

# The history of fashion and make-up before the 20th century

## Classical period

### *Trends in ancient classical costume, make-up and hairstyling*

#### *Costume*

Classical clothes were very simple: cloth was cut into basic rectangle shapes and draped in folds around the body. Garments were very similar for men and women and consisted of a short **chiton**, a longer **himation** and a cloak called a **chlamys**. The Romans famously wore the **toga**, a semi-circular piece of fabric about 20 metres long. Folds of cloth were simply pinned into place with elaborate pieces of jewellery.

The classical period is renowned for revealing plenty of flesh – arms, legs and even the bosom were sometimes exposed.

#### *Make-up*

The Greeks and Romans spent much time and effort in bathing and beauty rituals, making use of many perfumes and ointments in the process.

#### *Hairstyling*

Men and women wore their own hair unless they were bald and then they resorted to wigs. Greek woman wore their hair simply, often in buns and pony-tails, but their Roman counterparts favoured more elaborate hairstyles. Curly hair was fashionable and was achieved with heated irons:

hair fell in curls over the forehead to just above the eyebrows. It hung long onto the shoulders or was dressed at the back into a low chignon that was sometimes decorated with ribbons. Hair was often perfumed. Headdresses were sometimes adopted: the **foretop**, a metal plate decorated with jewels allowing a few curls to reveal themselves beneath, was one such example. Hair was sometimes dyed to a fashionable reddish-blond colour.

Long hair was considered suitable for young boys, who cut off their hair at puberty. Curly hair was favoured by men and was often worn dressed forward at the front hairline. The Greeks and early Romans wore facial hair; later generations favoured a clean-shaven appearance.

#### HANDS ON



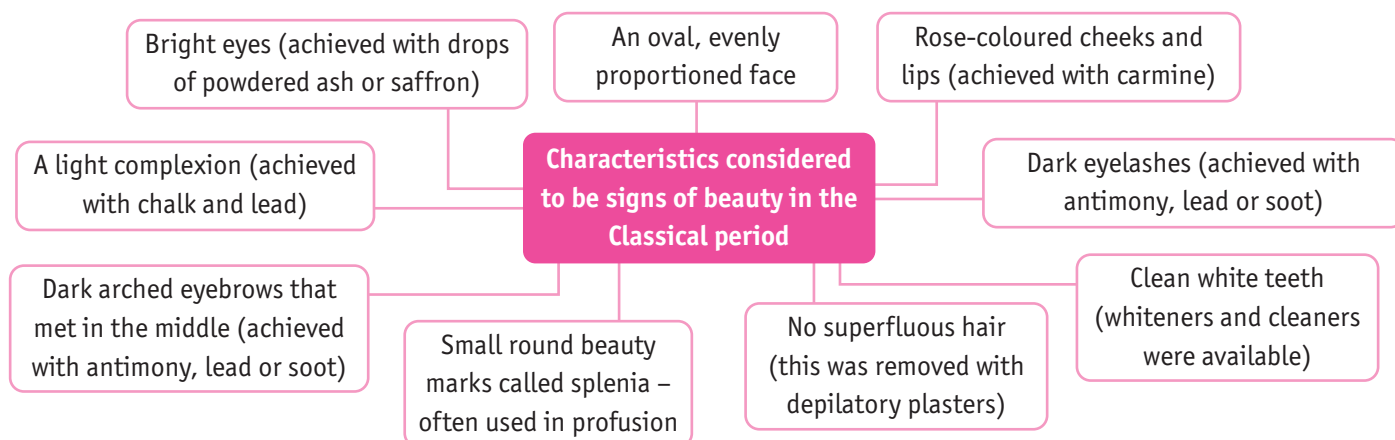
#### Researching

Research the following for visual references of the classical period:

- \* sculpture of the period
- \* mosaics of the period
- \* decorated ceramics of the period.

The following films are set in the classical period. Try to watch them as part of your research.

- \* *Gladiator* (2000)
- \* *Caesar* (2002)
- \* *Troy* (2004).



## The Middle Ages (medieval period)

### HANDS ON

#### Researching

Research the following artists for visual references of the medieval period:

- \* Henri Bellchase
- \* Robert Campin
- \* Jean Fouquet
- \* Jan van Eyck
- \* Rogier van der Weyden.

