

DRESS CODES RESOURCE INFORMATION

1890s

Fashion of the 1890s had a sense of exaggeration. The silhouette of the decade could be called the exaggerated hourglass. Shoulders were wide, waists were cinched unmercifully by corsets, and the hips were incredibly increased by the bustle. The hair was piled high on the head in a "pompadour" style, and atop the mountain of hair (which usually included a bit of someone else's hair and called a "rat") sat a very large hat topped with feathers, bows, and ribbons.

In this decade there also existed a sense of exaggerated social propriety. Social mores of the times were a reflection of the widowed Queen Victoria. Standards were quite ridged, and conformity to them was very important. There was a dress standard for "respectable" men and women. In this case, the word "respectable" seemed to take on the connotation of a class division. The Queen was at one end of the spectrum, and no lower than the bottom of the middle class was considered the other end.

To conform meant to be properly dressed for any occasion whether it be for a picnic, a boating party, the theater, the opera, or to visit friends. With everyone trying so hard to do the right thing at the right time, many authors of the day found writing books on "proper deportment" the thing to do. One author, Mrs. John Sherwood, in her book Manners and Social Usages explains it this way: "One can always tell a real lady from an imitation one by her style of dress. Vulgarity is readily seen even under a costly garment. No woman should overdress in her own house, it is the worst taste." Such statements can help set the stage for the general feelings of the day.

To describe the fashions during the 1890s, the word exaggerated has already been used. Another insight could be the line of a song popular at the time, "I'm only a bird in a gilded cage." Fashions made women look beautiful but were very restrictive, uncomfortable, and in some cases physically harmful. The two main culprits in this fashion scene were the corset and the bustle. The corset was worn to cinch the waistline. It was made with whale bone or wires and laced up the back. A woman needed help to be "cinched up," and it was not unusual to shrink the waist size 6 to 9 inches. After all, if a gentleman could not fit his hands around a young lady's waist, how could he be interested in her at all? "More than one determined woman achieved a 16 to 18 inch waist by the surgical removal of the lowest ribs" (Fashion: A Mirror of History). It seems conformity was so important that even if it meant having surgery (1900s style) to remove the lowest two ribs, that was not too much to ask. An American sociologist who was famous at the time, Thorstein Veblen, saw women's fashion as a social statement of wealth and position. He saw the corset as "a substantial mutilation undergone for the purpose of lowering the subject's vitality and rendering her permanently and obviously unfit for work."

The bustle was not physically painful but was quite restrictive. It was "engineered" in 1869 and was still very respectable in 1890. The bustle was similar to a half-cage, fashioned of bone or wire, sometimes stuffed with horse hair, and fitted around the waist with a buckle or tie. Its purpose was to enlarge the lady's backside and to make the waist look very small (especially with the help of the corset). Its popularity continued for almost 40 years; some years the

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bustles were larger than others. Design details found on the beautiful dresses included: balloon and leg-o-mutton sleeves, large full skirts (usually draped with yards and yards of fabric that would include trains on most dresses), and ruffles. Evening wear was heavily embroidered and/or beaded.

By the turn of the century, bustles were smaller (dimity bustles), and pleated skirts began to replace the heavily draped skirts. The fullness moved from the bustle to the sleeves. Sleeve caps were enormous and tapered down at the elbow, fitting tightly around the wrist. These were later replaced with a smaller puff at the shoulder.

Trend setters of the day included royal figures, fashion designers of Paris, and entertainers. King Edward of England and his "serenely lovely Danish wife, Queen Alexandra, were considered to have flawless fashion sense. She is credited with popularizing tailored suits and wide, pearl neckbands for women (called "dog collars" by some).

1900s-1910s

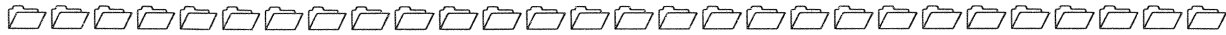
At the beginning of the 20th century, the silhouette softened into an "S-shaped" curve. The shoulders softened and became less severe; the waist was still corsetted but in a new, less restrictive manner. The bustle was a memory, never to be revived in this century. In essence, fashion softened and became more practical.

Life in the early century was moving at a faster pace and new inventions were giving people the luxury of freedom. The telephone, the electric light, and the automobile were all labor-saving devices that changed people's lives. These changes were reflected in the fashion world.

A bicycle craze swept the country, putting an end to the bustle. Skirts worn past the ground with a train had to be revised. Mrs. Amelia Bloomer had earlier designed a "rational costume" that she considered to be much more practical for women. It seemed perfect for the avid cyclist. It consisted of a tunic dress worn over loose trousers gathered harem fashion at the ankle. Later, Mrs. Bloomer revised further to a simple split skirt gathered under the knee. These were called bloomers and were very practical for many women who were becoming more active outdoors.

