Victorian Fashion: A Middle Class Makeover

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The Victorian Era roughly denotes the period of time that Queen Victoria reigned over Britain, 1837-1901. In addition to its great length of time, the Victorian era was very complex. The era rapidly changed and developed, held many paradoxes and accomplished great expansion of wealth, power and culture. The expansion of culture can easily be understood by the fashions of the era as clothing and technology were closely entwined. The fashions of the Victorian era can be categorized into three periods: the Early Victorian 1830-1850, the Middle Victorian 1850-1870 and the Late Victorian 1870-1900.¹

The early era denoted the change from regency fashions, shift dresses gathered in an empire waist below the breast in fabrics such as chiffon, that favored lithe figures for women and extreme tailoring and ornate accessories for men. To the fashions that would come to be known as Victorian fashions, corseted waists and full skirts for women and more generic fits with a diminution in accessories for men. The middle era was marked by the influence of middle class values and application of present technology. During the late era Victorians utilized the improvements from the middle era to create variations and embellishments on the existing fashions. As well as apply technologies from the middle era to different aspects of fashion.

Within each period, two antagonistic themes emerge: the influence of England’s expansion and technological innovation, and the opposition movement

¹ See Appendix A
to England’s expansion and technological innovations.\(^2\) Therefore, the focus has been reduced to the middle class and its relation to the technologies of rubber, aniline dyes, the crinoline cage; the advent of ready-made clothing and the backlash movement of aestheticism. Rubber, aniline dyes, the crinoline cage and the advent of ready-made clothing are conjoined in that they all emerged in conjunction with the Great Exhibition of 1851, and will be discussed together as they culminate in the fashion technology high water mark of the Victorian Era. Aestheticism was the countermovement that was organized in response to those advances.

The relationship, though complicated, can be greater understood when viewed within the context of the era in overview. Some sources argue that Victorian fashion did not get underway until the Great Exhibition of 1851, enabling the Victorians to embrace the technology and markets available to them.\(^3\) Other sources insist Victorian fashion emerged in the 1820s in reaction to the years of upheaval and war that England had just crept out from.\(^4\) Nonetheless, all agree that the Victorian Era was unique in that it was dictated by the middle class; the result of which left many marks that can still be felt today. Industrialization

\(^{2}\) However, the breadth and detail of Victorian fashion, even reduced to and its relation to expansion and technology, exceeds the scope and parameters of this paper.


and the expansion of markets led to the rise of the middle class during the 19th century. With the dominance of the middle class, the ideals of society shifted to reflect the attributes that would most favor the middle class and perpetuate its dominant place in society.

The Industrial Revolution and expansion of foreign markets led to the division of the English people into three major classes: the upper class, the middle class and the lower class. The upper class was composed of individuals who did not work, but were wealthy due to the income from their inheritances, usually of land, which generally amounted to thirty thousand pounds or more a year. The lower class, also called the working class, constituted individuals who performed physical labor to earn their income. Lower class persons often worked in factories, if they lived in the city, or as itinerant hands, if they lived in the country, and were paid on a daily or weekly basis which generally amounted to twenty-five pounds a year. However, lower class income varied greatly depending on the demand for work. The middle class encompassed the vast swath between the upper and lower classes, and was defined as those persons who performed clean work and earned their income. The middle class received its income on a monthly or annual basis, a practice known as emoluments.

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6 Ibid.
As the middle class was such a large cross-section of the population, there were many subdivisions within it, resulting in much internal diversity. Annual salaries of the middle class ranged anywhere from fifty pounds a year, for those who performed various skilled occupations, to ten thousand pounds a year, for those in banking or mercantilism.\(^8\) Despite the plethora and strata of diversity among the middle class, all shared a long interval between receipts of income. That fostered among the middle class a universal reliance upon character and morality.\(^9\) As afore mentioned, middle class Victorian Britons were paid in emoluments, which meant that though he or she might be in need of a good or service today, he or she might not be able to pay for that good or service for another month or six months, or whenever that middle class Briton received his or her next installment of income. Therefore, it was necessary for middle class Victorian Britons to exude trustworthiness and reliability so that those, with which they dealt, landlords, shopkeepers, et cetera, would provide the middle class with the good or service he or she sought, on the middle class Briton’s assurance that the debt would be paid later. As the size, wealth and influence of the middle class grew, so too did the presence and implications of its ideals, such as the one just presented, in Victorian society.

Industrialization had resulted in a population increase of fifty percent in the early years of the Victorian Era, and a one hundred percent increase in wealth, for

\(^8\) Hobsbawm, 133-134.
\(^9\) Ibid., 59.
the middle and upper classes during those years.\textsuperscript{10} The lower class was not as fortunate. As the other classes’ positions improved, the lower class was permitted to continually sink “to a condition more miserable, more degraded, and more vicious than ever before” as noted by Spencer Walpole in 1842.\textsuperscript{11} A reality that was unfortunate, but indicative of the Victorian middle class notion that was soon to emerge and held that one’s status was self generated and could be changed if one determined to do so.\textsuperscript{12} That notion is embodied in the rise of the middle class due to its involvement in industry and expansion.

The middle class was in the perfect position to reap the ultimate benefit from England’s industrialization and expanded markets at the time.\textsuperscript{13} Unlike the lower class, the middle class possessed the education and skills to foster interest and the ability to partake in industrialization and expansion. Unlike the upper class, the middle class was accustomed to working for their money and very intently set to investigating and experimenting with products from foreign markets to improve their existing products.\textsuperscript{14} The middle class was also more likely to make risky investments, as they not only had less to lose than the upper class, but more to gain. All attributes that culminated in middle class dominance in industry and expansion, and increased middle class influence in politics during the Victorian era.