The following films are set in the medieval period. Try to watch a couple as part of your research.

- \* *Robin Hood Prince of Thieves* (1991)
- \* *Braveheart* (1995)
- \* *First Knight* (1995)
- \* *A Knight's Tale* (2001).

### Trends in medieval costume, hairstyling and make-up

#### Costume

Fashion, as we usually use the term in the sense of meaning 'trendy' or 'stylish', did not really emerge until the 1400s with the rise of a wealthier middle class. To wear certain clothes communicated status if not occupation. From the early 1400s to 1700 the female beauty ideal in Western culture was a big-breasted, plump, voluptuous-looking figure.

In the fourteenth century the tunic worn by men was narrowed and shortened to a more tailored look and evolved into what came to be called the **doublet**. The doublet developed into a fully tailored, frequently padded garment, which in varying forms survived as the basic male outer garment through to the middle of the seventeenth century. Its modern derivation is the waistcoat.

Over the doublet, an over tunic, now with a collar and called a **cotehardie**, was still worn with sleeves hanging to the ground. The **houppelande**, an outer garment, completed the look, with a long, full body and wide, flaring sleeves. Men's hose,

fully exposed under the houppelande, ended in pointed leather shoes. Wooden clogs, called **pattens**, were worn to support the shoes outdoors. Headdress for men included hoods or close-fitting caps tied under the chin. By 1450, tall felt hats were adopted.

Until the fifteenth century, women in general were less extravagantly dressed than the men. A new development of the period was an early form of the corset that emphasised the female figure, called the **plackard**. Throughout most of the period, gowns were close-fitting at the waist with tight sleeves and skirts that fell long on the floor in front. The ankle was never exposed to view and skirts were carried in front of the body when walking. Over the gown a **cotehardie** and then the **sideless** gown were worn. Women's headdresses became more extravagant as the period progressed.

#### Hairstyling

Hairstyling in the fourteenth and fifteenth centuries was based around the headdress. At the beginning of the fourteenth century, the **crepine**, a kind of hair net, was worn with vertical braids each side of the head. At the same time the **nebula** gained popularity. This was a headdress in the shape of half a circle, made of linen and placed around the head to frame the face. The **fillet**, which formed two hollow pillars through which the hair was drawn, was also popular. Around 1350, women wore their hair coiled on either side of their face and fitted into metal baskets. By the end of the century, the fashion was to draw the coiled hair up with rolled pads creating a bicorn that supported a veil. Around 1420, a hat called a **henin**, shaped like a shortened cone, was worn with the veil wound around it and left trailing to hide the hair underneath. Towards 1485 the **butterfly** headdress became fashionable. This was a wire structure attached to a cap that towered above the head and enclosed the hair. Long sheer veils draped from the tower creating the shape of a butterfly, hence its name.

## Make-up

The epitome of the fair skin and fair hair ideal seen throughout the later Middle Ages and Renaissance is presented in Botticelli's painting *Birth of Venus*. Venus, as the goddess of love and beauty, represents the icon of beauty that women would have aspired to during this period.

Women shaved the front hairline to achieve the appearance of a high forehead; they also plucked their eyebrows, often removing them completely, and painted their cheeks with rouge.

## Elizabethan period (mid to late sixteenth century)

### KEY NOTE

The Renaissance is the period of history from 1400 onwards during which there was a revival of learning, particularly in the arts and sciences. However, it was not until 1500 that the influence of the Renaissance began to be evident in Britain. Britain was, at that period, distant from continental Europe and a rather backward country.

### HANDS ON

#### Researching

Research the following artists for visual references of the sixteenth century:

- \* Hilliard
- \* Holbein the Younger
- \* Isaac Oliver.

The following films are set in the sixteenth century. Try to watch a couple as part of your research.

- \* *Lady Jane* (1986)
- \* *Elizabeth* (1998)
- \* *Shakespeare in Love* (1998)
- \* *Ever After* (1998)
- \* *The Prince and the Pauper* (2000).

## Trends in Elizabethan costume, hairstyling and make-up

### Costume

The style of clothing varied according to an individual's social position and wealth. Indeed, the difference between the fashionable courtiers and country folk was great.