One exception to the new rule of freedom and movement came from the French designer, Paul Poiret, and was known as the hobble skirt of 1910. The hemline was just large enough to allow tiny steps. Women seemed to "hobble" in them and hence the name. The Pope came to the defense of women everywhere by decreeing his concern over the disablement of women. So Poiret worked out a way to free women and slit the skirt to the knee. The response was one of outrage and very negative expressions. But sooner than later, the style showed up on respectable women everywhere.

In 1906 the permanent wave was developed that would withstand "water, shampoo, and all atmospheric influences." The permanent wave was here. In 1907 Annette Kellerman shocked the world with her one-piece bathing suit.

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There was also a women's movement going on. The Suffragettes were demanding the right to vote, wearing makeup, cutting their hair short for the first time in a "bobbed" style, and even wearing skirts that showed their ankles. They wanted liberation from the corset, Victorian styles, and "classiest mores." By 1919, hems were mid-calf by day and floor length by night.

During World War I, 1914-1919, fashion came to a standstill. Patriotism was all important; everyone wanted to help. Leisure time was considered unpatriotic and fussy clothes were out. Even in France women lost interest in fashion as they watched the disaster of war in Europe.

The Gibson Girl: An American Ideal

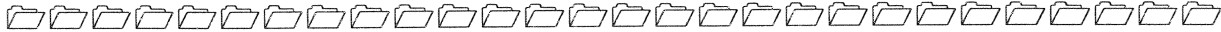
From the mid-1890s to the early 1920s, the Gibson Girl symbolized the ideal American woman. Her creator was illustrator Charles Dana Gibson (1867-1944) whose pen and ink drawings portrayed the "emerging woman" at the turn of the century: attractive, athletic, poised, and intelligent. The Gibson Girl served as the model for a generation of American women—urban and rural—who attempted to copy the Gibson Girl's dress and character.

Gibson's drawings were first published in Life in 1892, but it was not until 1894 that the Gibson Girl became the rage of New York. In that year, the illustrator's first collection of Gibson Girls was published. His drawings reflected various situations in American life and involved seven distinct types of females: the Beauty, the Boy-Girl, the Flirt, the Sentimental, the Convinced, the Ambitious, and the Well-Balanced.

Each of the Gibson Girls had a strong, independent personality. Gibson thought of the Boy-Girl as a "good-fellow" sort who was a sport and enjoyed the excitement of nearly losing her life on a runaway horse more than the attention of a love-sick man. He described the Convinced as the Gibson Girl who set a certain goal and pursued it without taking a single side-step. Gibson's favorite type, the Well-Balanced, illustrated the female who was all harmony and easily balanced all aspects of contemporary life. This type came nearest to a romantic bachelor's "ideal of young American womanhood."

Gibson's cartoons, as he called his drawings, were satires of American society at the turn of the century. The Gibson Girl's appearance was a breath of fresh air and was met with overwhelming acceptance. Her popularity spread quickly across the country. She was a regular feature in such widely read publications as Collier's Weekly, Century, and Harper's. By 1900, Gibson Girls were included in Leslie's Weekly, the forerunner of today's picture magazines, and in the avant-garde Ladies Home Journal, whose writers exposed social injustices and promoted worthy civic causes. The beginning of the new century also found Gibson Girls in major European periodicals, and the illustrator's works soon were collected in several books, including The American (1900), The Social Ladder (1902), and The Gibson Book (1906).

The public popularity of the Gibson Girl was totally unexpected by artist Charles Dana Gibson. His motive in creating the unique character had been to offer humorous comments on American life, and he was surprised when the Gibson Girl became a national fad. Artists all over the country began to imitate Gibson's drawing, and copies of the Gibson Girl soon appeared on silk

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handkerchiefs, china plates, hardwood easels, and leather items. The Gibson Girl was included in the cast of early vaudeville shows, and her name was given to the shirtwaist, the pompadour, and a type of riding crop.

The Gibson Girl's success was a reflection of the times. America was rapidly changing as women entered the public work force, and women were eager for a new image. The Gibson Girl conveyed the message that women could have freedom and individuality while remaining feminine. Her casual costume was evidence of new-found freedom, since the cotton shirtwaist and skirt were less hampering than the established fashion of elaborate silk dresses with frills and uncomfortable bustles.

As the shirtwaist and skirt caught the fancy of American women, those garments joined cotton underwear and kimonos to become the first mass-produced women's clothing. Workers in middle Atlantic factories produced shirtwaists and skirts patterned after the Gibson Girl costume. New York City, where the costumes were designed and marketed, became one of the world's major clothing centers.

