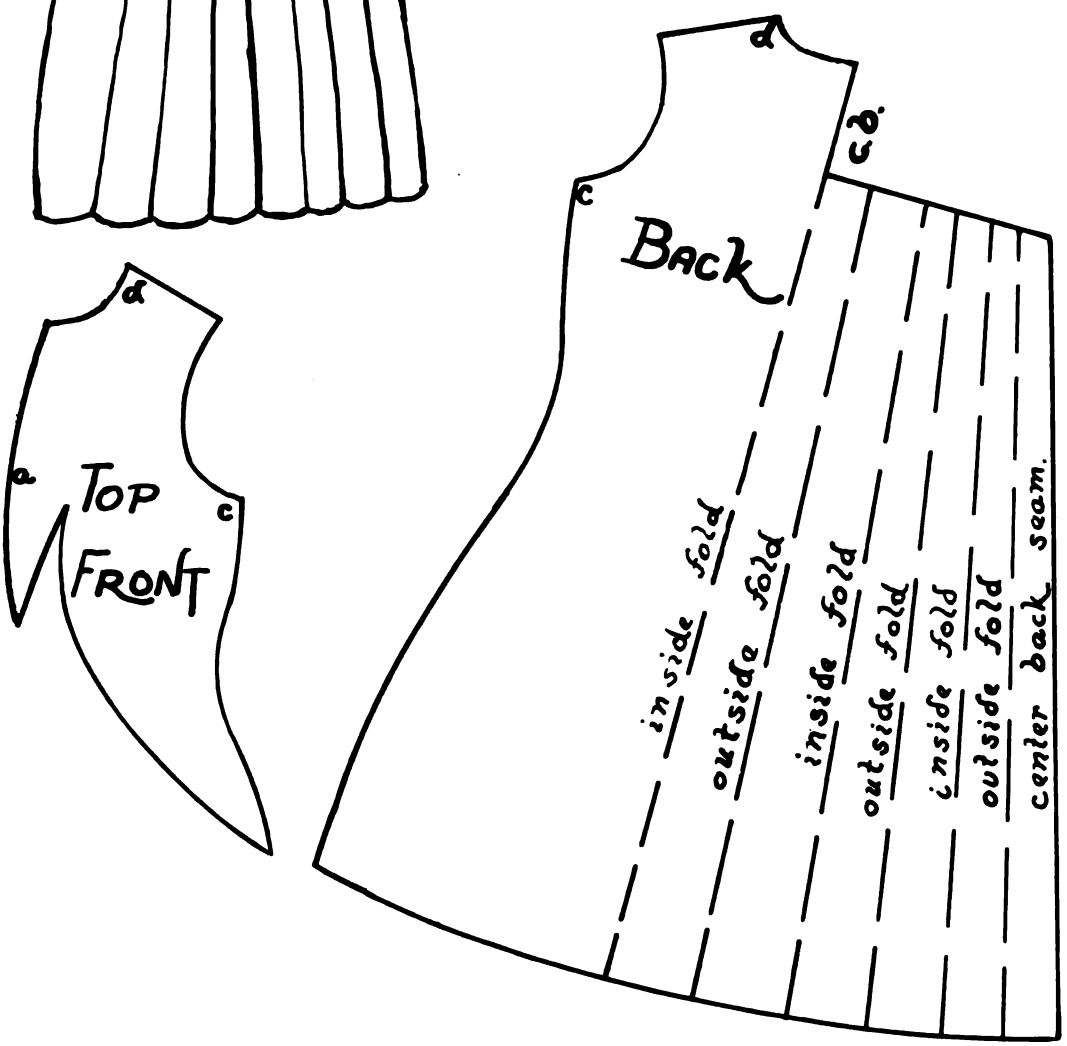


Cut portions of this sleeve according to the pattern and the lining according to the lining pattern on page . Put the lining together. Seam ef-ef of the cuff. Seam bc-bc of the puff section. Join the puff to the cuff matching points c and e. Slip both the cuff and the puff on the lining and pull puff up so that point b is at the top of the inside seam of the lining. Gather the top of the puff to the lining. Attach over-drape to the sleeve with point a corresponding to point b of the puff and distribute the fullness of the over-drape on the shoulder. It is obvious that the over-drape must be lined and finished before placing on the sleeve. Set in the sleeve as usual. The magazine suggests trimming the over-drape along its edges with velvet bands, ribbon, or passementerie.



X
WATTEAU JACKET

La Mode de Paris
1892

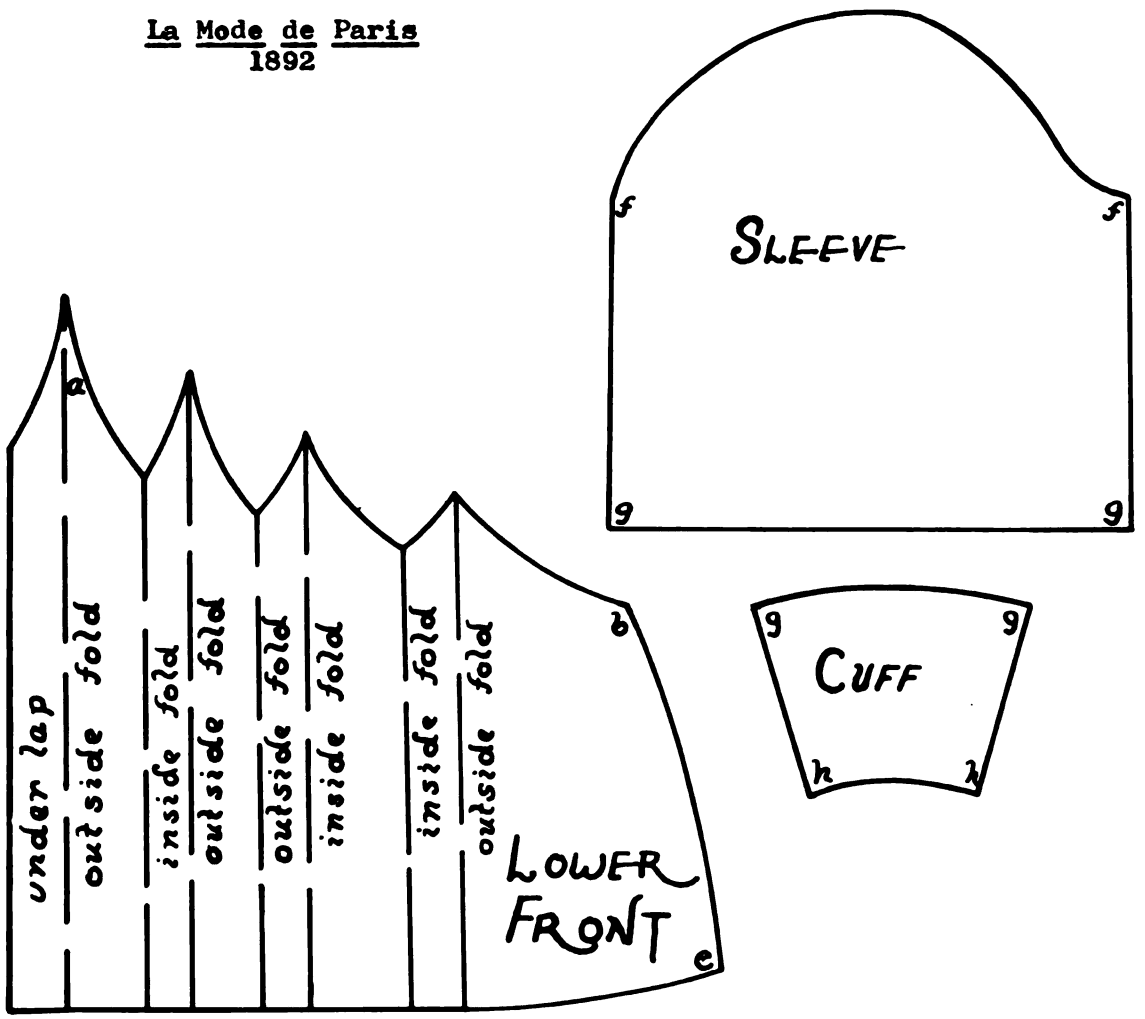


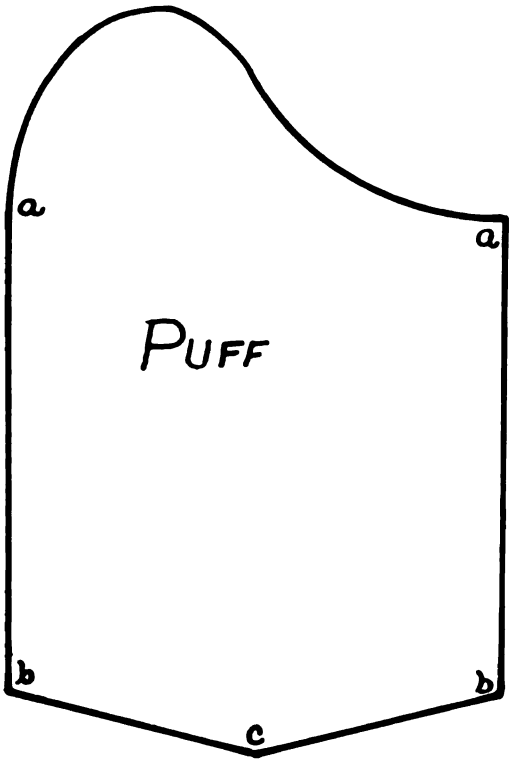
Cut all parts of this jacket according to the pattern. All parts must be lined and the top-front must be interlined with felt. Take in the dart of the top-front. Pleat the lower-front and attach to the top-front, matching a-a and b-b. Join the short center-back seam at the neck and the long center-back seam in the pleat section of the jacket. Pleat the back as marked, piling the pleats on top of each other on the outside of the jacket. Join the shoulder seams and the side seams cbe-ce. Attach any flaring collar. Cut the sleeve lining according to the pattern on page . Construct the sleeve like the Conchita sleeve. The top of the pleats at the back are concealed by a false yoke. Those in the front are concealed by braid.

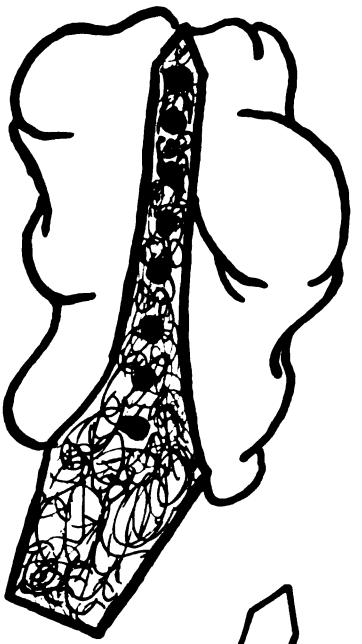
X

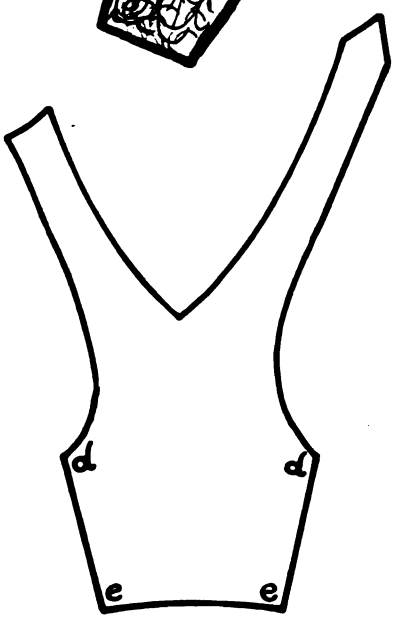
WATTEAU JACKET (2)

La Mode de Paris
1892





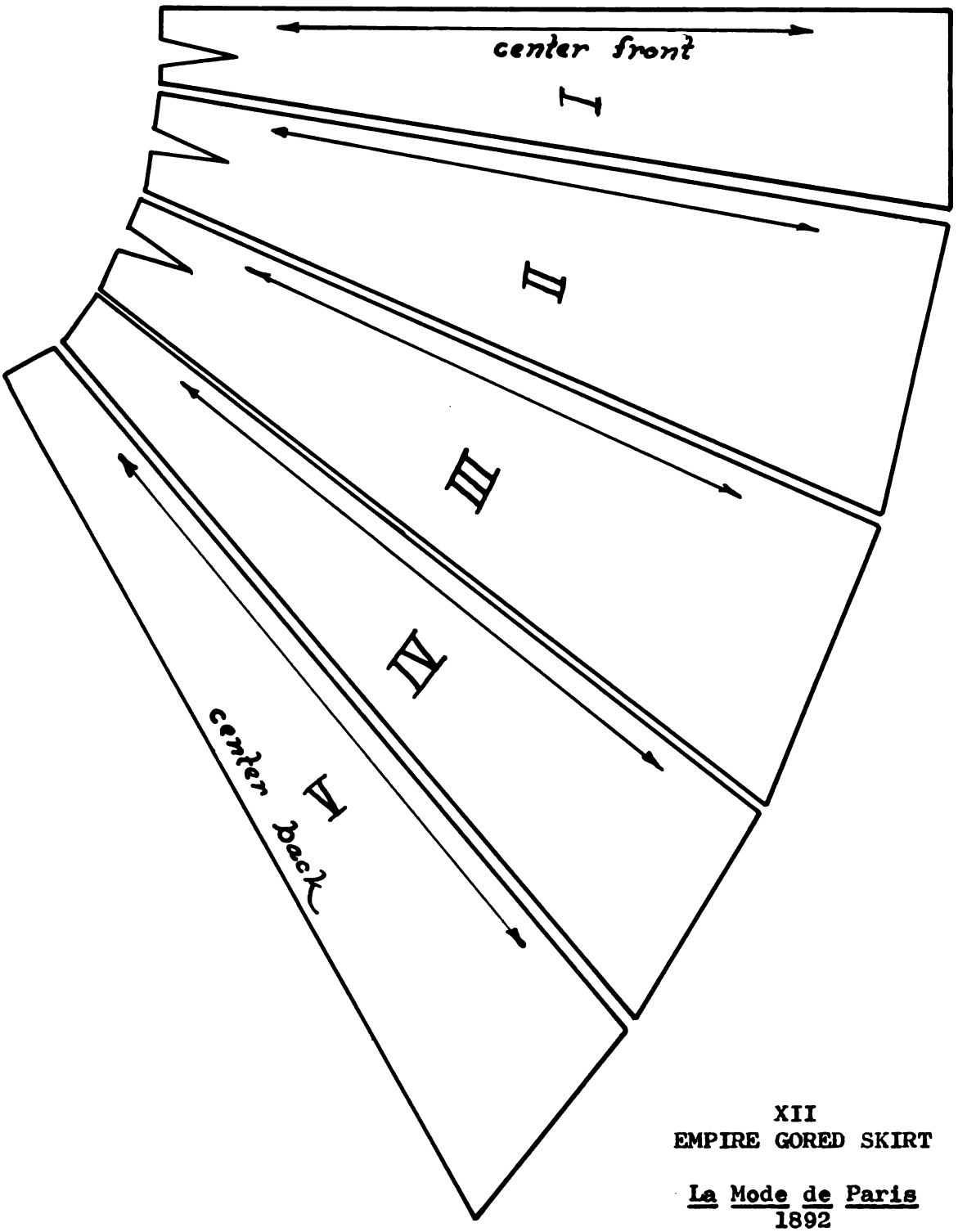




XI
GILBERTE SLEEVE

La Mode de Paris
1892

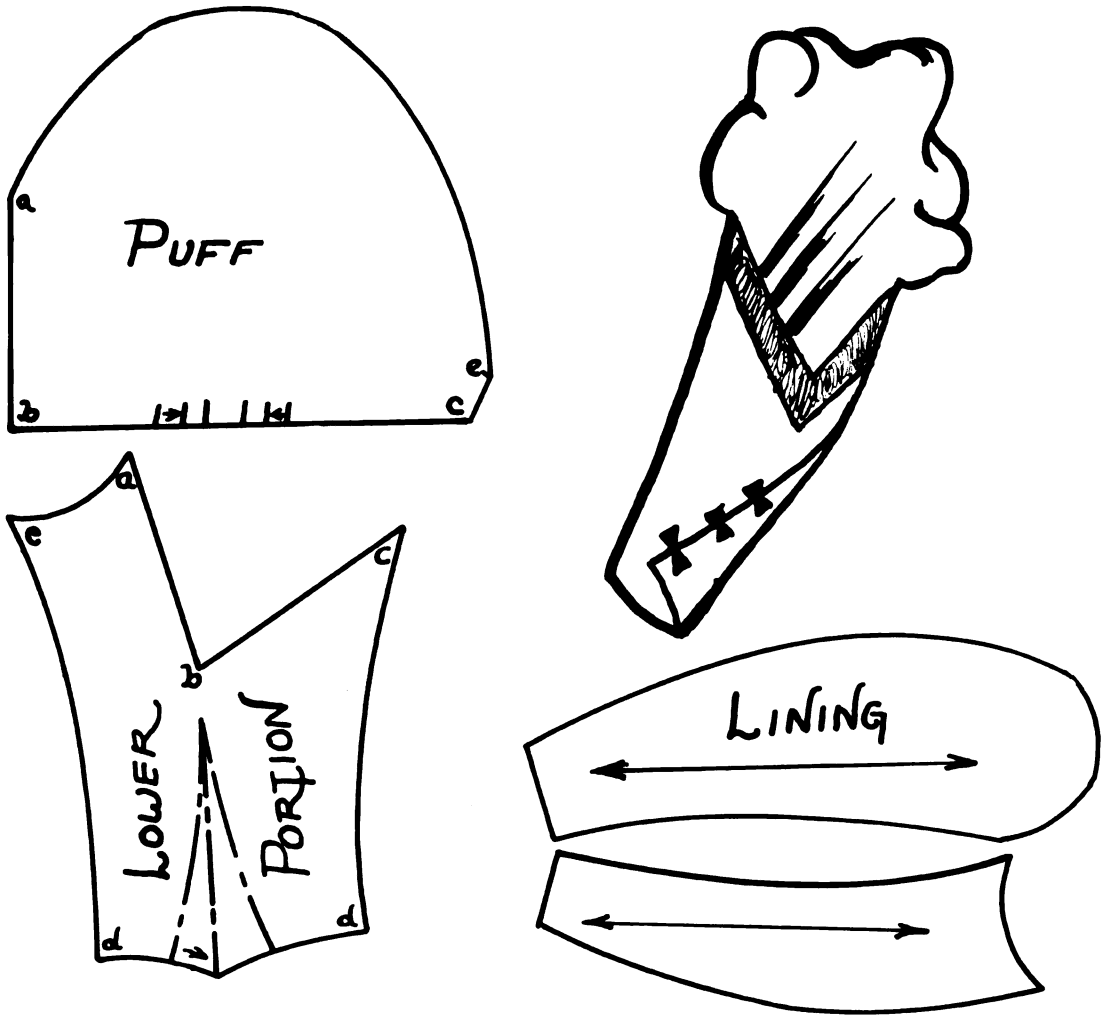
Cut the portions of the sleeve according to the pattern and the lining according to the lining pattern on page . Seam ab-ab and press. Shirr bcb attaching it to the lining on a line running around the lining through points 4 inches from the wrist on the inside seam and 9 inches from the wrist on the outside seam. Gather the top of the puff to the top of the lining. The decorative portion of the sleeve must be interlined. Seam de-de. Attach the decorative portion to the lining with the seam following the inside seam of the lining. Fasten the short tab into the arm-hole when the sleeve is set into the garment and the longer tab to the top of the sleeve and trim with buttons. Both tabs may possibly have to be tacked to the lining in several place places to hold them in place.



XII
EMPIRE GORED SKIRT

La Mode de Paris
1892

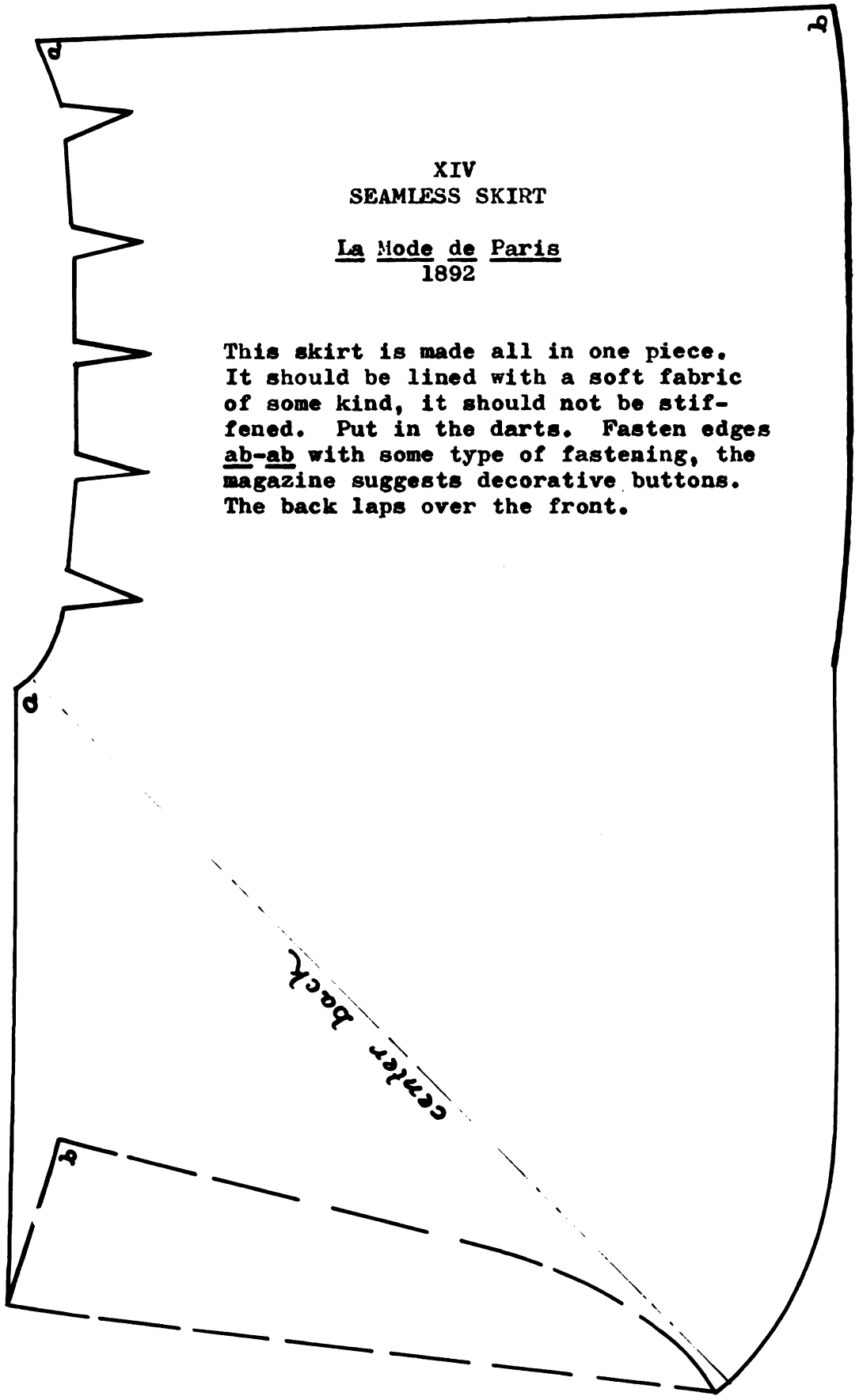
Cut all parts of this skirt according to the pattern. Each gore must be lined separately. Take in the six darts at the waistline and attach a waistband as usual. The four back gores are gathered into about 2 inches.



XIII
ADRIENNE SLEEVE

La Mode de Paris
1892

The two parts of this sleeve are cut according to the pattern. The edge bc of the puff is made to fit bc of the lower portion by an inverted pleat where marked on the pattern and the extra fullness taken up by small pleats going the same direction as those in the box pleat on their side of the pleat. Seam the outside seam of the lining. As the inside seam of the lining is stitched also join de-de at the same time. Gather the top of the puff to the top of the lining and set the sleeve into the garment as usual. The portion indicated by the dotted lines between the elbow and the wrist is folded and stayed on the outside of the sleeve much in the manner of a modern dart. The magazine suggests trimming the seam of the puff and the lower portion of the sleeve with ribbon, braid, or passementerie.

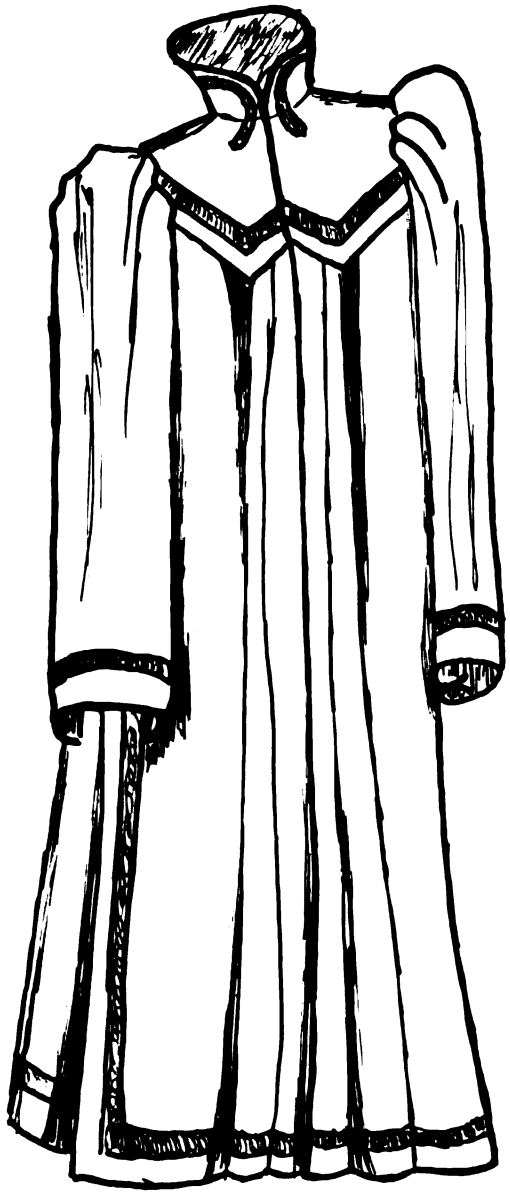


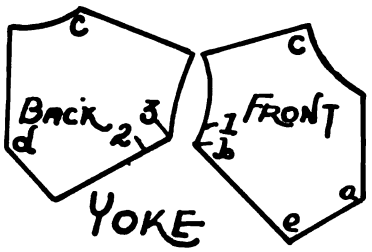
XIV
SEAMLESS SKIRT

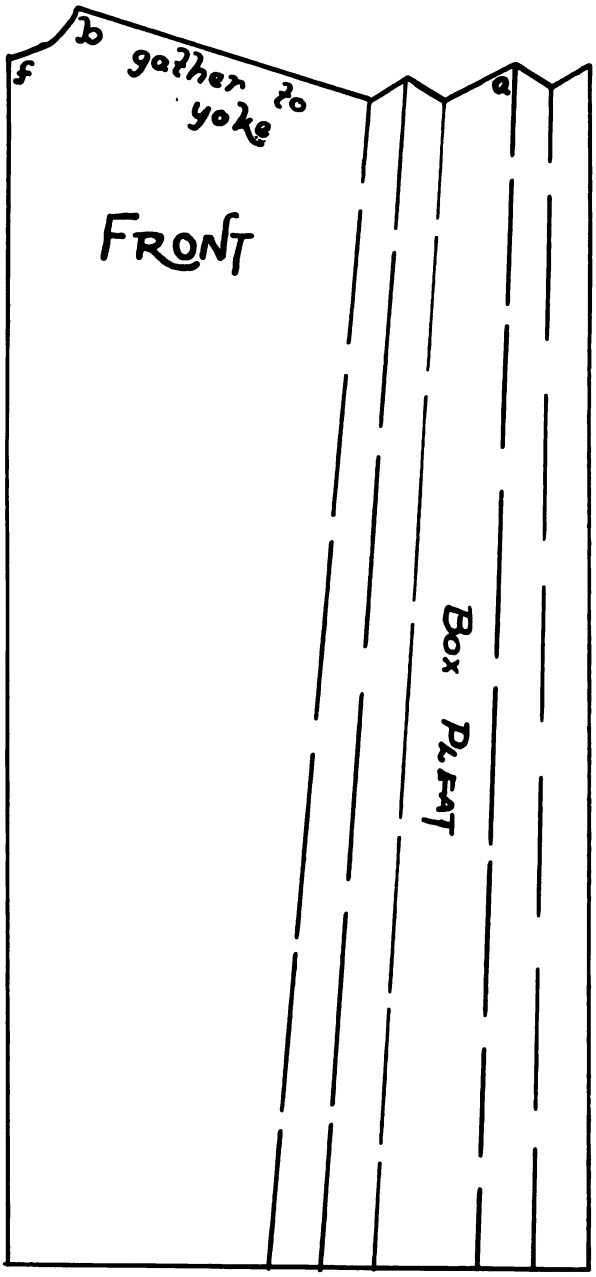
La Mode de Paris
1892

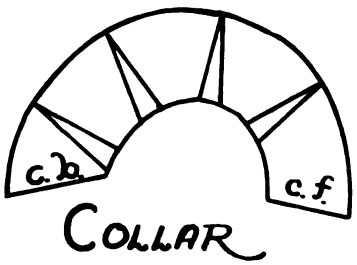
This skirt is made all in one piece. It should be lined with a soft fabric of some kind, it should not be stiffened. Put in the darts. Fasten edges ab-ab with some type of fastening, the magazine suggests decorative buttons. The back laps over the front.