\textsuperscript{10} Cunnington, 16.
\textsuperscript{11} Ibid., 18.
\textsuperscript{12} Gunn, 52.
\textsuperscript{13} Ibid., 34.
\textsuperscript{14} Ibid., 47.
Industrial change in England began with the construction of inventions to enable a greater amount of work to be completed with greater ease, efficiency and speed.\textsuperscript{15} As a greater number of inventions intended to increase the speed and efficiency of work were created and improved upon, persons who had formerly performed the work that machines now did, found themselves in need of work. That led to a great influx of population from the country to factory areas to find work.\textsuperscript{16} Naturally, as populations around factories grew, urban centers developed, resulting in much of the English population living in cities during the Victorian era. As inventions grew, the previously visited notion that one could solve his or her own problems and was therefore able to better himself and his environment through his own efforts also gained in substantiation.\textsuperscript{17} The notion of one’s status as a direct result of one’s own actions, when paired with the economic boom from industrialization and market expansion at the beginning of the era, gave rise to much optimism and confidence to middle class Britons.\textsuperscript{18} As would be seen in the application of new technologies to fashion by middle class Britons during the Victorian Era.

\textsuperscript{15} Inventions such as Thomas Cookworthy’s method for creating China from Cornwall clay in this Plymouth Porcelain Factory, Samuel Compton’s Spinning Mule, James Watt’s Steam Engine, Richard Arkwright’s Water Frame Edmund Cartwright’s Power Loom and Abraham Darby’s method of producing cast iron pots in Coalbrookdale.

\textsuperscript{16} Hobsbawm, 57.

\textsuperscript{17} Gunn, 53.

\textsuperscript{18} Ibid., 53.
Though England had maintained foreign interest and trade for some time before the Victorian era, it was during the Victorian Era that the British Empire was at its zenith.\(^{19}\) Britain controlled markets in such places as India, Egypt, South Africa and Hong Kong in addition to independent trading.\(^{20}\) The results of which were monolithic and infused the British market with many items that led to innovations, some of which we still benefit from today.\(^{21}\) Two examples of items obtained through foreign markets that had enduring effects on British economy and fashion, were rubber and cotton. Some attributes of their impacts will be discussed further on.

As members of the middle class became more and more involved with the new areas of industry and commerce, and as industry and commerce became more and more prevalent in society, the middle class’ economic power increased. The middle class’s economic power increased because society was more dependent upon the middle class’ industry and markets, and also because that is where a greater flow and concentration of money began to emerge.\(^{22}\) As the middle class gained economic power they consciously began to extend their political power by campaigning for an increased political voice and presence in parliament.\(^{23}\) Once the middle class held economic and political power, their own social subscriptions

\(^{19}\) Hobsbawm, 112.
\(^{20}\) Ibid.
\(^{21}\) Ibid.
\(^{22}\) Ibid., 117.
\(^{23}\) Gunn, 51.
naturally dictated social society as well. As the middle class was the largest segment of the population and the greatest amount of wealth lay within the middle class, it was the focal point of society. Therefore, not only did a large contingent of the population already hold the ideals and characteristics of the middle class because they were the middle class, but all those who were not were forced to adopt them as they could not avoid interaction with the middle class, due to middle class dominance in society. Victorian fashion superbly reflects the spirit of middle class dominance and ideals of the era as intertwined with industry and expansion. Therefore, for Victorian fashion to be best understood, it must also be viewed in relation to middle class Victorian ideals.

The Victorian middle class maintained a spirit of moral sensibility in all aspects of their lives, which is accredited to the rise of the middle class. Victorian moral sensibility led to intense sentimentality towards women, children and animals that resulted in their idealization as pure, innocent, soft, cute, and many other delicate attributes. Yet, the narrow imagination of the Victorian Briton failed to provoke in them compassion for similar causes. That contradiction in ideals led to enigmas such as fathers who were moved to weeping over

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24 Ibid.
25 Henceforth, any reference to a class within the greater Victorian Briton population will be noted as upper, middle or lower. Any reference to Victorians or Britons as a collective implies the larger collective of and/or the prevailing societal consensus of the era as determined by the middle class.
26 Cunnington, 17.
27 Nunn, 117.
Dickens’ characters, but would whip their own daughters for associating with persons from the lower class.\textsuperscript{28}

Such enigmas between ideal and action arose in fashion as the celebration of femininity. By cinching in waists with corsets and enveloping hips, thighs and legs in crinolines, Victorians completely recreated the female form. So much so that it was not actually the feminine form the Victorians were celebrating, but a Victorian male fabrication of what men felt a woman’s figure should be while still adhering to middle class ideals: fetching, faultless and curvaceous without provoking lust in men, as that might call the woman’s character into question.

Such distortions of images were the result of Victorian zeal for all material things that would tout one’s propriety and rectitude, without having to ever speak of it. That was not only evident in the use of such fashion items as the corset and the crinoline cage, to contort and hide the true shape of a woman’s body, but it was also evident in the creation of strict and elaborate regulations for dress and behavior. The extreme importance of morality and decorous behaviors was attributed not to some great change in national sentiment but to the rise of the middle class.\textsuperscript{29} Victorians instead, much preferred to exist within the confines of their mind, like children, where morality was black and white and dictated by a power higher than themselves, far away from the harshness of reality. That trend was so prevalent that the Victorians fabricated not only many ideals to dictate

\textsuperscript{28} Cunningham, 18.
\textsuperscript{29} Ibid.
behavior, but also to ensure that others could discern one’s moral and social rectitude from observation. The result led to a cult of extreme propriety. The nature of the middle classes’ economic position had always required that they rely on their behavior, to garner trust in transactions for goods and services and the adoption of rigorous ideals helped to maintain behaviors that elicited trust. The manifestation of strict codes of conduct, are but examples of attempts by the middle class to ensure success in providing the best they could for themselves.

Also, unlike the social classes above and below them, the middle class contained great amounts of internal variation and flux due to its large size. To manage that variation, the Victorian middle class enacted very rigid regulations and distinctions to maintain order within the class. Having finite rules and distinctions also enabled Britons to improve their social status by improving themselves, even if it was still within the same class.