At the beginning of Elizabeth's reign men's clothes emphasised their broad shoulders, and wide knee-length breeches worn with stockings gave the impression of a tiny waist. Fabrics were rich in contrasting colours and detailed with embroidery. Short cloaks became an essential part of the male wardrobe, replacing the longer cloaks favoured in the first half of the century. They also wore the **cassock**, a loose, hip-length jacket, and the **gaberdine**, a long loose overcoat with loose sleeves.

As Elizabeth's reign continued, both male and female fashion became more and more elaborate. Ruffs (worn around the neck) became taller and taller, holding the head high and marking the wearer as a person of aristocracy. Women also wore ruffs, but open at the front to reveal the bosom, and rising at the back to create the effect of wings. Eventually ruffs gave way to the **falling collar**. Bodices on both men and women were intricately decorated with jewels, silk, ribbon, slashes, puffs and pinking. The more elaborate the detail, the more wealthy the wearer.

Ultra-wide skirts were created by the **Spanish farthingale** – an underskirt made from hoops of wire or wood that became wider towards the hemline of the skirt. By the middle of the sixteenth century, all women of the upper classes wore the farthingale. A slightly different version of it appeared in the court, referred to as the **French farthingale**. This consisted of a large hoop worn at hip level from which the outer gown hung vertically. In its extreme, its width could be as much as 150 cm. The outer gown had fitted shoulders with puffed sleeves that finished at the elbow to reveal the long undersleeve.

Clothes continued to be stiff and rigid to wear. For men, the Peascod belly evolved during Elizabeth's reign. Men would also wear girdles, the equivalent of the female corset, to attain a tiny waist. Women wore the **stomacher**, which formed the front of the bodice and was held in place with wooden busks that made them rigid.

By the time of Elizabeth's death, English fashion had changed entirely from the graceful, simple Tudor styles that had existed at the beginning of her reign.

### *Hairstyling*

Hairstyling was important for the men and women of the Elizabethan period. Headdresses usually concealed the back section of the hair (which was usually plaited) but revealed the front section, which was dressed in a variety of styles. A popular style consisted of dressing the hair with a centre parting, tightly curling the hair at the sides and fluffing it out at the temples. This style then evolved into arranging the hair into rolls, over pads, on either side of the head. This eventually led to securing the hair over a raised wire frame, called a **palisadoe**. False hair, sometimes easier to manage, was commonly used.

Elizabethan women often decorated their hair. The most popular of all the accessories was the hair net, which was made of silk for the wealthy and crepe for the poor. The nets were then decorated with trimmings of jewels, hair pins and combs. Hats with high, conical crowns, called **copotains**, were sometimes worn over the hair nets.

Elizabeth made red hair highly fashionable as women tried to imitate her look. If a woman could not achieve the colour she desired, she would wear false hair instead. Some women went bald (from applying lead to their skin) and also wore wigs.

Men took as much pride in their hair as the women did. They frequented the barber who stiffened, powdered and waxed the hair, often dyeing it a fashionable red. The hair was worn

shoulder length and was curled with hot irons. When the men of this time went bald, they relied upon wigs to maintain the latest fashion trends. Facial hair was very popular and beards could be cut pointed, square, round, oblong or T-shaped.

### *Make-up*

Portraits of the late sixteenth century portrayed their female (and male) subjects with pale complexions, red lips and fair or red hair. Pale skin was popular as this showed a life led indoors and therefore one of wealth (poor people worked in the fields and were therefore suntanned). However, in a time when skin problems and the pox were commonplace, smooth, unblemished and pale skin must have been a rarity – we must therefore assume the artists of this period put their 'artistic license' to good use when capturing their sitters on canvas.

Powders and ointments were also used to create pallor, the most popular being **ceruse**, a mixture of white lead and vinegar, which was applied to the face, neck and bosom. The use of skin whiteners was first recorded by the Romans; by Elizabeth's reign, the practice was well established as an essential part of the fashionable woman's beauty routine. Once the ideal pallor was achieved, delicate blue lines were added across the décolletage, imitating veins and adding to the general effect of the delicacy of the skin. Unfortunately, the lead in the white base slowly poisoned the wearer, causing skin problems. Coloured cosmetics, referred to at the time as **fucus**, came in a variety of reds and were used mainly on the cheeks and lips. Vermilion was the most popular choice of the fashionable court lady.