XV
TRAVELING MANTLE

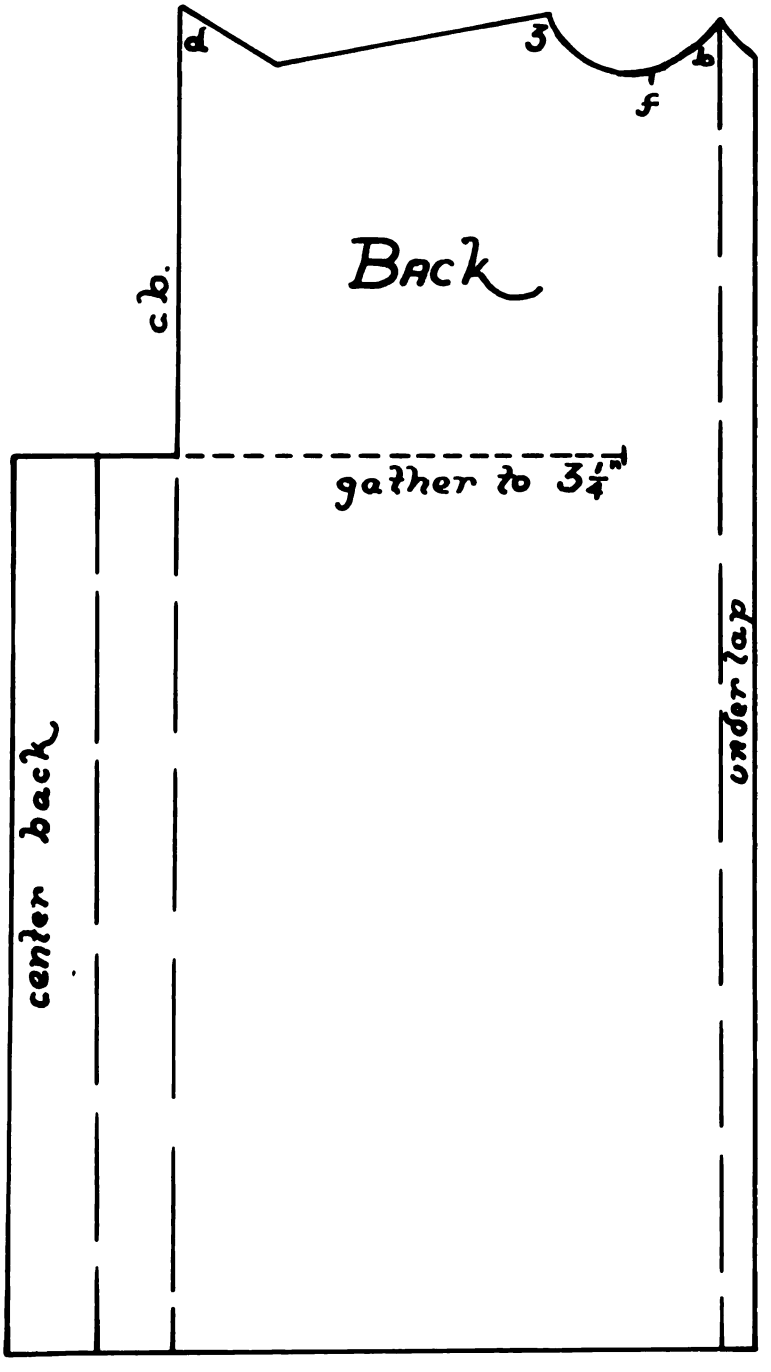


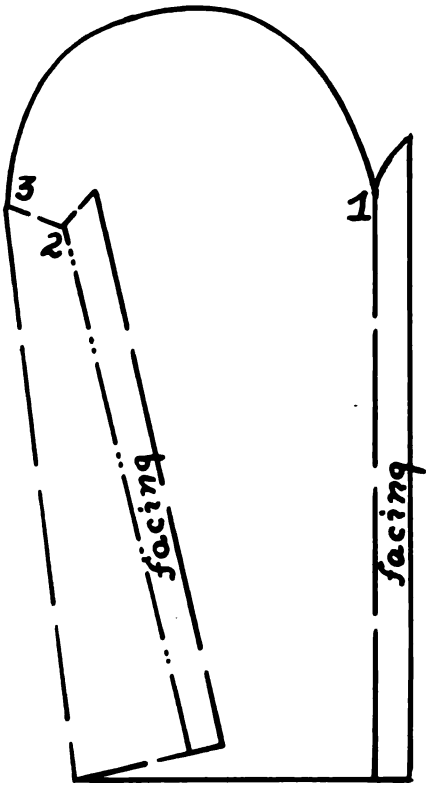






La Mode de Paris
1892





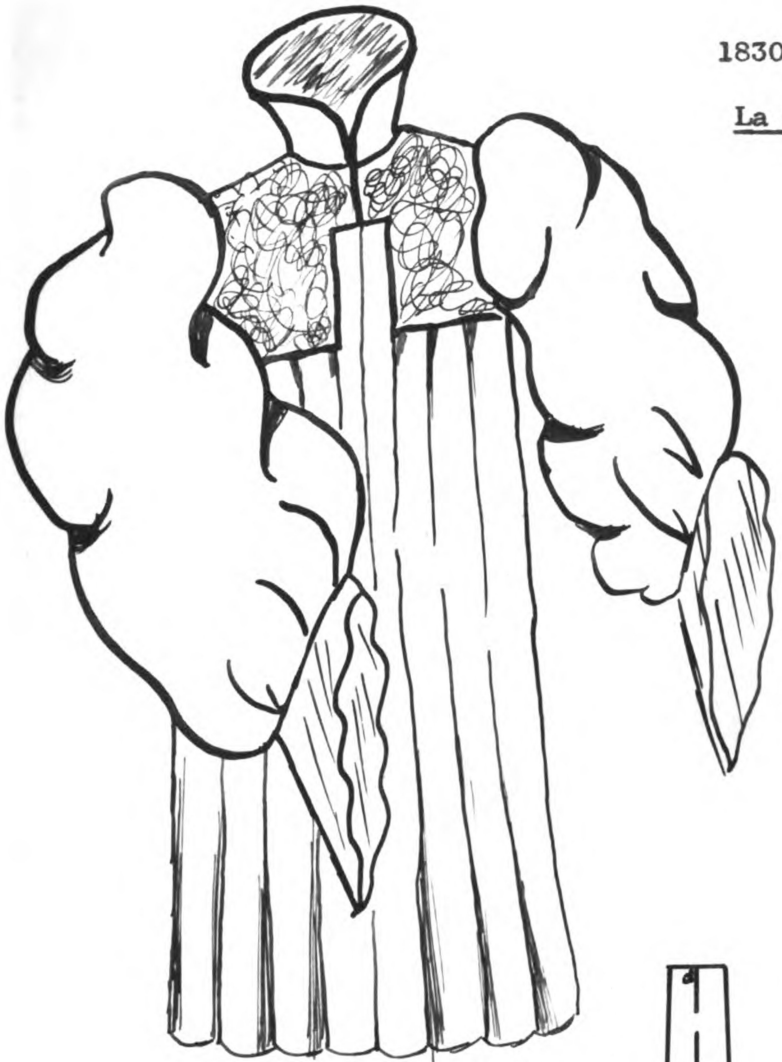
XV
TRAVELING MANTLE (2)

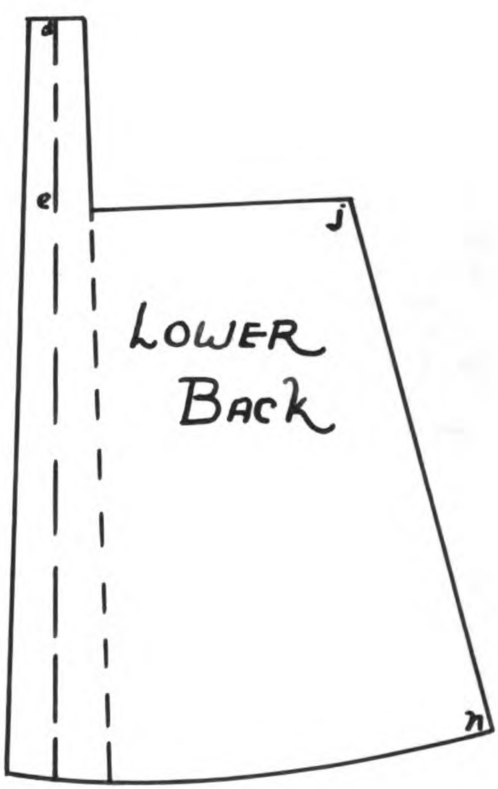
La Mode de Paris
1892

Cut all parts of the mantle according to the pattern. Interline both the front and back yokes. All parts must be lined. Join the shoulders of the front and back yokes, matching c and c. Adjust the box pleat in the two fronts and join to the front yoke. Seam the center back down to the waist and also the center back of the skirt. Make an inverted pleat in the back in the usual manner. Fasten the back to the back yoke gathering it to fit as marked. Match f to f and b to b on the front and back, the back overlapping the front. Tack the two parts together down to the waistline. If there is too much of a gap in the skirt section at the sides, it may be necessary to fasten the sides all the way down. Gather the back to the waistline as marked. Attach the sleeves, matching the corresponding numbers. Attach the collar. It will be necessary to interline the collar.

XVI
1830 SPRING JACKET

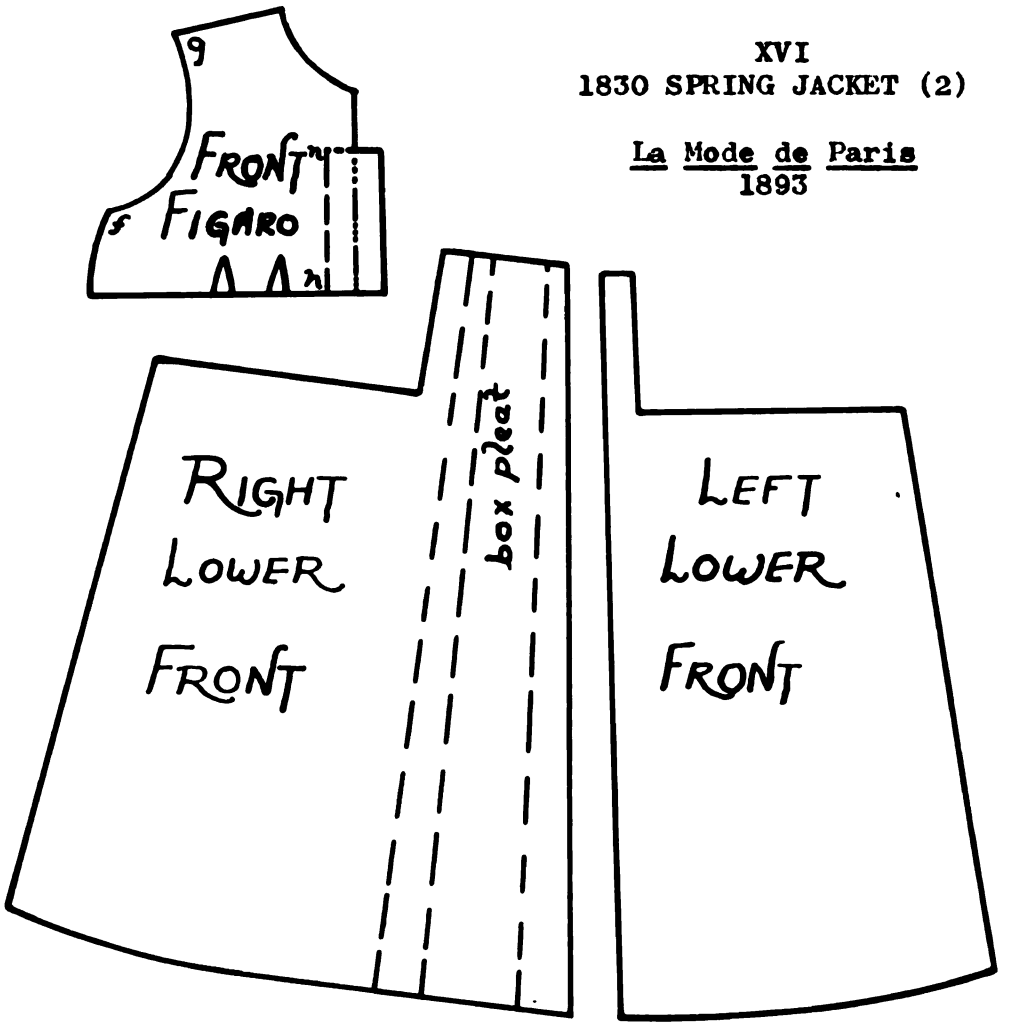
La Mode de Paris
1893



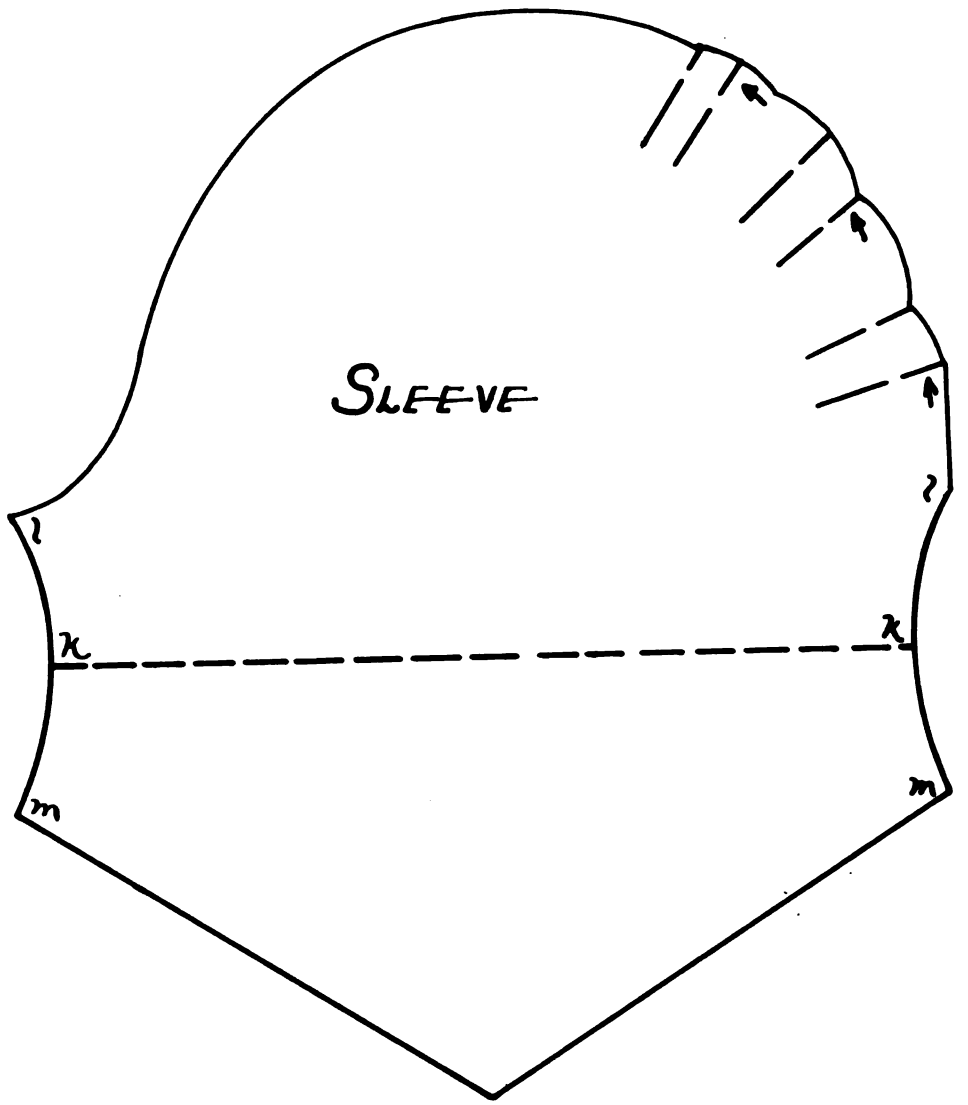


XVI
1830 SPRING JACKET (2)

La Mode de Paris
1893



Cut all parts of this jacket according to the pattern. Notice that the two lower fronts are different. Put the little extension on the right figaro front only; this will cross to the left front and cover the space represented by the dotted lines. All parts except the sleeves must be lined and the figaro must be interlined with felt. Put the darts in the figaro and construct as usual. Seam the lower fronts to the lower back. Put in the box pleat on the right side and attach extending portion up onto the figaro, covering the extension of the right figaro front and the space represented by the dotted lines by a lapped seam. Pleat the remaining material of the edge jo to the lower edge of the right front up onto the space represented by the dotted lines on the left figaro front. Pleat the remaining material from h - j to the lower edge of the left figaro front by a lapped seam. Put in the box pleat in the back and the extension of the pleat up into the space represented by the dotted lines on the figaro back. Pleat the rest of the material onto the lower back edges of the figaro



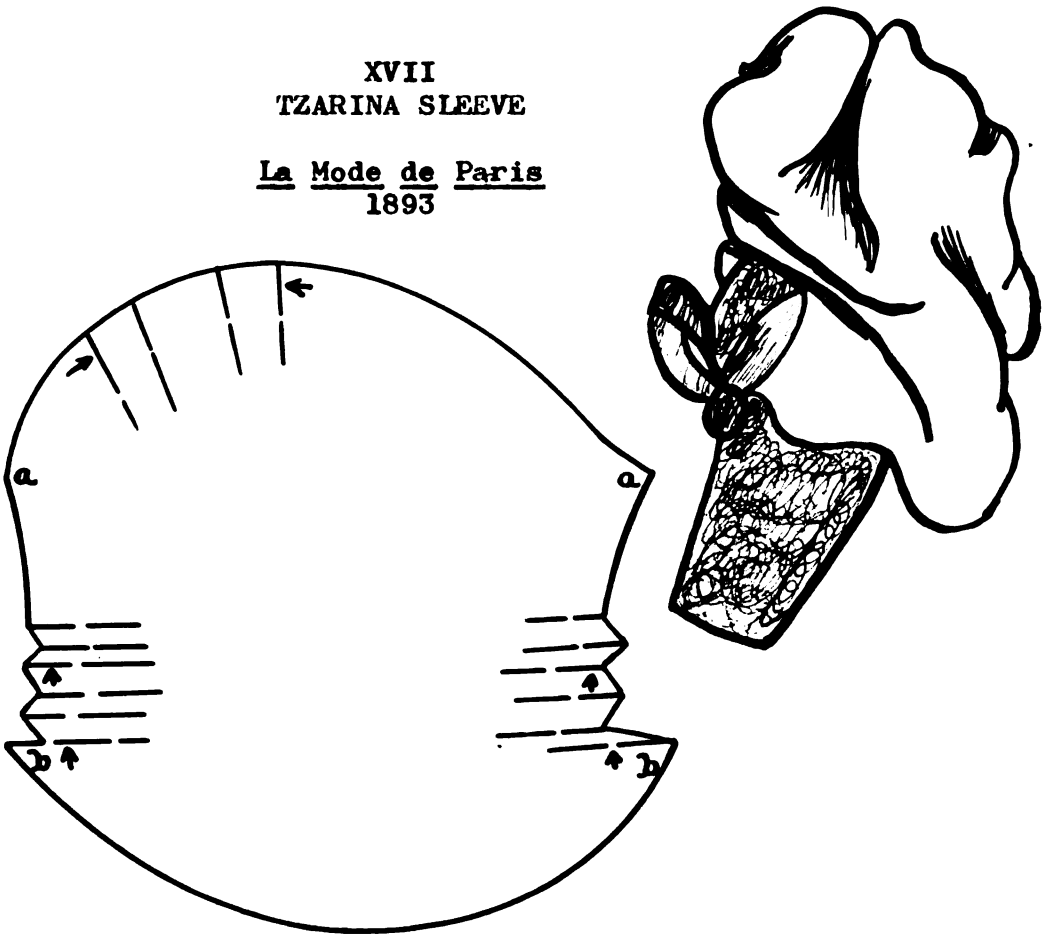
XVI
1830 SPRING JACKET (3)

La Mode de Paris
1893

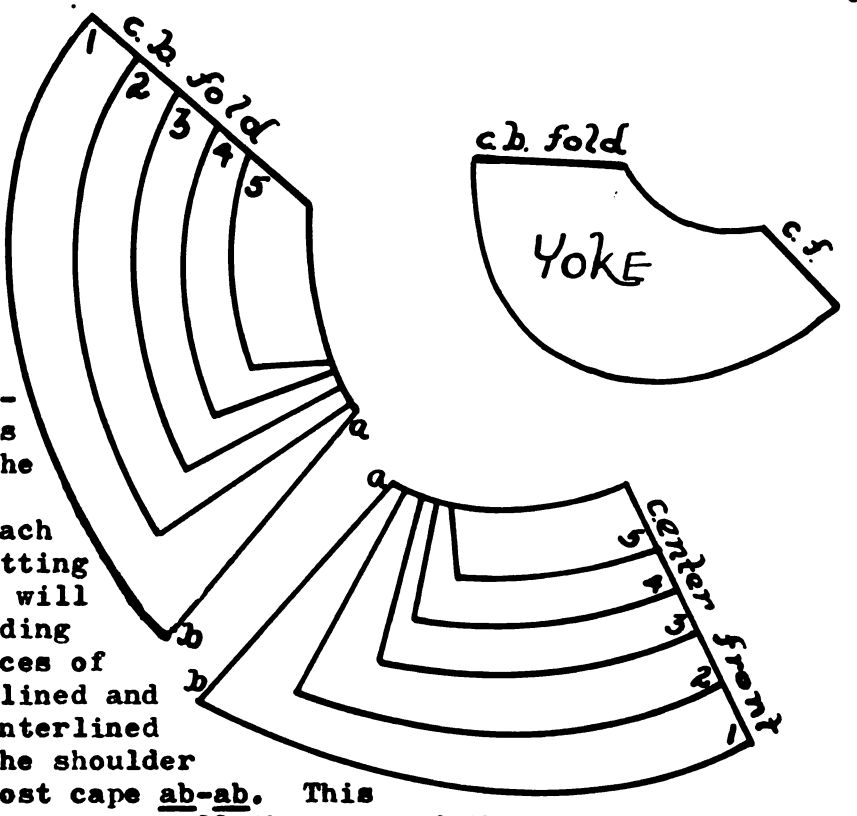
with a lapped seam. Seam lm-lm of the sleeve. Shirr along the line kk gathering it in and fastening it to a tape to hold it into the arm. Put the three pleats into the shoulder, turning them as marked and set into the figaro, gathering the excess into the arm-hole. Fasten a 16 inch tape at the top of the arm-hole and the other end on line kk to keep the puff. The neck is finished with a Valois collar. Conceal the tops of the pleats on the figaro with braid, ribbon, or passementerie.

XVII
TZARINA SLEEVE

La Mode de Paris
1893



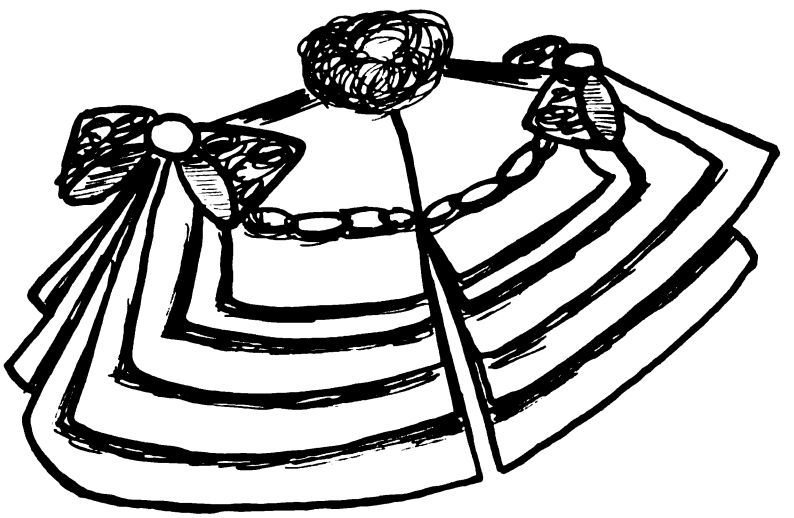
Cut this sleeve according to the pattern. Cut a cuff and the lining according to the lining pattern on page . Put in the pleats at the front of the sleeve turning them in the direction indicated on the pattern. Make a box pleat at the top of the sleeve and distribute the fullness over the rest of the top of the lining. Gather the long curve bb to the cuff and slip on the sleeve lining. Finish the sleeve with a large bow at the front as illustrated. Set into the garment in the usual manner.

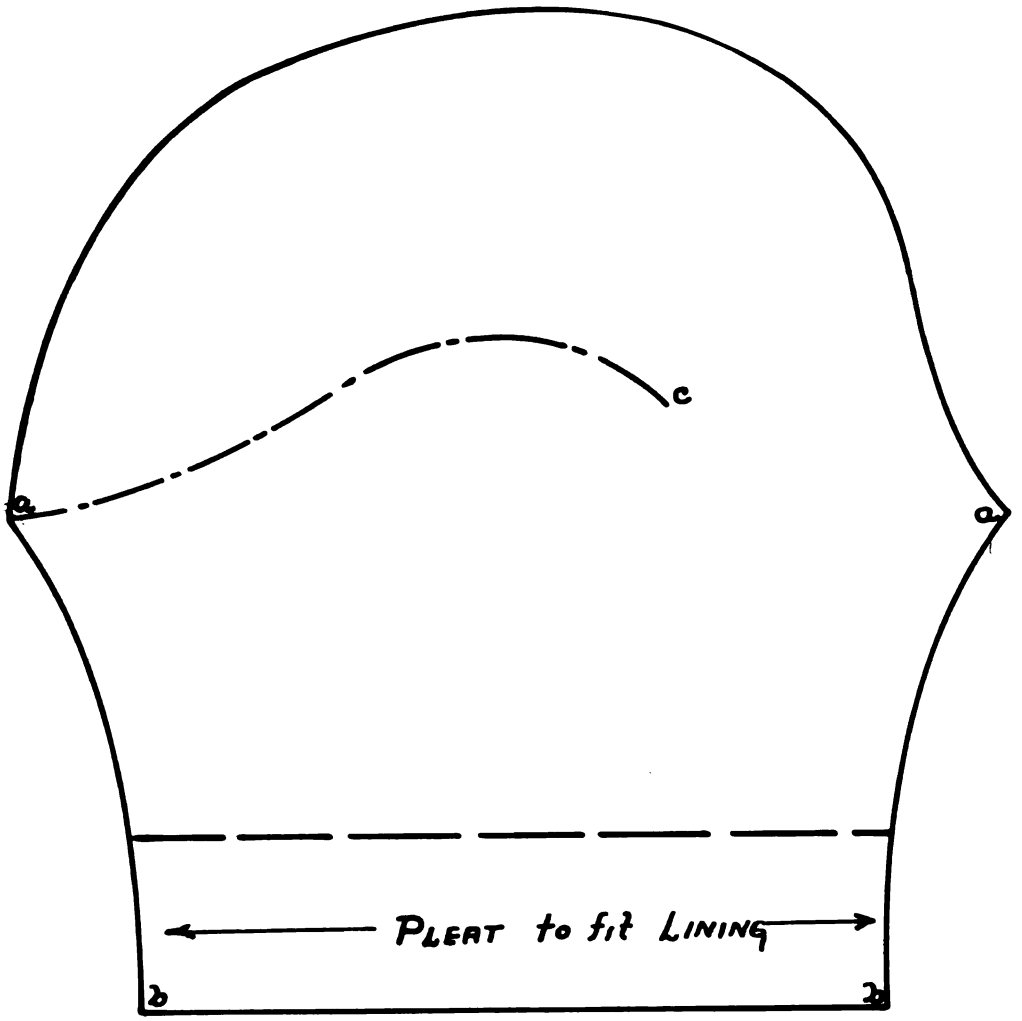


Cut all the parts of this cape according to the pattern noting that as drafted, each of the little capes is placed on top of each other that when cutting is completed there will be 16 pieces including the yoke. All pieces of this cape must be lined and the yoke must be interlined with felt. Seam the shoulder seam of the undermost cape ab-ab. This is the only complete cape; all the rest of the upper capes are split at the shoulder line having a front piece and a back piece. Line up the capes as they are shown on the pattern, the center-front of each cape matching the center-front of the one just below it. Join the capes to the yoke, matching the center-fronts and the back fold of both pieces. Trim the seam with ribbon puffs and a large bow on each shoulder. Finish the neck with choux.