The possibility of elevating one’s status was a quite attractive idea to middle class Victorians, especially with the understanding that one could do so simply by adopting specified behaviors. Yet, it was understood that though much hard work could result in a step or two up in the middle class it would take multiple generations to enter into the upper class. The converse was that it was also possible to decline in status due to one’s own behaviors. Therefore, a Victorian must employ as much propriety as possible to avoid not only his or her own ruin but the ruin of his or her family as well.
It was during that time etiquette books began to appear in droves. It was rude and bragging to tell of one’s own good qualities, so instead the Victorians needed a socially accepted way for their character to speak for itself. They found their solution in etiquette and fashion. By being able to determine one’s character through one’s presentation of his or her self it cemented the idea that one could, through proper behavior, determine one’s own status. With the change from the idea that behavior determined status and not birth, the middle class was able to legitimize their hold as the dictators of society. A woman’s prudery and a man’s probity endowed each with all of the attributes necessary to ensure the respectability “on which the ‘credit’ of a man or woman depended.”

During the middle of the century, it seemed as though the middle class had firmly established itself, when from within its own ranks two disruptive elements emerged. The first element was the growing taste for outdoor activities, and the second was that young ladies revolted against the stifling conventions proscribed by the middle class in the former part of the era. Both elements resulted from the very same industry and markets that had brought the middle class to power. Outdoor activities were damaging to the domination of ideals as set forth by the middle class at the beginning of the era because it was difficult to distinguish one’s class, as the dress for such activities tended to be uniform. In sport, people of several different classes could easily mingle together as equals. Athletics

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30 Ibid., 21.
naturally favored ability more than class, which further frustrated Victorian middle class conventional determinants of rank and status.

Young women’s shirking traditional Victorian behavior by wearing loose fitting and/or sporting clothing, engaging in sports, speaking her mind freely, especially to men and engaging in activities previously secluded to males, such as smoking, made her character subject to question. By emerging from the contrived idea that women were not subject to the same human tendencies as men, the Victorian woman was unveiled from her feminine mystique the result of which was the detraction, if not total obliteration of her appeal, to the Victorian male.

Though for most of the era, societal conventions and expectations were very clear, by 1880, it seemed the rigid distinctions of the era were thoroughly smudged and some were being erased all together. As clothing became more uniform, versatile and sexless, it was increasingly difficult to determine a person’s status or character by his or her clothing. Elder men and women thought young persons too familiar with one another in their conduct by such actions as participating in co-ed activities, keeping co-ed social company and discussing matters previously designated to single sex circles.\(^{31}\) The older generations also lamented that it felt as though life were speeding up.\(^{32}\) That the youth was restless in their behaviors and actions, always looking for somewhere to go, something to do, some form of entertainment. None were content to be settled anywhere or in

\(^{31}\) Gernsheim, 81.
\(^{32}\) Ibid., 81.
doing anything. Yet, in terms of fashion, it was the first time women had ventured into something new.

Throughout the Victorian Era, women’s fashion lacked originality because middle class Victorians felt that previous fashions achieved adequate presentation of the hourglass figure the middle class Victorians saw as the ideal female figure, and because the middle class Victorians could easily apply new technologies to the previous fashions, making them unique to the Victorian era. The first half of the era, women merely recycled Tudor, Stuart and medieval court fashions. During the Tudor era women wore corseted waists and large full skirts, as did the women of the Victorian era. As the Tudor era progressed, the corseted waist dropped lower and came to a point in the front and large full skirt continued to be worn. The Victorians mimicked not only the same fashion, but also the same progression.33 Though Tudor court fashion favored a low and wide neckline, the Victorians employed that fashion briefly at the beginning of the era, but quickly relegated that facet of Tudor female fashion to evening wear.

Stuart court fashion maintained the stiff corseted bodice of the Tudor era, but used hooped skirts instead of a multitude of petticoats to achieve their full skirting. The Victorians invented their crinoline cage to relieve themselves of the many petticoats used to fill their skirts, as the skirts were heavy and cumbersome. Like the Stuarts, their crinoline cage went through many changes before being reduced to a bustle, and then discarded entirely; as though it was an improvement

33 See Appendix B
over the previously used petticoats the crinoline cage also had many negative aspects. The Stuarts also progressively remodeled their hooped skirt until it was reduced to hip pads before also being cast aside. The medieval British court fashion that Victorians emulated was that of corseted waists from the 1200s with long trained dresses and long sleeves and much embroidering around edges and borders of clothing. The common theme throughout being the hourglass figure, heralded as supremely attractive by the middle class Victorian male.\textsuperscript{34}

However, the lack of originality in Victorian women’s fashion was acceptable to Victorian men and women, as both agreed that the express function of female dress was sex attraction to males. As female propriety would never lead her to engage in any behavior that might encourage or attract a man, it was left to her natural allure to draw men to her. Therefore, the Victorian woman was expected to appear sexy while supposedly hiding and/or repressing any sexiness she possessed and verbally claim complete ignorance and innocence to the whole affair. Though in truth, Victorian women went to extensive lengths to appear sexy, as defined by the time. Since Victorian fashion ensured a woman was thoroughly covered, it was the female shape that bore the task of attracting men. Another Victorian paradox, as the fashion of the era resulted in a female form that was less female and more geometric in nature.

In her section titled *Curves and Verticals* Alison Gernsheim addressed the paradoxes between female dress and female character during the Victorian Era in detail.\(^{35}\) Reduced to its simplest, the female form during the Victorian era was, as Gernsheim aptly noted, curves and verticals. Women’s hips and legs were concealed by the perfect curvature of whichever piece of molded skirting was popular, at that given moment. Their waists were perfectly sloped in by corsets. The corset served double duty in that it also molded the breasts. The corset provided a perfect rounded shape to a woman’s breasts, if she had them, or the support for artificial enhancements, if she did not.\(^{36}\) The ultimate result was a perfectly balanced female form of tight lines and smooth curves, unlike the waving lines and irregular curves of the often imbalanced, true female form. That idea of the feminine form stemmed from the middle class Victorian male’s idea that the last remaining purpose of women’s bodies was to be sexually attractive to males.

Victorian middle class males felt that they perceived wide hips, large breasts and small flat waists as sexually attractive because those attributes had been functionally important to ensuring survival throughout human history.\(^{37}\) Victorian males felt that wide hips and large breasts were originally important to successful childbearing and that small waists had provided better balance and agility, as well as also implying that the presence of a smooth stomach in the case

\(^{35}\) Gernsheim, 60.

