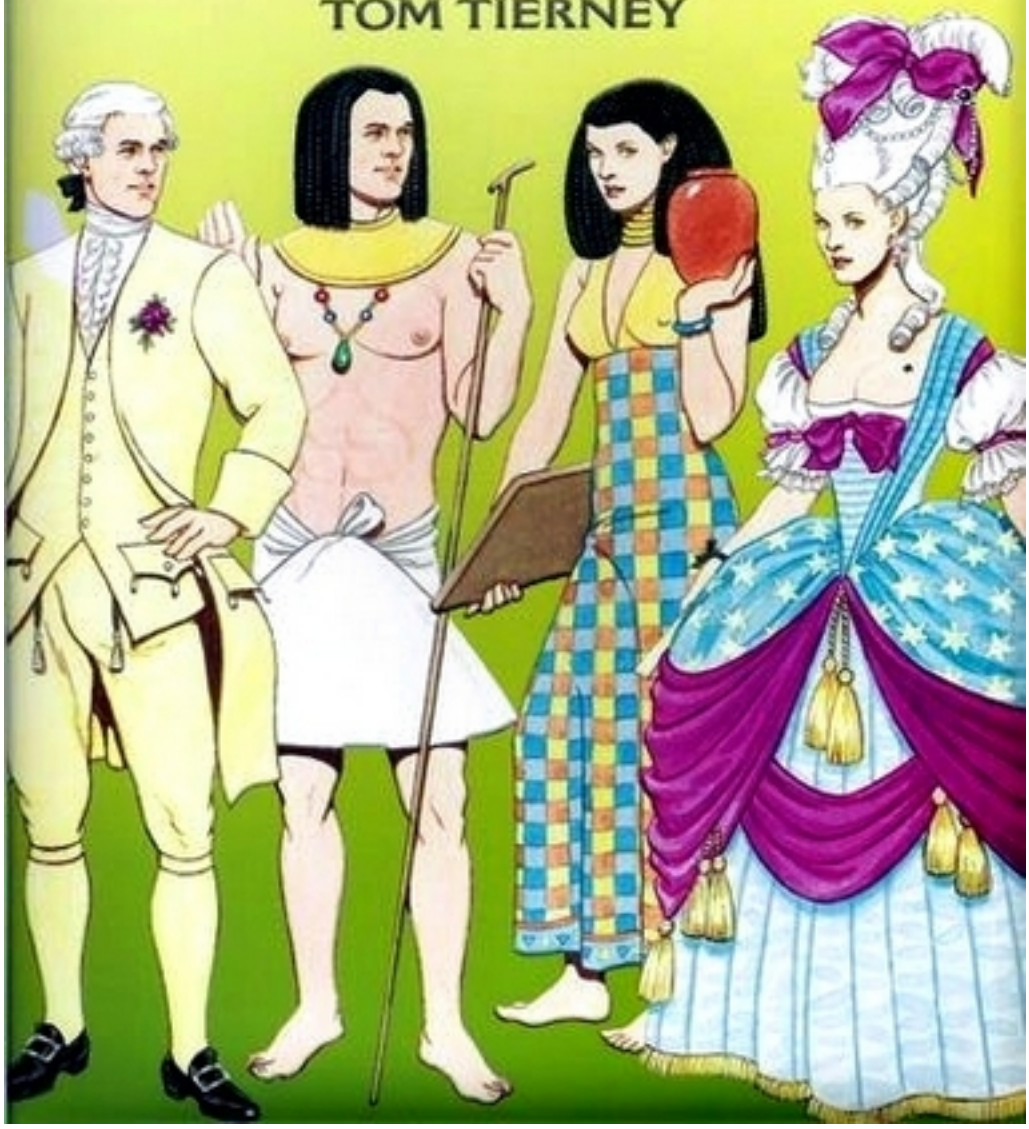
FASHIONS THROUGH THE AGES
PAPER DOLLS

TOM TIERNEY



(continued from inside front cover)

was that of a broad top over shapely legs. *Right.* The woman of the Renaissance period wore three skirts: a canvas petticoat with a wicker hoop *(farthingale)* that flared from the waist to the floor in a conical shape; a petticoat of rich fabric; and a *cote* or *robe*, that was worn open in the front over the petticoat. An innovation was the *busquine*, or corset, worn under the bodice. This velvet gown has a cut-velvet petticoat in a brocade pattern. The woman's cap of white linen with pearls on a wire frame has a velvet fall in the back. Hanging from her waist are a reticule and a mirror. The first high heels, in a pedestal form, were worn during this period.