XVIII
THEATRE CAPE

La Mode de Paris
1893

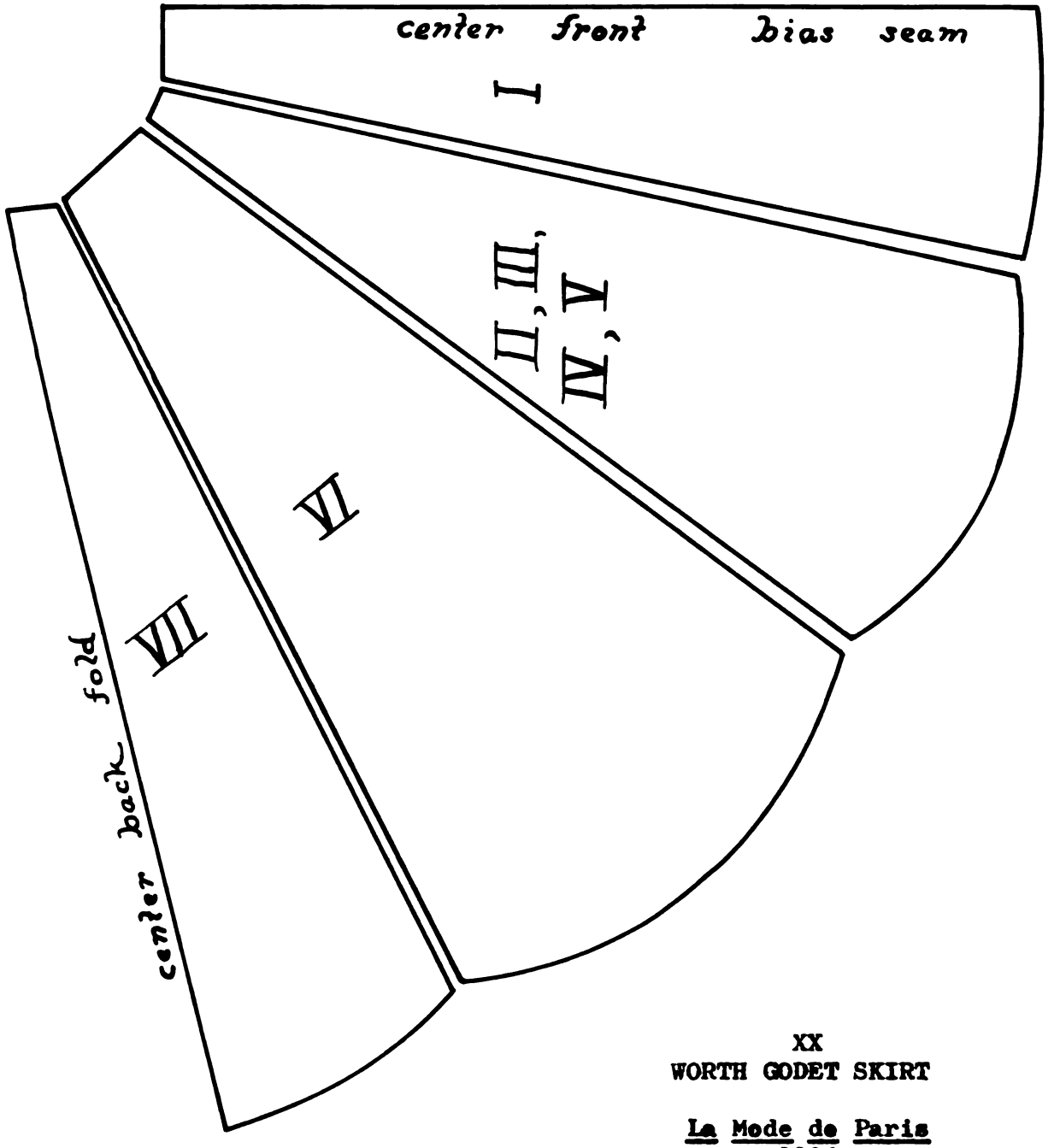




XIX
DUCHESS OF YORK SLEEVE

La Mode de Paris
1893

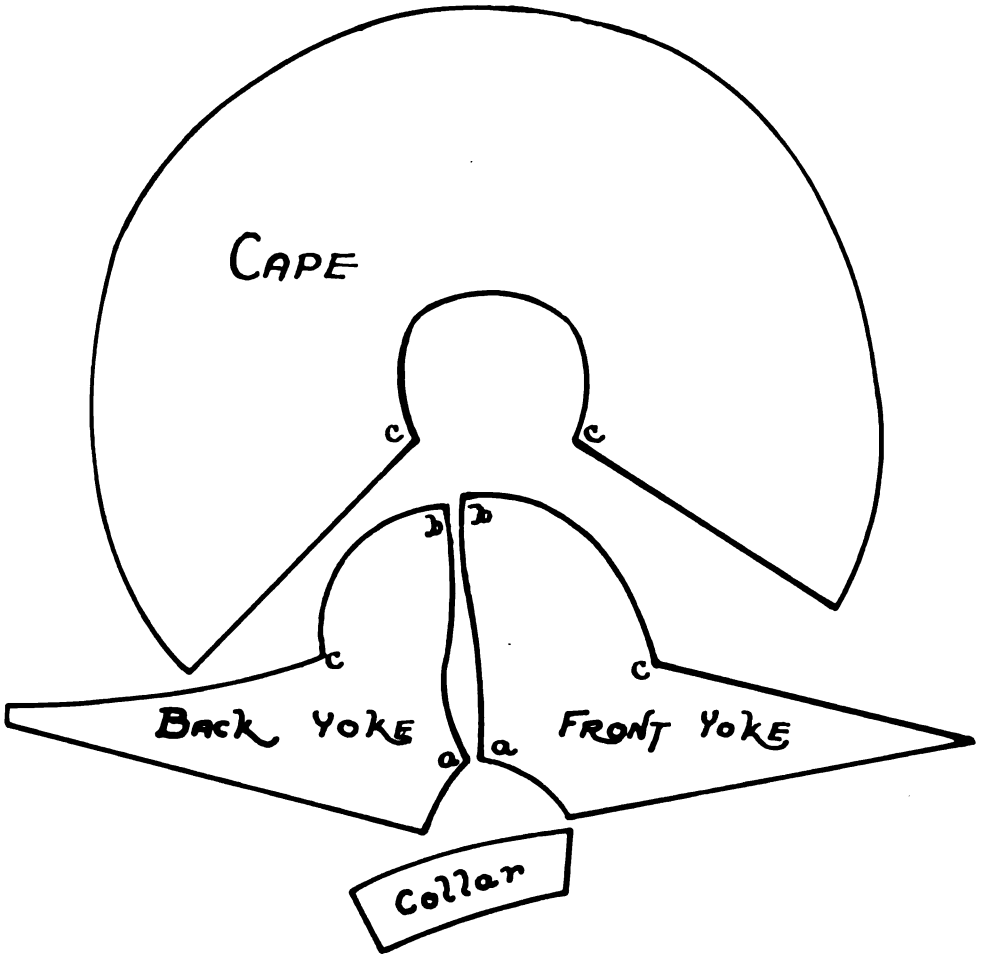
Cut this sleeve according to the pattern. Cut the lining according to the pattern on page . Run a gathering thread along line ac. Join ab-ab. Fit the top of the sleeve to the lining and pleat the lower edge to fit the lining with knife pleats turned to the back and fastened at the top and bottom. Gather line ac to a line running from the top of the front seam of the lining to a point two inches below the top of the back seam of the lining. Fasten ac to this line. Set into the garment in the usual manner.



XX
WORTH GODET SKIRT

La Mode de Paris
1894

Cut this skirt according to the pattern. Note: when the cutting is complete there will be 13 pieces not counting the waistband. Note also that the straight of the fabric runs down the center of each panel with the exception of the front which has a bias seam. Construct this skirt as usual. Stay the godets numbered II,III,IV, V,and VI with tapes 18 inches from the bottom and five inches from the top. Attach the waistband as usual. The entire skirt must be lined with felt.

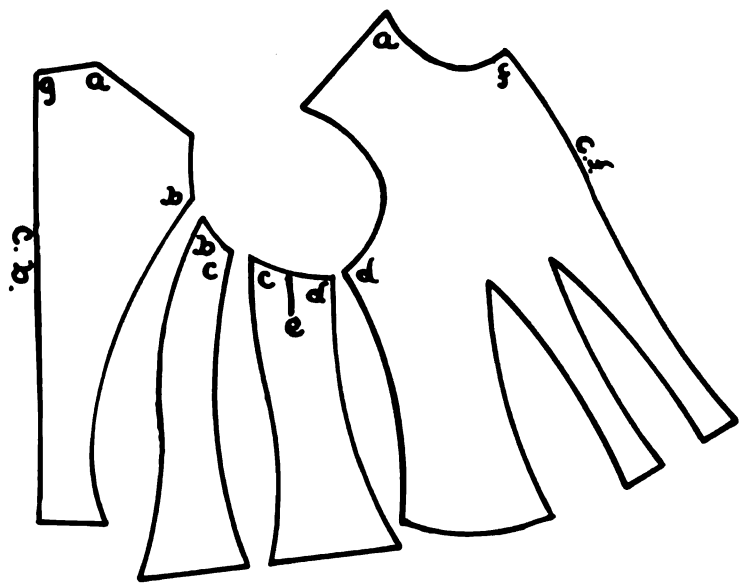


XXI
CAPE

Paris Album of Fashion
1895

Cut this cape according to the pattern. The front and back yokes and the collar should be lined with felt. Construct the yoke and attach the collar. Attach the cape to the yoke, matching the letters and adjusting the cape to fit the curve of the yoke. Trim the seam of the cape with braid.

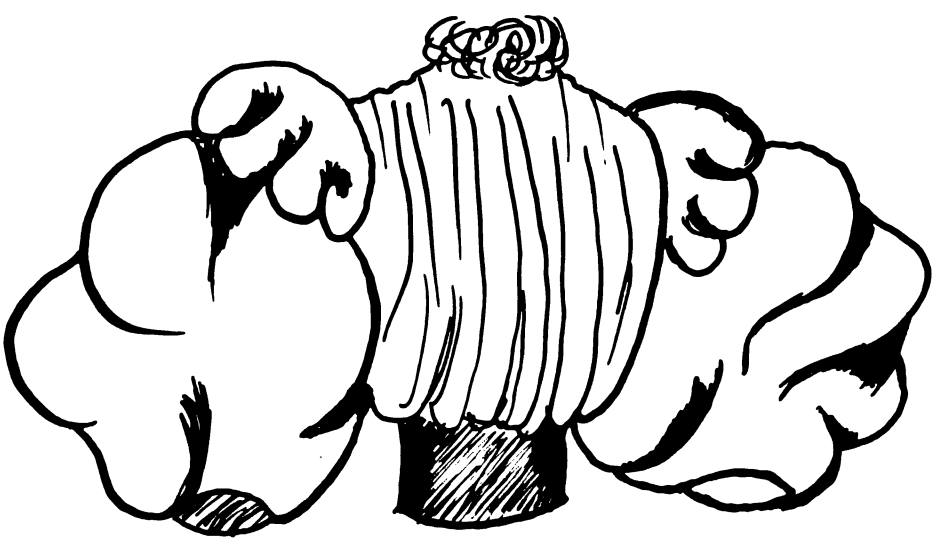
Cut this blouse-bodice according to the pattern. Construct the lining in the usual manner with the opening in the back. Shirr the front and back and attach to the lining. Put on the collar and the belt. Gather the sides ih-ih into about 8 inches and attach to the sleeve-sleeve lining combination which has been constructed in the usual manner. Set into the garment in the usual manner.

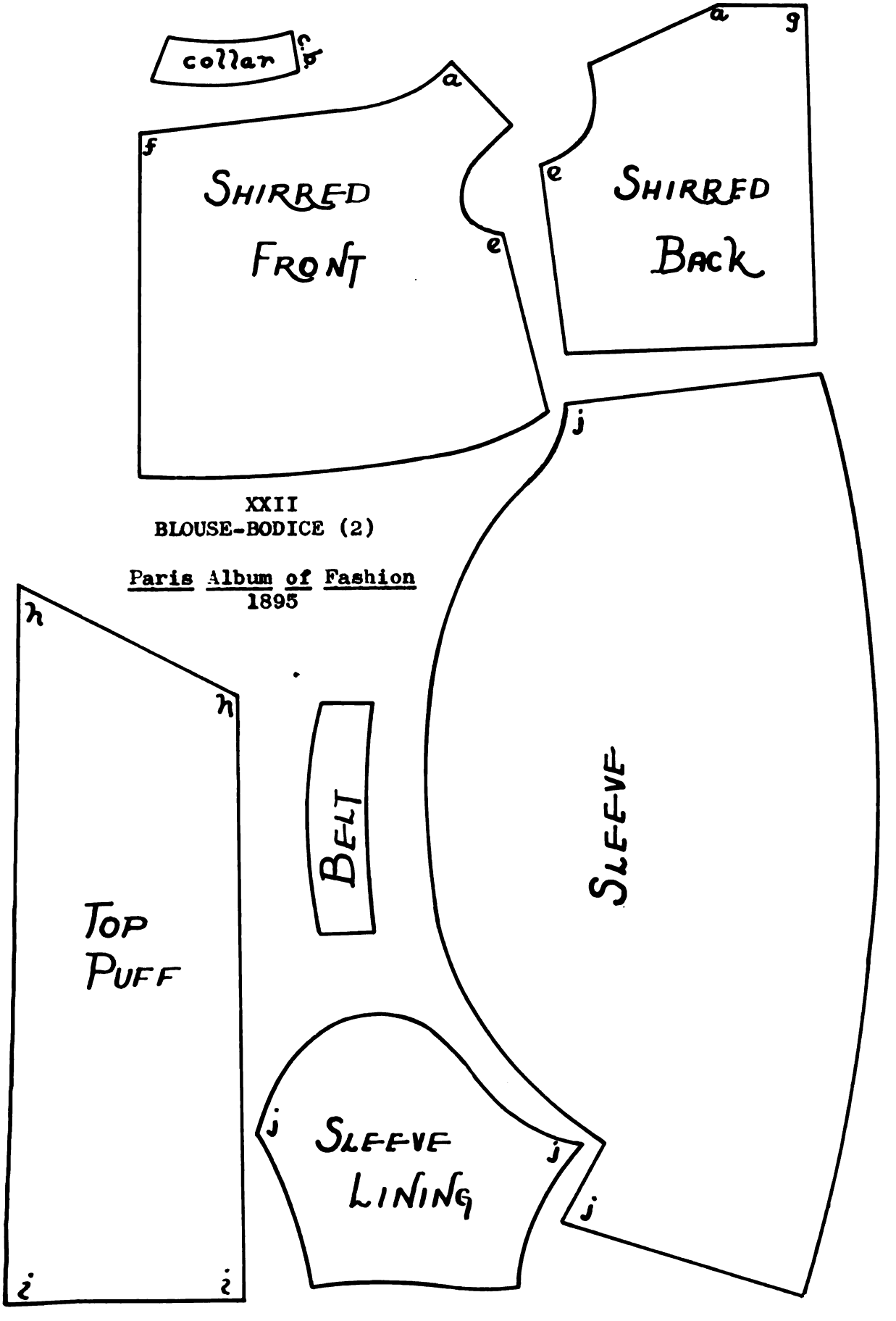


LINING

XXII
BLOUSE-BODICE

Paris Album of Fashion
1895



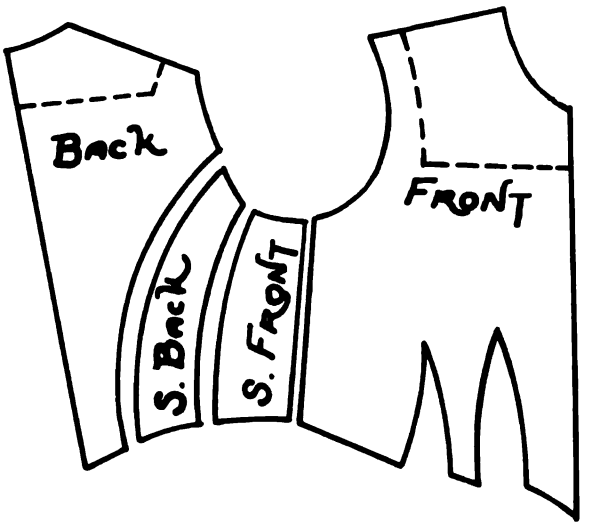


XXII
BLOUSE-BODICE (2)

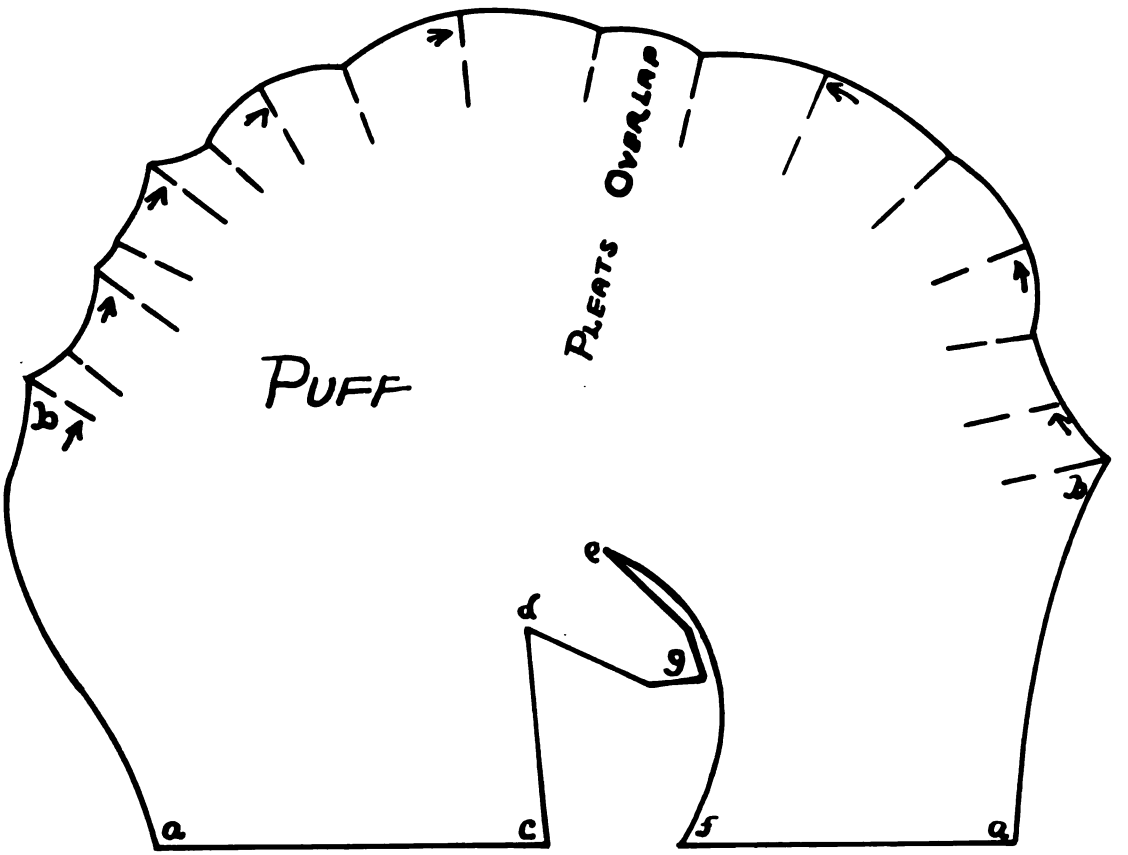
Paris Album of Fashion
1895

XXIII
BODICE

Paris Album of Fashion
1895



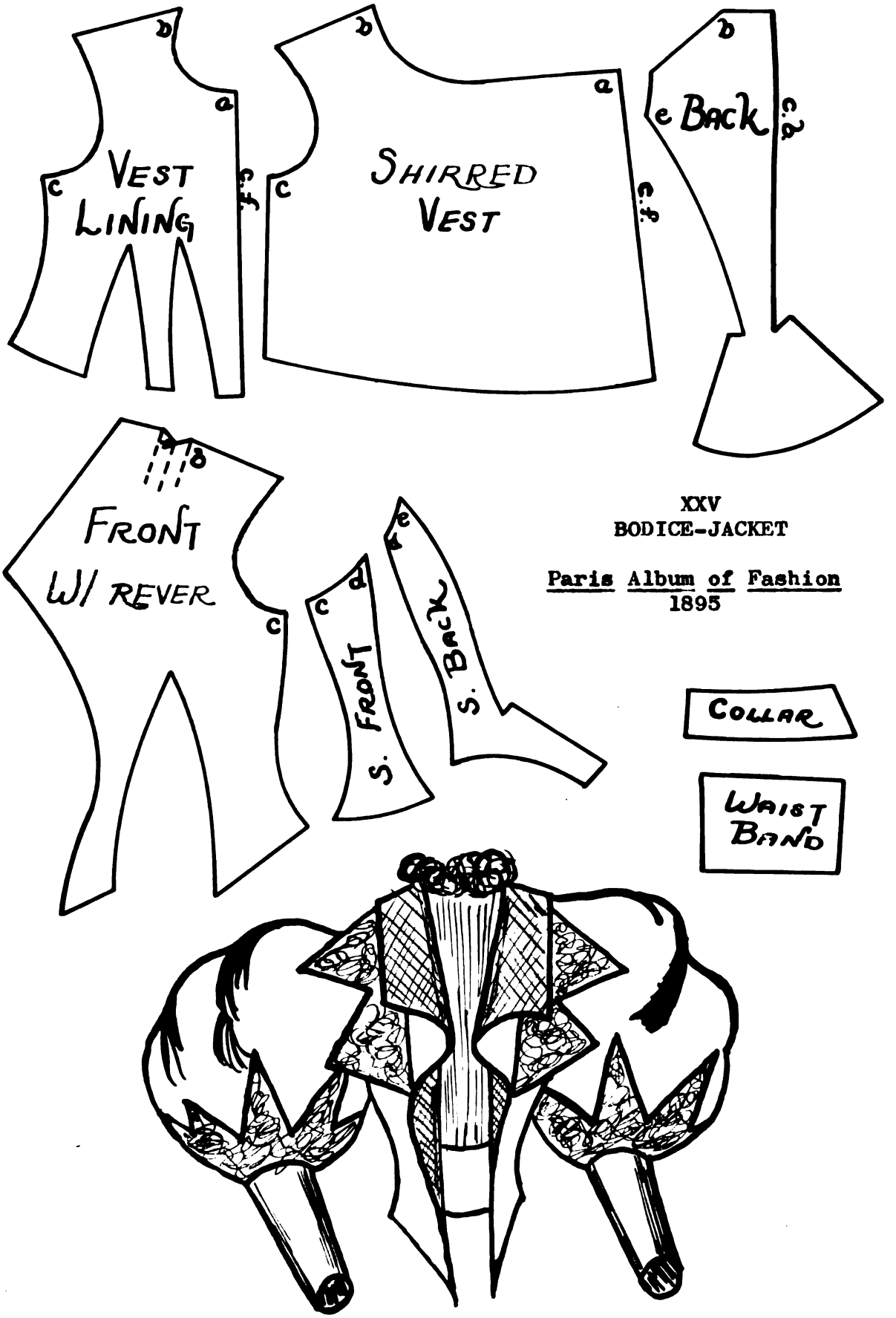
Cut the portions of the bodice according to the pattern. Use the dotted line for a square neckline. The construction of this bodice is fairly obvious. The entire pattern must be lined and the seams boned. This pattern is basic for the entire era. Any variations were made on the outside material with the draping.



XXIV
REJANE SLEEVE

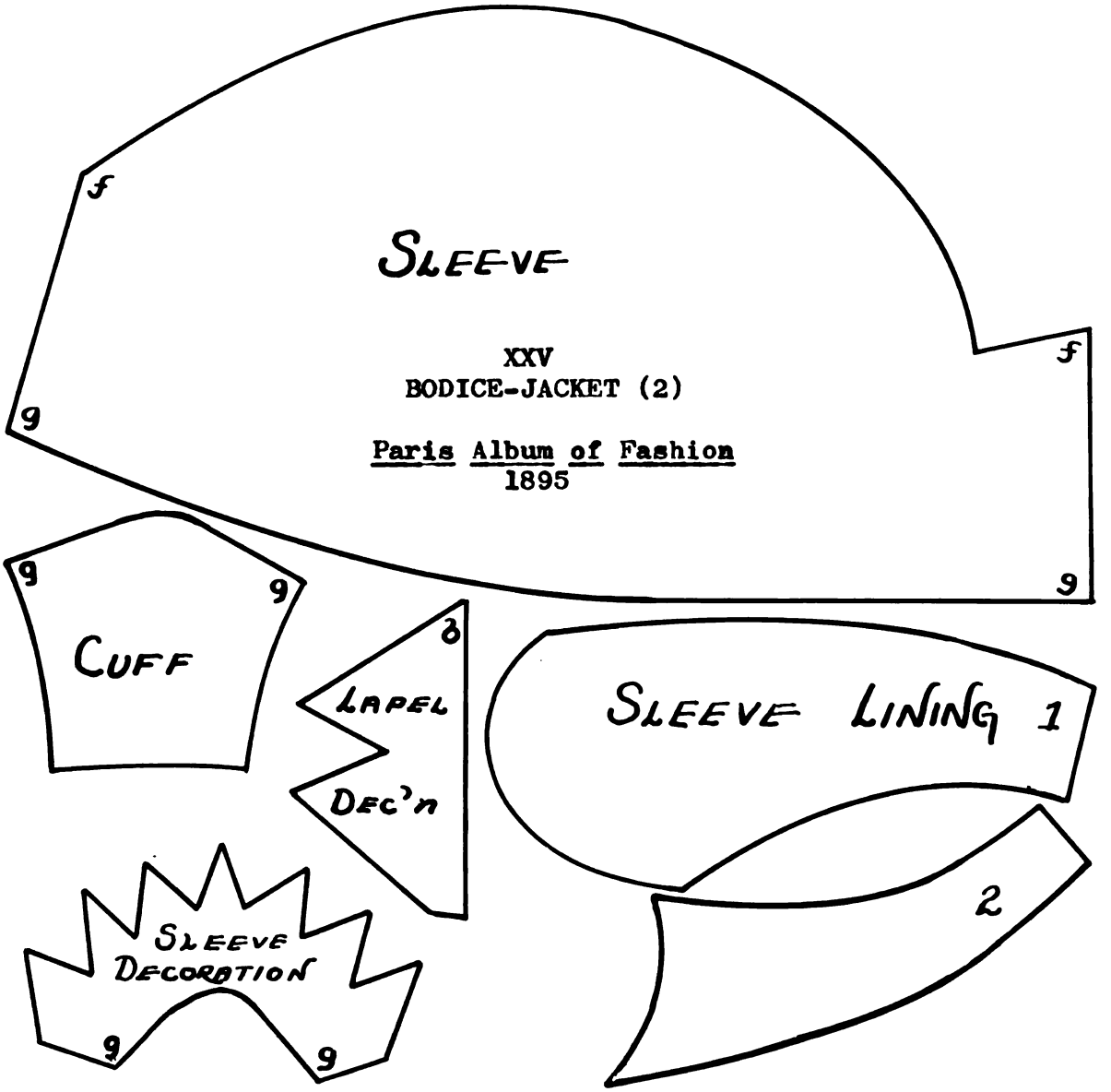
The French Dressmaker
1895

Cut the puff according to this pattern and the lining and fitted portion of the sleeve according to the lining pattern on page . Seam ab-ab of the puff, shirring one side to make it fit the other. put in the pleats at the top of the sleeve as marked, noting that at the top of the sleeve they overlap each other. Adjust to fit the sleeve cap of the lining. Place the tab dge on the outside of the sleeve with de approximately in line with the elbow. Gather the rest of the material acd and efa to fit the sleeve around the elbow. Set into the garment in the usual manner.



XXV
BODICE-JACKET

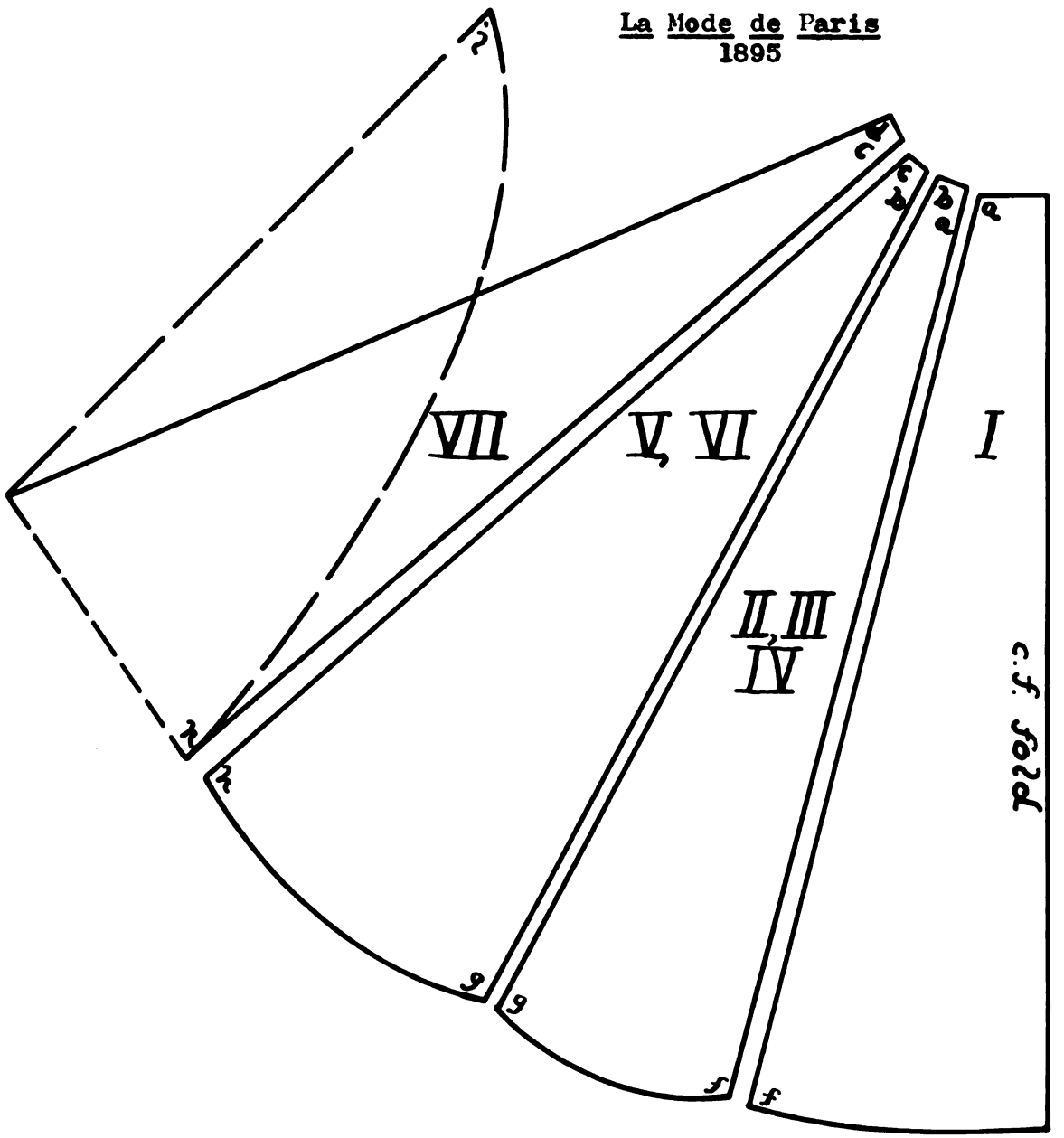
Paris Album of Fashion
1895



Cut this bodice-jacket according to the pattern. The entire pattern must be lined with felt. Construct in the usual manner after finishing the front edges. Fold the rever back in the direction indicated so that it will fall in a cascade as in the picture. Shirr the vest front to the lining and fasten into the jacket by the under-arm and shoulder seams. The entire vest-jacket combination opens down the center-front of the vest. The waist band should fasten across the front in one piece; it is not part of the vest. Fasten points g of the sleeve decoration together and attach to the cuff, matching the letters. Attach the sleeve to the cuff and set in the sleeve as usual. Tack the lapel decoration under the rever cascade. The jacket will have to be tacked to the vest in several places to hold it into the body.