\(^{36}\) Ibid., 62.

\(^{37}\) Smith, 17.
of being well fed, implied youth.\textsuperscript{38} However, middle class Victorian males felt that those attributes were no longer applicable to success in survival, due to the many advancements in science and technology that had occurred up to and during the Victorian Era.\textsuperscript{39} Therefore, the purpose of the female form was relegated to serving as an ornament for women to attract men.\textsuperscript{40}

Though social codes of the Victorian Era, as dictated by the middle class, indicated that women should be highly pious, very domestic, respectable, devoted, sweet, soft and demure.\textsuperscript{41} The middle class Victorian male could have a woman that both modeled middle class Victorian ideals and was sexually attractive, in a woman that was tightly buttoned up, tightly corseted and skirted with crinoline. Such a costume was successful because it was conservative enough to be moral, tight enough to show-off a very curvy silhouette, and restrictive enough to ensure that no work could be done successfully. Thus separating the middle class Victorian woman from the world of work but enabling her to serve as a model of the home and to the society and to act as manager of the cooks, maids and nanny who actually performed the work in the home.\textsuperscript{42}

Regardless of functionality, as long as women appeared to embody the characteristics decided upon to be desirable of a woman, both men and women were satisfied because the men were attracted, and the women were praised for

\textsuperscript{38} Ibid., 17.
\textsuperscript{39} Ibid., 18.
\textsuperscript{40} Gernsheim, 62.; Smith, 17.
\textsuperscript{41} Cunnington, 29.
\textsuperscript{42} Gernsheim, 65.
their embodiment of femininity. Thus, the novelty of what women wore did not matter as long as it matched the male ideals of the moment. In addition to the recycling of previous female fashion throughout the first half of the era, in the second half of the era they would mimic male dress as well. That is, if male fashion favored trimming along the seam lines of clothing, female fashion would adopt piping.\(^{43}\) In the second half of the era, as women ventured into the realm of athletics and outdoor activities, female fashion began to outright steal male fashions, as male fashions were more conducive to outdoor and athletic activities as well as simply being more comfortable.

Male fashion never experienced revivals. Instead, male fashion showed a progressive advance toward functionality and utility during the course of the era. The continual streamlining of accessories and diminution in variance of costume was a stark contrast to any fashion before. Some even thought men’s fashion so drab and boxy that it was suggested to be an emulation of industrialization, as characterized by the monotone earth shades and ditto jacket and pants sets of the latter half of the century.\(^{44}\) Despite men’s fashion advances, male fashion constantly struggled against the Victorians’ need to preserve visible class distinction through clothing.

At a glance, changes in fashion throughout the Victorian era appeared to have little rhyme or reason. Change of fashion generally occurred first in male

\(^{43}\) Cunnington, 28.
\(^{44}\) Nunn, 132.
clothing. Female clothing would then be compelled to either imitate the change or formulate an antithesis. Such actions one would assume resulted from comfort, attractiveness or commentary of the critics, but it seemed that fashion was not influenced by anything except social changes, such as technology. In fact, Victorians were often quoted lamenting the ugliness and impracticality of their fashion and how they anticipated that people would look back and think of it as such. Even Oscar Wilde declared that Victorian “fashion is a form of ugliness so absolutely unbearable that we have to alter it every six months” in 1885. 

A sentiment echoed in the popular magazine *Taylor & Cutter* in 1897 when in an article discussing fashion over the century they admitted that in half a century, they anticipated appearing as ridiculous as those from half a century before did during the Victorian era. It would seem strange that two independent sources would both bemoan their own appearance, but significant, in that both sources support the idea that fashion had an express societal purpose of conveying character and resources, while all other aspects of fashion, such as attractiveness, were secondary.

Every change in fashion during the Victorian era was heralded across the middle class as a great improvement and infinitely more becoming than the last and the previous one hideous. An odd proclamation as attractiveness, as previously noted by Wilde and the popular publication *Cutter and Taylor*, never appeared to be of concern. Even comfort was not considered to be pertinent to

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45 Cunningham, 26.
fashion until the last three decades of the era and even then, though it did not venture past the realm of male fashion, it was still met with resistance. Important to both male and female fashion was what their clothing said about them to the rest of society. Regardless, of how one’s clothing looked, fit or what it signified, fashion only affected those who could afford to be fashionable and of course, if one was rich enough he or she could afford to ignore it as they pleased.

As the Victorian Era was marked by the rise of the middle class to power, who then dictated all facets of life, there quickly ensued a paradox between the purse and the taste of the middle class. Middle class Victorians certainly could not afford to ignore fashion. Fashion throughout the era was, as afore mentioned, harkened back to aristocratic tastes. Yet, the middle class did not possess the means to live aristocratically. Though the industry and markets were in place to enable the middle class to emulate aristocratic life, the middle class did not yet know how to utilize those resources to do so. The 1850s marked a turning point in the Victorian Era that enabled the middle class to preside over the era and indulge in aristocratic taste by utilizing the expansion and technological advances leading up to the Victorian Era. The event that would bring that to the attention of Victorian Britons and engender their acceptance of technology was Prince Albert’s Great Exhibition. In his opening speech for the Great Exhibition at the Mayor’s Banquet, Prince Albert Royal Consort said

Whilst formerly discovery was wrapt in secrecy, the publicity of the present day causes, that no sooner is a discovery or invention made, than it is already improved upon and surpassed by competing efforts:
the products of all quarters of the globe are placed at our disposal, and we have only to choose what is the cheapest and best for our purposes, and the powers of production are entrusted to the stimulus of competition and capital.  

It was during the 1850s that such market goods and technologies that had previously been available such as rubber and the sewing machine, and new innovations from technologies and markets already in use such as the crinoline cage and Aniline dyes would emerge. By capitalizing on foreign materials, such as rubber and cotton, and manipulating the products of those markets with technology, the Victorian Britons were able to create improved garments, and through the technology of mass production, those garments could be sold at cheap prices while still making a profit for the manufacturer. The result enabled a large section of the population the opportunity to partake in fashion and activities from which they were previously prohibited due to affordability or limitation of costume.