PLATE 6. *Left.* A Cavalier (ca. 1640, France) wears a velvet gold-braided jacket, buttoned from neck to chest and left open below to reveal his full lingerie shirt. His separate "falling band" collar of sheer linen with lace and embroidery was known as a "Van Dyke" collar. The breeches are full to the knees, where they are tied with bands of ribbon loops. His boots have full "falling" tops lined with lace frills. Broad-brimmed hats of beaver were in vogue, as were short capes. *Right.* A lady of the Cavalier period wears a velvet bodice and skirt with a high-waisted belt. She wears the falling band and a broad-brimmed beaver hat with ostrich plumes. Mass-manufactured pins and brooches were introduced during this period.

PLATE 7. *Left.* Fashions during the second period of the reign of Louis XIV were strictly adhered to according to the monarch's taste: extravagant. Under Louis' reign, France had become the arbiter of world fashion—he had brought his country from bankruptcy to excessive riches via the export of France's fashion goods. This gentleman of the royal court wears a short velvet jacket (replacing the doublet and heralding the modern box jacket) over a full-cut lingerie shirt bloused at the waist. He has on *Rhingraves* (petticoat breeches) consisting of a skirt, here edged with loops of ribbon, worn over full-cut knee breeches and stockings. His high heels indicate his royal lineage, because only royals were permitted to wear red heels. He wears a lace falling band with a bow at the throat. His sword is supported by his *baldric*, which is embroidered with gold thread. His hair is carefully coiffed in corkscrew curls; a single long curl was called a "lovelock." If a man's hair was sparse, he wore a wig. Hats were carried, so as not to disarrange the coif. *Right.* The lady wears a velvet gown over a taffeta underskirt. Ribbon loops forming rosettes at the waist and down the front of the gown are repeated on the puffed sleeves. Golden gimp and lace are used on the bodice and the petticoat. Artificial jewelry, known as *aragic jewels*, was the vogue, especially in bright colors. The lady wears her hair in ringlets, arranged over wire frames to hold them out from the head so they could bounce freely.

PLATE 8. *Left.* Men's fashions changed little during the reigns of Louis XV and XVI. The *habit à la française* (French suit) was approaching the lines of today's suits with a jacket, vest, and trousers, albeit the trousers were actually knee pants. The coat opened wide at the hips, the vest was hip length, and the trousers had a double-front closure, usually camouflaged by double watch fobs (double watches were worn so that if one failed, the other could be used). The gentleman has powdered hair worn with two rolls over each ear; a *cadogan* (ponytail) hangs down his back, and he carries a tricorne hat. *Right.* The era of Marie Antoinette and Louis XVI ended in 1789 with the fall of the monarchy. Until the bitter end, Marie and her dressmaker, Rose Bertin, were the dictators of world fashion. Extravagance, artifice, and daintiness best describe the fashions of Marie's reign. Although Marie Antoinette introduced many different fashion modes, she probably is best remembered for her Polonaise court gowns, distinguished by their wide side *panniers*, or hoops. This Rococo gown shows the overskirt pulled up to reveal a wine-colored lining and then draped and held by means of tassels, exposing the entire underskirt. A separate swag of wine drapery falls across the center of the skirt. The bodice has a low, square neckline and features a large bow in the same color as the skirt lining. The puffed sleeves are tied with matching wine-colored ribbon. A flamboyant note is the tall, powdered wig with sausage curls, topped by a confection of ribbon, draped pearls, and ostrich plumes. The lady wears a paste-on beauty mark.

PLATE 9. *Left.* After the French Revolution, fashion was in chaos; anyone who valued his or her neck wanted to avoid looking like an aristocrat. Movements such as the *muscadins*, or dandies, and the *incroyables*, or "impossibles," were influential. The gentleman shown here is one of the Incroyables, who strove to look careless and a bit disheveled, as well as trying to avoid political overtones. He wears a boldly striped satin jacket with very wide lapels, a double-breasted waistcoat, also with wide lapels, and breeches that are longer and looser than court knickers. He has on soft leather boots and silk stockings, and he carries a beaver hat. His hair is spiky, and his long sideburns are done in the style of "dog's ears." *Right.* The *Merveilleuse* was the female counterpart to the Incroyable. This lady wears a diaphanous sheer linen low-cut gown. Over her gown she wears a short velvet Spencer jacket. Her hair is worn in the cropped Titus style. The Directoire and Empire styles developed from this look.