XXVI
PAQUIN TRAIN SKIRT

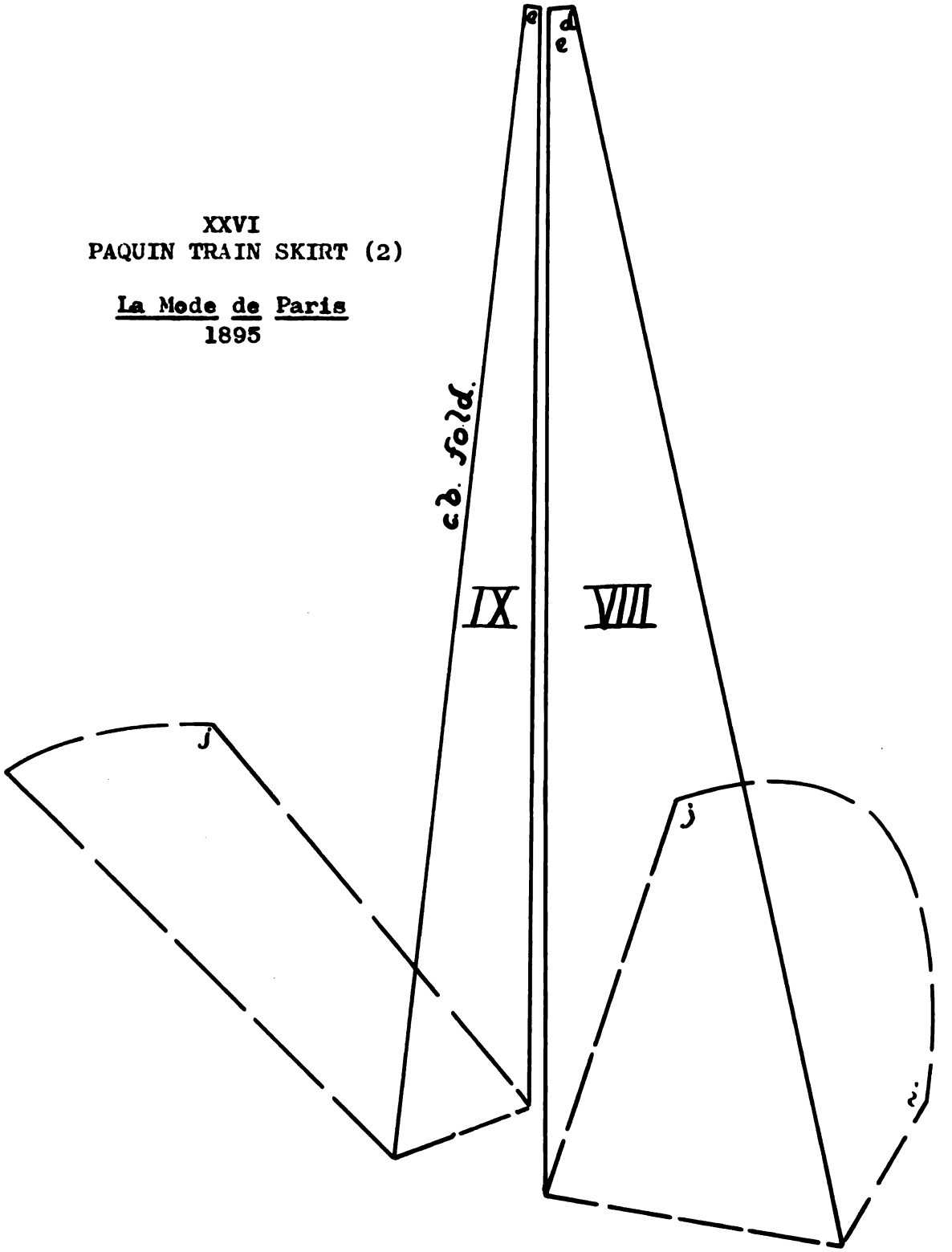
La Mode de Paris
1895

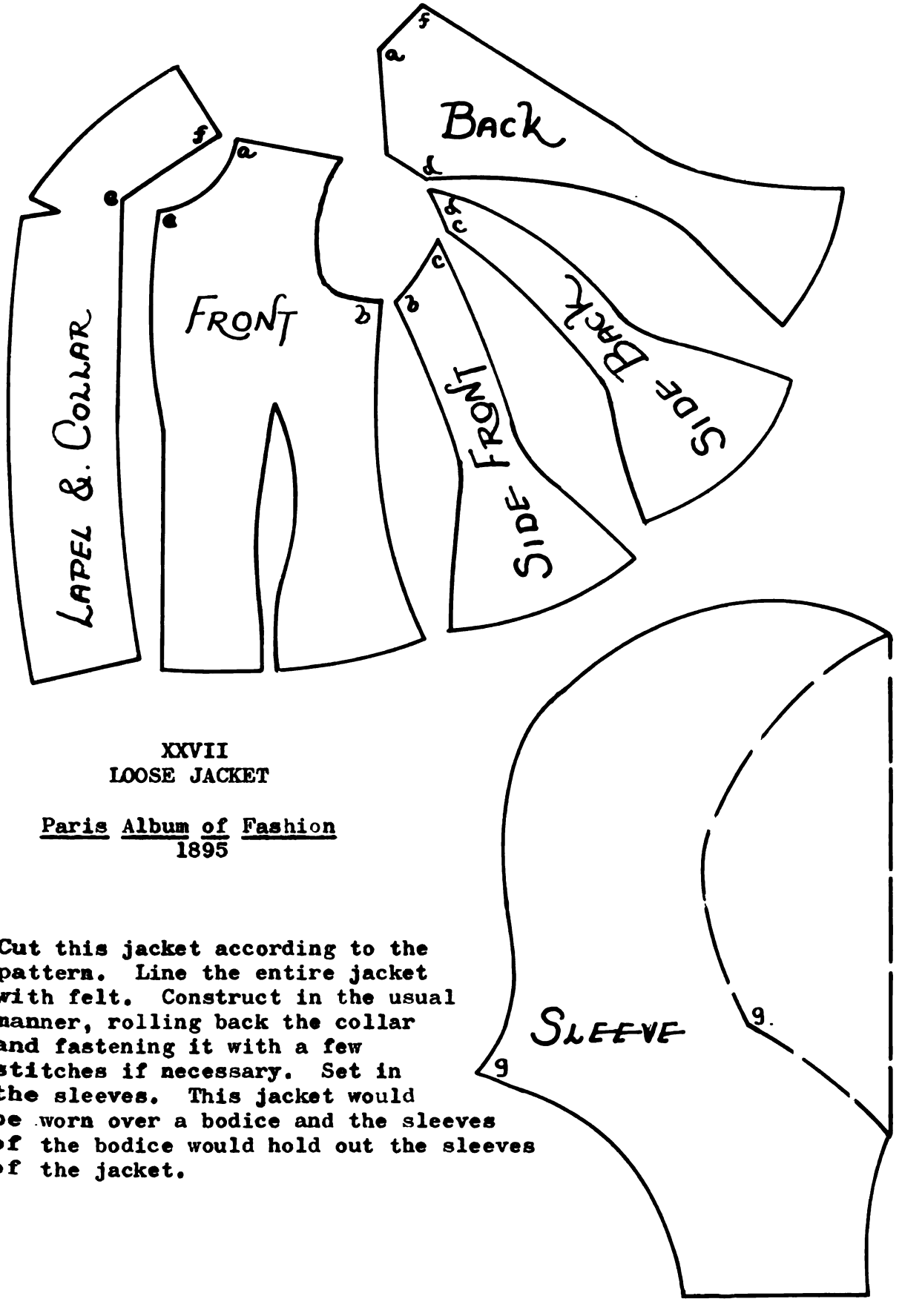


Cut this skirt according to the pattern noting that when cutting is completed there will be 16 pieces, not counting the waistband. All edges are bias except the center front and the center back which are laid on folds on the straight of the fabric. The entire skirt must be lined with felt. Seam af-af, bg-bg, ch-ch, di-di, and ej-ej. Put on a waistband as usual. Stay the back fullness with tapes 10, 20, and 30 inches from the top of the skirt. If desired, featherboning may be put in the bottom. Note: in drafting the pattern, the train has been folded back on itself.

XXVI
PAQUIN TRAIN SKIRT (2)

<u>La Mode de Paris</u>
1895

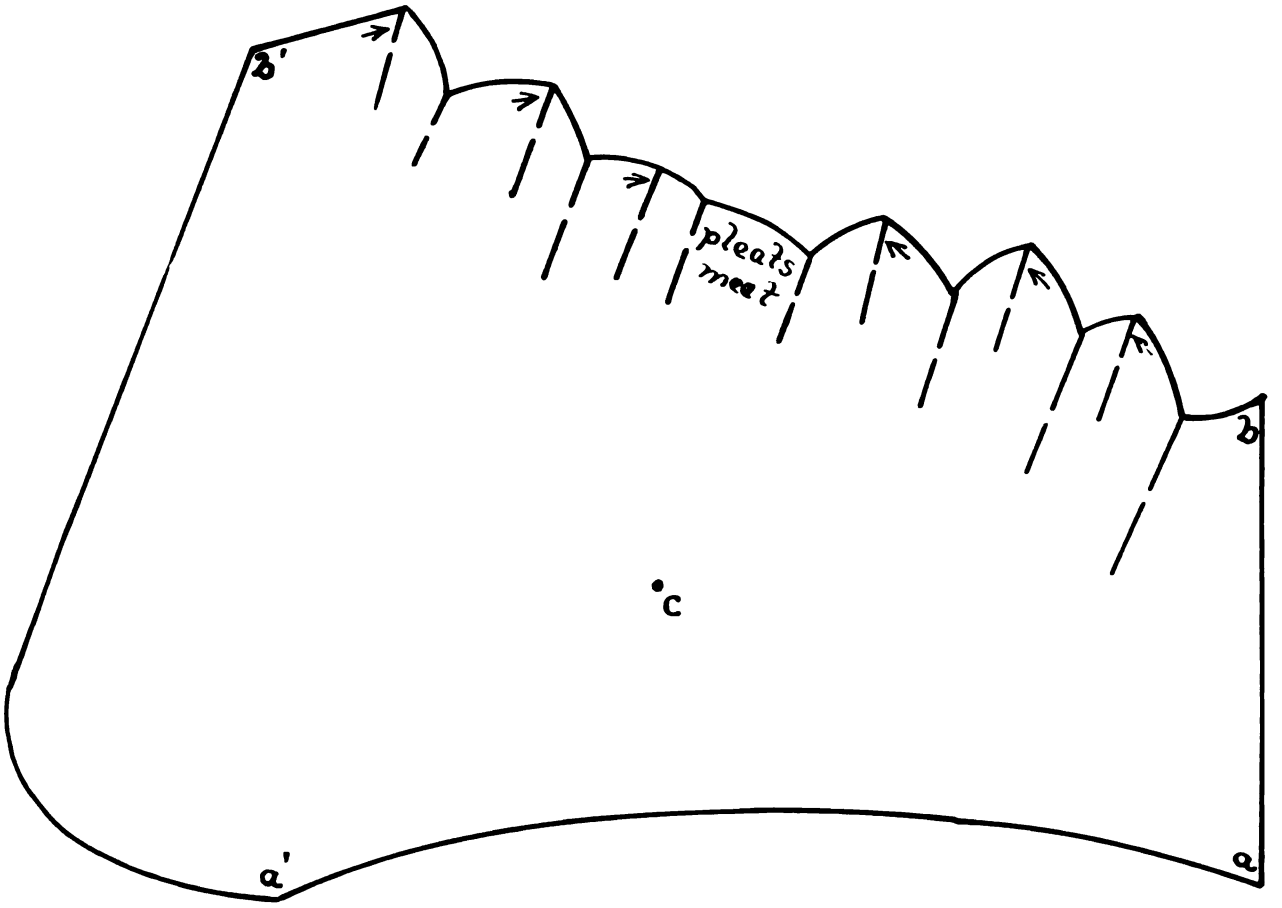




XXVII
LOOSE JACKET

Paris Album of Fashion
1895

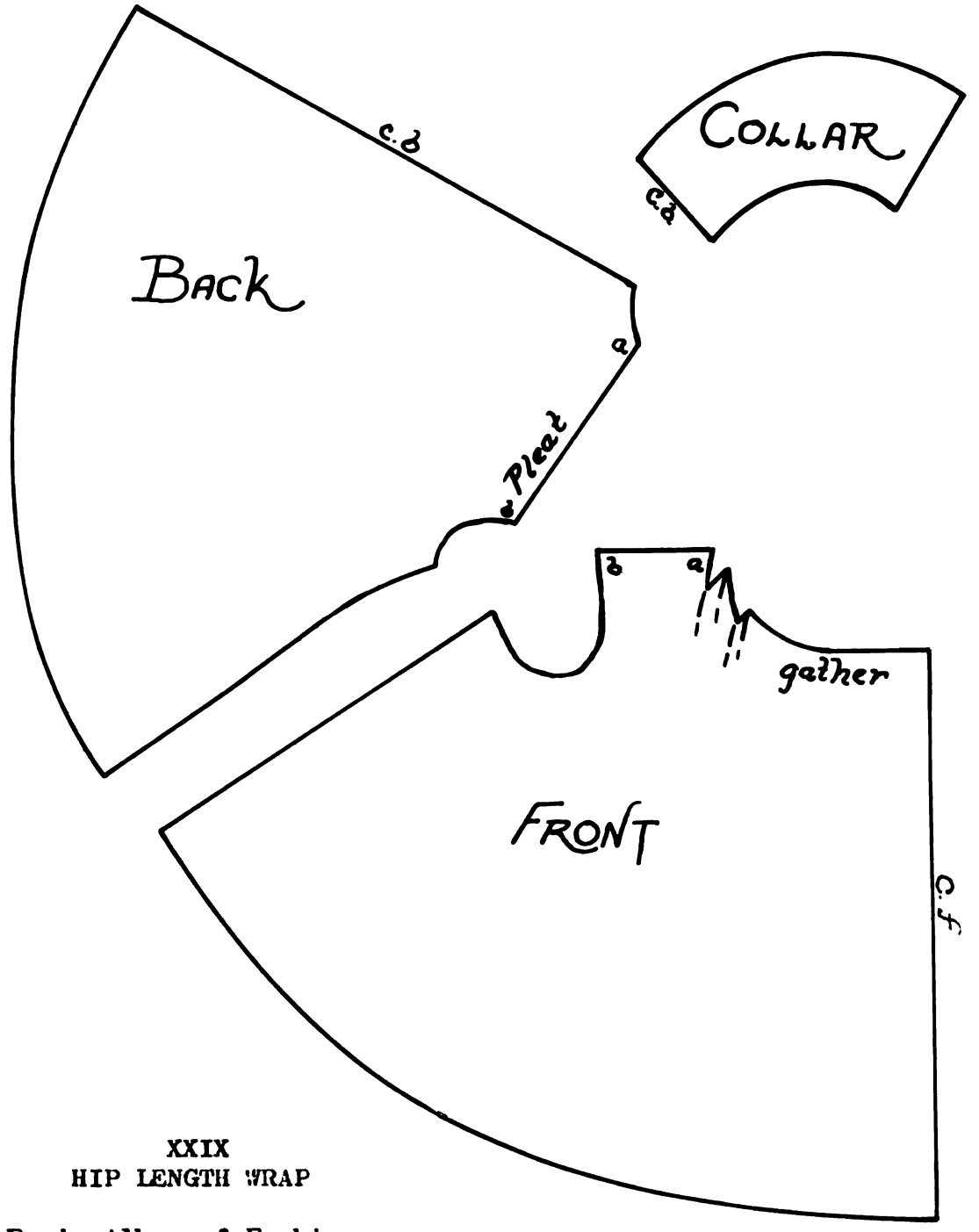
Cut this jacket according to the pattern. Line the entire jacket with felt. Construct in the usual manner, rolling back the collar and fastening it with a few stitches if necessary. Set in the sleeves. This jacket would be worn over a bodice and the sleeves of the bodice would hold out the sleeves of the jacket.



XXVIII
ELBOW PUFF SLEEVE FOR SUMMER FABRICS

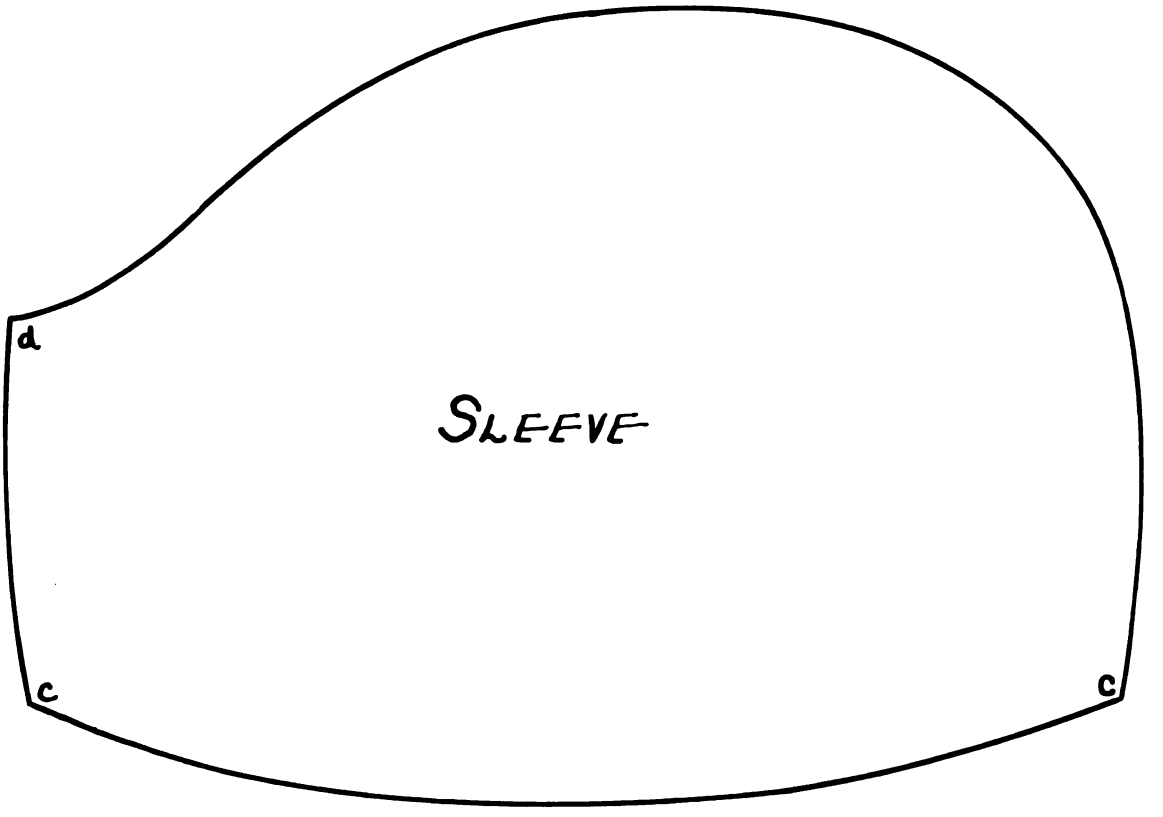
La Mode de Paris
1895

Cut the puff according to the pattern and the lining at the three-quarter length from the lining pattern on page . Shirr a'b' to be seamed with ab. Take in the pleats at the top of the sleeve adjusting to fit the lining where necessary, noting that the pleats meet where marked. Gather a'a on a line approximately 2 inches above the bottom of the lining. Tack point c to the lining at a point 4 inches below the highest part of the lining on the outside of the sleeve. Trim the 2 inch cuff; the magazine suggests a large bow.



XXIX
HIP LENGTH WRAP

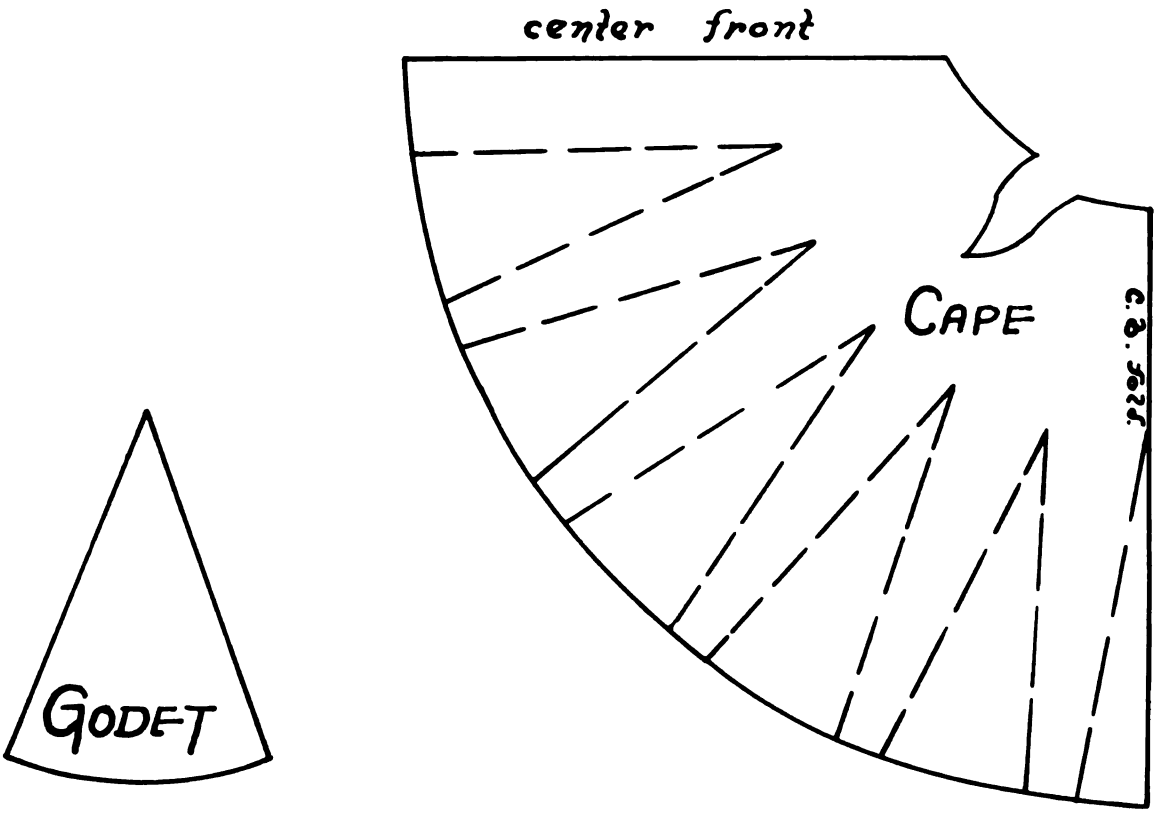
Paris Album of Fashion
1895



XXIX
HIP LENGTH WRAP (2)

Paris Album of Fashion
1895

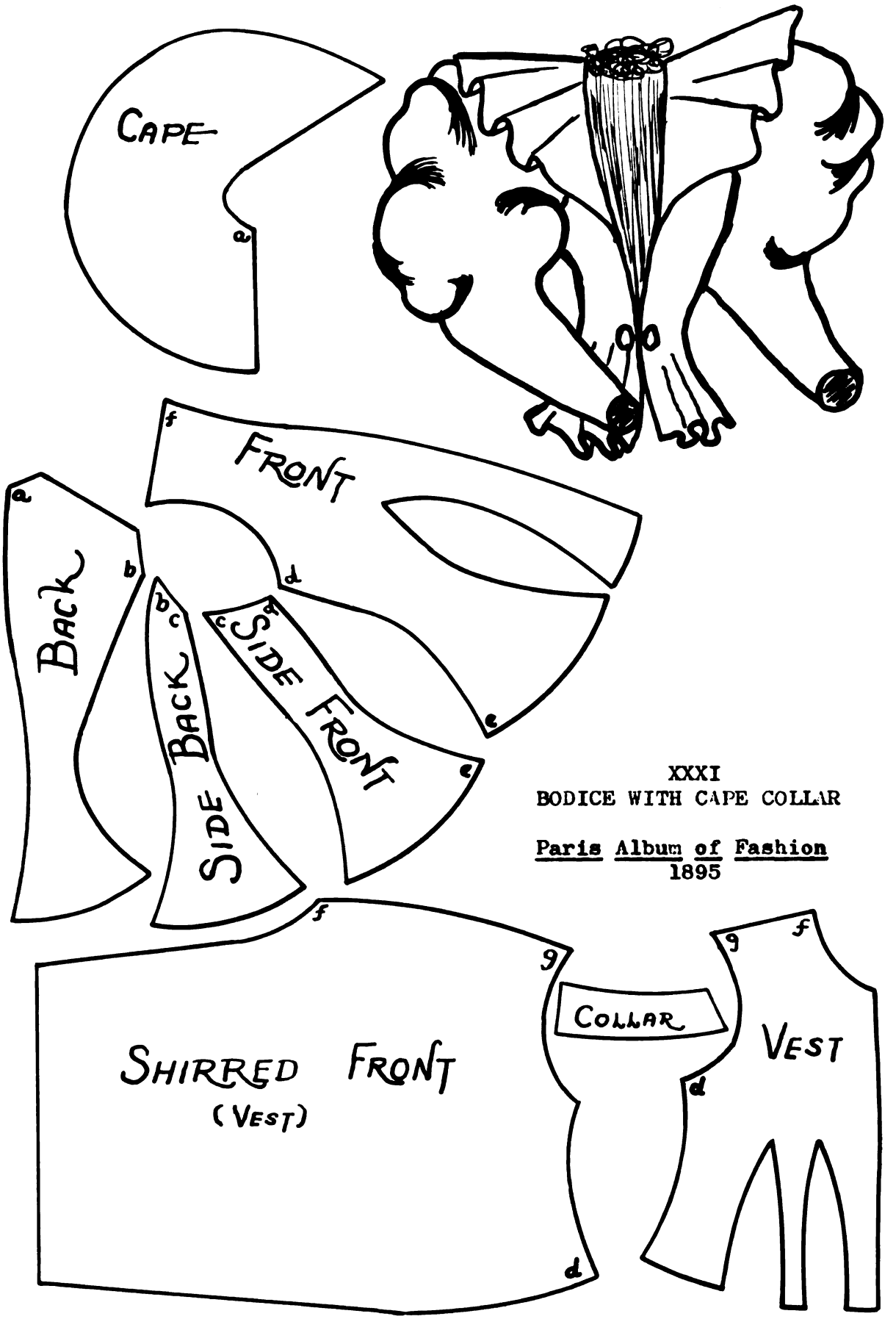
Cut this wrap according to the pattern. Line the collar and the cuffs with felt. This wrap will be worn over a bodice and the sleeves of the bodice will hold out the sleeves of the wrap. Turn the pleats at the front toward the arm-hole and gather the excess material into about three inches. Pleat the back shoulder seam to fit the front shoulder seam and join the front and the back. Attach the collar in the usual manner and set in the sleeves.



XXX
SPRING CAPE A GODETS

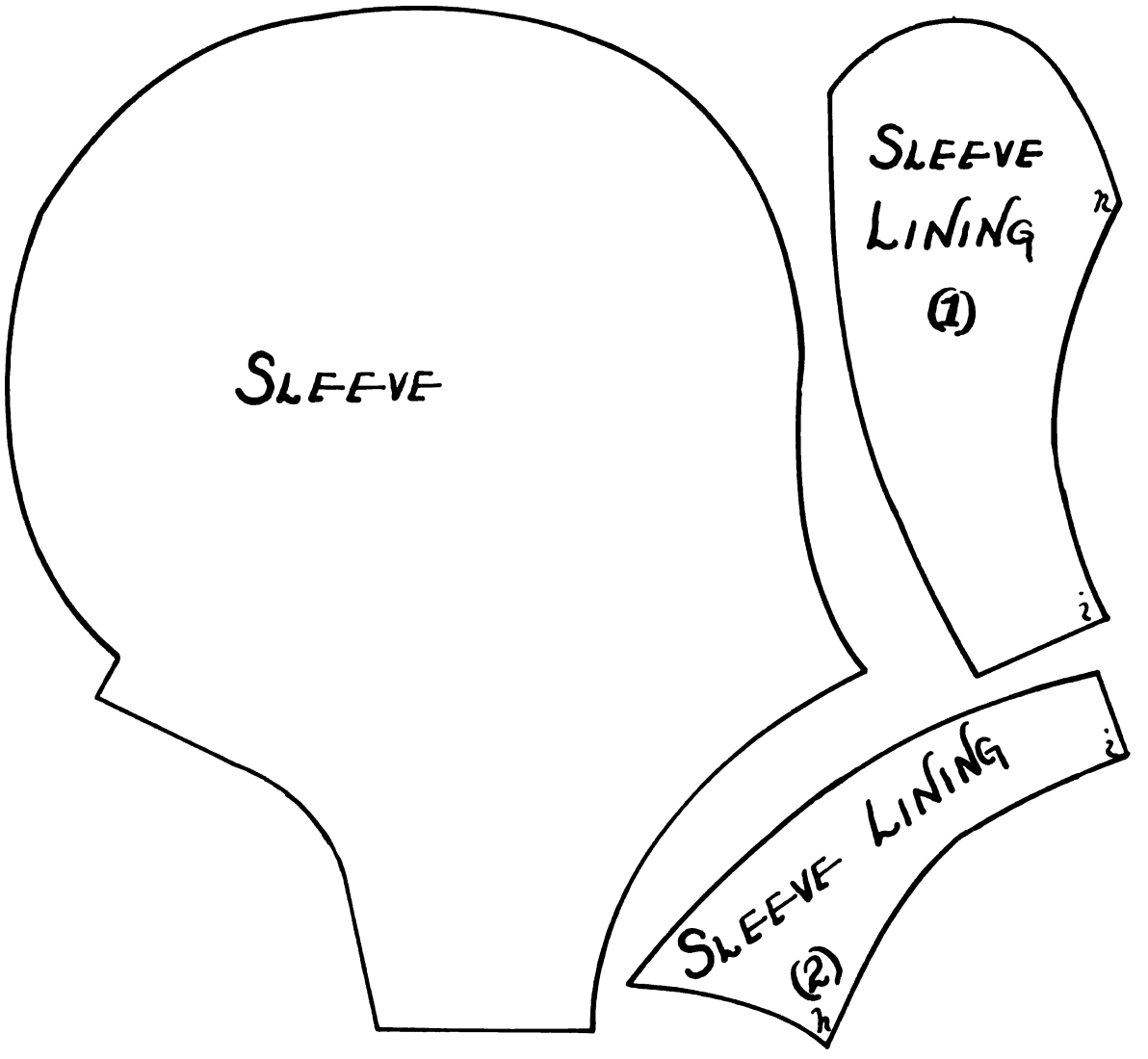
Paris Album of Fashion
1895

Cut this cape according to the pattern. Cut 11 godets. Both the cape and the godets should be lined with felt. Either cut the cape where marked and insert the godets and stay them for the organ pipe effect; or leave the cape uncut and whip the godet on to the cape and cover the seam with braid, the cape itself staying the godets. Finish the neck with choux and a lace bertha.