Though India rubber had been utilized in fashion before the Great Exhibition, it hadn’t been well received. Before the ascension of Queen Victoria, England’s overseas affairs in Africa and India had brought rubber to England. During the 1820s, two Englishmen were independently trying their luck at processing rubber brought to England. While the actual name of the material was

47 See Appendix C
48 Quennell, 99, 100.
caoutchouc, it was called India rubber because it was first brought from India, later the same genus of plants was found to grow in both Africa and South America in addition to India.\(^{49}\) Thomas Hancock, a middle class coachbuilder, had been attempting to slice rubber into threads of elastic to create waterproof fabrics to protect the passengers in coaches, and increase the marketability of his product over the competition.\(^{50}\) Not only was it an extremely arduous task, but it also produced great volumes of waste. During his experiments with different rubber solutions and cutting methods, Hancock invented a machine to attend to the waste.

The machine that Hancock constructed masticated the scraps of rubber until it produced a large mass of homogenous rubber. As the mass of rubber was warm from the friction of processing, it was capable of being mixed with other materials or of being dissolved unlike the raw rubber. Hancock called his invention the “pickling Machine”.\(^{51}\) While Hancock’s’ original machine was quite modest, only capable of processing three ounces of rubber at a time, his 1840 version was capable of processing two hundred pounds of rubber.\(^{52}\) As Hancock’s ultimate goal was waterproof fabrics, he did not patent his machine, but instead returned to experimenting with rubber solutions. It was at that point he approached Charles Macintosh, inventor of the Mackintosh, the first waterproofed coat.


\(^{50}\) Ibid., 189.

\(^{51}\) Ibid., 9, 21.

\(^{52}\) Ibid., 124.
Charles Macintosh was already known for his attempts in creating waterproof materials, also the result of recycling scrap material. Macintosh had discovered a formula for dissolving rubber by mixing rubber with the coal tar waste from gas oil lamp waste after the ammonia had been extracted, for producing a red-violet dye called cudbear. Macintosh began experimenting with the coal tar waste, actually called coal tar naphtha as the ammonium had been extracted, and different fabrics in an effort to create a desirable waterproofed material. In 1824, Macintosh had arrived at a method of mixing his rubber concoction with cotton to create a waterproof material. Though one side was sticky, Macintosh resolved that issue by simply sticking two pieces of material together with the sticky sides facing one another, consequently producing reversible waterproof material. Upon introduction to the public, Macintosh’s eponymous coats were shun due to their unpleasant odor. The Gentleman’s Magazine of Fashion, which lamented the Mackintosh regularly from its first introduction, reported in 1839 that “a Mackintosh is now become a troublesome thing in town from the difficulty of their being admitted into an omnibus on account of the offensive stench which they emit.” Luckily for Macintosh, the

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54 Levitt, 52.
55 Ibid., 53.
56 Hancock, 22.; Cunnington, 142.; Levitt, 53.
57 Cunnington, 142.
army and navy were not so dissuaded by the smell, as they were championed by the waterproofing facet, of Macintosh’s garments.\textsuperscript{58}

Though originally both Macintosh and Hancock were mistrustful of one another, they both realized that together both of their products were far superior to either individual product.\textsuperscript{59} In 1831, Hancock and Macintosh merged their operations into Chas. Macintosh & Co and patented their process of vulcanization in 1843.\textsuperscript{60} In 1846, the two gentleman’s company purchased Alexander Parkes’ process for “cold cure” vulcanization solidifying their monopoly on the waterproofing industry.\textsuperscript{61} With the three technologies, Chas. Macintosh & Co was able to produce solid rubber sheets, sheets of fabrics with rubber interspersed, single or double ply waterproof fabrics and fabrics that, though not entirely odorless, were much less offensive than the original versions.\textsuperscript{62} To stage the comeback debut of the Mackintosh, the company reserved an enormous stand at the Great Exhibition in 1851.\textsuperscript{63}

Though Britons had been faithfully wearing Mackintoshes since they first went up for sale in 1823, the love/hate relationship had waned. Other varieties of waterproof coats became available to men and the production of Mackintoshes for women picked up beginning in the 1870s with their increase in outdoor and

\begin{itemize}
\item \textsuperscript{58} Levitt, 55.
\item \textsuperscript{59} Ibid., 57.
\item \textsuperscript{60} Hancock, 119.; Levitt, 57.
\item \textsuperscript{61} Levitt, 58.; Hancock, 123.
\item \textsuperscript{62} Hancock, 120.; Levitt, 59.
\item \textsuperscript{63} Levitt, 63.; Hancock, 128.
\end{itemize}
sporting activities. By 1870 many rubber-waterproofed garments were being advertised at “FFO”, which meant free from odor, though they were not entirely.  

Others approached the conundrum of waterproofing without the use of rubber entirely, such as Thomas Burberry and John Barbour. Burberry obtained his idea from studying the clothing of English farmers and determined that if cloth were woven extremely tightly the water would not be able to penetrate it but form a bead and roll off. Burberry coated Egyptian cotton with yarn and wove it as tightly together as possible. The result was what is today called gabardine twill, a successfully waterproof material entirely free of rubber, and consequently odor. Barbour’s idea was quite similar to Burberry’s except that they are constructed of tightly woven Egyptian cotton and waxed.

Rubber was not relegated to coats and began to be used in a plethora of clothing items for its elastic properties throughout the era such as gussets in boots, straps for pant legs, and garters to hold up socks, respectively. As rubber technology advanced rubber and elastic became increasingly prevalent in clothing especially, outerwear and undergarments as was seen in many Victorian fashions. As sporting activity increased, rubber and elastic were vital as there was a greater need for clothing that would move as the individual needed but also offered support. With cheap rubber products available the middle class could afford to purchase items for outdoor and sporting activities. Some rubber items were specialized to a purpose such as sporting pads, or other sports equipment, and

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64 Cunnington, 142.; Hancock, 131.
therefore not a wise investment unless they were inexpensive. Other rubber items withstood greater amounts of wear and tear than non-rubber versions, allowing the Victorian Briton to wear rubber items in favor of preserving others, such as boots. Also, rubber in the form of elastic in clothing allowed for clothing to be made in a more generic size but achieve a more tailored or snug fit due to the constricting properties of elastic.