The sixteenth-century notion of beauty was considered to be a small rosy mouth, a delicate flush of colour to the cheek, a straight and narrow nose, high narrow brows and wide-set eyes. Women would outline their eyes with kohl (powdered antimony) to enlarge them and make them appear more wide set. They would also pluck their eyebrows to achieve a high brow. The fashion

for a high forehead continued as women plucked their front hairline back an inch or so.

Of course, this only applies to the court lady. The lower and middle classes did not have the money or time to wear make-up.



*Student  
make-up  
inspired by  
Elizabeth I*

## The seventeenth century

### HANDS ON

#### Researching

Research the following artists for visual references of the seventeenth century.

- |                      |                     |
|----------------------|---------------------|
| * Charles le Brun    | * Peter Lely        |
| * Pierre Mignard     | * Peter Paul Rubens |
| * Georges de la Tour | * Anthony Van Dyke  |
| * Cornelis de Vas    | * Velasquez.        |

The following films are set in the seventeenth century. Try to watch a couple as part of your research for the seventeenth century.

- \* *Cyrano de Bergerac* (1990)
- \* *All The Mornings of the World* (1991)
- \* *Restoration* (1994)
- \* *The Scarlet Letter* (1995)
- \* *The Scarlet Pimpernel* (1998)
- \* *The Man in the Iron Mask* (1999)
- \* *Vatel* (2000).

## *Trends in seventeenth-century costume, hairstyling and make-up*

### *Costume*

At the start of the seventeenth century, the Spanish court heavily influenced British fashion in the royal courts of James I. High necks and ruffs were worn by both sexes. Women wore boned corseted bodices, and men wore doublets that were extended and curved with padding. Fabrics were highly decorated.

Towards the mid century, the influence of the Baroque style meant the rigidity of the clothes was replaced by elaborate fussiness. Men's clothes became less restrictive, with loose-fitting jackets worn with breeches. Women's corsets were shortened, sleeves were slit from the elbow to the wrist and overskirts were worn 'hitched' up and decorated with elaborate trimmings such as bows and ribbons. However, only rich people could afford the expensive fabrics that were required. The favourite colours of the Queen were orange, blue, grey, peach, yellow and olive green, and her courtiers often adopted these.

During the same period, the Puritans, who opposed the King and supported Cromwell, continued to wear tight, restrictive clothes in dark, sombre colours but with stark white collars and cuffs. The Puritans were also known as 'Roundheads' because they wore their hair short, which was untypical of this period.

In the latter part of the century, referred to as the Restoration period (1660–85) because of the recalling of Charles II from exile, French fashions were very popular. For men, loose-fitting petticoat breeches were worn with the doublet. The doublet resembled a sleeved waistcoat – it was a short shirt that was buttoned down the front and had very full sleeves. It was worn with a laced cravat. Hats were distinguishable by their high crowns and wide brims. The general effect of men's clothes of this period was one of slackness, which reflected the moral atmosphere of the Restoration court.



Women's clothes were equally loose, with pointed waists and corsets designed to push up the bosom worn with voluptuous satin petticoats.

Towards the end of Charles II's reign, the French influence on fashion gave way to eastern influences.

### *Hairstyling*

During the reign of James I, men wore their own hair long with short fringes. It was also fashionable for men to wear several 'lovelocks' in the hair. These were very long extensions of hair that were curled and tied at the bottom with a ribbon.

In the years prior to Charles II's reign, the established fashion for long hair caused men to favour postiches, but the desired effect was one of natural hair. Facial hair was worn particularly by the Cavaliers: moustaches were curled and waxed and beards became neat and short.

By 1663, however, the fashionable wig for men of distinction had become full-bottomed, extremely large, heavy and artificial looking, requiring men to cut their natural hair close to the scalp to ensure a good fit. Charles II wore his wig black, and wigs remained un-powdered until the 1690s.

At the beginning of the century, it was still fashionable for women to display high foreheads and they continued to pluck the front hairline to achieve this. In addition, wigs were often worn accompanied by high headdresses. But by 1615 women were wearing their own hair styled flat on top of the head, pulled back into a bun and dressed at the sides in frizzed-out thick curls, ringlets and lovelocks. They did not wear hats but sometimes wore hoods of black taffeta or simple lace caps called **fichu**.