XXXI
BODICE WITH CAPE COLLAR

Paris Album of Fashion
1895



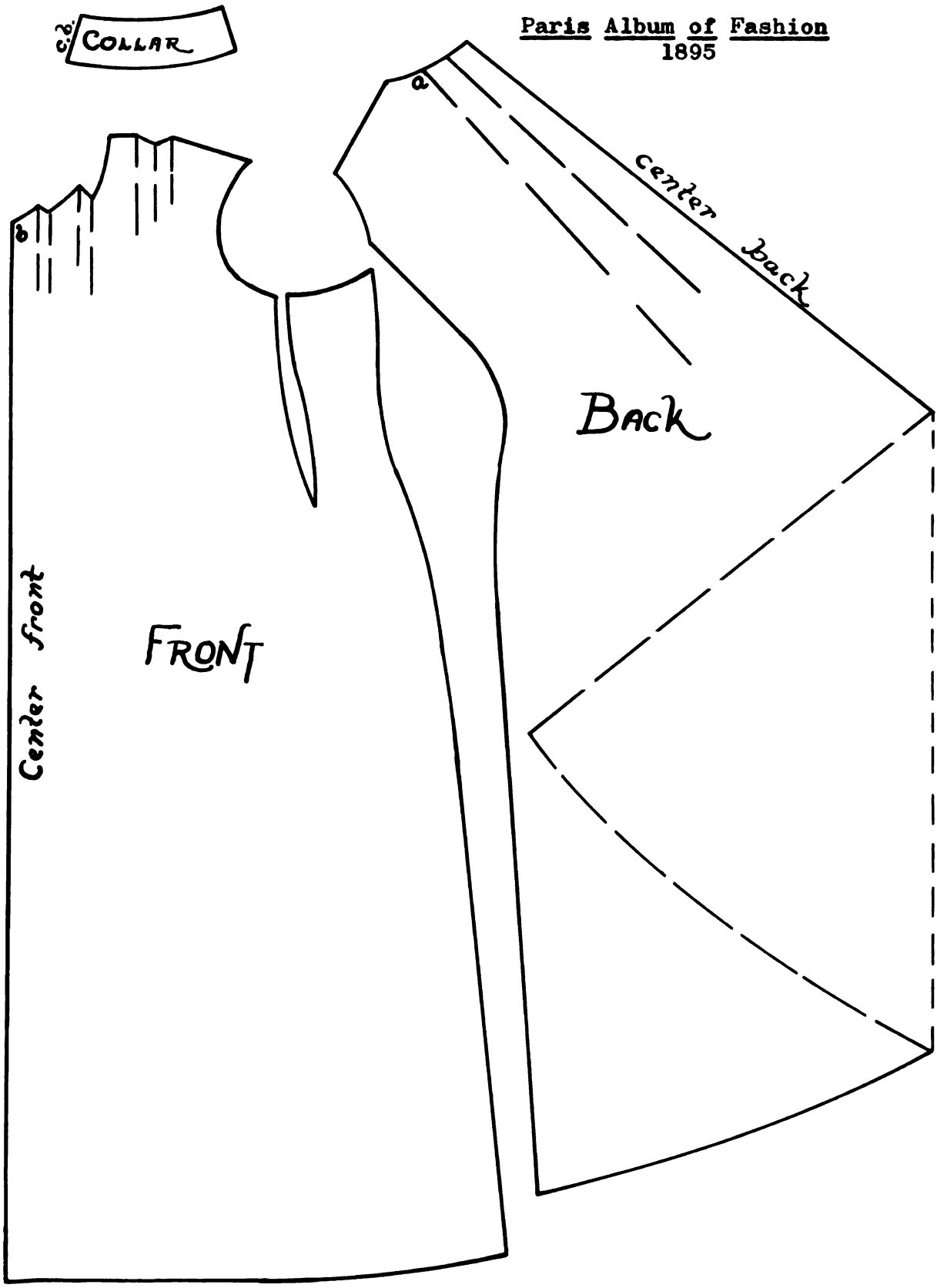
XXXI
BODICE WITH CAPE COLLAR (2)

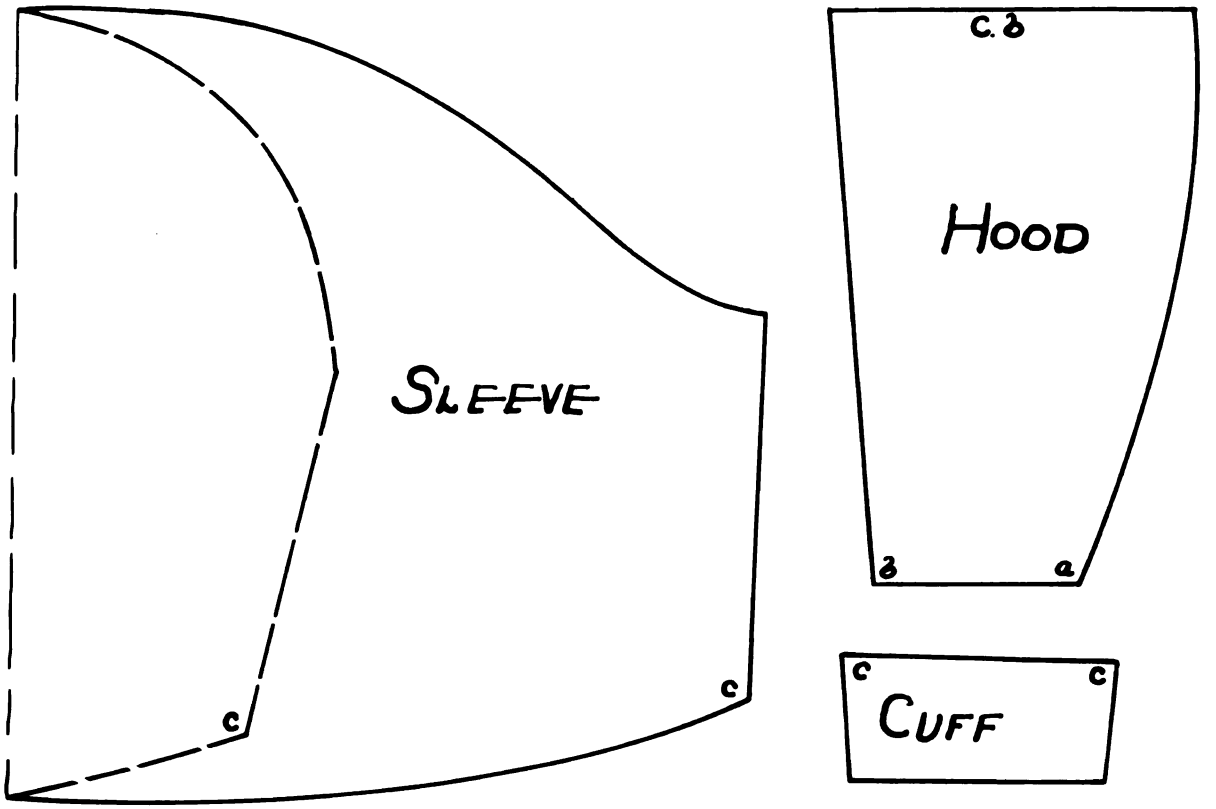
Paris Album of Fashion
1895

Cut this bodice according to the pattern. The entire jacket should be lined with felt and the sleeves with pellon. Construct the jacket in the usual manner. Attach the cape matching the letters and fastening the open edge down the front of the jacket. Shirr the front portion of the vest to the vest lining, matching the letters and attach the vest to the jacket by the under-arm seam and the shoulder seam. Join the collar to the jacket in the back and to the vest in the front. Set in the sleeves as usual.

XXXII
PLEATED COAT

Paris Album of Fashion
1895

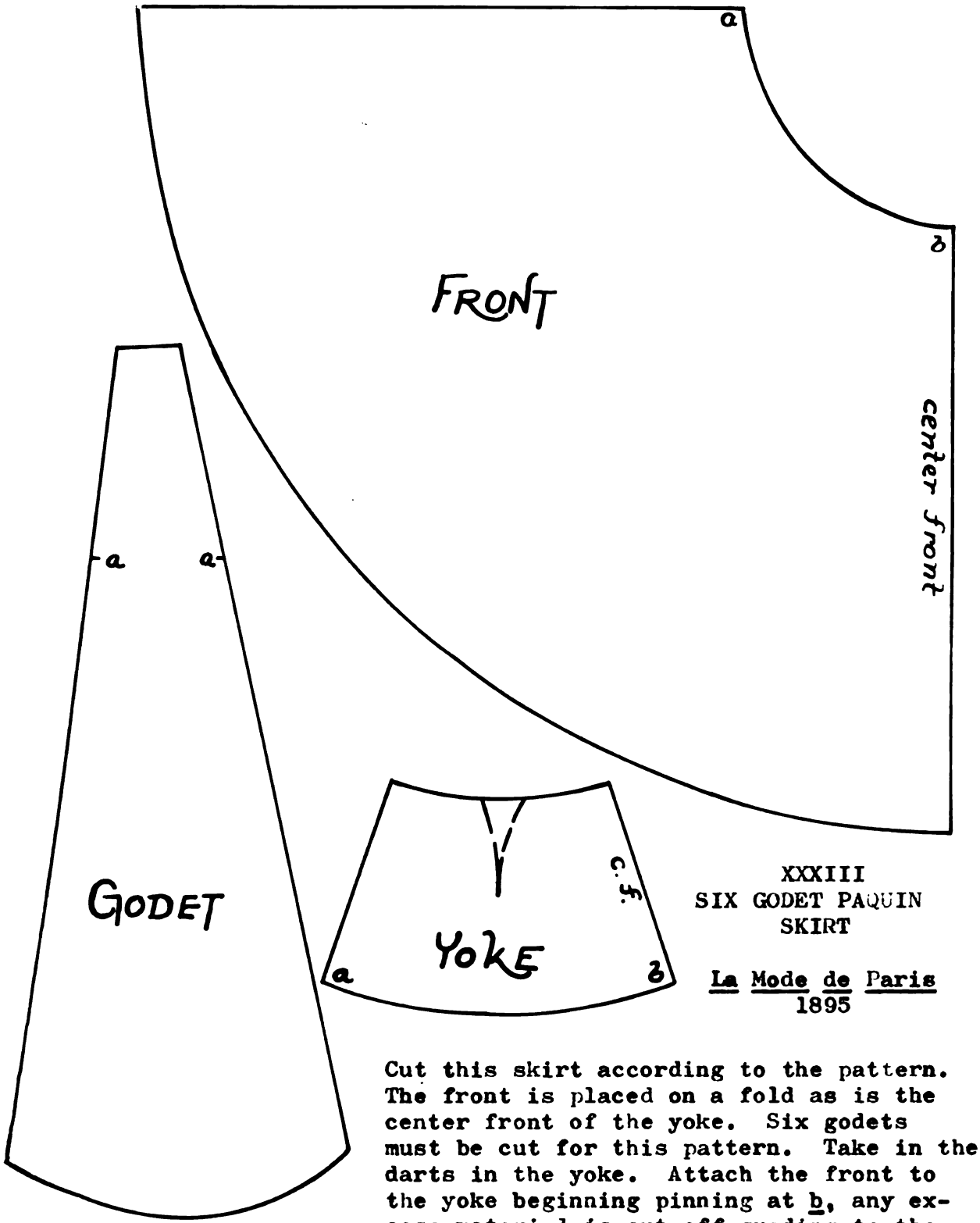




XXXII
PLEATED COAT (2)

Paris Album of Fashion
1895

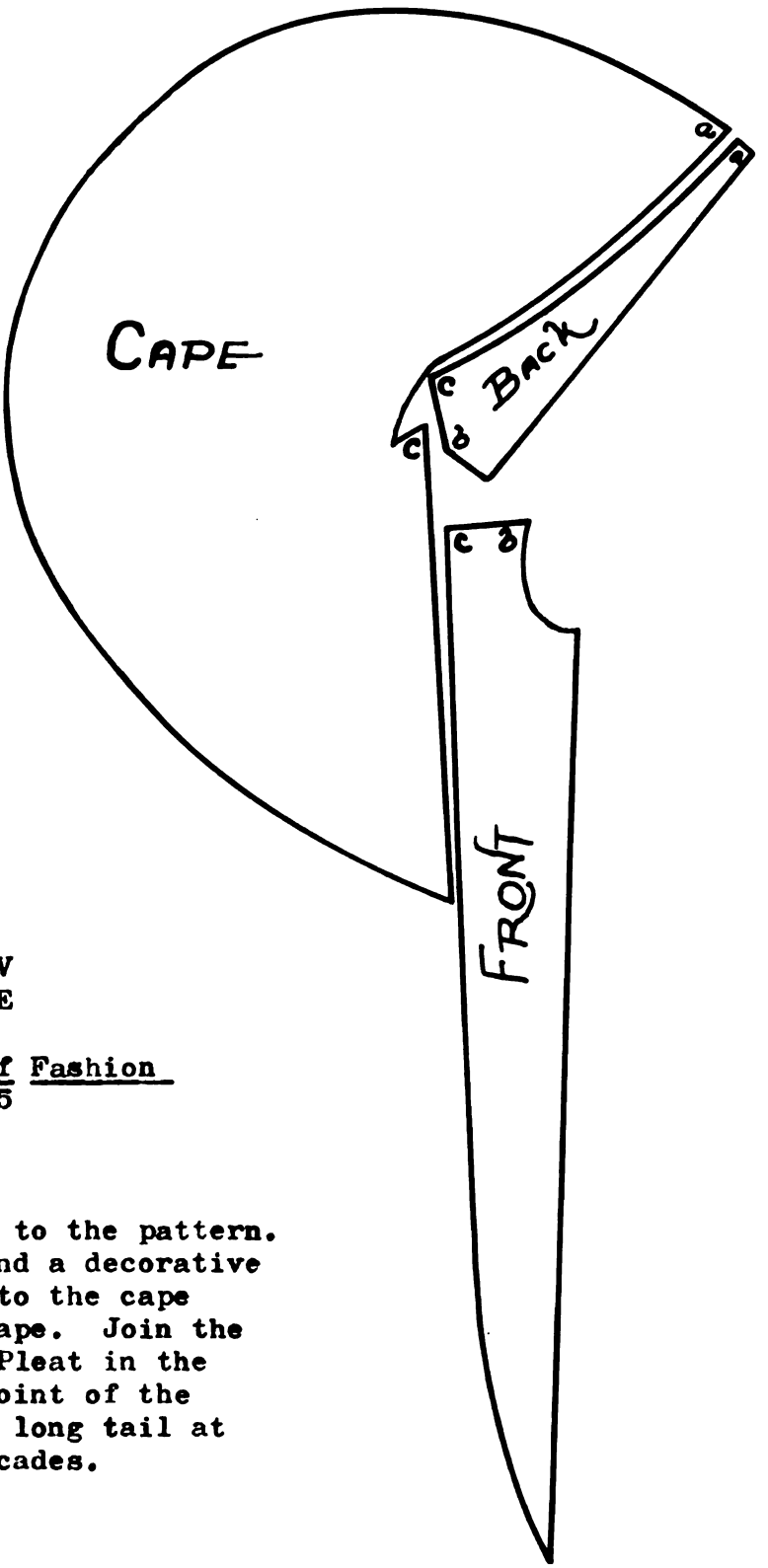
Cut this coat according to the pattern. This coat should be interlined with muslin and the collar and cuffs interlined with felt. It would be worn over a bodice so there is no need for a heavy interlining in the sleeves as the sleeves of the bodice will hold out those of the coat. Turn the pleats on the front toward the arm-hole and make a box pleat at the back on the lines indicated on the pattern. Construct the hood by seaming the long curve and pleating in a little of the fullness. Attach ba to the neckline pleating where necessary to get rid of the excess fabric. Attach the collar. Set in the sleeves in the usual manner and attach the cuffs.



XXXIII
SIX GODET PAQUIN
SKIRT

La Mode de Paris
1895

Cut this skirt according to the pattern. The front is placed on a fold as is the center front of the yoke. Six godets must be cut for this pattern. Take in the darts in the yoke. Attach the front to the yoke beginning pinning at b, any excess material is cut off grading to the bottom. Put all six godets together and attach to the rest of the skirt. These six godets must be pleated into 6 inches at the back so that they fall in organ-pipe pleats. A waistband is then attached. Trim the seam of the yoke and the front of the skirt.



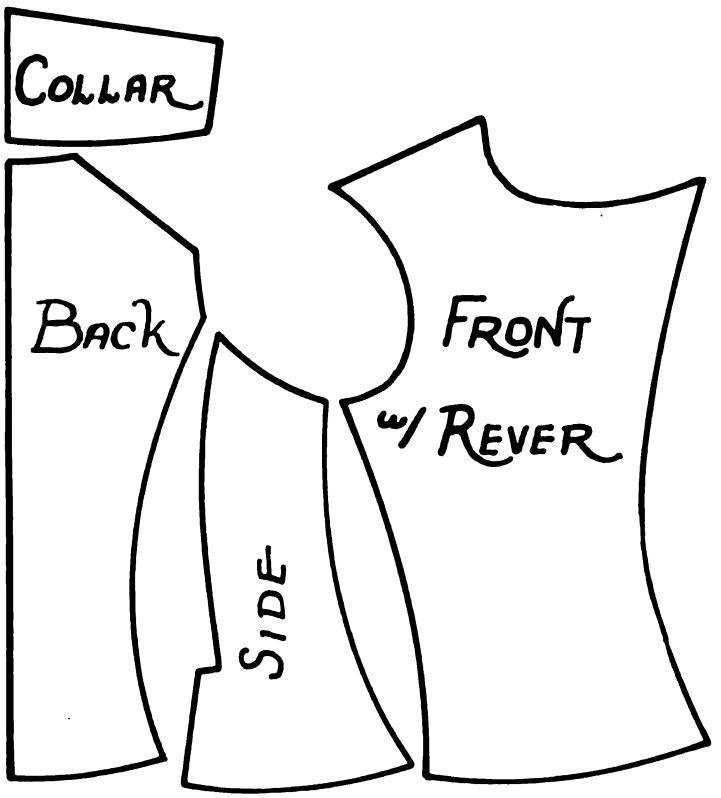
XXXIV
CAPE

Paris Album of Fashion
1895

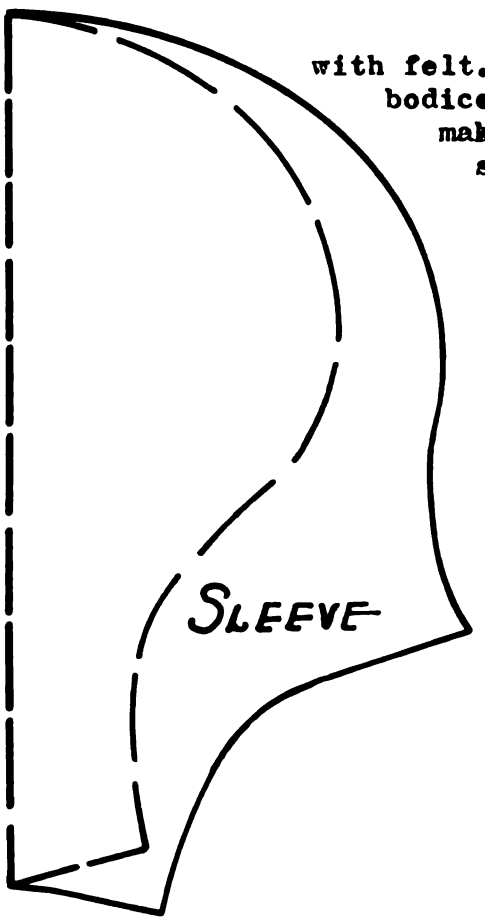
Cut this cape according to the pattern. Interline with muslin and a decorative lining. Join the back to the cape then the front to the cape. Join the shoulder seams cb-cb. Pleat in the extra material at the point of the shoulder. Decorate the long tail at the front with lace cascades.

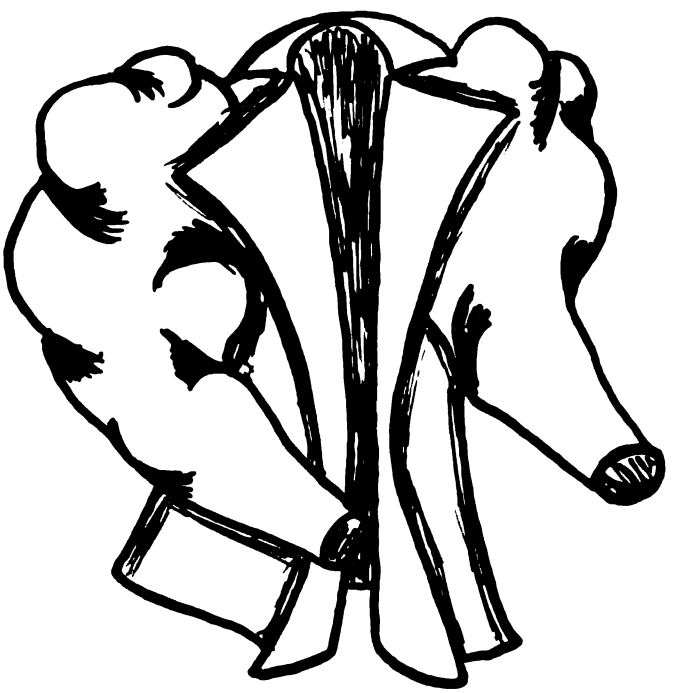
XXXV
BOX JACKET

Paris Album of Fashion
1895



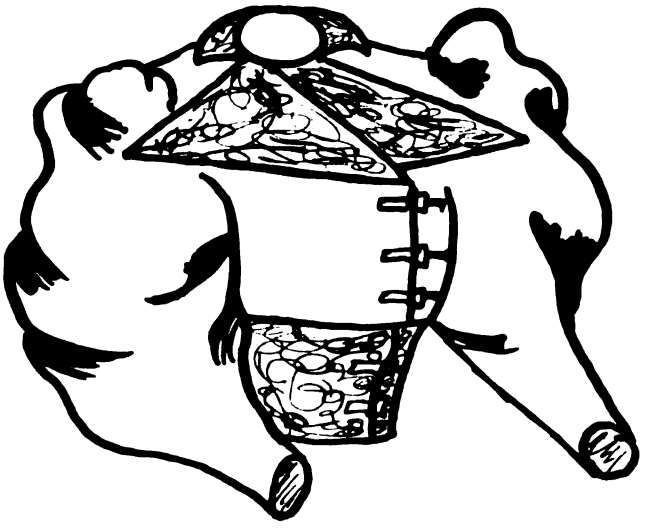
Cut this jacket according to the pattern. The entire jacket with the exception of the sleeves must be lined with felt. This jacket would be worn over a bodice and the sleeves of the bodice would make those of the jacket stand out. Construct the jacket in the usual manner.

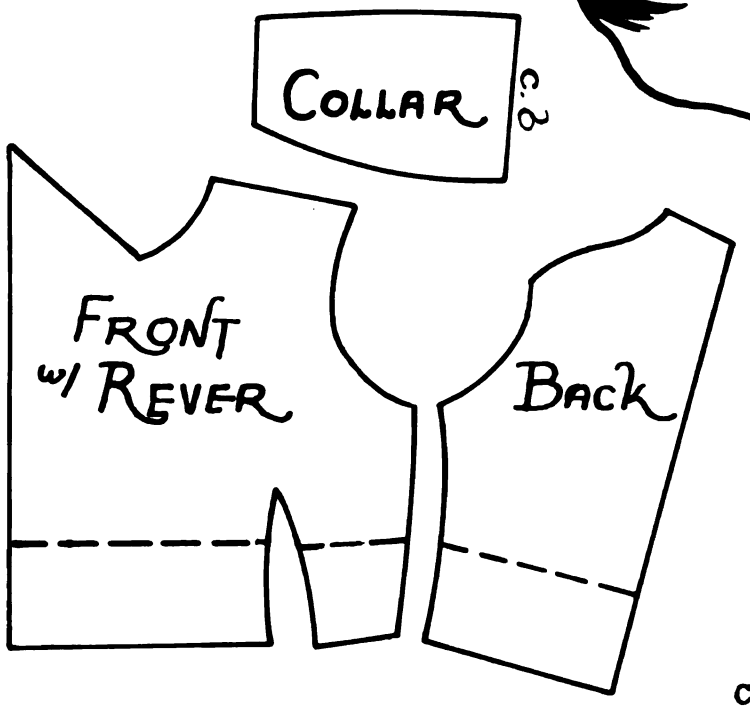


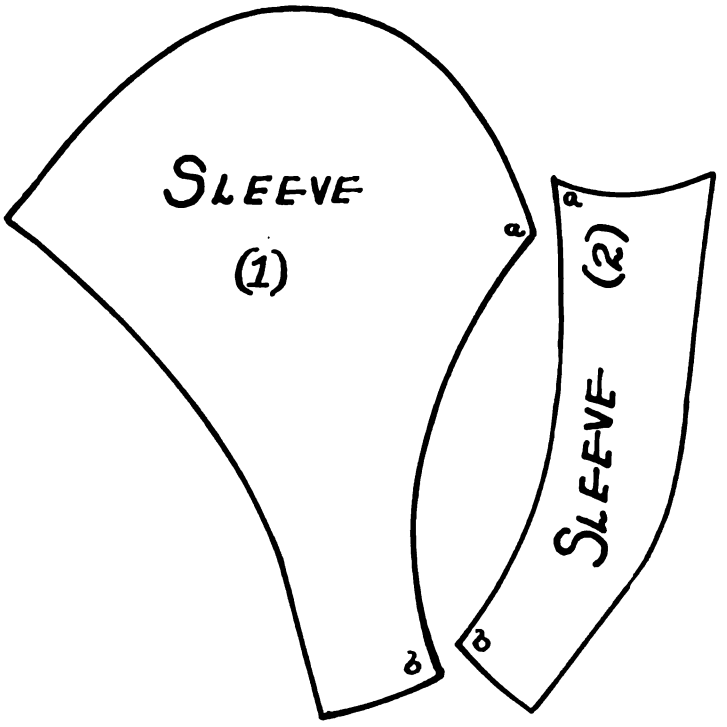


XXXVI
DOUBLEBREASTED JACKET

Le Costume Royal
1896



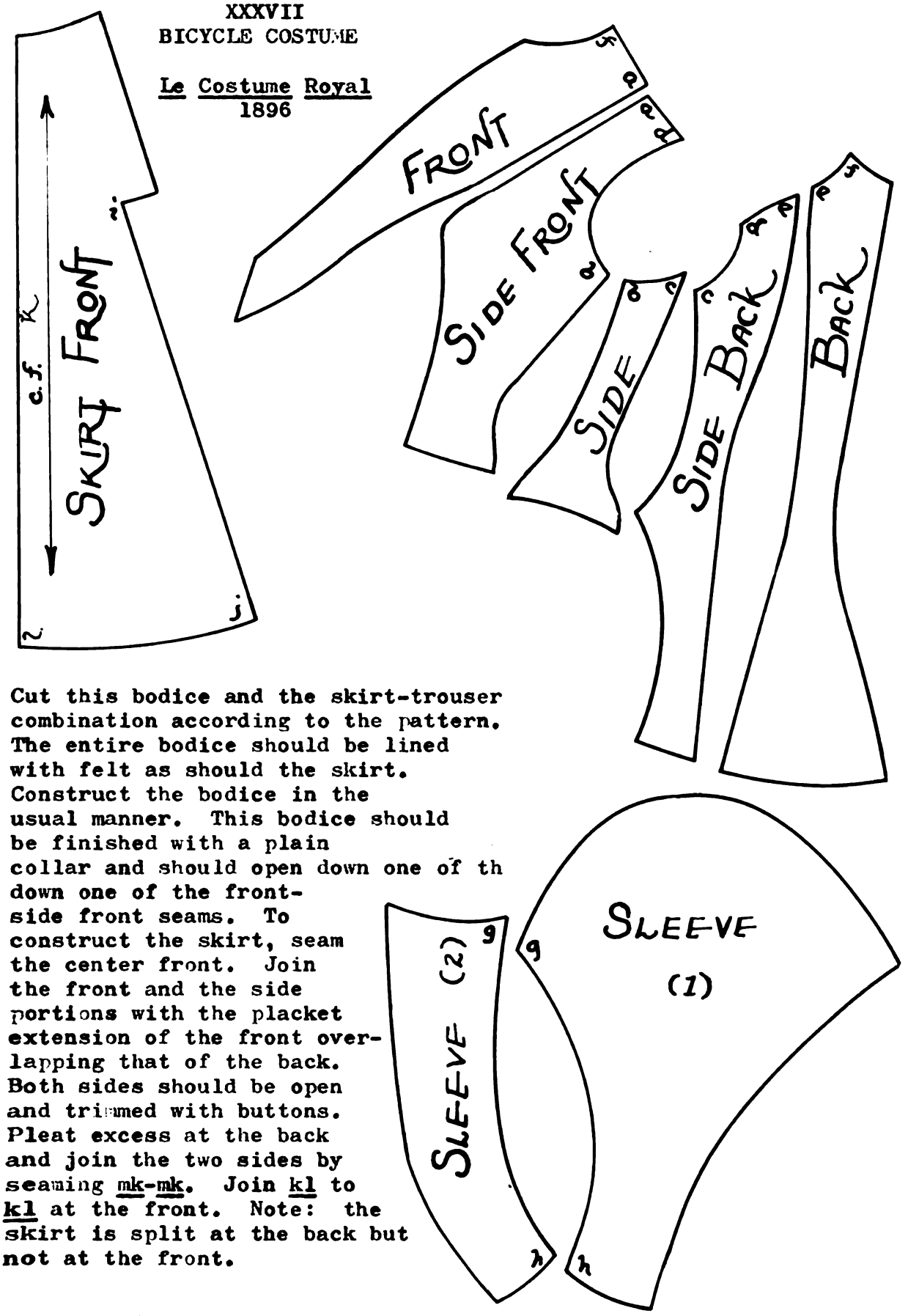




Cut this jacket according to the pattern. The entire jacket should be lined with felt. The magazine suggests that the high waist effect be achieved by two different materials being used in the jacket with the outer or upper fabric only coming down to the dotted line on the pattern. Construct the jacket in the usual manner, attaching the collar and folding back the revers. A high collar piece should be worn with this jacket. Line the sleeves with felt and set into the garment in the usual manner.