PLATE 10. *Left.* The Romantic era spanned from the 1830s to about 1845. By this time, England was taking the lead in fashion, and with men's clothing being cut longer, trousers to the ankle, frock coats, and top hats were the height of fashion. This Romantic gentleman wears a frock coat with long, narrow lapels; a waistcoat with a satin collar; checked trousers with a "stirrup" strap; and a silk cravat. To achieve a "shapely" look, men wore corsets; they even wore padding on the derrière, as well as the calves of their legs. *Right.* By 1830, the full sleeve, stiffened by horsehair and whalebone, had reached its maximum size. As men's trousers lengthened, women's skirts shortened to the ankle, and, with five or six petticoats added, billowed out to give a wasp-waisted appearance. In this walking costume, to further enhance the wasp-like silhouette, the lady wears an outsized fichu the same width as her full skirt. Over the fichu there is a small matching collar. The fullness of the skirts led to the use of crinoline, made of horsehair.

PLATE 11. *Left.* A gentleman of the mid-Victorian era wears a sack coat with velvet facing on the lapels. Underneath is a striped waistcoat with a rounded collar, worn over a soft shirt that has a stiffened turned-down collar; he accessories with a broad cravat and a scarf pin. His full-legged striped trousers taper at the ankle. He wears a silk top hat. *Right.* This mid-nineteenth-century woman wears a silk princess gown that is decorated with braided silk cord and silver buttons. Under the gown she wears a crin (wired hoop), as well as several petticoats. A cascade of silk violets falls from her hair.

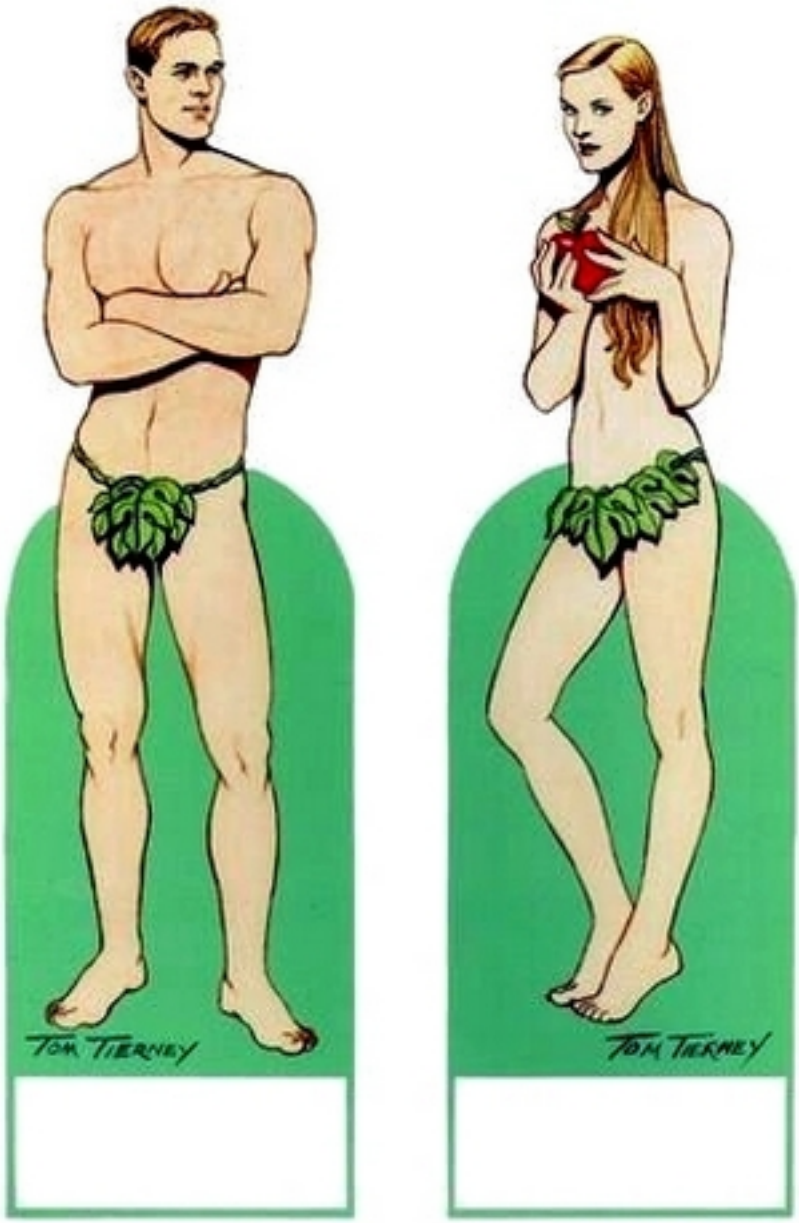
PLATE 12. *Left.* This late-Victorian-era gentleman (ca. 1870s) wears an informal double-breasted wool dinner coat with quilted satin lapels. His soft, tucked shirt is worn with a silk bow tie, and he holds a monocle. This dinner suit would have been suitable for dinner at home or at his club, but not for formal occasions like the opera or a concert. *Right.* This bustled satin dinner gown from 1872 is trimmed with gold fringe and edged with ruching. The gown is decorated with satin ribbon pansies and butterflies. The *tournure*, or bustle, was formed from the overskirt as it was pulled back and draped over a wire or wicker frame. During the 1870s and the 1880s, the bustle, in almost endless variation, twice came in and out of fashion; it completely disappeared by the 1890s.