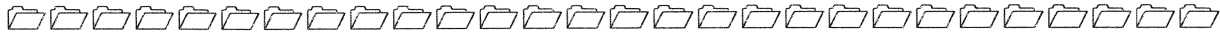
During the first decade of the 20th century, shirtwaists took on new dimensions. From humble beginnings as simple blouses with little decoration, shirtwaists were expanded to offer a variety of styles which were tucked, be-ribboned, lace-trimmed, or wide-cuffed, with a pointed collar or high neckband. White cotton fabric was dyed bright colors and many embroidered designs were added. Tiny pearl buttons marched down the front or back plackets and accented the cuffs. Accessories usually worn with the shirtwaist included a delicate cameo broach or a tiny ladies' watch suspended on a thin gold chain.

When World War I (1914-1918) ushered shortages into America, the Gibson Girl shirtwaists and skirts—which had become almost as elaborate as the earlier silk and taffeta dresses—became too expensive to manufacture. Less expensive and simpler apparel was needed for the country's working women. As the second decade of the 20th century drew to a close, the "boyish" look became the fashion. Dresses were made of minimal fabric yardage, hanging straight and unfitted, with hemlines at or just above the knees. Pompadour hairstyles were replaced by short, curly styles, and waist-length strings of pearls replaced the old-fashioned cameos. The Roaring Twenties ushered in the Flapper and brought an abrupt end to the Gibson Girl era.

Although the work of Gibson appeared in many books and magazines, and although he was in great demand as a portrait painter the last 20 years of his life, he remains best known for his Gibson Girl. The Gibson Girl's national popularity and imitation were outstanding examples of life copying art, and Charles Dana Gibson was one of the few persons who enjoyed the accomplishment of having created an American ideal.

1920s

Life was moving ahead, and so was fashion. The silhouette of the '20s was straight up and down. A greater contrast between the ideal silhouette of the '20s and the 1890-1910s would be hard to imagine.

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Tubular is one name given to this silhouette. Another comes from the designer credited with the drastic change in women's fashion. His name was Paul Poiret and he called it "Hellenic," taken from the narrow columns of a temple built to the Goddess, Helen of Troy.

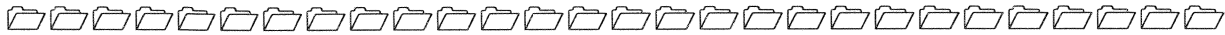
There was an attitude of change during the early '20s. World War I was over and women had worked hard in volunteer positions during the war. The right to vote, for which women (suffragettes) had been fighting with such vigor before the war, was granted to them without hesitation after the war. Women were ready for a major change in fashion, and it was given to them by Paul Poiret, a French designer who vowed, "I will strive for omission, not addition," and he did. His dresses hung from the shoulders, passing the waistline for the first time in decades.

The heavy fabrics of past decades did not seem to fit with the new tubular style. New fabrics were softer, silkier, and flowing; some were very sheer. Gauze, chiffon, silk, and crepe de chine were popular. Dress styles included the tunic top over a straight skirt, sack dresses, and a simple sheath. The empire line made a comeback; fabrics were gathered softly beneath the bustline. Colors were also soft but brilliant. Lilac, sky blue, straw (pale yellow), along with red, oranges, lemons, and "burning blues" were popular. Poiret wrote, "My sunburst of pastels brought a new dawn."

Another up-and-coming strong designer of the times had another view of fashion chic. Coco Chanel made a hit with black, navy blue, and other subtle tones of grey, tweed, green, and browns. The designs of Chanel were simple and "frill-free." She was determined to "rid women of their frills from head to toe." "Each frill discarded makes one look younger," she said. Chanel liked the lean, chic look—simple and elegant. She helped launch the bobbed hair, the twin sweater set, crocheted lace, the leather belt for women, and even sailor pants. She is credited with invading haute couture with the "style of the working girl"—a deluxe poor look, one designer observed. Chanel also revolutionized jewelry. Her costume jewelry brought styles to jewelry for the average woman that had previously only been available to the wealthy. It is interesting to note that her most famous perfume was packed in a simple square container and named No. 5. She considered five her lucky number, as she was born on the 5th day of the month. Chanel was very important to the 1920s. Her understated suits in tweed, the cardigan jacket, the jersey blouse, and the single string of pearls dominated fashion in Europe and the United States.

The French designers felt the new silhouette required a "small head." Hair was cropped and worn close to the head. Fingerwaves and spit curls were stylish. Hats were very important to complete the new fashion of the 1920s—they were also worn close to the head. The cloche was a very popular hat style. It was generally made of undecorated felt with a small brim. It encased the head like a helmet from eye level in front to low on the back of the head. Other hats were turban style, often worn with a single feather, or a bandeau worn to give a youthful appearance to the wearer. The bandeau was simply a band of fabric wrapped around the head and either knotted or pinned to secure the ends.

Underwear of the day followed the tubular silhouette. Corsets and bustles were gone. The brassiere was introduced, and in the 1920s, it was used to flatten the figure, not to uplift it.

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Some women used a simple bandeau, a stretchy band worn to flatten the figure and help create the "youthful" look of the day.