XXXVII
BICYCLE COSTUME

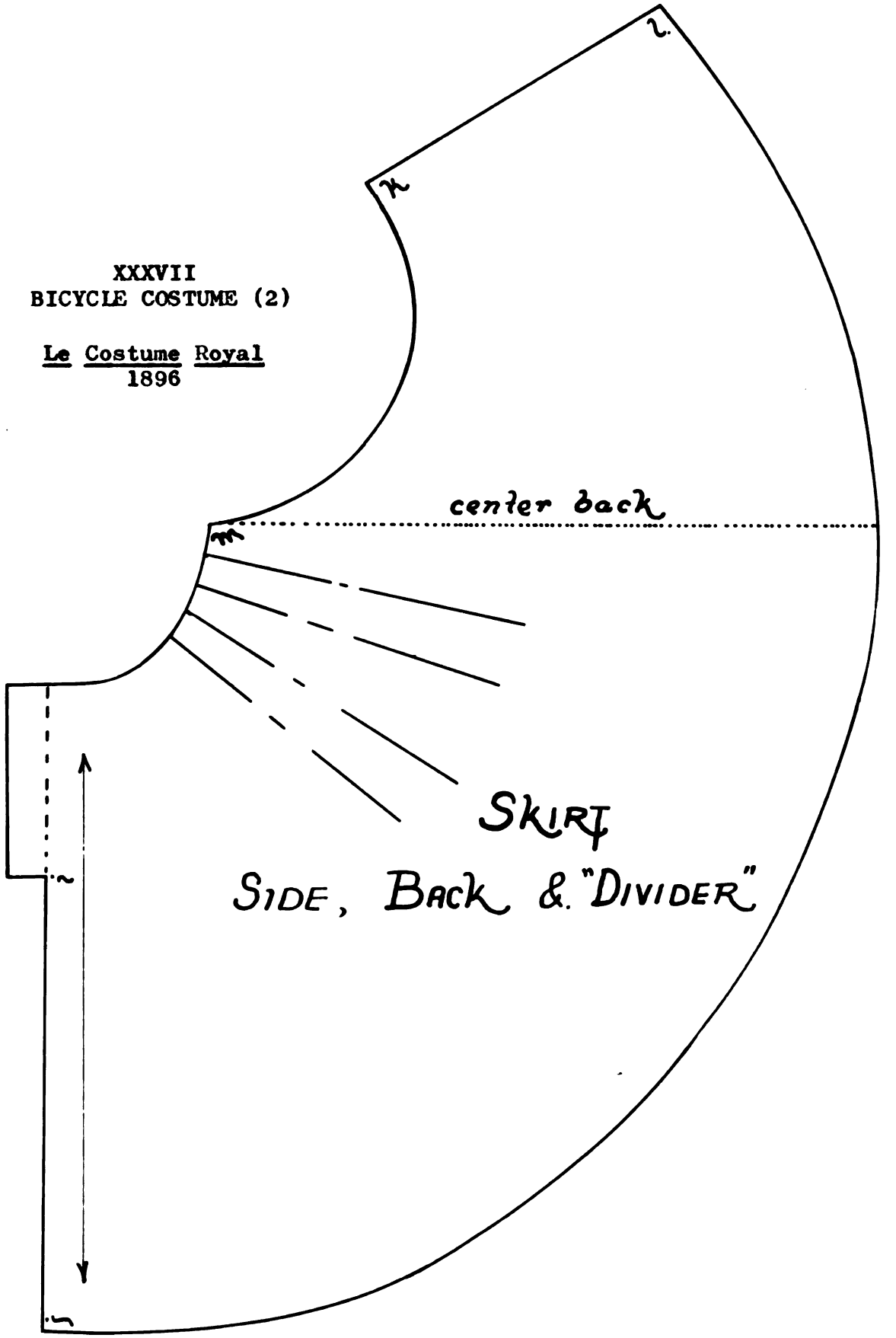
Le Costume Royal
1896

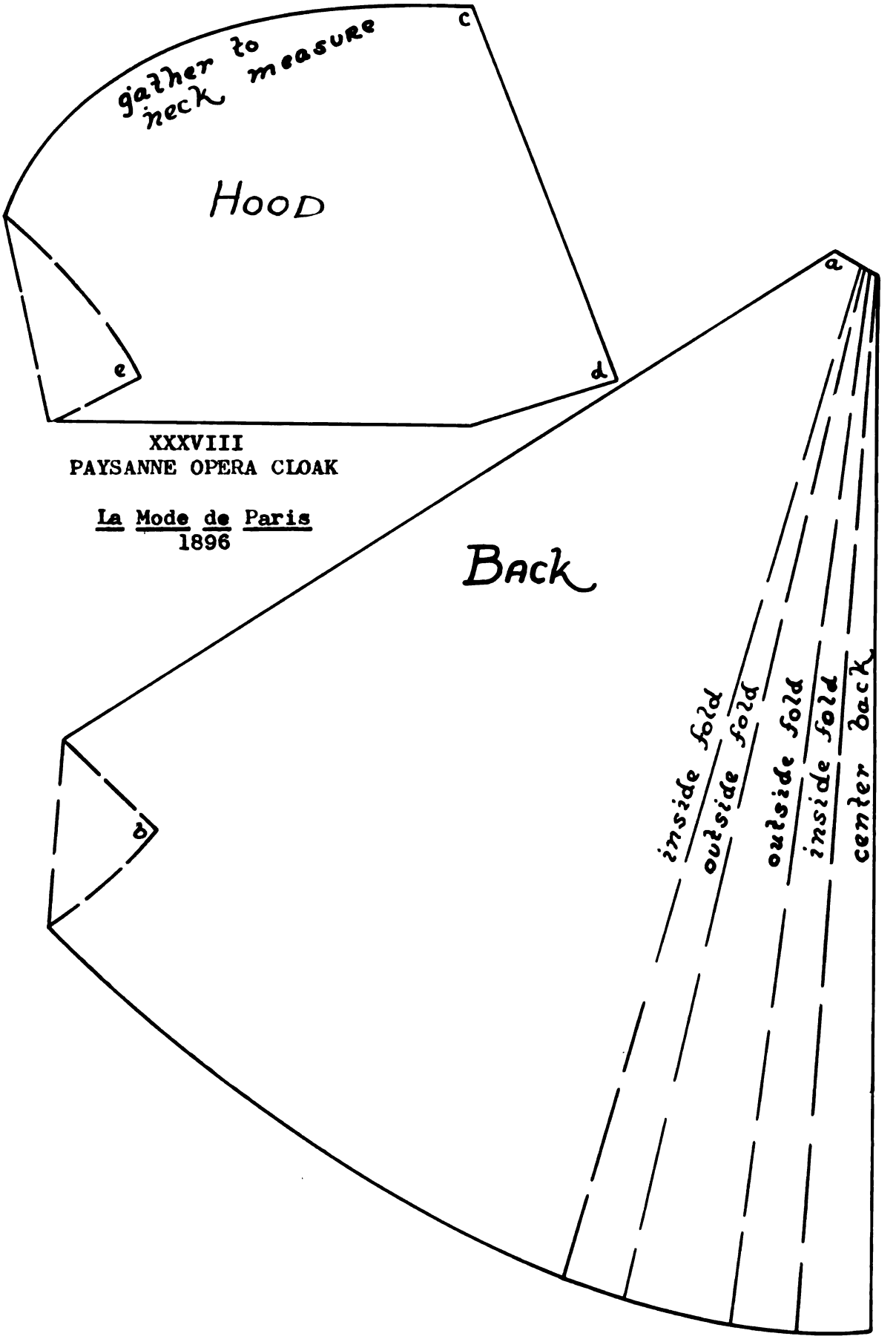


Cut this bodice and the skirt-trouser combination according to the pattern. The entire bodice should be lined with felt as should the skirt. Construct the bodice in the usual manner. This bodice should be finished with a plain collar and should open down one of th down one of the front-side front seams. To construct the skirt, seam the center front. Join the front and the side portions with the placket extension of the front overlapping that of the back. Both sides should be open and trimmed with buttons. Pleat excess at the back and join the two sides by seaming mk-mk. Join kl to kl at the front. Note: the skirt is split at the back but not at the front.

XXXVII
BICYCLE COSTUME (2)

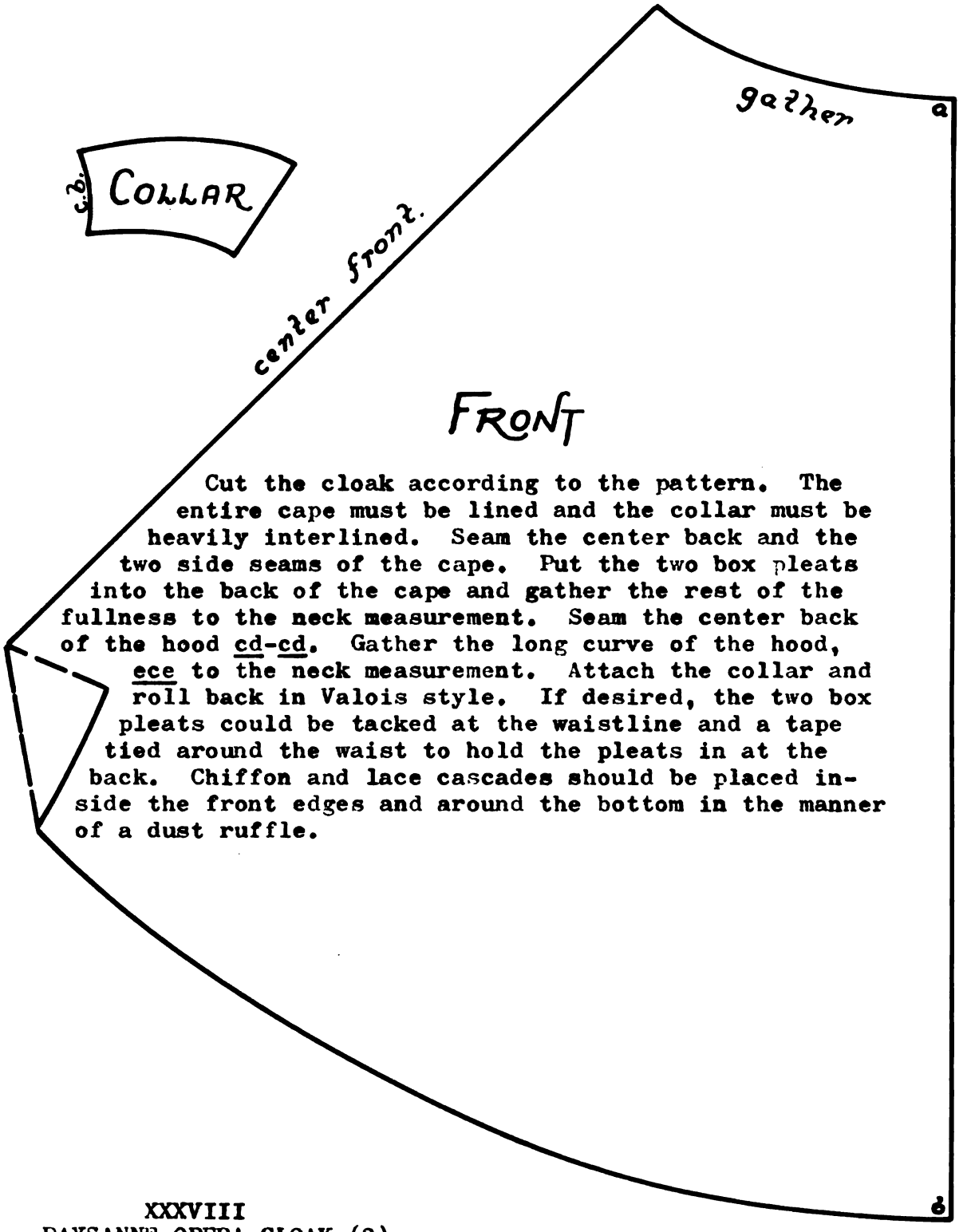
Le Costume Royal
1896





XXXVIII
PAYSANNE OPERA CLOAK

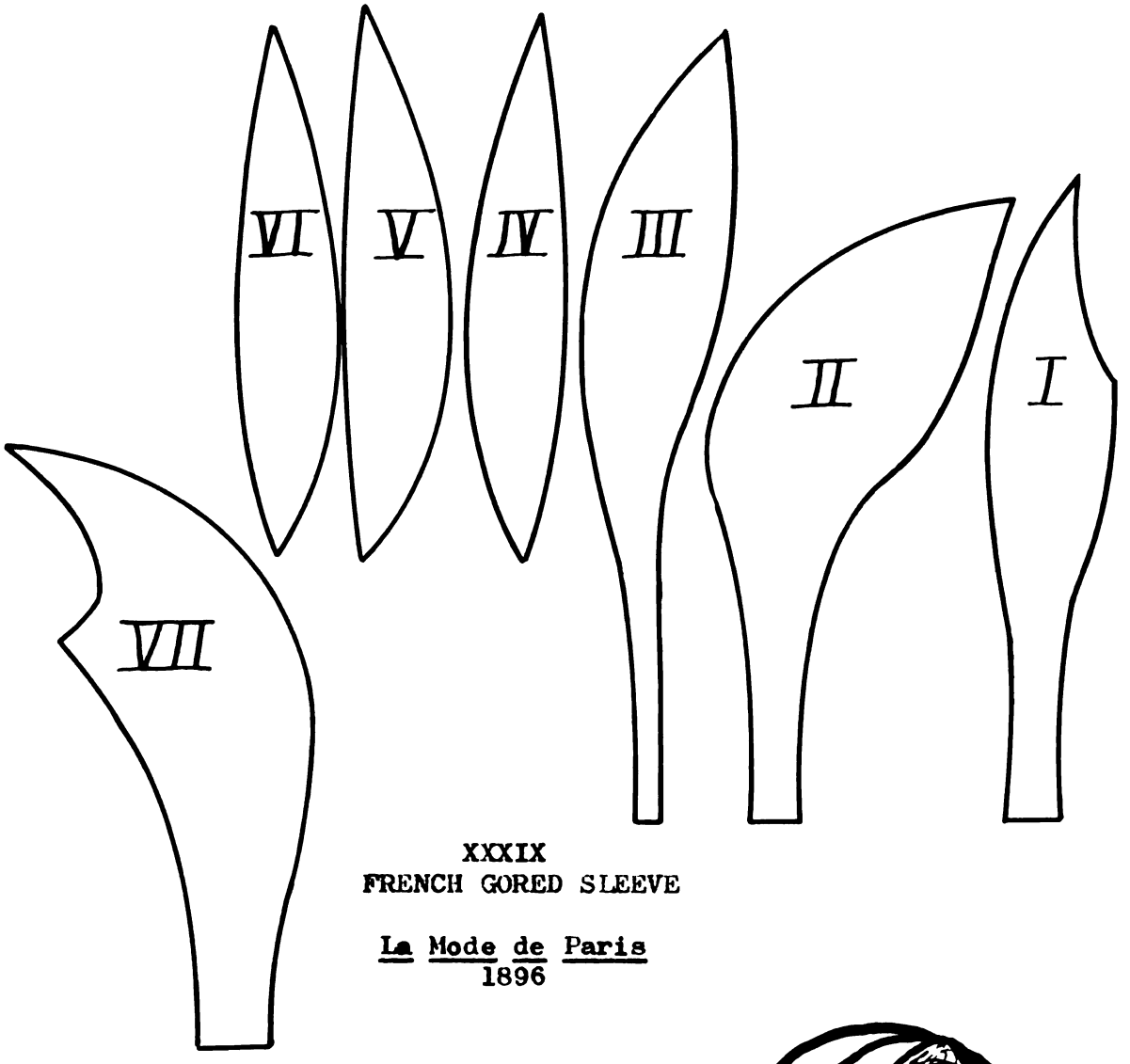
La Mode de Paris
1896



Cut the cloak according to the pattern. The entire cape must be lined and the collar must be heavily interlined. Seam the center back and the two side seams of the cape. Put the two box pleats into the back of the cape and gather the rest of the fullness to the neck measurement. Seam the center back of the hood cd-cd. Gather the long curve of the hood, ece to the neck measurement. Attach the collar and roll back in Valois style. If desired, the two box pleats could be tacked at the waistline and a tape tied around the waist to hold the pleats in at the back. Chiffon and lace cascades should be placed inside the front edges and around the bottom in the manner of a dust ruffle.

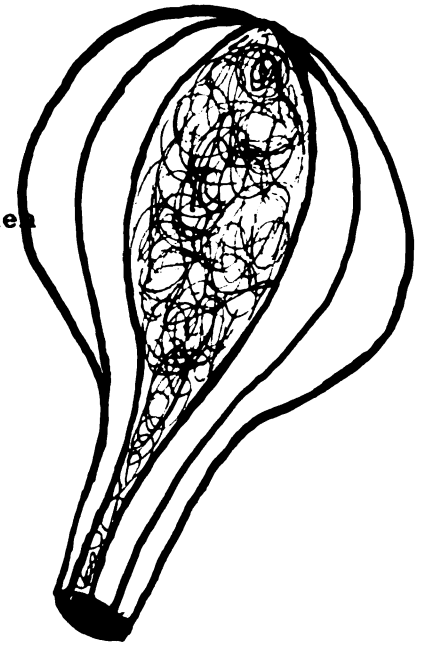
XXXVIII
PAYSANNE OPERA CLOAK (2)

La Mode de Paris
1896

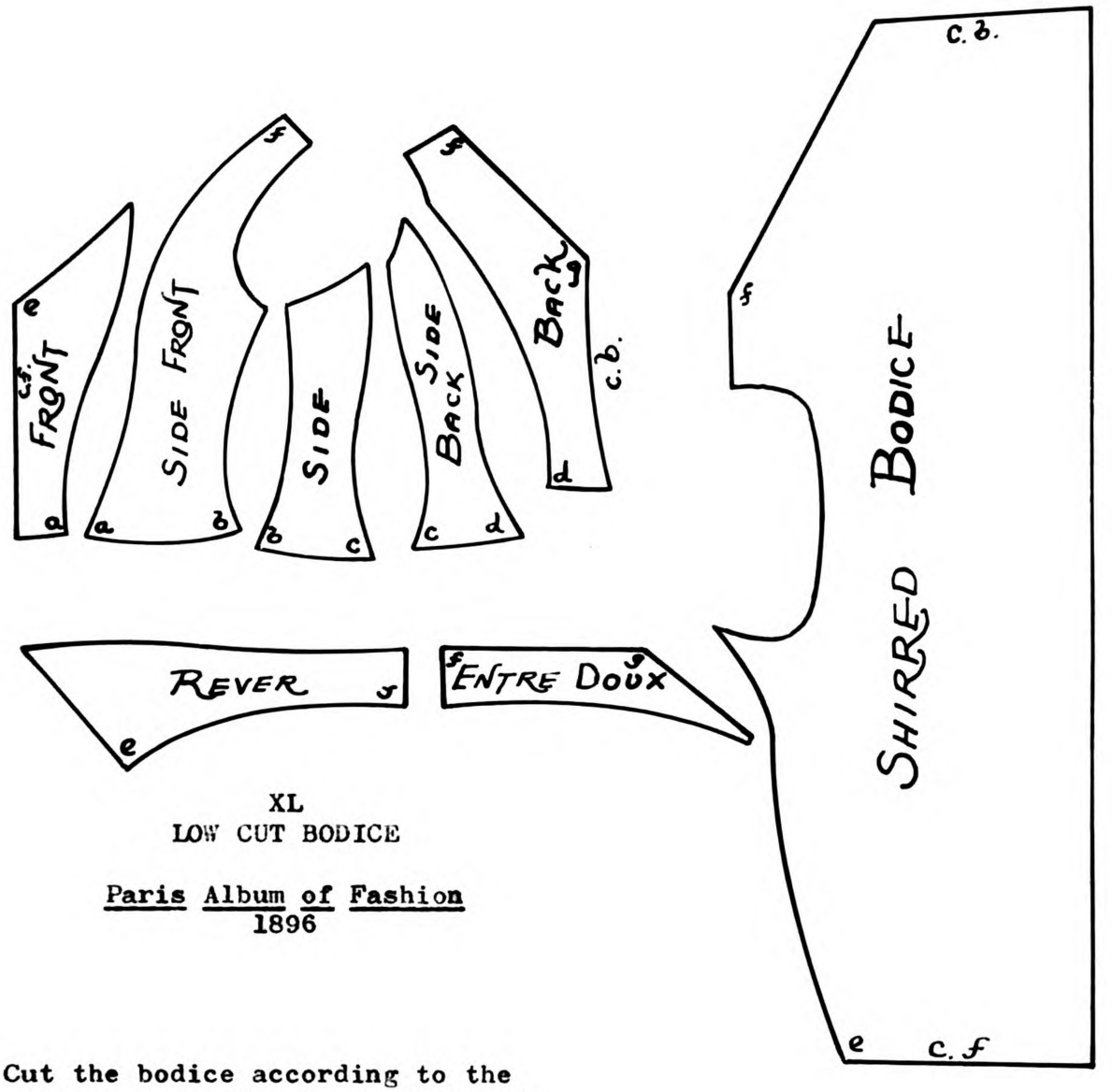


XXXIX
FRENCH GORED SLEEVE

La Mode de Paris
1896



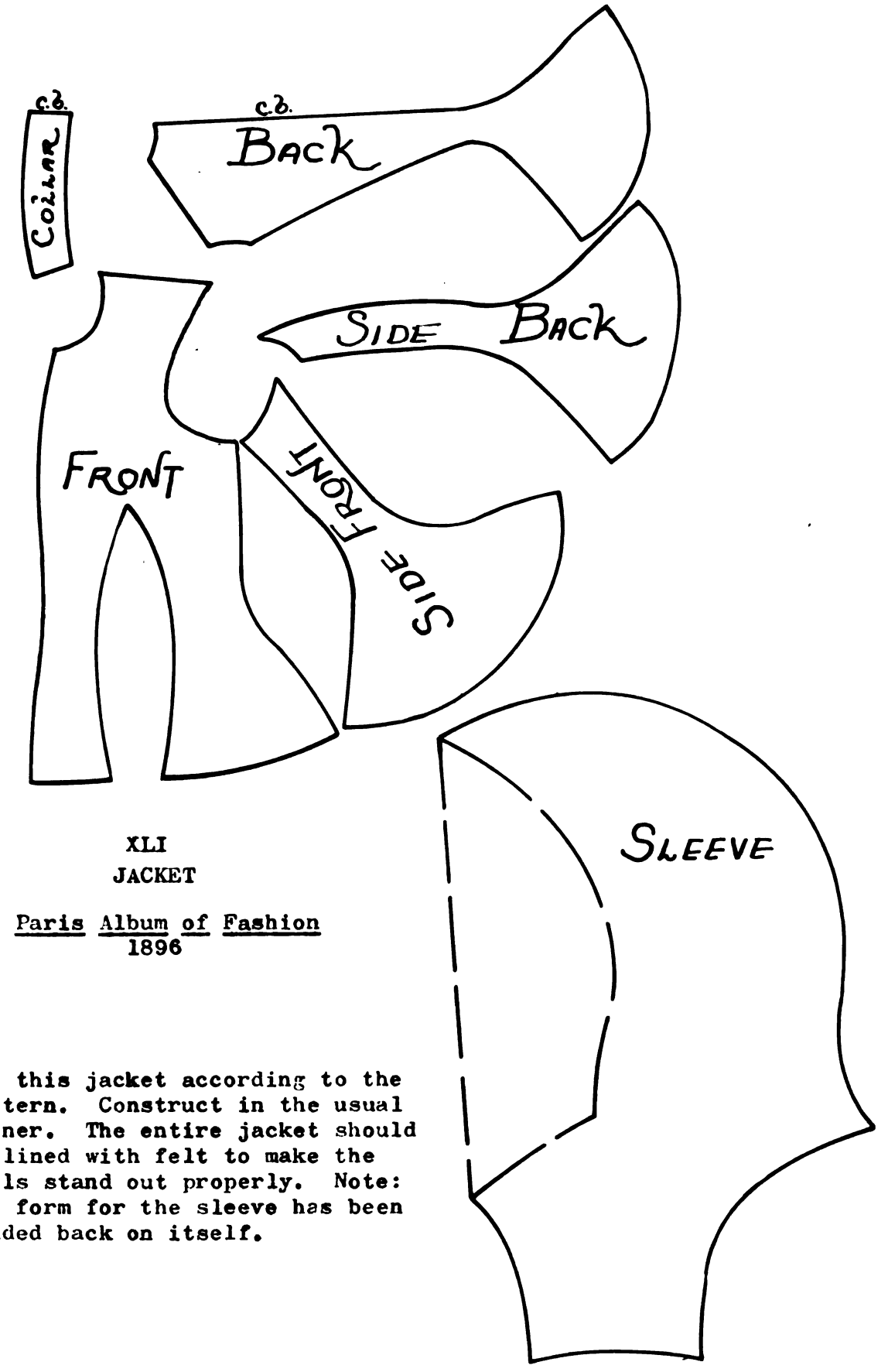
Cut this sleeve according to the pattern. This sleeve needs no lining but it must be interlined with felt. The particular style is most effective when when form II is of a contrasting fabric. Construct by the usual methods beginning matching at the top of the sleeve and cutting any excess at the wrist. Accent the seams with braid.



XL
LOW CUT BODICE

Paris Album of Fashion
1896

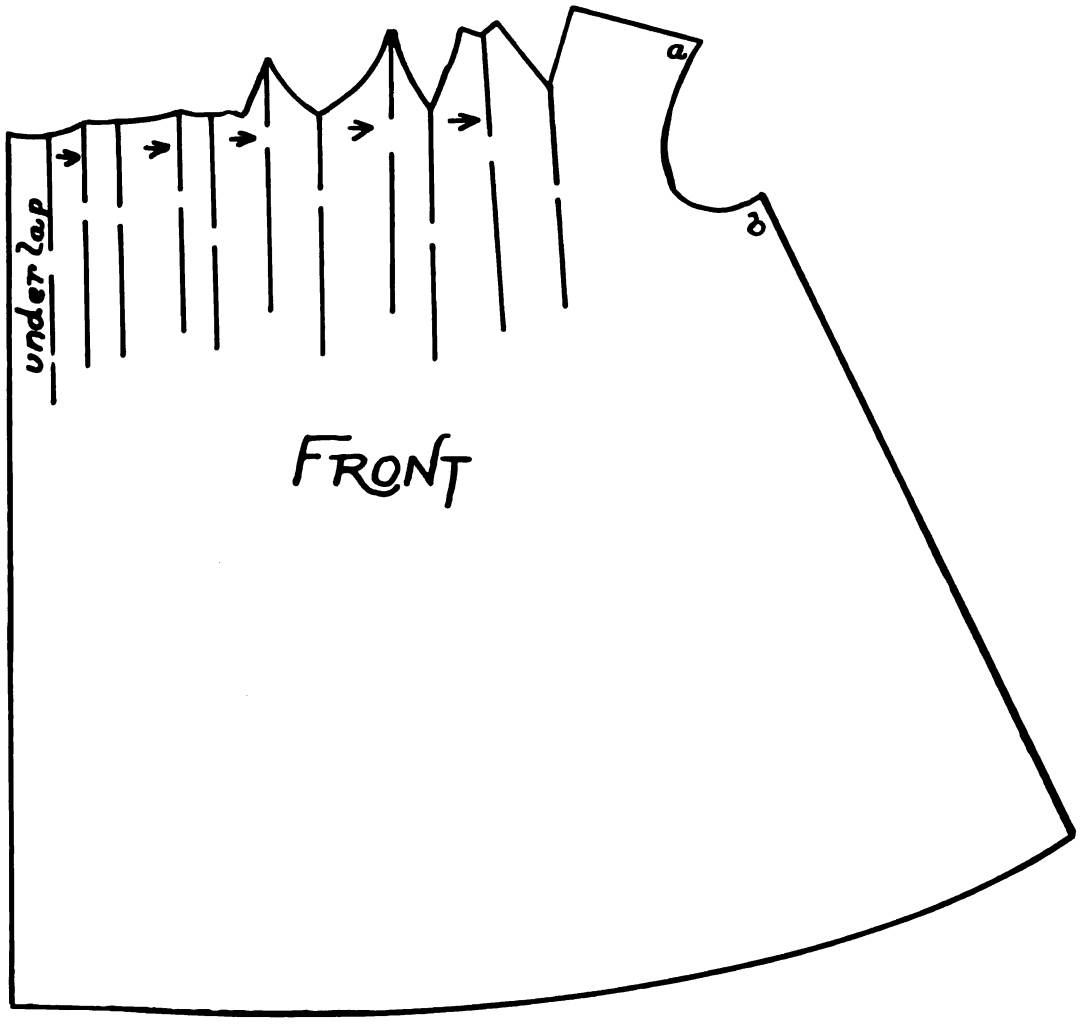
Cut the bodice according to the pattern. Construct the lining in the usual manner matching the letters. Shirr the outer material to fit the lining and attach. Line the rever and the entre doux with felt and join at the shoulder seam, f, and attach to the bodice. Finish with a large rose or other ornament at the front.