PLATE 13. *Left.* This worsted English walking suit, ca. 1906, consists of a long frock coat and a piped waistcoat with a striped four-in-hand necktie. The gentleman carries kid gloves and wears a derby. *Right.* The lady wears a wool minaret-shaped tunic with layered flounces over a bobble skirt. The slightly flared sleeves have a double row of flounces. The straw hat is topped with dipped ostrich feathers. Restrictive corsets were being abandoned to give women more freedom of movement; at the same time, walking was restricted by bobble skirts!

PLATE 14. *Left.* In the 1920s, fashionable men's suits had a double-breasted jacket with wide lapels, welt pockets, and full-cut single-pleated trousers. The "sheik" (a reference to heartthrob Rudolph Valentino's film of that name) wears a topcoat and matching felt fedora. *Right.* The "flapper" wears a crepe afternoon dress with a monkey-fur collar. Her turban-styled cloche and pumps are of polished satin. The dress, a wraparound chemise with a tie closure, is enhanced by Art Deco silk edging.

PLATE 15. *Left.* This 1950s double-breasted, raglan-sleeved topcoat in a processed sueded cotton with a glen plaid design has slant pockets and adjustable sleeve tabs. The gentleman wears a fashionable pink cotton dress shirt with a knit tie. His charcoal gray wool slacks match his felt snap-brim hat. *Right.* This stylish woman models a wool greatcoat with an outsized stand-up collar, nipped waist, and full calf-length skirt over a knife-pleated dress. She wears a matching toque hat and opera pumps. The ensemble was designed by Christian Dior.

PLATE 16. *Left.* Gianni Versace designed this 1990s outfit of leather jeans, vest, and boots in studded and embroidered leather. *Right.* Versace's studded, quilted soft leather bush jacket is worn with a miniskirt, black hose, and opera pumps.



A modern interpretation of
Adam and Eve

PLATE 1

Minor official and woman
Egypt, Fifth Dynasty

Man and woman of
ancient Rome

Medieval gentleman and lady
Europe, ca. fifteenth century

Renaissance man and woman
Europe, sixteenth century

Cavalier couple of Baroque period
France, ca. 1640

Gentleman and lady of court of Louis XIV
France, late seventeenth century

Gentleman and lady, Rococo period
France, late eighteenth century

Incroyable and Merveilleuse
France, 1790s

Romantic-era couple
England, ca. 1830s

Mid-Victorian couple
England, ca. mid-nineteenth century

Late-Victorian couple
England, ca. 1870s

Turn-of-the-century couple
England, ca. 1906

Roaring Twenties "sheik" and "flapper"
U.S., 1920s

Mid-twentieth-century couple
U.S., ca. 1950s

Late-twentieth-century couple
U.S., ca. 1990s

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TOM TIERNEY

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In many biblical illustrations of Adam and Eve, the two wear fig leaves to conceal their total nudity. It seems safe to assume that prehistoric people used whatever materials were at hand to construct their clothing. In cold climates this probably meant the use of the fur pelts of animals that had been killed for food; in warmer climes, plant fibers were handy for grass skirts and capes and probably were used to make the first woven fabrics. Indeed, clothing is intimately "woven" into the very fabric of human existence. Fashion developed from the human need to preen and to establish one's place in society—the better made and attractive the garments, the higher the status of the wearer—this is an unchanging fact of life.

This necessarily brief view of the development of fashions through the ages can only suggest the stunning evolution of distinctive clothing styles from the time of the Egyptians (whose fashions changed little over three thousand years) to those of the early twenty-first century. Like much of modern life, today's fashions seem to be changing at an ever-faster pace, with styles and fads continually being abandoned for the next "must-haves." Where available, contemporary designers' names are provided in the plate notes.