The women's movement of the 1920s brought several versions of the "new woman." One was known as the "flapper." She was characterized by short, marcel-waved or spit curled hair. The lips were heavily colored in what was called "bee stung" lips. She wore a headband around her forehead, usually with a feather in front. Her face was powdered, her skirt was the shortest in history, and her knees were rouged. Silk stockings were very much the rage; they were rolled down just above the knee.

Another modern woman of the '20s was the "thinking woman." She was college educated and considered herself to be the opposite of the flapper. Her dress was emancipated but not extreme. Smocks in bright colors like henna and chartreuse were worn over simple skirts that ended just above the ankle. Edna St. Vincent Milay expressed the liberation of the '20s intellectual woman by wearing a man's shirt and jacket much of the time.

Men's fashions were also changing during this time. Just like the ladies of the day, men were demanding their fashions to be more comfortable and practical. The shirt softened from heavy fabrics with stiff starch. The long tie with a sailor's knot gave men a choice even though the butterfly bow tie was still a standard. High button shoes were replaced with the lace or oxford shoe. The wrist watch replaced the pocket watch and chain.

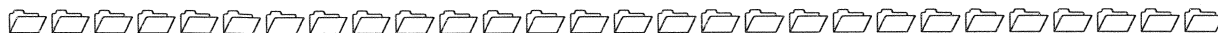
The Prince of Wales was the ultimate trend setter of the 1920s. He brought back shoulder padding to suits. He liked the wide shoulder and narrow hip look with loose fitting trousers. He was the essence of classic taste. His counterpart may have been the escort of the flapper. He was wearing a slicked-down hairdo, a raccoon coat, and Oxford bags. These were extremely wide trousers, often reaching 25 inches at the knee and cuffed at the bottom.

By the 1920s, there was a great demand for safe makeup. Burnt matches, as a means of darkening eyebrows, seemed outdated. Elizabeth Arden and Helena Rubenstein were pioneers in the cosmetic industry with revolutionary products such as moisturizers, colored creams of rouge, eye shadows, and lipsticks. Suntans became fashionable by 1927, thanks again to Coco Chanel.

The "Silver Screen" was the popular entertainment of the day. Movies provided stars who were glamorous and close to American royalty. They provided instant new looks and fashions for the average person. However, the good times of the 1920s came to an abrupt end with the crash of the stock market in 1929. The gaiety of the '20s gave way to the grim reality of the Great Depression.

1930s

During the 1930s the effects of the depression were reflected in the fashions of the day. Unemployment rose to an all-time high; wages fell to an all-time low. Resources were used

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for survival of the individual and the family. In times such as these, fashions were less extravagant and more practical. It is often said that in times of hardship hemlines come down. It may not always apply, but it seemed to in the 1930s.

The 1930s was the era of "hand-me-downs." This passage of clothing had always been the rule for thrifty families, but now it became more fashionable. Children rarely had new store-bought clothing. Mothers worked hard to cut down and remake adult garments into wearable items for the family. "Depression babies had layettes sewn from sugar sacks—school children often wore underwear embellished with the trademarks of Pillsbury's or Robin Hood flour" (History of Costume by Rachel H. Kempker).

It was during the depression that classic suits and dresses were popularized. Clothes had to last and stay stylish longer, so classic lines and sensible tailored suits were favorites. The shirtwaist dress was a classic that came from this time period.

The feminine ideal changed from that of the swinging flapper to the subdued, wholesome girl next door. The rouged knee of the '20s was covered with a longer, more modest skirt. The bust was rounded again but not emphasized; the waist was back in its normal position. The overall effect was one of modesty, sensibility, and a general no-nonsense attitude toward life.

Fashion highlights of the times included separate skirts and blouses. A white blouse was a very important part of the wardrobe for the working woman or student. A short, boxy-styled jacket or coat was very popular, and pockets both real and faux were used for decoration as well as function.

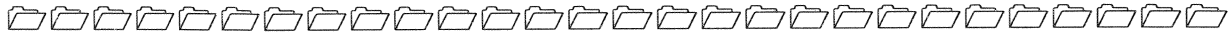
For evening and dress occasions the "bias cut" gowns were sensational. They hugged the body's natural curves and flared beautifully at the bottom. Fabrics were soft as were the colors; higher heels were worn with longer skirts.

Costume jewelry was fashionable (originally brought in vogue by Chanel). Pearls were worn with jumpers and blouses; the twin set (sweater over sweater) was the hallmark of the well brought-up middle class girl.

Cosmetics in natural tones were used more widely and were more skillfully applied than previously. Lipstick was introduced. Cosmetics were carried in a handbag, and lipstick and powder (from the powder compact, then call a flapjack) were applied in public. This was not, however, a practice indulged in by well-mannered girls.

Hats, veils, chenille nets (called snoods; these were like hairnets that pulled the hair back from the front of the face) were fashionable. Many designs were worn perched on the front of the head, often over one eye. A strap at the back held such hats in place. Some women began to wear bright scarves tied under the chin in place of a hat.