By the middle of the century, small hair pieces were being added to the sides of the head over wire to create extra width. During Charles II's reign, women did not wear full wigs, but opted instead for the **fontange**, a style that originated in France and consisted of tying the hair on top of the head and decorating it with ribbons and bows.

Soon, lace or silk caps over wire frames were added to increase the height of the hairstyle. It became known in England as 'The Tower' as the frames reached great heights.

### *Make-up*

The ideal feminine image of this era was of a fleshy face, double chin, prominent eyes, full lips and dark hair. Although time and expensive ingredients were lavished on appearances, beauty in the seventeenth century was seen as fleeting. Poor health and hygiene, with the use of poisonous make-up materials, meant a woman was thought to be past her prime at twenty and old at thirty.

Just as in Elizabethan times, both men and women of the court wore make-up, but it was now used more widely and there was a greater choice of powders and ointments. Pale skin was a sign of nobility, wealth and (for women) delicacy, and was sought after by many. Powders and ointments were also used to create pallor: a white base was made from white lead mixed with white of egg and vinegar. This made a smooth shiny finish but people had to be careful not to laugh or the surface would crack. Unfortunately, the lead poisoned the wearer, causing skin lesions, rotting teeth, hair loss and eventually death.

The cheeks were reddened by adding a little cerise powder (white lead to which red colouring was added), or by using Spanish paper, which was dyed red to rub on the skin. Lips were reddened with cochineal.

To hide skin lesions and scars it became the fashion for both men and women to wear patches on the face. These were cut into a huge variety of shapes and patterns including stars, diamonds and crescent moons.

## **The eighteenth century**

### *Art and design movements*

- \* Classicism
- \* Rococo.

## KEY NOTE

Classicism: aesthetic attitudes and principles based on the culture, art and literature of Ancient Greece and Rome.

## HANDS ON

### Researching

Research the following artists for visual references of the eighteenth century:

- \* Thomas Gainsborough
- \* Francis Hayman
- \* Sir Joshua Reynolds.

The following films are a useful source of reference when researching how eighteenth-century make-up and hair have been portrayed in film.

- \* *Dangerous Liaisons* (1988)
- \* *The Madness of King George* (1994)
- \* *The Legend of Sleepy Hollow* (1999).

## Trends in eighteenth-century costume, hairstyling and make-up

### Costume

Fashion in the late eighteenth century reflected the extravagance and opulence seen in other design disciplines. The fabrics were often patterned and followed the influences seen in interiors and wall coverings. The ideal female figure was full and buxom, and was corseted with a high cleavage and full skirts.

### Hairstyling

At the beginning of the eighteenth century, women wore their hair dressed over frames and pads of crepe hair. The hair was then dressed in rows of curls and ringlets and the finished hairstyle powdered. By the middle of the century, powdered wigs were an everyday part of life and they became excessive in both height and decoration. The lack of general hygiene meant they often

became infected with lice and mice, resulting in the necessity for scratching sticks. Carriage doors had to be raised to allow the occupants to get in and out as the size of the wig began to reach ridiculous heights. The height became a symbol of wealth and importance up until the time of the French Revolution in 1789. Then hairstyles became significantly more restrained, with the emphasis on the width rather than the height and styles based around the chignon.

Men also wore powdered wigs in various styles. Facial hair was not fashionable and rarely worn. The introduction of tax duty on hair powdering in 1795 eventually led to the complete demise of the powdered wig.

### Make-up

For both men and woman, make-up followed the same absurd extremes as hairstyles. The paler the complexion the better, and in order to achieve this paleness the ladies and gentlemen of the court continued to apply a white base to their skin. The neck and exposed breasts were also painted white and blue veins were sometimes drawn over the whitened cleavage. Despite knowing the dangers, they continued to apply toxic lead up until the French Revolution.

Men darkened their eyebrows and women removed them, repainting them so they were very thin and high or sometimes replacing them with stuck-on mouse skin. The cheeks were heavily rouged – the rouge was placed low on the cheek in circles or triangles. The lips were required to be small and were painted crimson in a bee-stung shape. The popularity of patches continued, and the side of the face they were worn indicated the wearer's political leanings. They were also still used in abundance to hide skin lesions.