PLATE 1. The male and female paper dolls are dressed à la Adam and Eve in a modern artistic rendering. Traditional biblical depictions include fig-leaf "loincloths." (In fact, most depictions of fig leaves are styled after the Acanthus leaves used by the ancient Greek sculptors.)

PLATE 2. *Left.* This minor official of Egypt's fifth dynasty (ca. 2400 B.C.) wears a stiffened linen triangle in front of his schent (loincloth). Most of the upper classes wore linen garments made from flax grown in the mud flats of the Nile. The man's metal collar with pendant jewelry is a sign of his relatively high status. *Right.* The woman is dressed for the market in this checked tunic with an ornamental collar. Bright colors were popular in the earlier dynasties. Wigs, worn by both sexes as protection from the sun, were made of artificial hair, wool, or palm-leaf fiber.

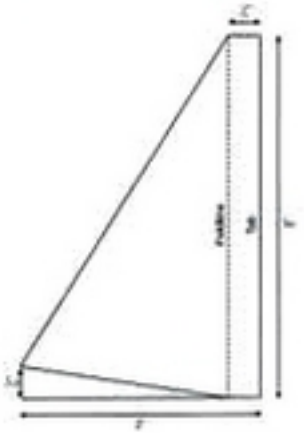

PLATE 3. *Left.* A man of ancient Rome wears a *toga*, a loose garment similar to the Greek *himation* but larger, and circular rather than rectangular. Magistrates, priests, and upper-class males under sixteen wore the purple-bordered toga. Men's togas were generally made of wool, and draping them properly was essential. *Right.* After the third century B.C., the feminine toga took the name *palla*. This Roman woman wears a short under-tunic, a pink *stola* with shoulder straps, and a sheer palla that covers the head and drapes around the body. She wears a blonde wig, which is enhanced by gold dust. Roman men and women wore their sandals indoors and out, removing them for dining.

PLATE 4. *Left.* A medieval, or Gothic, gentleman, ca. fifteenth century, wears a *houppelande* with petal scalloping on the hanging sleeves. On his head is a *roundlet*—a stuffed roll—with a short *chaperon* or hood. Under the houppelande is a short tunic or jacket worn over fitted stockings, along with soft leather pointed-toe slippers. *Right.* This fifteenth-century lady wears a *robe*—a dress with a fitted bodice, tight sleeves, and a full skirt cinched with a wide belt. The edge of her veil-draped *hennin* headpiece is shaped by fine wire. There were many forms for the hennin, such as rolls, double horns, heart shapes, and turbans, all of which called for a variety of veil treatments. During medieval times there were many changes and innovations in clothing styles, as fashions made the transition from the draped modes of the Romans to the straighter gowns and coats of the medieval era.

PLATE 5. *Left.* A gentleman of the sixteenth century appears in Renaissance garb consisting of a velvet jerkin with huge puffed sleeves and a broad ermine collar. He wears a slashed *pourpoint*, or skirted vest, and a *codpiece*—a covering for his private parts. "Slashing" was a popular decorative touch during the Renaissance whereby the outer fabric of a garment was designed to reveal the fabric of the undergarment. His short breeches, or *trunk hose*, were stuffed with *bombast* (padding of horsehair or other fiber). His stockings were called *nether hose*. The typical Renaissance look

(continued on inside back cover)

NOTE

To stand the dolls, fold the white part of the bases back. From the scraps of the pages left after the dolls are cut out, cut a brace for each doll, following the diagram. Fold each brace along the foldline indicated in the diagram to form a tab. Center the tab on the back of the doll with the lower edge even with the fold in the base; glue in place.

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Bibliographical Note

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30 stunning costumes highlight 4,000 years of fashion history

Fashions throughout history take the spotlight in this extravagant collection of stylish clothing. Paper doll fans of all ages will love dressing two dolls—male and female—in accurately rendered costumes dating from the days of the ancient Egyptians to the punk rock look of the late 1900s.

Women's fashions include a dazzling, yet simply constructed, gown from the time of the Pharaohs; a gracefully draped Greek robe; elegant Elizabethan and Empire gowns; Victorian-era dresses with full skirts, pinched waists, and bustles; and knee-length chemises from the early twentieth century. Among other outfits, the gentleman can be dressed in a wide-sleeved medieval robe; Restoration finery with lacy cuffs and neckwear; sophisticated suits for the twentieth century; and a leather outfit with metal studs for that end-of-the-millennium look.

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