"Finally, it was the personal style of certain stars that influenced fashion most of all. Attention to actresses' offstage clothing probably reached its fever pitch with the ensembles created for

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Gloria Swanson. In the 1930s Garbo's slouch hat and Katharine Hepburn's lean, loose trousers, and Joan Crawford's ankle-strap shoes were all trend setters. But few actresses were as eccentric or as influential in their appearance as Marlene Dietrich" (Fashion, a Mirror of History). In 1933, the Parisians were bewildered by her practice of going about in men's clothing. The chief of police tried to run her out of town.

Hemlines in the 1930s went down and down again. By the end of the 1930s, fashion seemed to stand still in the shadow of the impending war.

1940s

World War II caught many people by surprise; for many, the reality of war dictated the fashion they would wear. The average person wore what was appropriate and what was available. Austerity became fashionable.

The Wartime Production Board, a branch of the U. S. Government, issued a directive, L85, which restricted the manufacture of clothing. Ruffles were forbidden. Only one pocket per blouse or shirt was allowed. Hems could be no deeper than 2 inches and the widest part of the hem of a dress could not exceed 72 inches. Hemlines rose and leveled off just below the knee.

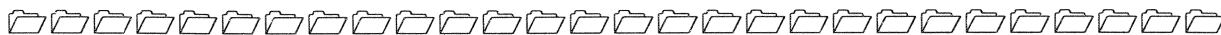
In men's clothing, cuffs were eliminated along with vests, two-pant suits, patch pockets, cloth belts, pleats, and jacket backs with pleats. Men were wearing colors that reflected the time. Khaki and other muted colors were popular.

Skirts, blouses, and sweaters were worn by all females. With the fashion industry closed down by the war in Europe, the United States was left to its own designers for fashion direction. The designers turned to the military for inspiration. The Eisenhower jacket made fashion history when it was adopted for civilian use. The shoulders were roomy and comfortable. The "bomber jacket" was based on the Air Corps flying coat made of leather with knit wrist cuffs to keep out the wind. It was usually lined with alpaca fur. The Montgomery beret was the inspiration for hats. Elastic could not be used, so a close fitting hat was the sensible choice.

Women began to wear pants as the practical dress for work in industry. It was not too long before pants were popular outside the workplace as a comfortable casual fashion. Stockings, which were not required under pants, were expensive and usually not available. Eisenhower jackets were popular and were worn with pants or with a skirt and blouse.

Joan Crawford's squared shoulders speak for the time. The shoulder was wide and padded. The fashion was very manly and the fabric was sensible tweed. Suit dresses were very popular and saddle stitching was a favorite trim.

In 1947, a young French designer by the name of Christian Dior launched what he called "The New Look." The war was over, the men had returned home, and The New Look gave women a softer, more feminine look and curve. This look was stylish, elegant, and reflected the opposite

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of wartime restrictions. The hemlines fell to just above the ankle, and skirts were incredibly full. Yards and yards of fabric were used as well as petticoats with crinoline and flounces of lace. The shoulder pad was dropped with a thud and the sloping, soft shoulder replaced the squared, manly look. The bustline was accented; the waistline was high and cinched again. The silhouette for the late '30s through the late '40s was the inverted triangle—broad shoulders and thin hips.

1950s

The new silhouette, an hourglass with an elongated lower half, began in 1947 with Christian Dior's New Look and was going strong in the 1950s. Shoulders were rounded as was the bust; waist nippers (girdles with corset-type waist cinches) were used to make the waist "improbably narrow." The bustline was sometimes padded and sometimes wired bras were worn that gave an unnatural, uplifted appearance. The hips were occasionally padded and the legs hidden under yards of beautiful fabrics. Silks, taffetas, failles in subdued afternoon colors or daytime colors such as aquamarine, powder blue, ice blue, and soft pinks and yellows were used.

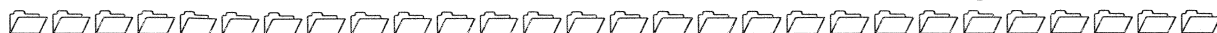
Another phenomenon that began to develop in the late '40s went into full bloom in the '50s. The emergence of the "teen-ager" who wanted a fashion separate and away from the adult fashion. The teen-age market was discovered and considered to be very lucrative to the fashion industry as well as to other markets. Seventeen magazine was published along with other youth magazines.

Blue jeans began in the '40s but the teens of the '50s took them and ran with them. They were at first a bit baggy and rolled to the knee. They were worn with a man's shirt many sizes too large with the shirt tails hanging out.

The "tough" crowd, sometimes called "greasers" because of the greasy look to their slicked back hair, was seen in jeans rolled up to the ankle with white socks. White T-shirts with sleeves rolled up and black leather jackets finished off the outfit. Almost always, the back jeans pocket sported a "rat tail" comb.