XLI
JACKET

Paris Album of Fashion
1896

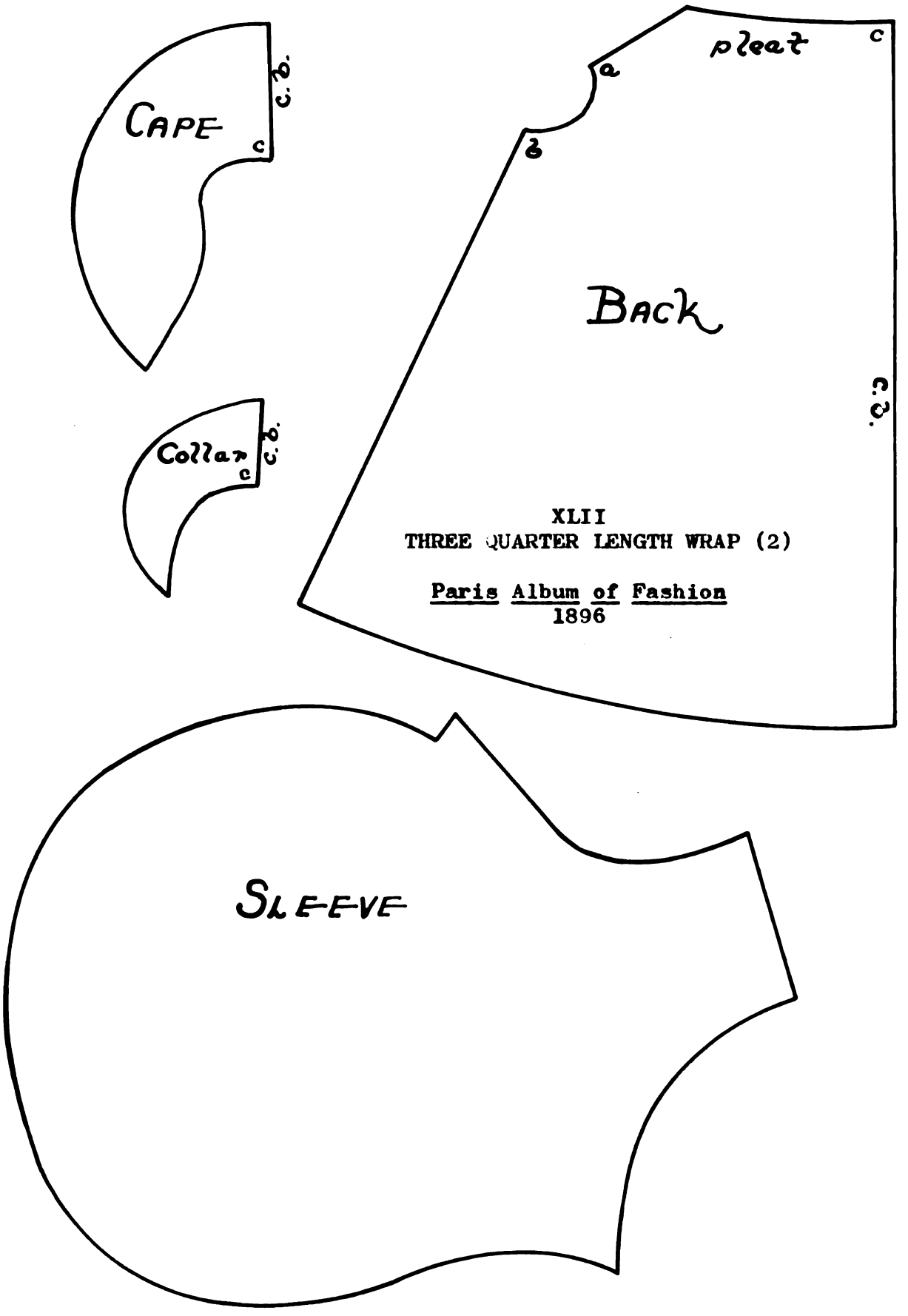
Cut this jacket according to the pattern. Construct in the usual manner. The entire jacket should be lined with felt to make the tails stand out properly. Note: the form for the sleeve has been folded back on itself.



XLII
THREE-QUARTER LENGTH WRAP

Paris Album of Fashion
1896

Cut the wrap according to the pattern. Put in the pleats on the front, turning them in the direction indicated. Pleat the back to about 3 inches and join the front and the back. Put on the little cape, matching the letters and join the open edge of the cape to the front edge of the wrap. Attach the collar and set in the sleeves. The collar should be interlined with felt and possibly wired to make it stand up. The sleeve need not be lined as this wrap would be worn over a bodice with sleeves which would hold up the sleeves of the wrap.

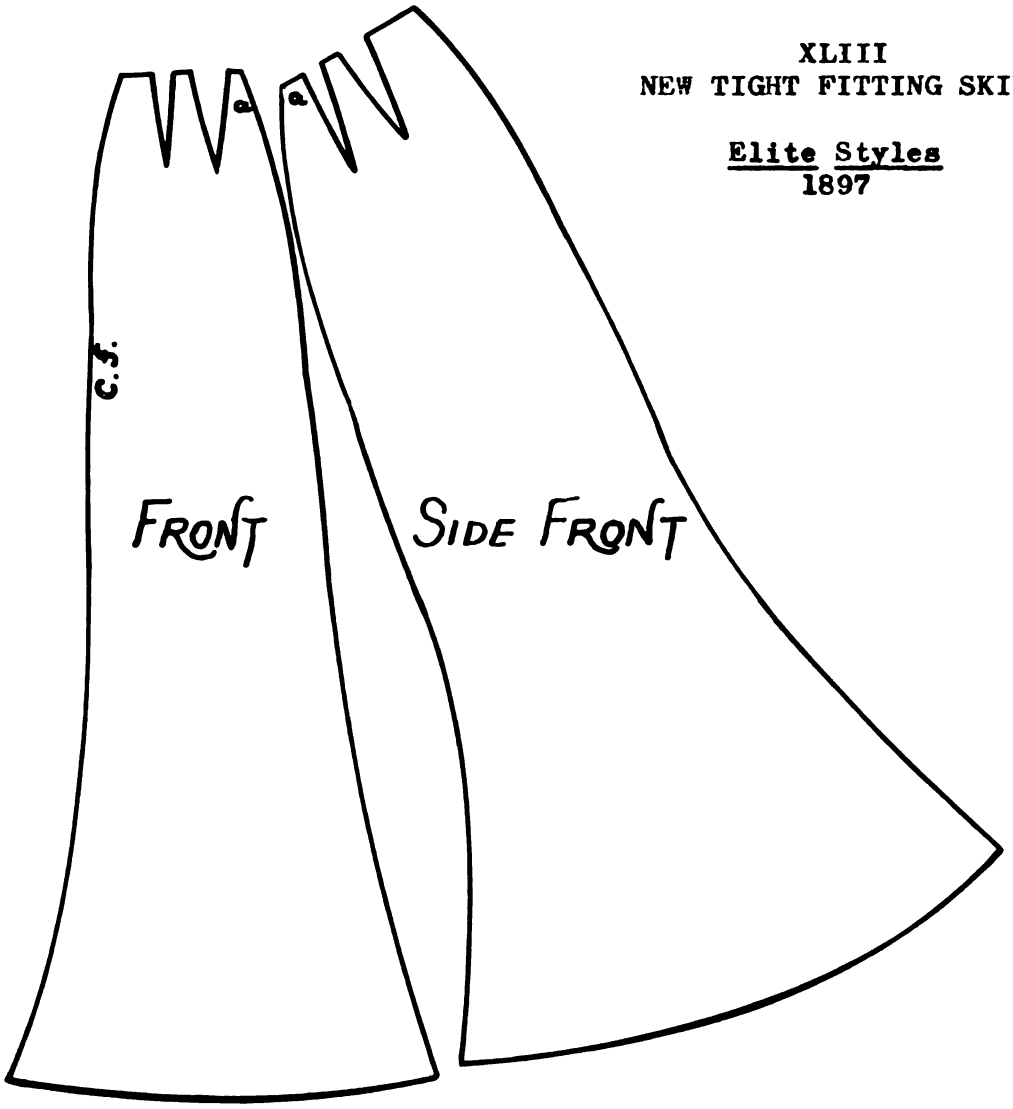


XLII
THREE QUARTER LENGTH WRAP (2)

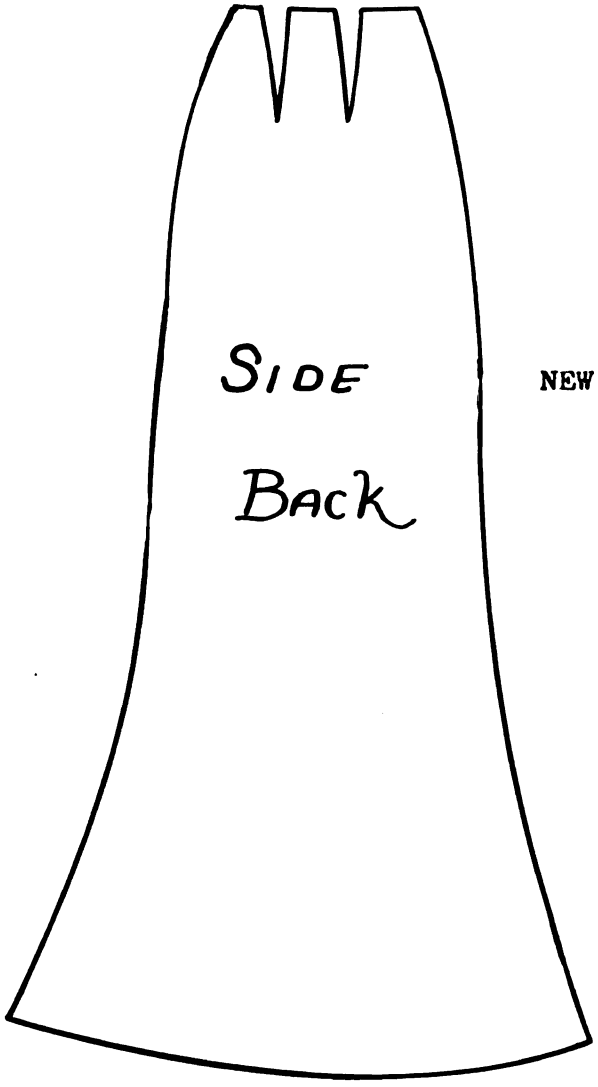
Paris Album of Fashion
1896

XLIII
NEW TIGHT FITTING SKIRT

Elite Styles
1897

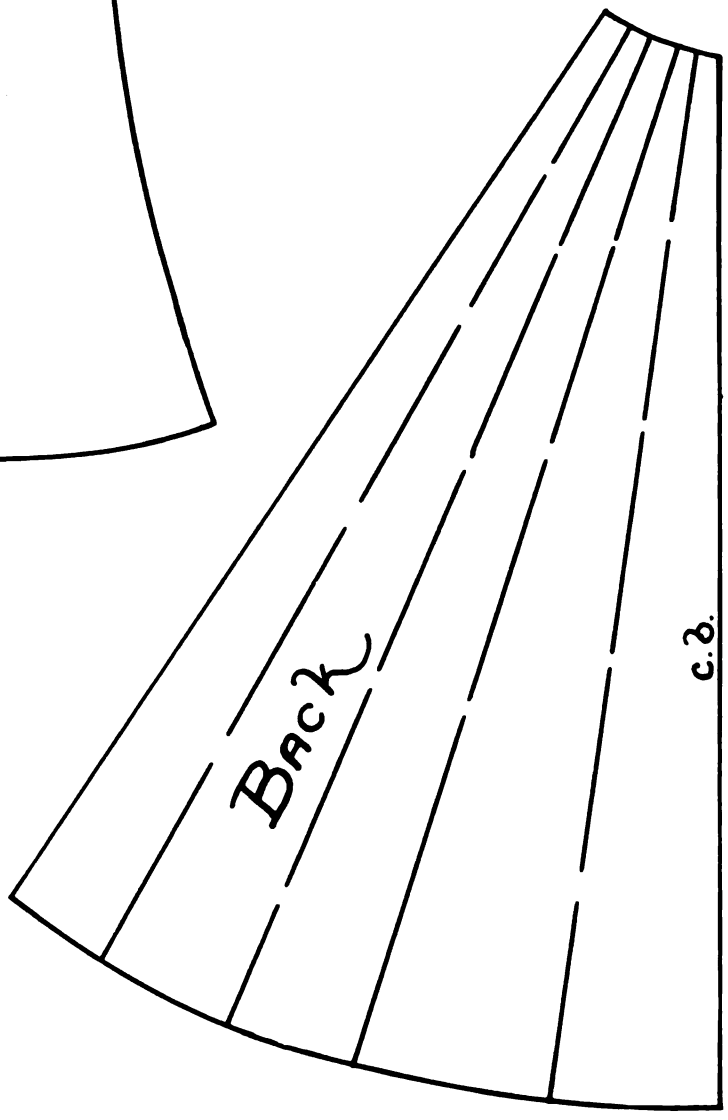


Cut this skirt according to the pattern. A muslin lining is sufficient for the correct drape. Construct in the usual manner, pleating in the excess material at the back. This pattern may be altered to give more of a flare by curving the seam line out more at the lower edge.



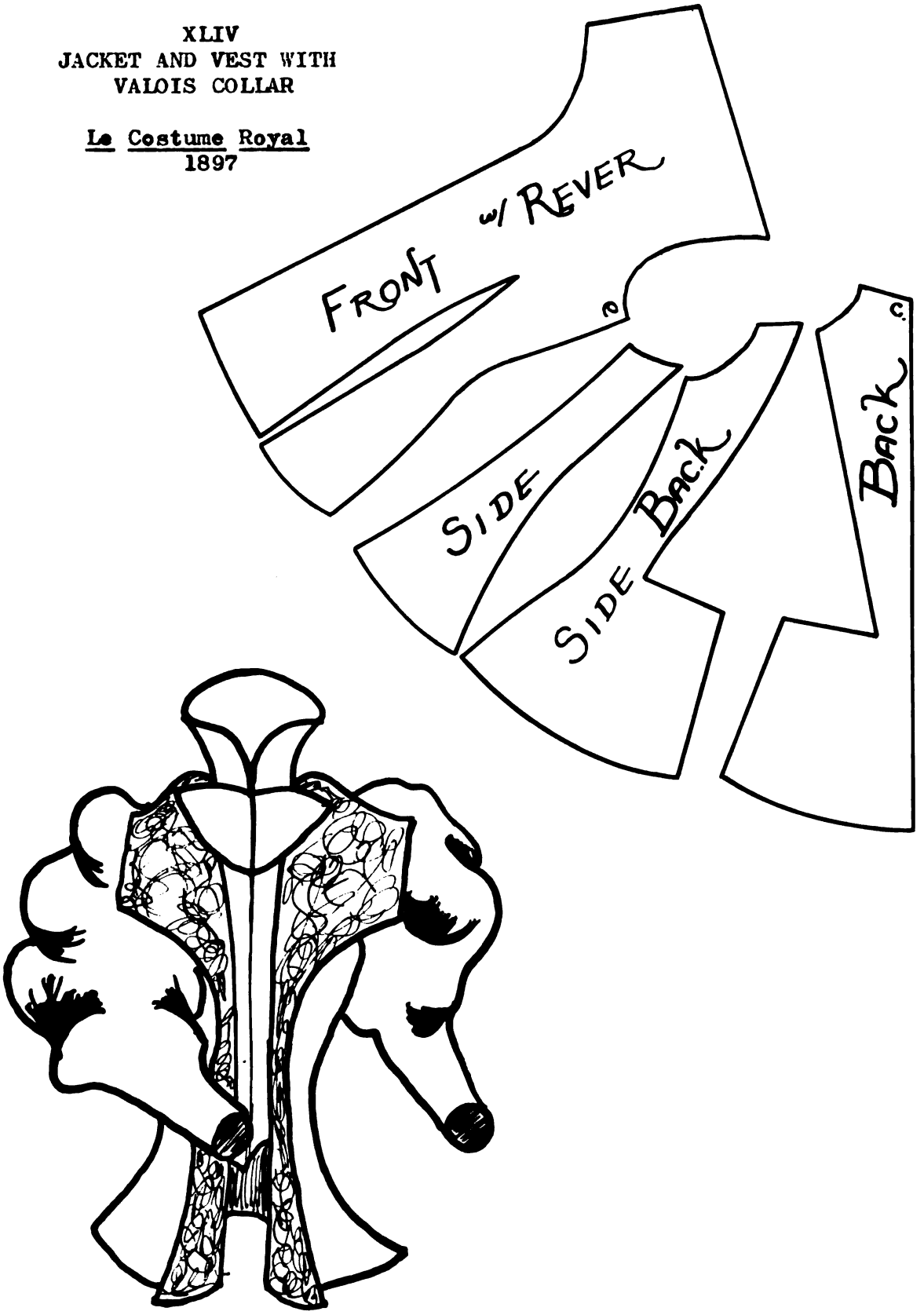
XLIII
NEW TIGHT FITTING SKIRT (2)

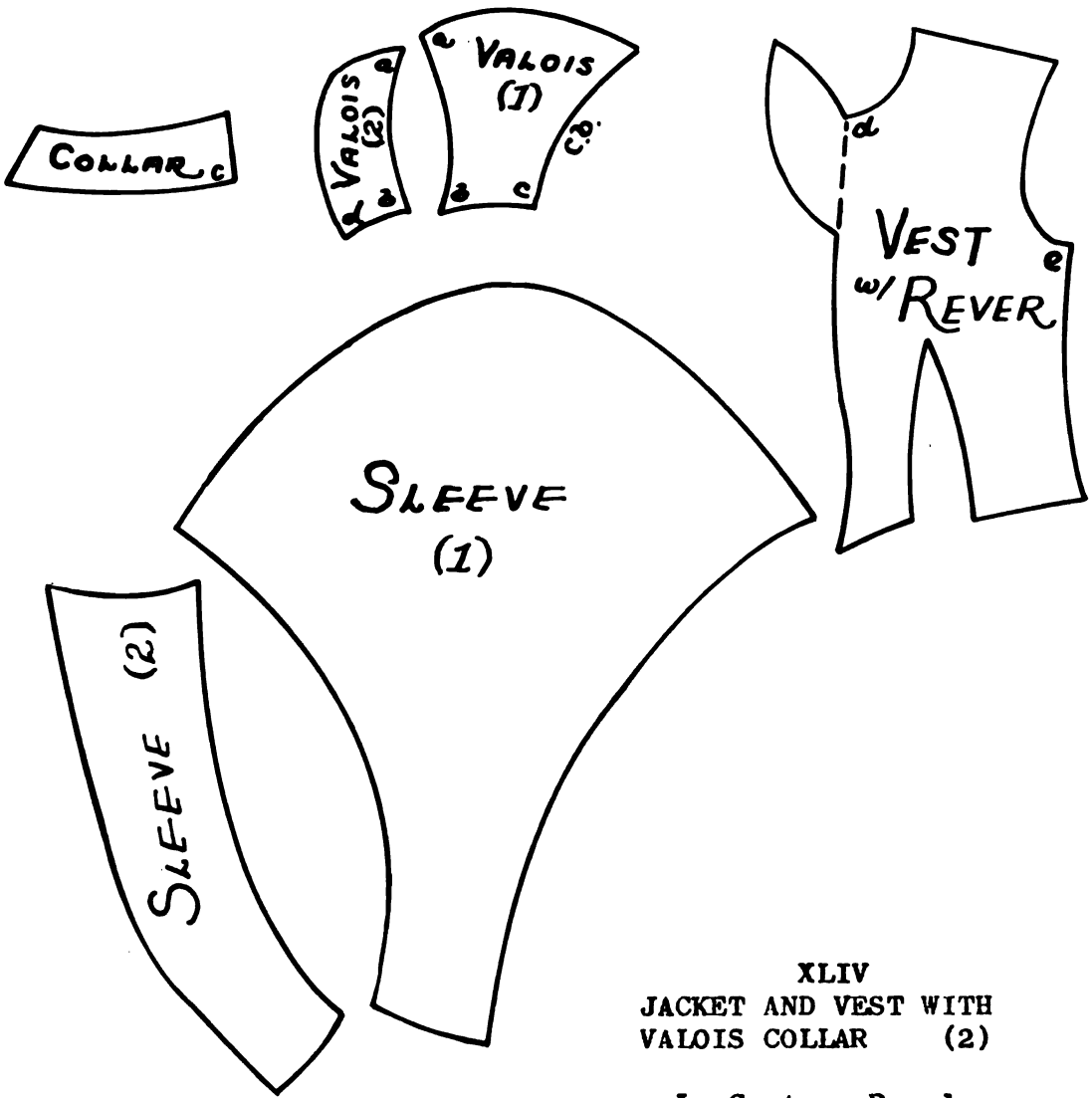
Elite Styles
1897



XLIV
JACKET AND VEST WITH
VALOIS COLLAR

Le Costume Royal
1897





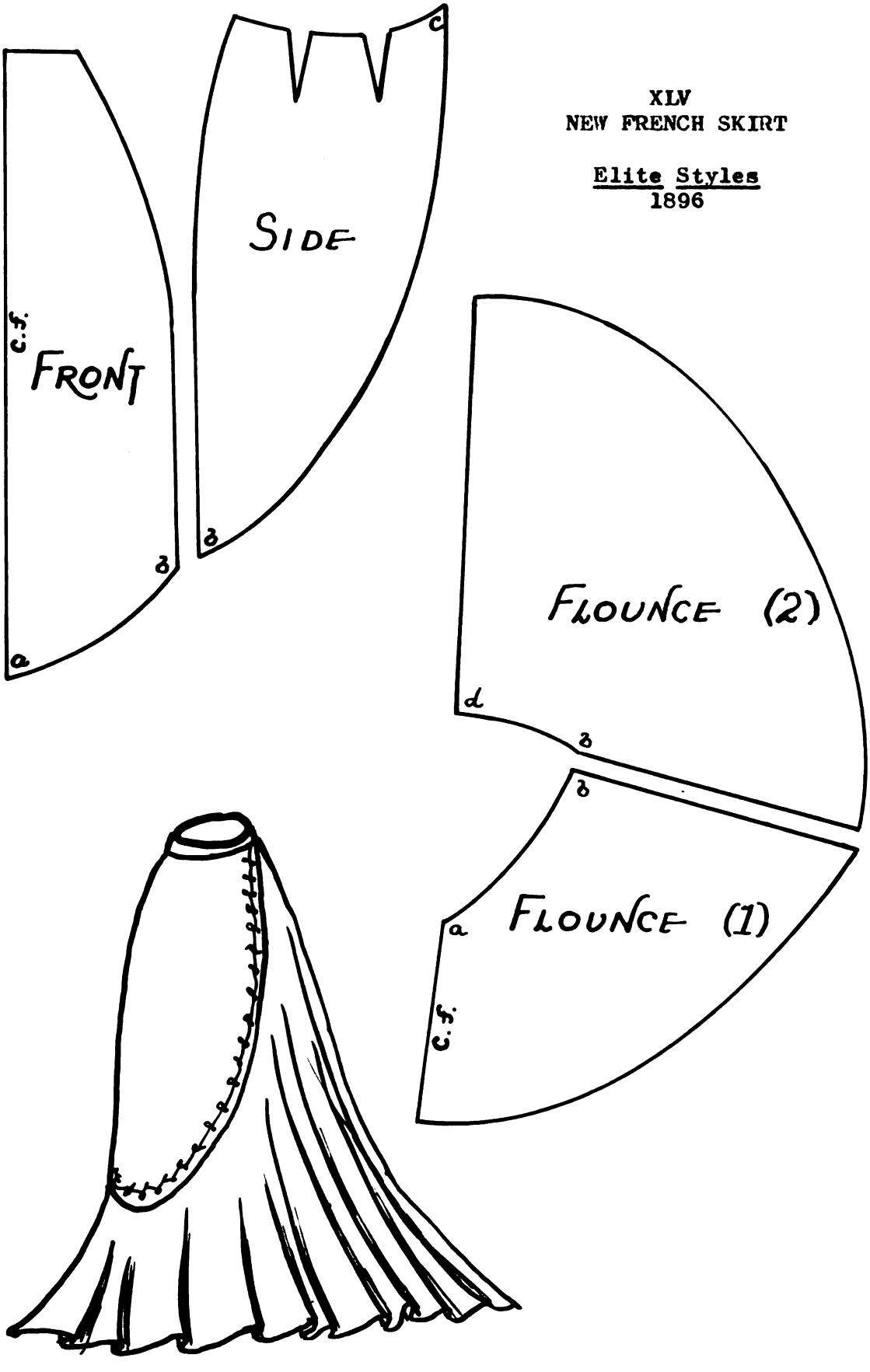
XLIV
JACKET AND VEST WITH
VALOIS COLLAR (2)

Le Costume Royal
1897

Cut this jacket according to the pattern. Construct the jacket in the usual manner. A muslin interlining is sufficient for the correct drape for most of the coat except the front which should be interlined with felt, as should the collar, Valois, and vest. Fasten the vest into the jacket matching points e. The entire jacket-vest combination fastens down the center front of the vest. Construct the valois and collar as a single unit and attach to the vest in the front and to the jacket in the back. The revers of the vest meet in the center front and must be fastened together. The sleeve should be lined with pellon and the two parts of the sleeve joined by pleating the excess material in the outside of the sleeve to fit the inner portion. Set into the garment as usual.

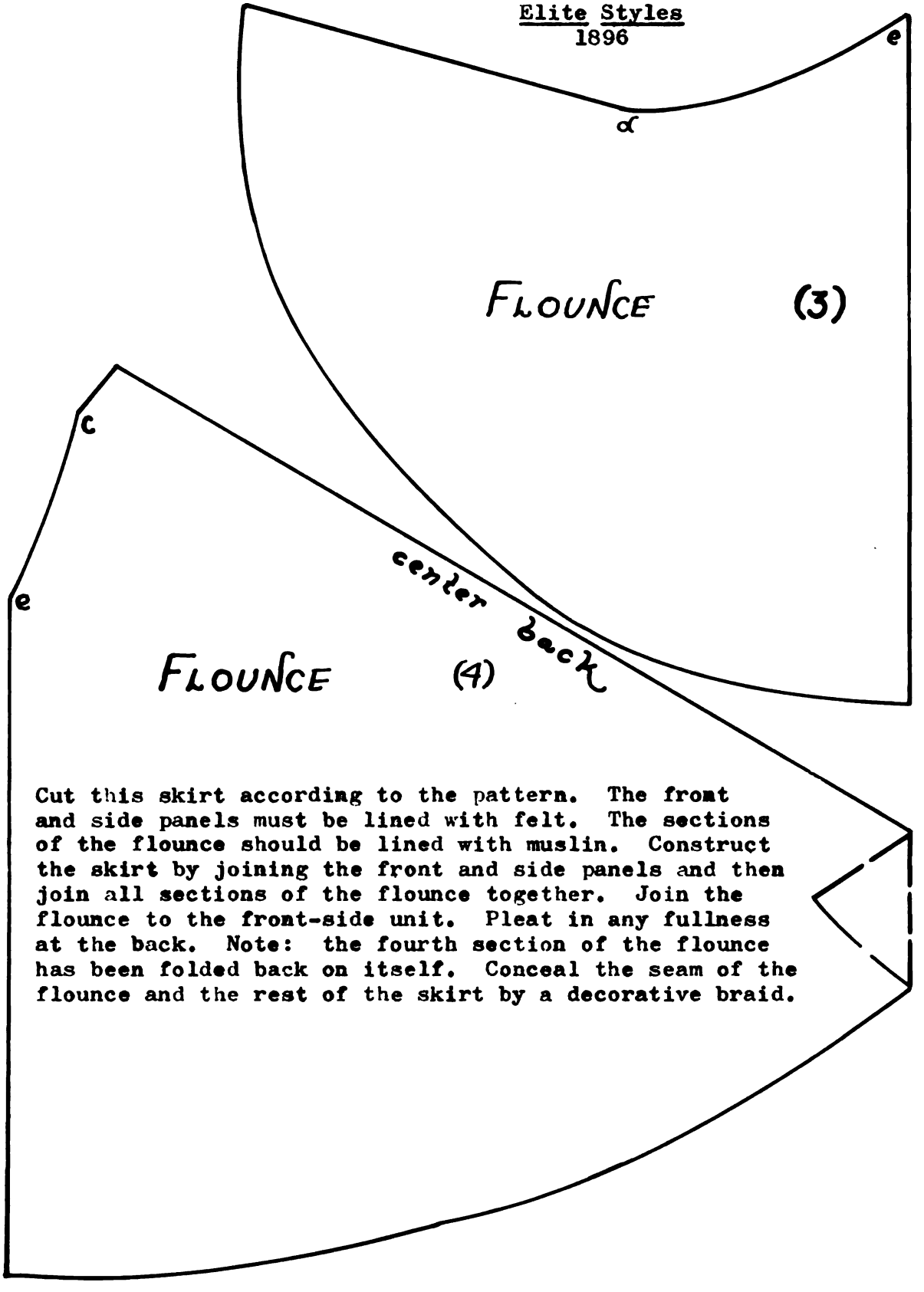
XLV
NEW FRENCH SKIRT

Elite Styles
1896



XLV
NEW FRENCH SKIRT

Elite Styles
1896



Cut this skirt according to the pattern. The front and side panels must be lined with felt. The sections of the flounce should be lined with muslin. Construct the skirt by joining the front and side panels and then join all sections of the flounce together. Join the flounce to the front-side unit. Pleat in any fullness at the back. Note: the fourth section of the flounce has been folded back on itself. Conceal the seam of the flounce and the rest of the skirt by a decorative braid.

CHAPTER IV

CONCLUSION

In conclusion, a few reconstruction principles for costumes to be used on the stage for plays which are set in the period 1890 to 1900 should be set forth. It must be emphasized that the construction techniques advocated are for stage use and not for street wear. This is most important, as techniques used on the stage differ greatly in many respects from construction techniques used for street wear.

Costumes constructed on fitted linings were the rule in the period of the Gibson Girl. The middle portion of the figure tightly encased and skirt heavily interlined resulted in a regal carriage that must be the goal of the costume technician working with the period.

The basic form determining the silhouette of the period is provided by the undergarments; namely, the corset. The costume technician must make the figure of the modern actress resemble that of the woman of the 1890's. It is unlikely that he can lace her waist to eighteen or even twenty inches, but the impression can be achieved by padding across the bust and hips, thereby accentuating the small waist. Two or three inches of lacing is the limit to which most

modern actresses can be subjected. Further foundation of one or two gored petticoats with ruffles around the bottom will aid in creating the desired silhouette. Colored petticoats were permissible during this era and would be most interesting for use in a production. A flash of color under a ball gown in Lady Windermere's drawing room, for example, would be delightful.

Bodices, to achieve their subtle line, must fit snugly. It is suggested that they be lined with the heaviest-weight pellon available. This pellon will act as both lining and interlining. It must be remembered that all bodices are tightly fitted and any looseness of drape is achieved through skillful work with the outer material. Using the tight-fitting bodice is another way of forcing the actress to move in a manner characteristic of the period. For the most part, the notes found in Appendix C will be very helpful—keeping in mind, however, that one is constructing for the stage and not for street wear; in other words, seam-finishing details can be ignored for stage construction. The bodice must be boned. This is one instance when the modern technician must rely on the methods of the earlier dressmaker and use the boning technique. Only by boning can one be assured of having a perfectly fitting bodice with no wrinkling. With the silhouette requiring the boned bodice and eighteen-inch waist, it

becomes apparent why the majority of the gowns of this period have to be made in two pieces.

In order for the sleeves to retain their crispness and stand out as originally created, they should be lined with pellon. Wardrobe personnel usually do not have the time to fluff out the sleeves when preparing costumes for a performance; thus their job is made much easier with the addition of the pellon. It is well to note also that the sleeves were made in much the same manner as the bodice, with a semifitted lining and the puff silhouette achieved with the shaping of the outer fabric.

Skirts, with the exception of the very end of the period, should be lined with felt. This is the only way the richness and heaviness of the period can be achieved. The dressmaker of the nineties lined and interlined her skirts with haircloth. The contemporary costume technician, with felt at his disposal, can best achieve the effect produced by the haircloth with much less work and a great saving of that all-important factor—time. The large organ-pipe pleats at the back of the skirts of the middle nineties must be fastened with stay tapes. This is the only way they will stay in position. Because of the manner of finishing the hem, which should be by a facing technique rather than a conventional hem, the skirts of this period are

almost unalterable. If the skirt were hemmed in a conventional manner, the bottom edge would be much too thick.