Like fashionably applicable rubber, aniline dyes were in experimentation in the early years of the century as well. Unlike rubber, aniline dyes did not make any appearance before their patent in 1856 with the color mauvine.\(^{65}\) Mauvine was not the first aniline dye to be synthesized. That was cyanol in 1841; however, cyanol, which is blue, was less impressive to Europeans, who already obtained very good blue dye easily from indigo.\(^{66}\)

William Henry Perkins discovered mauvine by accident as the result of a failed lab experiment to oxidize aniline in an attempt to create quinine, the commonly known cure for malaria.\(^{67}\) Perkins both having failed at his intended reaction and understanding of the magnitude of a purple dye abandoned his work in pursuit of his new discovery.\(^{68}\) Perkins quickly found that his discovery not only effectively dyed textile materials, but that it produced richer colors that were more

\(^{65}\) Cunnington, 352.
\(^{67}\) Garfield, 7.
\(^{68}\) Ibid., 26.
resistant to fading from washing and light than the plant or animal dyes commonly used at the time. Perkins promptly patented his discovery in 1856.\textsuperscript{69} Shortly thereafter, Perkins and his contemporaries followed mauvine with many other aniline based dyes. As Mauvine is purple, it was a much larger sensation than had it been another color as purple dyes have historically been difficult to obtain and difficult to achieve in dying.

Previous to the introduction of aniline dyes, all clothing items had been dyed using plant dyes. That limited the array and vivacity of the colors and could result in some very hideous color combinations if the wearer was not careful of how much one garment had faded in contrast with another. In addition to fading it was often difficult to get the dye to take to the fabric at all. With the introduction of aniline dyes, the Victorians at first had to exercise caution, as the colors of aniline dyes were limited and when worn with fabrics that had been dyed with natural materials a garish effect sometimes resulted. As the spectrum of colors offered from aniline dyes broadened, so, too, did the use of color in the Victorian wardrobe. Naturally softer colors remained favored in fabrics that were difficult to dye such as soft wools or tweeds.\textsuperscript{70} Any outlet to espouse character and enforce codes of propriety among Victorian Britons was eagerly accepted.

\textsuperscript{69} Ibid., 151.
\textsuperscript{70} Nunn, 166.
Victorian approach to color coordination follows a logical progression throughout the era. It initially began with the harmonizing of colors, usually two, a dress of one color with a bonnet of a harmonizing color. If the dress happened to be of two pieces, then the bonnet would match one and the third piece would be of a harmonizing color. That trend spanned the first few decades of the Victorian Era. With the introduction of aniline dyes, it became fashionable to wear one dominant color with two harmonizing colors, the approach of harmonizing and contrasting pieces being similar to the 1830s and 1840s method. The regulations regarding harmonizing and contrasting colors were maintained to avoid any color combinations that might appear too discordant or gaudy. As the array of aniline dye produced colors increased, the number of colors and the amount of contrast in an outfit also increased, until the end of the century when so many colors were used women often appeared as though they had two different schema emerging, one for the upper half of the body and one for the lower half.

Though far less intricate, male use of color in clothing was no less striking. From the inception of the Era until the 1970s, male dress was perennially marked by flashy colored vests without exception as demonstrated by “Mr. Austen Chamberlain [sic] seen in the House of Commons wearing ‘a waistband of broad stripes of blazing yellow and red silk, like a Brummagem toreador’ in August of

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71 Gernsheim, 63.
72 Cunnington, 350.
The color and vibrancy of other accoutrements waxed and waned per annum but always ensured at least one item of color in the male wardrobe. After 1870 as the majority of male dress gravitated towards mass produced items in simple structure and neutral colors, there emerged a counter movement in male dress that favored haute couture in the spirit of the dandy. Mass production prolonged the presence of vivid color in male apparel for the remainder of the era.

Just as Victorians had strict rules for all areas of their lives, colors were no exception. The number of colors and harmony versus contrast were regulated by set prescriptions and rules for warm, cold and neutral colors; colors were designated to specific regions or articles of an outfit. Some colors were only to be worn during specified seasons while others where only to be worn by specified persons, for examples, widows, brides, or maidens. Just as some colors signified marital status others signified moral or social status, as there were some colors that were considered “never correct for the perfect lady”. There was great intricacy to the significance of colors during the Victorian era. By creating rules for what colors can be worn with others, by whom and when, were additional ways that the Victorians could let their costume speak for their character. Despite the Victorian enthusiasm for color and many rules regarding proper usage of it, Victorians were well aware of how hideous their use of color in fashion appeared. But the essence of Victorian fashion was not comeliness or utility. Victorian fashion was a vehicle

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73 Ibid., 321.
74 Ibid., 350.
for middle class values, attractiveness and utility were superceded by social codes and regulations. Therefore it did not matter that Victorian usage of color in fashion was hideous as long as it served its function to espouse middle class social ideals.

Arguably the most, anti-utilitarian creation of the Victorian era was the crinoline cage. Contemporary to aniline dyes, the crinoline cage was also patented in 1856. Since the reemergence of structured fashion, women had employed extra petticoats to hold up and give shape to fuller skirts, as that was the only mechanism they had to do so. Yet, under the weight of the skirts the extra undergarments were of little help. The failure of extra petticoats to produce the desired support to a woman’s skirt led to undergarments being fortified by having bands of horsehair woven through them in concentric rings from the waist out. While that greatly helped, it was still no match for the heft and width of the skirts. In 1856, American W.S. Thompson received a British patent for what was called a crinoline cage, though referred to simply as a crinoline. The crinoline was a freestanding structure based on the idea of the crinoline petticoats already in fashion. Thompson’s crinoline was constructed of concentric circles of whalebone, cane or steel hoops fastened by eyelet clasps to vertical stays.