For school, teen-age girls wore pleated wool skirts with a matching or color coordinated sweater set. Circular skirts with appliques of poodles or telephones were popular with a blouse having a Peter Pan collar and a matching sweater. Saddle shoes with rolled down stockings were a must. The sheath was the big news in the 1950s and in keeping with the times, it was an easy and comfortable style. Mother and daughter dresses were also a big fashion trend. Gloves and hats were very important to the fashionable woman. The two-piece suit of the 1950s for women was different from that of the 1940s. The jacket was short with a flare and a Peter Pan collar with double rows of buttons. The skirt was straight and fairly narrow. The shoulders were a bit on the sloping side and rounded. The square padded shoulders of the 1940s were gone.

The 1950s fashion for men could be summed up in the word—conservative. The trim, quiet look was in vogue. This was a distinct change from the late 1940s bright colors. Subtle and

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subdued tones of blue, brown, and gray took over. The most memorable fashion for men was the 1953 gray flannel suit.

1960s

The 1960s was an incredible decade. It was a time of action, violence, protest, rebellion, experimentation, and counterculture. Dramatic events took place during this decade and dramatic changes in fashion occurred.

The '60s-'70s catered to the youth both in advertising and production in the clothing industry. Teen-agers had money to spend (3.5 billion on apparel in 1965) and enjoyed keeping up with the latest trends. During these years two sets of fashion developed side by side: 1) fashion for the young and 2) fashion for the rest of society.

The "war babies" or Baby Boomers, infants born immediately after the war ended in 1945, were maturing. By 1960 teen-agers were a powerful group. In France, by the 1960s, one-third of the population was under the age of 20. In the United States, fully one-half of the population was under 25. This enormous group of energetic young also had their own minds for fashion and were not dictated by Paris or anyone else.

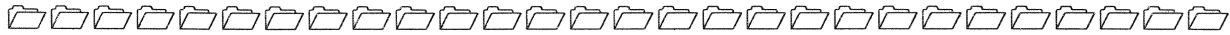
There were three major movements during the '60s that helped to shape fashion:

First - The Civil Rights Movement sparked an impressive move to ethnic fashion. Blacks and whites alike found interest in the African colors and prints. Afro hairstyles were worn by most blacks, and some whites used perms to get the Afro hairstyle. Some Afros could be measured at 3 inches above the scalp going straight up and straight out. Most were shorter and more natural looking. The expression of the day was "Black is Beautiful."

Second - The Women's Liberation Movement caused women to burn their bras and wear men's clothing. The "unisex" clothing, clothing worn by both sexes, is a result of this movement coupled with the sexual revolution that was taking place at the same time. Girls turned to pants because they preferred the long, clean, "liberating" line. Boys wore embroidered shirts and beads because peasant embroidery and bright colors offered a liberation from the notion of what had been masculine taste for 150 years.

Women's underwear went from wired bras to stretchy elastic bras with little or no support, or no bras at all. The tight 1950s girdles with garters and nylon stockings that ended mid-thigh, were knocked into history by the comfortable one-piece nylon panty hose.

Third - The Peace Movement (or anti-Vietnam War Movement). The Vietnam War was not anywhere as popular or supported as the two world wars had been. This war had the opposite effect on the country; instead of pulling the country together to save resources, the country was pulled apart. The hawks and doves took sides. The teen-agers who revolted against the war and the "established" way of living, working, etc., were called "hippies."

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The hippie dress was a throw back to the beatniks of the 1950s. It was a casual, sometimes sloppy dress. The main focus was self-expression. Whatever you wanted to wear, you wore. Most of the hippies were not teen-agers, although some of their fashions spilled over into the mainstream teen fashions.

The '60s opened with the simple A-line dress. Most dresses were very simple and so accessories were both expressive and bold. The most memorable fashion details of this era would have to be bell bottoms, mini-skirts, and platform shoes. Others, not to be forgotten, include the A-line skirt and dress, boots, and the "Mod Look" brought to the United States by the Beatles and other British musical groups. It was called the "British invasion," but it wasn't a reference to the military but rather an invasion of American culture. The music, fashion, hairstyles, and makeup, to name a few, were transferred across the Atlantic and took the '60s by storm.

The mini-skirt was one fashion that hit early in the '60s. It was the design of Mary Quant from Wales. She is regarded as the mother of the mini-skirt and high boots, shoulder bags, and the "poor boy" sweater. "Pop" and "Mod" were terms also borrowed from the Britons to describe fashion of this time. Eyes were lined with black, shadowed with frosty white, and topped off with a full set of false eyelashes. Lips were painted light to white.

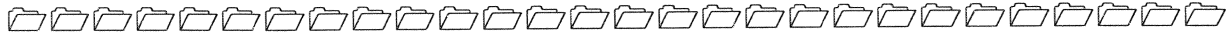
Another word used to describe the '60s is psychedelic. It was at least true for the colors and fabrics of that time. Floral patterns reflected the "flower power" theme of the hippie movement. Daisies, mums, and other flowers adorned everything from fabrics to wallpaper, from busses to vans. The colors were bright and bold.