There are endless possibilities with the millinery of the period, the only limiting factor being the ingenuity of the designer. There is no set formula for the construction of hats of any period. Each hat must be made in its own individual way, an art which can only be mastered through continual construction and analysis of construction problems of various kinds of hats.

The pointed shoes of the period should be obtained if possible. Finding the shoes is not difficult, but finding the sizes to fit the modern actress is another problem. The pointed modern shoe can be used if worn with dark hose. For evening wear, a light slipper is appropriate and should be worn with white or cream-colored hose. Add a decoration of some sort at the toe.

This period was an era of gilded elegance, the age of the Vanderbilts, the Astors, and the Rockefellers—the era of regal dignity. Exquisite workmanship and perfect fit delineated the style, and all the clothes had a heavy richness which characterized the dignity of the period. This elegant dignity can best be caught by studying thoroughly the construction details of the patterns used for the original garments and by adapting these details to modern costume construction procedures. In fact, it is only in this manner that the

contemporary costume designer can capture the glamour, the elegance, and the theatricality of the period—fin de siecle.

APPENDIXES

APPENDIX A

FASHION PLATES OF THE PERIOD 1890–1900

The following pages are made up of double sheets containing photographs of fashion plates of the period and the sources of the plates. They are intended to be folded out to be used as a reference for Chapter II.

PLATE I

Fig. 1.

Gown with Greek Style Drape May, 1890

La Revue de la Mode and la France Elegant United
W. J. Morse, publisher, 3 East 19th St. New York

Fig. 2.

Afternoon Gown November 1st, 1891

Myra's Journal of Dress, Fashion, and Needlework
Beeton & Company., Ltd. London

Fig. 3.

Reception Cown with demi-train (left) 1892
Afternoon Gown (right)

Societe General des Journaux Professionals des Couturiers
L. Michau, editor Paris

Fig. 4.

Visiting Costumes 1892

Societe General des Journaux Professionals des Couturiers
L. Michau, editor Paris

Fig. 1. May, 1890

Fig. 2. November, 1891

PLATE I

Fig. 3. 1892

Fig. 4. 1892

PLATE II

Fig. 1.

Calling Costume February, 1893

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor, publisher New York

Fig. 2.

Calling Costume February, 1893

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor, publisher New York

Fig. 3.

Walking Dress February, 1894

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor, publisher New York

Fig. 4.

Dinner Dress February, 1894

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor, publisher New York

Fig. 1. February, 1893 Fig. 2. February, 1893

PLATE II

Fig. 3. February, 1894 Fig. 4. February, 1894

PLATE III

Fig. 1.

Visiting Costume — February, 1894

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor, publisher — New York

Fig. 2.

Dinner Dress — February, 1894

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor, publisher — New York

Fig. 3.

Afternoon Costume — 1896

Source unknown
L. Michau, editor — Paris

Fig. 4.

Mourning Costume — 1896

Source unknown
L. Michau, editor — Paris

Fig. 1. February, 1894 Fig. 2. February, 1894

PLATE III

Fig. 3. 1896 Fig. 4. 1896

PLATE IV

Fig. 1.

Evening Cape

This cape comes from the Berry Collection in the
College of Home Economics
Michigan State University
- BER 25 -

Fig. 2.

Going-away Suit

This suit comes from the Blodgett Collection in the
College of Home Economics
Michigan State University
- C-1536 B1 -

The Blodgett Collection was given to the College of Home Economics of Michigan State University by Mrs. Catherine Blodgett Hadley. The collection consists of selected gowns and accessories from the personal wardrobe of the late Mrs. John Wood Blodgett of Grand Rapids and dates from 1895 to 1933.

The Berry Collection was donated to the historic costume collections of the College of Home Economics of Michigan State University in August, 1956 by Mrs. Roberta Berry Knight and her daughter, Catherine Knight Lujack. The costumes belonged to Mrs. Knight's mother, Mrs. Catherine Wheaton Berry of Grand Rapids.

PLATE IV

Fig. 1.

Fig. 2.

PLATE V

The four illustrations on this page are examples of the child's paper dolls of the era.

Fig. 1.

Tennis or Golf Costume (Ladies' Outing Suit)

The Chicago Record May, 1895

Fig. 2.

Fashion Figures

The Chicago Record 1895

Fig. 3.

Ladies' Street Toilette with Marie Antoinette Fur Set

The Chicago Record October, 1895

Fig. 4.

Ladies' Spring Afternoon Dress

The Chicago Record March, 1895

Fig. 1. May, 1895

Fig. 2. Fashion Figures

PLATE V

Fig 3. October, 1895

Fig. 4. March, 1895

PLATE VI

Fig. 1.

Evening Dress

This dress comes from the Berry Collection in the
College of Home Economics
Michigan State University
- BER 3 -

Fig. 2.

Evening Blouse

This blouse comes from the Bender Collection in the
College of Home Economics
Michigan State University
- C-1625 Be -

PLATE VI

Fig. 1.

Fig. 2.

PLATE VII

Fig. 1.

Visiting Costume 1896

Source unknown
L. Michau, editor Paris

Fig 2.

Calling Costume 1896

Source unknown
L. Michau, editor Paris

Fig. 3.

Street Costume and fancy waists 1896

Source unknown
L. Michau, editor Paris

Fig. 4.

Afternoon Costume and fancy waists 1896

Source unknown
L. Michau, editor Paris

Fig. 1. 1896

Fig. 2. 1896

PLATE VII

Fig. 3. 1896

Fig. 4. 1896

PLATE VIII

Fig. 1.

Carriage Toilette -- by Felix

The cover of Toilettes — June, 1895
Toilettes Publishing Company

Fig. 2.

Calling Costume — Fall, 1899

The cover of Le Bon Ton and Le Moniteur de la Mode United
S. T. Taylor — New York

Fig. 3.

Street Costume — September, 1899

Le Bon Ton et Le Moniteur de la Mode United
S. T. Taylor — New York

Fig. 4.

Street Costume — September, 1899

Le Bon Ton et Le Moniteur de la Mode United
S. T. Taylor — New York

Fig. 1. June, 1895 Fig. 2. Fall, 1899

PLATE VIII

Fig. 3. September, 1899 Fig. 4. September, 1899

PLATE IX

Fig. 1.

Afternoon Costume — September, 1899

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor — New York

Fig. 2.

Afternoon Costume — October, 1899

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor — New York

Fig. 3.

Calling Costume — October, 1899

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor — New York

Fig. 4.

Street Costume — December, 1899

Le Bon Ton et le Moniteur de la Mode United
S. T. Taylor — New York

Fig. 1. September, 1899 — Fig. 2. October, 1899

PLATE IX

Fig. 3. October, 1899 — Fig. 4. December, 1899

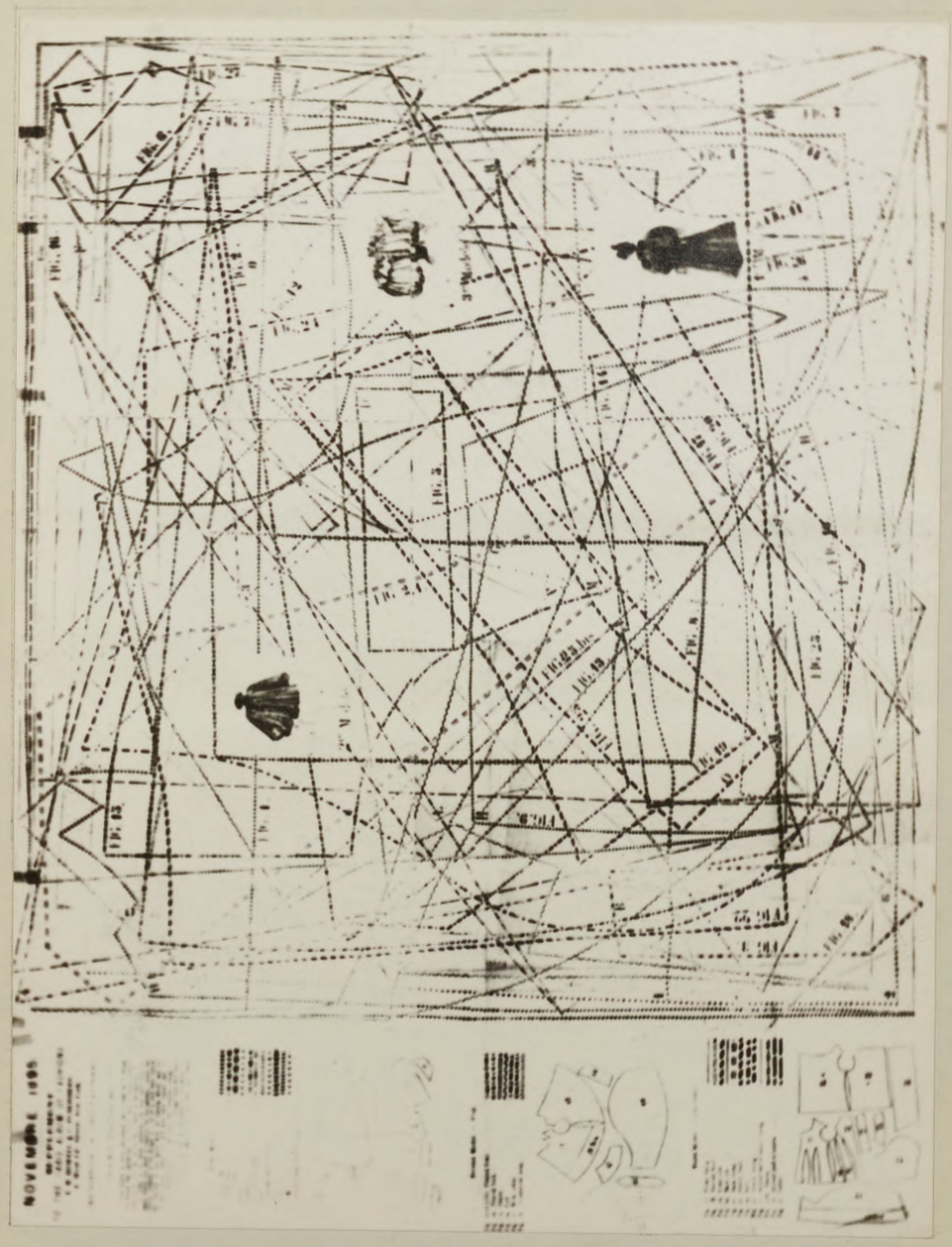
IX

PLATE X

Photograph of a pattern sheet.

This pattern sheet measures approximately 48 inches by 38 inches.

PLATE X



APPENDIX B

PLAYS TO BE COSTUMED IN THE PERIOD 1890–1900

Sir James M. Barrie	Walker, London (1892) The Professor's Love Story (1894) The Little Minister (1897)
Eugene Brieux	The Three Daughters of M. Dupont (1898)
Anton Checkhof	The Cherry Orchard (1893) The Sea Gull (1896) Uncle Vanya (1899)
Clyde Fitch	The Heart of Maryland (1895) The Moth and the Flame (1896) The Cowboy and the Lady (1899) Zaza (1899)
James A. Herne	Margaret Fleming (1890) Shore Acres (1892) Sag Harbour (1899)
Charles Hale Hoyt	A Trip to Chinatown (1891) A Day and a Night in New York (1898)
Henrik Ibsen	Hedda Gabbler (1890) The Master Builder (1892) Little Eyoff (1894) John Gabriel Borkman (1896)
Henry Arthur Jones	The Dancing Girl (1896) The Case of the Rebellious Susan (1894) The Masqueraders (1894) The Liars (1897) Mrs. Dane's Defense (1900)
Arthur Wing Pinero	The Second Mrs. Tanqueray (1893) The Amazons (1893) The Notorious Mrs. Ebbsmith (1895)

Arthur Wing Pinero	Trelawny of the Wells (1898) The Gay Lord Quex (1899)
Arthur Schnitzler	The Affairs of Anatol (1893)
George Bernard Shaw	Widower's Houses (1892) The Philanderers (1893) Mrs. Warren's Profession (1893) Arms and the Man (1894) Candida (1894)
August Strindberg	The Link (1893) There Are Crimes and Crimes (1898)
Hermann Sudermann	Magda (1892)
Augustus Thomas	Alabama (1891) In Mizzoura (1893) Arizona (1899)
Oscar Wilde	Lady Windermere's Fan (1892) Woman of No Importance (1893) An Ideal Husband (1895) The Importance of Being Earnest (1895)

APPENDIX C

CONTEMPORARY NOTES ON DRESSMAKING FROM FASHION JOURNALS, 1890 TO 1900

Practical Lessons in Dressmaking[1]

Mary Katherine Howard

The cutting of a bodice is in reality a very minor part of making a good fitting waist, the only important point being that the patterns must be laid upon the lining so that the waistline of each form or position of the pattern, to be right, is on a perfectly straight line with the goods. If you cannot be sure which is a straight thread whereon to lay the waistlines, draw a thread, as it must in order not to twist around, be true to a thread.

All bodice linings that are not silk are cut by the best dressmakers on the cross of the lining, instead of up and down. That is to say, instead of laying the waistlining of each form of the pattern upon a straight thread running parallel to the selvage. The reason for this is that there is less stretch to the lining cut crosswise than when cut the old way, in consequence of which the bodice holds its shape and does not become loose and unshapely from frequent or constant wearings. Every seam in the lining must be carefully traced with the tracing wheel, in order that in fitting one has a guide for taking in or letting out corresponding seams exactly alike.

Now you are ready for the outside material, which should never be cut until the lining has been correctly basted upon it. After the lining has been cut, stretch the outside material, right side down, upon the table, and fasten firmly by sticking in thumbtacks. Linings must be "easy" everywhere and the outside always taut, for a smooth, perfect fit and one that wears well. The greatest strain upon a snugly fitting waist is at the waistline, and in all waists the strain must be on the lining rather than on the outside. When a waist is inclined to twist and look crooked, the fault is almost without exception due to the fact that the line representing the waistline

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[1] The Woman's Home Companion, XXIV (February, 1897), 11.

of each form was not parallel with the straight thread of the goods from selvage to selvage.

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Now you are ready to put the bodice together. In basting the forms together, always begin at the waistline, and first pin them together their entire length, placing the pins about one and one half inches apart at right angles with the line of tracing, being sure that the basting on the tracing of one seam hits the basting on the other, to which it is sewed. In joining the side-back form to the back, hold the side-back uppermost, both in basting and stitching, being careful not to stretch the curve, which would make an ill fitting back. Cut the darts open through the center, and baste together upon the tracings indicated for stitching paying no attention to the fact that the marks of the waistline do not come quite together.

The proper shoulder seam is a straight slant, with the front a little shorter than the back. Stretch the front to fit the back, and baste in the tracings. The stretching will curve the front a little, and make it fit the hollows just below the shoulder.

Where the outside material is used on the bias, it will never sit well unless it is cut on a perfect bias, and must be handled carefully so as not to stretch. Always use a straight lining where the outside is made bias or straight.

Practical Lessons in Dressmaking[2]

II Fitting

Mary Katherine Howard

Always fit from the waist up, and never from the shoulders down. Never cut away at the neck, or armholes until the entire bodice has been fitted, as you will have a waist too low at the neck and too narrow across the front or at the back.

A great point in fitting the shoulders is never to take more off the back than off the front when the shoulder seams have been

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[2]The Woman's Home Companion, XXIV (March, 1897), 10.

taken in, unless the woman who is being fitted is hollow about the neck in front and the back of her neck between the shoulders is overly plump.

Always allow plenty of room across the bust, being equally careful not to give a vestige too much room across the back. . . .

Never alter the back-seam to press out extra fullness, unless it be too wide at the waistline or directly between the shoulders, and never alter the curved back-seams.

Have the bodice smooth all over, but not oversnug. When the darts are once placed they should never be altered, except to stitch them higher or lower, as the position of the bust may demand. Never alter the curve, but allow the fit of the curve on the edges of the front to draw them forward where they belong. At the waistline the distance from the front dart to the edge of the front should be once and a quarter the distance, measuring between the darts at the same point.

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Practical Lessons in Dressmaking[3]

III Stitching Binding and Pressing

Mary Katherine Howard

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Stitch all seams of the bodice except the shoulders and the under-arm seams, which must always be left until all the other seams are pressed and boned, and the fronts are supplied with fastenings, before they are stitched, as your bodice is now properly shaped to the figure, and alterations that have to be made can be done more easily and in the only correct way in these two seams.

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Always stitch waist seams from the top down.

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[3]The Woman's Home Companion, XXIV (April, 1897), 13.

Practical Lessons in Dressmaking[4]

IV Finishing and Sleeve Fitting

Mary Katherine Howard

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A belt of non-elastic webbing is a necessity to the inside of a bodice to keep it from riding up. The belt which should fit tight, is sewed on the back three seams so that the lower edge is a half inch above the waistline of the bodice.

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In lengthening or shortening sleeves to suit the arm of the wearer, never displace the elbow curve, but keep it where it belongs, directly over the elbow when the thumb is held against the breast. Fit from the elbow to the shoulder and from the elbow to the wrist, always keeping the contour of the arm in plain view of the inside seam. If the seam twists it means either bad cutting, basting or fitting. If the first two mentioned have been correctly done, the twist can all be taken out in the fitting. A close-fitting sleeve must always hug the arm closely but never allow it uncomfortable tight at any one point. If you cannot adjust your hat or fasten your collar in the back with your waist fastened then the sleeve is improperly fitted and must be looser just where it binds but without losing the curve that must follow the arm.

Practical Lessons in Dressmaking[5]

V Boning and Finishing

Mary Katherine Howard

Bones are not intended to fit the seams to the wearer, though this erroneous idea seems to have made wonderful headway with many people whose common sense and practical experience should

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[4]The Woman's Home Companion, XXIV (May, 1897), 12.

[5]The Woman's Home Companion, XXIV (June, 1897), 10.

long ago have taught them better. No amount of boning will make the waist fit properly if the seams have not been correctly fitted to the figure and stitched with the same precision. Bones are used merely to keep the fitted seams on the stretch and hold the bodice in shape and it is experience too dearly taught to try to correct an ill-fitting waist by boning the seams and between the seams.

Every seam in a waist must be boned except the shoulders; and if between the seams there appears to be a lack of smoothness, a bone properly adjusted will correct this defect.

The length of the bones must be gauged by the figure, allowing the long waisted woman a greater length than the short dumpy woman requires. One of the safest and best rules to follow is to have the bones run to a height just below the top of the corset, providing the corset is of the right length for the figure wearing it.

In holding the arm close to the body, the underarm whalebone should not be felt, else it is placed too high. Those in the back seams should stop just below the shoulder-blades. All bones should be just a trifle longer than the space they are to fill, so that they will bow in a trifle toward the figure when fastened in place, enough to keep the outside material on the stretch. All bones must be free from their seams for half an inch at the top. If sewed to the dress at the very top, they soon wear the dress in holes.

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Making a Dress Skirt[6]

Emma M. Hooper

Every one acknowledges that the making of a skirt is easier than the fitting and finishing of the waist, but at the same time to get just the right "hang" to a skirt requires art and practice. This probably accounts for the undisputed fact that about one skirt in fifty hangs evenly, though it may be cut by a high-priced modiste, who, like her humbler sisters rushes through with this part of the making of a gown. At present we have the genuine and modified bell skirts,

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[6]The Ladies' Home Journal, XI (February, 1893), 20.

the gored back design, one seam shape, Empire skirt, demi and long trains and the sensible short walking skirt which clears the floor, back and front. Walking and traveling dresses are made to clear the floor, while the visiting, church and matinee costumes have a tiny demi-train of four inches. Full reception and dinner toilettes admit of a train fully two yards long, while theatre, home, evening and semi-dress occasions require a demi-train only or the short dip of four or five inches. The immense three-yard trains are now obsolete except for Court presentation dresses and English wedding-gowns, for brides of Merrie England dearly love a long train, while the French brides are more moderate in their inclinations.

Cutting the Skirt

A walking skirt should hang perfectly even all around, so, in order to secure this much to be desired appearance have some one take your measures from the waist line to the floor at the front, center back and at the middle of each hip. This will give an extra inch length for turning up at the bottom and taking in at the belt. If you wish more between the bottom of the skirt and the floor, shorten each measure just that much. If the abdomen is remarkably prominent secure the extra length by rounding the center front upward at the waistline, which will prevent the drawn-up or, as some women generally put it "hiked" appearance of the skirt front, which spoils any dress. Sometimes one hip is larger or lower than the other, and thus the sides cannot be cut alike. Or why not make the hips even by using a small pad of sheet wadding laid between two layers of silesia and basted inside of the corsets? If totally devoid of hips this harmless addition will improve the figure and fit of the dress as well, but like all improvements it may be carried to excess if the pads are made too large and thick, thus overheating that portion of the body. When you set out to improve nature avoid all extremes and move slowly. If a tiny bustle is worn just sufficient to round out the figure where it invariably sinks in allow half an inch extra length at the center back for this, slightly, rounding it up at the back edge.

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The Bell Skirts

The genuine bell has the front and sides fitted by eight darts at the belt, which must be pinned upon the wearer of the skirt making

this part of it set closely, but not sufficiently tight to draw or show the shape of the leg when walking. There is a wide line between stylish and immodest dressing even in bell skirts. The plaits at the back are thickly overlapped into the space of an inch at the top, spreading out toward the bottom, with the opening on the right side finished with a safety hook half way down to keep it from showing the lining. The side and front seams are sharply gored. The modified bell skirt is especially adapted to wear with long waists or for short stout figures. The seams are gored as in the other bell, but in place of darts there are also gathers fitting the front and sides to the figure, while the back width is plaited as usual or gathered into a space of three inches, using French gathers in two rows an inch apart, with one long and one short stitch alternately. The third bell has but one seam and is fashioned of goods at the left side near the back, and is usually trimmed with a band of velvet, passementerie, fur or folds that form the finish to the bottom of the skirt, turning it at the seam and continuing it to the belt. This shape has the plaited or gathered back and the eight darts in front fitting it to the form. The lining in all cases is cut exactly like the outside.

The Empire Skirt

This pattern has become a favorite in Paris and has much of the bell effect, though looser to wear. It requires three lengths of material from forty-two to forty-six inches in width, making the bottom of the skirt from 3-1/2 to 3-3/4 yards wide. The front, as well as the back width is perfectly straight, while each side is just half a width at the bottom and gored up each seam to a width of only three inches at the top. The front and sides are fitted with scanty gores, and the back has the French gathers described for the bell skirts. This skirt looks especially well in light and medium weight materials, and when worn with a round or Empire waist it should escape the floor.

The so-called Watteau skirt is a bell fitted with darts or gathers in front and having the centre back on a bias seam, which is laid in a graduated box plait three inches wide at the top and eight inches wide at the bottom; it is pressed but not caught into shape, and forms a slight, flaring dip suitable for a tiny demi-train. A new 1830 bell skirt of English origin, measures five yards around the bottom and has a bias seam in the back, being made up crosswise of the goods, fitted with darts in front and plaits in the back, and faced up nearly half way with light-weight canvas to make it round

like a bell, as were the full skirts of the 1830 period. The cornet skirt is of the bell order, with darts or gathers in front, having the back laid in three round, not pressed down, box plaits that are not over an inch and a half wide at the top and tapering to twice that width at the bottom.

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Trained Skirts

A long or demi-trained skirt is lined and finished in the manner described before this. Long trains must have a silk balayeuse and a deep interlining half way up of canvas, or better still of cross-barred crinoline, which gives the stiffness without the weight of canvas. The full trains for very ceremonious occasions, are trimmed independently of the front of the skirt, or to correspond with it. Full trains require four widths of silk, which are gathered to the belt, or nowadays the two centre ones are often extended to the top of the low neck, whence they fall in Watteau plaits or gathers. Demi-trains, like the longer ones are cut rounding on the lower edge. The trains of white satin wedding dresses, if the silk is of an inferior quality, are lined with a slight weight of Canton flannel between the silk and cotton lining to give them a rich appearance. The stylish demi-train lies on the floor from twelve to eighteen inches.

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APPENDIX D

CONTEMPORARY FASHION NOTES FROM FASHION JOURNALS, 1890 TO 1900

Mourning and Its Usages[1]

Isabel A. Mallon

As far back as the history of gowns goes, each nation has had its own expression of grief in color. The civilized world assumed black, and feels when gowned in the deep, dark gloomy shade that sadness will gain from the happier world its right—respect. Among the Eastern people, where a dark complexion is the rule, white is mourning, while among other nations toilettes of vivid scarlet, pale yellow and imperial purple are selected by those who mourn. It is undoubtedly true that with a great sorrow comes a distaste for a brighter color, just as there is for gay music, and every human being has a right to express grief as he may desire.

With the English, mourning is shown by a great quantity of crape [sic] and other dead black materials, made with the greatest simplicity. The French woman considers that all black is correct, but she allows it to appear in frivolous feathers, in dangling jets, and never, except for the first month, does she cover her face with the heavy crape veil that does not permit a ray of sunshine to come through it.

Of late years English mourning, which is by the best dressmakers conceded to be the best taste, is heavier than before, but it is worn a shorter time. A widow will wear her crape, henrietta cloth, bombazine and widow's cap for a year. After that time she will assume all black without crape, and discard even this at the end of another year, putting on whatever colors she may fancy. A daughter wears what is known as "crape mourning" for six months, all black for six more, and then if she wishes, puts on colors. The same rule applies to a sister, while "complimentary mourning" which is simply all black is assumed for a distant relative or a dear friend is in order for three months.

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[1] The Ladies' Home Journal, XII (June, 1895), 19.

Some of the Usages

The friends and acquaintances of those who have suffered a bereavement should, of course, leave cards at the door with their condolence written upon them, but only those who are related by ties of blood or who are very close friends ever ask to see those who are in grief. All cards of inquiry are recognized by a return card, black-bordered, which should be sent within ten days after the reception of the card of inquiry. Letters of condolence, those most difficult epistles to write, have almost entirely given way to the personal card, and those who are afflicted are not expected to answer any such letters when they are received, except by the return pasteboard. Our English cousins have a special black-bordered card for this purpose, on which is engraved "Mrs. Blank begs to thank you for your kindness in making inquiries for her." Sometimes this formula is changed; the simpler it is however, the better. One that has lately come to hand has upon it, "With grateful appreciation of Mrs. Blank's kindness." The name may be filled in by any member of the family, and the envelope holding this card should be black-bordered and fit the card.

While crape is worn, formal visits are not paid, invitations are not accepted, and there is nothing in worse taste than to see a woman wearing a long crape veil at a public place of amusement. When crape is laid aside, black-bordered paper goes with it. . . .

Stiffly crimped net, which at one time was worn at the neck and wrists is no longer in vogue. A widow wears fine lawn cuffs that are quite deep and have a hem measuring half an inch; these are basted on the sleeves after the usual fashion of "turned over" cuffs, and a rolling collar to match is worn. This neck dressing is, however, only for widows and the three-cornered cap is usually made to match.

A Widow's Mourning

A widow who wishes to be properly gowned, chooses material known as Eudora cloth, which is really the finest brand of Henrietta and as it can be gotten in different weights, is well adapted to all seasons. Of course jet black is chosen, for what is known as blue black when trimmed with crape looks almost like navy blue. A suitable toilette to be worn during the summer shows a skirt of Eudora cloth made after the required flaring style, and having set in at each

side of the front width two side plaits of crape that extend from the waist to the edge of the skirt. The bodice is a round draped one with a high collar of crape and a plait of crape coming just down the center of the front in loop fashion, its end being concealed under a crape belt. The sleeves are of the cloth and shape into the arms, and have for a finish three narrow folds of crape, while on the outer edge of each are set small crape buttons. The Bonnet is a modified Marie Stuart made of crape, with dull black strings rather broad and a white widow's cap showing from under the edge. The veil is of the best English crape, which is really the only kind worth buying, and for the first three months it is worn over the face and reaches almost to the edge of the skirt in front and within two inches of it at the back. At the end of three months the front portion is thrown back and carefully draped so that the two portions fall over in the back in a very artistic manner. Over the face there is then worn a round net veil bordered with crape, and this round veil with the crape thrown back are proper for the next nine months. When traveling one is permitted to lay aside one's veil and simply wear the ordinary black silk one, such as is liked by all women. Perfectly plain crepon is chosen for indoor wear and makes very beautiful house gowns, as it falls gracefully and is particularly obliging in lending itself to most artistic curves.

A Daughter's Mourning

The mourning assumed by a daughter for a parent is much lighter than that worn by a widow, but for the first six months, and if it is wished for a year, crape forms part of the costume. The veil, which should be of the heaviest crape, is worn over the face only once, and after that it is quite proper to throw it back. It is unlike the widow's veil, inasmuch as it does not extend over the front and back of the gown, but it should be at least two yards and a half long, as a hem of not less than a quarter of a yard deep is required on the lower edge.

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French Terms Used in Dress[2]

Ombré—Applied to textiles, means a shaded effect.
Chiné—Mixed color effects, as if run together by dampness, the figures having no defined outline.
Pompadour—used to designate the flowered silks in light colors in vogue during the reign of Louis XV.
Broché—Brocaded
Matelassé—Raised figures, as if quilted.

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Satin Merveilleux—twilled satin

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Passementerie—Fancy dress trimmings of silk, or silk combined with beads or embroidered in metal.
Panache—An upright ornament of plumes.
Parure—Used to designate a set of jewelry.

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Gilet—Waistcoat.
Revers—Lapels like those on a man's coat.
Plastron—That portion of a waist that laps over and conceals the fastening.
Ruche—A full pleating of any material.
Plissé—Side Pleating.
Jupe—Skirt.
Rouleaux—pipings of silk or velvet.
Damasse—Damasked or figured material.
Dentille—Lace
Coquille—shell ruching
Choux—Large Rosettes.
Ondule—Fluted or wave effects.
Berthe—A fall of lace; silk, or any material which is frilled about the shoulders.
Fischu—cape.

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Figaro—a short fancy jacket.
Col—Collar.

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[2]Godey's Magazine, CXXXII (January, 1896), 109.

Balayeuse—lit. Sweeper; the silk or lace ruffle placed on the inside of a skirt.

Doublure—Lining.

Ceinture—belt.

Frou-frou—The rustling noise made by silk.

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[1]Not all of the periodicals listed herein were used for this study, but those designing shows in this period will find all of them useful. This list is included primarily as a list of source materials for a further study in the period.

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