Though technically simple, it accomplished many things. The crinoline gave the wearer’s skirt a consistent breadth and dome shape. It permitted the wearer to reduce the amount of undergarments that she was wearing from fourteen

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76 Ibid., 121.
77 Ibid., 121.
to seven pounds. The result of which was much freer mobility and absence of a feeling of being weighted down. Much money was saved on the purchase of material and garments to support the large skirts and could instead be spent on other items of fashion such as finer fabric or accessories.

However, for all of the merits the crinoline possessed it was not without its faults. The increased circumference and reduced weight of women’s skirtimg around the cage meant lead to many inconveniences. It became commonly understood that any sort of breezy weather was reason for women to avoid any outdoor activity as possible, even errands. The Victorian woman wearing a crinoline cage could not venture outside in windy conditions for fear of being swept away or having her skirts blown up to perhaps reveal something indecent or embarrassing.

Not only was the cage likely to be blown about by a wind out of doors, but wearing a crinoline indoors was also cumbersome. Women experienced such difficulties when reaching past their skirts to perform any number of tasks from simply extending a hand, to pouring tea, especially while maintaining any degree of refinement or ladylike quality. Sitting became a monstrous task because the crinoline cage made not only sitting difficult, but the transition between sitting and standing from both directions near impossible, as well.

The crinoline cage, in addition to being restrictive, was also extremely flammable. The high flammability of the crinoline resulted in many misfortunes and near tragedies. In short the crinoline provided cartoons such as *Punch* with no
end of amusement. Yet, like the Mackintosh as much as the Victorians groused about it, they would not stop wearing it either.

Instead, the Victorians perpetually attempted to improve and reinvent the crinoline. As mentioned, when the crinoline was patented in Britain it was constructed of whalebone or cane. In the very same year of its patent, a record exists for a version of the crinoline cage constructed of India-rubber tubes that the wearer blows up after she puts it on with the intention of making it easier for wearer of the cage to transfer between sitting and standing and easier to remain seated once in that position. Ultimately, it was a failure due to the facility with which the tubes punctured. Other improvements to the cage were similar in that they addressed the materials the cage was constructed from. In 1857, The Times reported that “a firm in Sheffield [took] an order for 40 tons of rolled steel for crinoline” showing that there was great demand for, and variation in the construction of crinoline cages at any given time.

Variations were continually made upon the cage until it faded from high fashion for a short period from 1860 to 1864 before reemerging on the fashion scene once again modified. This time with a tapered dome, flattened front and accentuated hind portion, and a new name, the crinolette. Again, to rave reviews and constant remodeling, the crinolette persisted until it finally fell by the wayside in the 1880s. Though The Daily News proclaimed that “the Princess of Wales ha

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78 See Appendix D
79 Cunnington, 451.
[d] banished the crinolette” in 1883 it was simply replaced with the bustle. The bustle was a series of pads or mess baskets stacked upon one another strapped to the waist and rested over the buttocks. The bustle’s main purpose was to provide ample area for the excess material, from the excess skirting of dresses that previously was needed to envelope the crinoline, to rest.

The fashion of goring skirts for day wear and tea dresses for formal occasions finally eliminated any version of a crinoline in the 1890’s. Absurd as the remodeling of the female figure might seem to a modern audience, it must be remembered that the female form was a fabrication of the Victorian male, whose goal was an image that both extolled the values of the era and appealed to him, while pretending not to.

Though not technically an invention, the emergence and success of off-the-peg clothing was an important manifestation of the mass production of fabrics and the factories where clothes could be mass produced from a set pattern. The Victorian Era was a period of immense prosperity. Especially among the middle class, which resulted in greater degree of extravagance than previously possible, by a greater number of people, across a greater class section. Many sources bemoaned the accessibility of finery for so many as “in modern days the distinction in dress between the higher and the middle classes is in many respects nullified”. An attribute that was truly the result of the amalgamation of couture

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80 Cunnington, 521.
81 Ibid., 442.
as established by Charles Worth, the sewing machine and ready-made clothing and accessories, known as off-the-peg. However, though Charles Worth changed who dictated fashion and how clothes were ordered and the sewing machine enabled anyone who could operate it to construct and or embellish their own garments, it was off-the-peg clothing that combined both facets while also further reducing the cost of items without any effort from the consumer.  

Charles Worth notes the trend of the middle class dictating fashion as, the blind leading the blind. Upon his release as dressmaker to the Empress Eugenie, due to her engagement, Charles Worth established, what he called, a Maison de Couture. As Worth felt himself better qualified to dictate fashion than the middle class Victorian Britons, he began the practice of designing several outfits and then presenting them to customers, on models or mannequins, when they came to his shop. In lieu of the established practice of the customer dictating the design to the dressmaker. Once a customer had decided which pieces to purchase Worth would take the customer’s measurements and recreate his designs to fit the customer. As Worth’s business flourished he began mailing customer’s their purchases if the customer preferred, and for those customers that had difficulty making a trip to Worth’s shop, he began sending catalogs of his designs from which his customers could order and have their measurements taken by a tailor closer to them or kept

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82 Nunn, 137.
83 Gernsheim, 49.
84 Ibid.
on file in Worth’s shop.\textsuperscript{85} Though Worth made great strides in the advancement towards off-the-peg clothing all of his pieces were still tailor made.

Elias Moses & Son, employing many of the standards set by Worth, claimed to be first ready-made or off-the-peg clothing retailer during the 1950s.\textsuperscript{86} It was a natural progression from the trends of the era. From the onset of the era, the dandy’s power over the fashion of men had been ebbing with every year. Within the first decade of the Victorian era, male fashion experienced a reduction in accessories, tailoring and a reduction in the number of items worn at any given time, though still significant.

In the 1850s, comfort was on the rise. Men began to wear lounge jackets, which were noted for looseness and comfort. During the 1860s the trend of ease and comfort increased as men’s clothes were increasingly more draped and the ditto, matching pants and coat, came into fashion. Men’s clothing was extremely versatile; they no longer had to designate certain clothing to certain activities. By the 1870s some complaints arose that there was no men’s fashion at all, that men wore whatever pleased them and was most comfortable.\textsuperscript{87} All coats, pants and jackets had a boxy cut and outfits were only changed if there was a formal event to attend in the evening.