Twiggy was the top model. She was long and lean, which was a break from the fleshed Edwardian beauty seen in some form up through the 1950s. Some fashion history writers have called this era the "Great Masquerade," and this description fits the time accurately. Everything seemed to go. The length might be mini (mid-thigh), micro-mini (above the thigh), midi (mid-calf), or maxi (to the floor). Even mixing these lengths was fashionable; a mini-skirt with a maxi coat or vest. Maxi coats and sweater coats were really practical in cold climates for the mini-skirt wearer.

Another landmark of the '60s was the pants suit. "Women had attempted pants since the days of Mrs. Bloomer. Chanel, in the 1930s, made them acceptable as sportswear, and during the war years, overalls and jeans were a practical necessity. But trousers for women always had decided overtones of the resort or the assembly line. They had never been totally respectable." (A History of Costume, by Rachel H. Kemper.) It was seen everywhere and was chic, elegant, comfortable, and convenient, not to mention practical.

1970s

Fashions in the '70s were extremely flexible. Most people dressed to identify with their particular lifestyle rather than fit into any fashion mold sent from Paris or anywhere else. Man-made fibers had progressed due to high technology of the day. Polyester that had been developed as early as 1939 and shelved until after the war was a very popular fiber. It was

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blended with natural fibers giving the fabric the advantages of both fiber groups. Some men's suits were fashioned in 100% polyester and marketed as the wash-and-wear suit. It was called the "leisure suit" and had a brief moment in time. It was very casual with buttons down the front, patch pockets, and bell bottoms. It was comfortable and easy to care for, as well as being wrinkle-resistant.

Teen styles were extreme. Pants were worn skin tight; hip hugger pants and skirts were worn with hip belts; a wide bell bottom style was popular in pant legs and sleeves. In the early '70s cuffs on trouser style pants for both men and women were reintroduced. Pant legs got wider and wider and were worn long enough to cover the shoe and scrape the floor. Platform shoes became higher and higher with very chunky heels.

The hippie influence was still seen in bright beads, embroidery on shirts, denim pants and jackets, and tie-dyed fabrics. Long hair was a hot topic, first seen as a sign of rebellion, and later accepted as fashionable "in moderation." Sideburns were worn long; beards and moustaches were popular for both teen-agers and their parents.

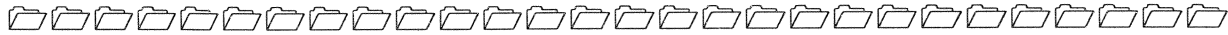
Hair for teen-age girls—the longer and straighter, the better. Orange juice and soup cans were recycled into curlers to straighten out hopelessly wavy or curly hair. If the cans didn't work, then girls tried to iron their hair straight. Full bangs were worn long enough to cover the eyebrows but not long enough to merge with the false eyelashes.

1980s

The fitness craze of the late 1970s brought a major change to the athletic clothing industry. Fleece was in; comfort and function were paramount. Men and women hit the gyms, spas, and athletic centers in droves, creating a big market for athletic clothes that were not only functional but attractive and flattering. Lycra in bright colors worn with "leggings" and thick socks pushed down to the ankles in puddles was the preferred fabric for aerobic exercises. The old "gym shoe" was replaced with 100 or more different kinds of specialized sports shoes. Whatever you planned to do, there was a special shoe to do it in.

During the 1980s, many women continued in or joined the work force. In order to be taken seriously by some, women needed a better fashion image at the office. The "power suit" was designed. It was a broad-shouldered lapel jacket worn with a white or light colored blouse (feminine but not too sexy or lacy), and a solid color skirt. Pants were seen as too casual. The colors considered appropriate for this power suit could be navy, black, grey, burgundy but not brown. Pump shoes were appropriate, with heels not too high but not completely flat either.

Colors in women's dresses were very rich; fabrics were fluid and flowing. Rayon, improved by new technology during the '70s, was a very popular fabric. Ramie was a popular natural fabric added to cotton or acrylic for luster. The oversized shirt, sweater, and sweatshirt look was in. Some were huge through the shoulders, bustline, and waist, and narrowed to the thighs. Some tops were worn long and belted. Rock star, Madonna, released a video in 1985 wearing ripped jeans, lace, and a lacy bustier. That launched the camisole craze worn with jeans, pants, or skirts and jackets.

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It would be hard to understand the woman of the '80s by looking at the fashions of the time. There were power suits on one hand and very sexy, frivolous fashions on the other. Don't forget the athletic attire and casual at-home clothes. This was the decade when women wanted it all—husband, children, career, and time for self-expression. All of these needs required special clothes.