Refer to Chapter 14 for full details of an eighteenth-century-style make-up application.

## Georgian and Regency period (early to mid nineteenth century, 1800-37)

### Art and design movements

- \* Romanticism (Romantic artists include John Constable and J. M. W. Turner).

#### KEY NOTE

The term 'Romanticism' describes the period of apparent domination of the instinct over reason, of imagination over form, of the heart over the head. This movement influenced all aspects of design.

#### HANDS ON

##### Researching

Research the following artists for visual references of the Georgian and Regency period:

- \* Renoir (good for researching ordinary middle- and working-class costume and hairstyles)
- \* James Tissot.

The following films are a useful source of reference when researching how Georgian and Regency make-up and hair has been portrayed in film. Try to watch one as part of your research.

- \* *Pride and Prejudice* (1995)
- \* *Mansfield Park* (1999).

### Trends in Georgian and Regency costume, hairstyling and make-up

#### Costume

Perhaps at no period between ancient times and the 1920s have women worn so little as in the early years of the nineteenth century. This was a result of the classical influences of Greek and Roman dress (high waist, emphasis on the bosom and long legs).

The year 1822 was a turning point in female dress. The waist, which had been high for a quarter of a century, now returned to the normal position,

resulting in the re-emergence of the corset as an essential part of the female wardrobe. Skirts were widened and sleeves were puffed (or ballooned in the extreme) to emphasise the tiny corseted waists. The hemlines of skirts were decorated with frills, bows and ribbons. From the late 1820s and throughout the 1830s, sleeves became enormous and skirts shorter and wider. Hats became huge and were trimmed with a mass of flowers, ribbons and feathers. Bonnets were popular for daywear.

Men's clothes became quite outlandish: frilly shirts, jackets with pinched-in waists and padded shoulders were worn with showy waistcoats. The trousers became tight breeches that fitted into riding boots. High collars were worn with scarves, and top hats and canes were essential daywear. In the evening a cut-away jacket was worn with silk stockings and pumps. Fashionable young men were referred to as 'dandies'.

#### Hairstyling

The popularity of the classical style also influenced hairstyling. For the daytime women's hair was often parted down the centre, dressed in a chignon and braided or curled at the sides. For the evening, hair was elaborately arranged and often decorated with jewels and feathers, etc. Most women had long hair and owned a selection of hairpieces such as switches, which they added into the natural hair.

In men's hairstyling, only servants and legal professionals wore wigs. Generally, the hair was relatively short and natural, and fashionable young men wore the front of the hair dressed forward. Sideburns were worn but otherwise men remained clean-shaven.

#### Make-up

Heavy make-up application became unfashionable, with most women preferring a natural look. Respectable unmarried girls did not use cosmetics but fashionable married women often indulged in subtle use. Acceptable cosmetics included face powder, to give a matt complexion, and rouge to



give a flush to the cheeks. Heavier eyebrows were considered fashionable and some women darkened them and applied mascara to the eyelashes. Lipstick was considered vulgar.

#### HANDS ON



##### Create a Regency hairstyle

Research pictures of Regency hairstyles. Choose one and 'break it down' so that you can recreate it accurately on a model using hairstyling techniques described in Chapter 12. Take a photograph of the finished hairstyle for your portfolio. Techniques you may need to use include buns, chignons, braids and ringlets.

#### KEY NOTE



Myth or reality?

- \* Hangmen removed the skin of their victims to sell as ultra-tight-fitting breeches.
- \* Clothes were worn wet so they clung to the body.

## Victorian period (1837–1901)

### Art and design movements

- \* Arts and Crafts
- \* Art Nouveau
- \* Pre-Raphaelites (Holman Hunt, Millais, Rossetti, Collinson, Stephens, Woolner)
- \* Realism (Courbet, Millet, Manet)
- \* Aesthetic Movement (Rossetti)
- \* Impressionists (Monet, Renoir)
- \* Neo-Impressionism (Seurat)
- \* Post-Impressionism (Van Gogh, Cézanne, Gauguin).

### Trends in Victorian costume, hairstyling and make-up

#### Costume

In 1837 the romantic, flamboyant styles of the first part of the decade began to change. In women's clothes, sleeves were narrower and skirts were

#### HANDS ON



##### Researching

Research the following artists for visual references of the Victorian era:

- \* Tissot
- \* Ingres
- \* Seurat.

The following films are a useful source of reference when researching how Victorian make-up and hair has been portrayed in film. Try to watch a couple as part of your research.

- \* *Mrs Brown* (1997)
- \* *A Christmas Carol* (1999)
- \* *Moulin Rouge* (2001)
- \* *The Forsythe Saga* (2002, made for television).

longer again (so the ankle was no longer shown when walking), and were worn with large numbers of petticoats creating a 'dome' effect. The body was still tightly corseted. Bright colours gave way to more muted colours and shawls became fashionable. There was never a period when women were more completely covered up, and the restrictive nature of the clothes reflected society's attitude towards women during this era.

In 1849 Amelia Bloomer invented the trouser for women. Many mocked the new clothing, but it allowed women to combine mobility (on a bicycle) with modesty. Cycling brought about a new state of independence for women, who were now mobile and were able to escape from the restraints of Victorian domesticity.

By 1850 the skirt had narrowed, although this was concealed by the addition of 'flounces' in a variety of finishes. The invention of the **crinoline** (an underskirt consisting of a number of wired hoops, creating a circular effect) must have seemed like an instrument of liberation to women. No longer restricted by multiple layers of petticoat, they could at least move their limbs around freely inside their wire 'cage'. The late 1850s saw the shape of the skirt move from a 'dome' to a 'bell', which was

created by reducing the diameter of the top hoops of the crinoline so the skirt widened as it moved towards the hemline. By the 1860s the shape had changed again, with the front hanging straight and the back protruding with a trailing overskirt. By 1870 the crinoline's popularity started to decline and was replaced by the **bustle**.

Bodices were tight and corseted with long sleeves (flaring from the elbow to the wrist in the 1850s) and high neck-lines for daywear. For the evening, neck-lines were lower, even off the shoulder, and sleeves were short and puffed or trimmed with lace. Bolero-styled jackets were popular between the 1860s and 1900.

By the end of the nineteenth century, the bustle had completely disappeared. Skirts were smoothed over the hip to fit snugly and were left longer at the back. The dress bodice remained high and very close-fitting with enormous sleeves, which emphasised a tiny waist. The neck usually contained boning to encourage the chin to stick out.

In the 1890s American cartoon artist Charles Dana Gibson who satirised society with his image of 'The New Woman' and a character who was to become known as the 'Gibson Girl'. Her image became fashionable in both the USA and Britain as women began to copy her look: hair heaped into a chignon or tucked under a large hat, starched embroidered blouses worn with neck tie cravats and pin bar brooches, and long graceful skirts.

Men's clothing became more serious during this period as the image of the 'dandy' became dated and unfashionable. Instead, men aimed to look gentlemanly and inconspicuous, choosing dark, sombre colours such as black or dark blue. Top hats and cravats were still popular and were worn

with tight trousers, waistcoats and a variety of top coats including the morning coat, the frock coat, the dress coat and overcoat. Towards the latter end of the decade, the ultra-fashionable young man favoured peg-top trousers worn with turn-ups, though the more conservative members of society frowned upon this. The introduction of new sports games had an effect on the development of men's fashion as it became impossible to play in formal wear so costumes specifically for shooting, cricket and cycling emerged.

### *Hairstyling*

Elaborate hairdressing for women was abandoned except for ringlets, which framed the face. Hair was generally worn long, centre-parted and pulled back into a simple chignon. French hairdresser Marcel Grateau popularised waves in the hair, which were achieved with the use of hot irons.

In the mid-nineteenth century, men grew their hair longer, usually so it touched the collar. Fashionable young men also wore the front of the hair long. Facial hair became very fashionable in a variety of guises: bushy sideburns, beards and moustaches in different shapes. At the end of the century, men cut their hair short at the back but facial hair remained popular.

### *Make-up*

Cosmetics were completely abandoned by respectable ladies and a pasty, pale complexion became fashionable. Some women even took to drinking vinegar to exaggerate this.