Shoulders were severely padded in the mid '80s. Shoulder pads appeared in everything—blouses, sweaters, robes, T-shirts, and dresses. Exaggerated lapels and flared jackets were also stylish. Also, a "crest craze" hit, putting crests or emblems on T-shirts, blouses, shoes, belts, and just about anything else. Shirts, sweatshirts, and sweaters were also emblazoned with logos of many different manufacturers as well as popular movie characters. For example, the Superman cape was 'in.' Clothing appeared as free advertising space for many companies not in the clothing market as their main enterprise. Some companies that embraced this new means of advertising were Coca Cola, Pepsi, and McDonald's.

Clothiers that marketed designer labels didn't hide them away on the inside not to be seen but rather embroidered the label, printed it or sewed it on the outside of the garment. People of the '80s seemed to have a fixation with labels—the right kind of labels, that is. Pants in the 1980s reversed from the huge leg of the '70s to an ankle length pegged leg. The latter '80s saw very high waistlines, large yokes, and baggy legs (still pegged at the ankle). Neon or fluorescent colors hit the fashion scene during the latter '80s in everything from T-shirt screen prints, shorts, tennis shoes, athletic wear of all kinds to sunglasses and accessories.

The short tube dress was popular and became very tight and short before the end of the decade. This fashion was only tried out by the very thin and daring. Designer jeans became even more popular and expensive. Those in vogue during this decade were: Calvin Klein, Jordache, Chic, Britannia, Levi Strauss, Gloria Vanderbilt, and Sassoon, just to name a few. The "Guess?" jeans hit store shelves in 1981 and were a big success. They were marketed by brothers from France and were priced around \$55. Girbaud, another French jean, cut small in the waist and a little roomier in the rise and legs, then narrowing at the ankle, were giving "Guess?" some more competition by the late '80s. Their price tag? \$60-\$80. (Levi Strauss would turn over in his grave.)

In Paris, many things began to change. Many haute couture designers began to tap the ready-to-wear market. Ann Klein launched its less expensive Ann Klein II label; Yves St. Laurent and Donna Karan, to name a few, made fortunes giving famous designer names to less expensive but good quality clothes. Another change, this one for the worse, was a result of the AIDS crisis felt around the globe. More than a few venerable designers were taken by this fatal disease. Halston, Angel Estrada, and Perry Ellis were all its victims. Fashion houses in Paris and elsewhere in the world felt the loss severely.

Fashions in the '80s had a great sense of style and freedom. Almost anything worked; pants, skirts of all lengths, flat shoes, and heels reminiscent of the "stiletto" heel of the '50s. Style and simplicity were a continuing presence.

This was the action decade in which fashion became extremely versatile and offered men and women a variety of styles, fabrics, colors, and images. The 1980s was the decade women

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were in transition. Lifestyles for families were changing, the economy was changing, more women entered and moved up within the work force and personal interests varied.

1990s

As the 1990s were beginning, it was anyone's guess what the fashions would be. Predictions, even when made by the experts, are sometimes wrong. The following predictions were from Vogue, 1990, and Elle, 1990, magazines.

"There are no rules anymore. One moment, clothes are stark and simple, the next lavishly decorated. Now day is night and night is day - with velvet adding verve to breakfast meetings, and sporty leggings giving dinner jackets a new kick. There's no method to the mania and no manual to get you through.

"There is no universal hem length anymore. Everything is relative. The possibilities are endless. So maybe it was easier in the '50s when everyone had the same twin sweater set and pearls. Even in the psychedelic '60s, the blue jeans and beads offered solace of a uniform. But by the time the '70s faded into the '80s, denim was part of the Ralph Lauren lifestyle, and there was a certain sameness to clothes everywhere. Power suits and Polo play clothes.

"In the fast-paced '90s, the distinguishing feature is personal style. ...trends won't exist as we know intelligence," declares Norma Kamali. Vogue, March 1990

A theme of concern for everyone in the 1990s has been the environment, and it has been taken seriously by many in the fashion industry. From the April 1990 Elle magazine:

"We've got the greenhouse effect, polluted air, water and soul, not to mention acid rain and extreme natural disasters....There's tons of garbage and no place to put it, and we can kiss the rain forest good-bye if we don't stop its destruction now....Big names in the fashion and design world have also gotten involved in the effort to clean this place up and keep it that way."

Ecological concerns are on everyone's mind and on some designers' clothes. From Body Glove, a swim wear designer, we read a slogan printed right on the collection: "Keep our ocean blue and our water clean." From Katherine Hamnett, a long-time environmentalist, comes the slogan on T-shirts, "Clean up or Die," which pretty much says it all.

At the couture showings in Paris and London for 1990, the silhouette seemed to be in "mid-change," the exaggerated shoulders of the '80s was softening, but a new silhouette had not emerged. The look was softer and more feminine. Even men's clothing saw pastel colors, and in New York, floral patterns for men were the latest.

- Materials adapted from the Fashion Strategies curriculum, Utah State Office of Education.