\textsuperscript{85} Ibid.
\textsuperscript{86} Ibid., 38.
\textsuperscript{87} Cunnington, 254.
Though there was resurgence in tailor fitted garments and other dandy inspired aspects of dress, it had modern undertones and could not compete with comfort or the emergence of sports. Sports secured and solidified the enduring space for off-the-peg clothing in fashion. Sports such as cricket, golf, tennis and rugby called for uniform, or near uniform in some cases, garments to be worn by all persons participating. Uniformity of dress enabled persons from all classes of society to participate equally. As all participants were wearing the same items participation was not determined by class, but by ability. Homogeneity of garments also made it both possible to easily distinguish between teammates and opponents as well as impossible to discern class.

Though women’s clothing was less conducive to the off-the-peg movement initially, it focused on accessories and undergarments until women’s fashion became more versatile and more sport oriented during the 1880s and 1890s. Even then it was common that women would still have their skirts and jackets tailor made. Many reform movement clothing items were available to women off-the-peg, as those items were more generic.

Whenever there is such a vigorous and robust onslaught of progress, there is naturally an equally substantial and energetic reaction and recoil from it. The counter movement of the Victorian Era was in some ways indicative of that. Throughout the era, just as there were several phases of fashion there were several phases of a countermovement. The movement that was in place during the advent of all of the events discussed was the aesthetic movement. The aesthetic
movement was an offshoot of the pre-Raphaelite movement and developed from the pre-Raphaelite aesthetic movement to the aesthetic and decadents movement before morphing into the arts and crafts movement at the turn of the century.

The tenants of aestheticism much like fashion of the Victorian era were complex, nuanced and often conflicting. The aesthetics themselves were male and female writers, poets and artists during the Victorian era. Many of which were prominent such as Oscar Wilde, William Morris, Walter Crane and George Sands. Their beliefs held that culture should not just be passively accepted but meet a series of requirements to merit acceptance. The aesthetics adopted that idea and the associated standards for determination from Emmanuel Kant’s writings.

Emmanuel Kant’s writings extolled that in order for something to be beautiful one must experience an emotional reaction to it. One must then judge that reaction in relation to what he or she has been taught. Third, one must remember that his or her reaction was isolated to his or her self and someone else may or may not have experienced a similar, or any reaction at all. From those tenants stems the idea that the interpretation of art is entirely subjective, which leads to idea, and phrase, the aesthetic movement is known for, “art for art’s sake”. ⁸⁸

Art for the sake of art meant to the aesthetics that art should not attempt to convey moral or sentimental messages, but simply exist as art. They also

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developed what was called the cult of beauty that deemed that all art should be
beautiful, therefore naturally elicit a somatic reaction and meet the attributes
ascribed as beautiful by one’s culture. That all life should emulate beauty was
the beginning of many contradictions within the aesthetic movement that resulted
in its being less of a counter movement and more of an alternative movement to
popular culture and specifically, fashion.

For example, one aesthetic tenant held that one should not strive for a
natural state as nature was crude and lacking compared to art. Yet, the aesthetics
abhorred the industrial revolution, aniline dyes and excessive ornamentation
because it was unnatural. The aesthetics averred their claims citing that industry,
chemicals or the machine removed the human element from production, making
anything created through industrial means ugly and unnatural, and therefore
should be rejected. So, the aesthetics deemed it the artist’s job to create art in the
most beautiful form, as the artist was educated to beauty therefore knew better
than nature what was beautiful and nature was inherently crude and lacking as
could be seen in all of the unpleasant sights in nature. Yet, that industry should
not be accepted, as the manufacturer produces a textile in a better form than the
hand can naturally produce, contradicts one of the aesthetics primary ideas. In
terms of fashion, that paradox manifested as items that were made waterproof with
rubber, skirts held up by crinolines, garments died with aniline dies or purchased

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89 Ibid.
90 Ibid., 20.
91 Ibid.
industrially for off-the-peg shops were all inherently bad and should be forsaken for items made and died with natural materials, by hand, as well as constructed by hand, for a specific individual.

Unfortunately, for the aesthetics though their philosophy did have many pertinent and progressive qualities at the time, such as hygiene and greater freedom for women to dress without corsets and other such items. Many of the ideals of the aesthetics were self-limiting as the lifestyle heralded by the aesthetics could only be afforded by the very wealthy. A paradox which the aesthetes themselves participated in, as they were of the middle class and could only afford to have expensive tastes due to the technological innovations of the Victorian era. The Liberty & Co shop, which was opened by Arthur Liberty, an aesthete, exemplified that paradox. The Liberty & Co shop was created for the express purpose of providing aesthetes a place to shop that sold goods that were created under the tenants of the aesthetic movement. However, though the styles of the store inventory were of loose and draping cuts, they were made with imported materials and by mass production, Liberty & Co, was an off the peg shop. Very well known aesthetes, such as Oscar Wilde, often cloaked themselves in sumptuous fabrics and rich colors, both of which were the result of expansion and technology while orating that such practices should be abandoned in favor of

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92 Cunnington, 207.
93 Schaffer and Psomiades, 82.
personally crafted items from local means. Neglecting entirely that the expansion and technology not only afforded the aesthetes their way of life but that most middle class persons, like themselves, wanted to emulate the upper class and through cheap mass-produced goods they too could afford to have expensive taste.

Consequently, though the Victorian Era was a time of constant change the influence of the middle class and their utilization of expansion and technology in fashion was ever present. That can best be seen in the height of the Victorian era through the innovations of India rubber, aniline dyes, the crinoline and off-the-peg clothing. India rubber was made available to the Victorians due to Britain’s expansion to India and Africa. From the waste of other new technologies of the time, such as gas lighting and the large quantity of fabrics available from the textile industry waterproof garments were invented. With the technology generated from waterproofing textiles the uses of rubber, and it’s derivative elastic, Victorian Britons were able to better participate in outdoor activities, preserve other articles of clothing that were less weather sturdy and participate more in athletics as the rubber technology made it more affordable. Since rubber and elastic have become so enmeshed in fashion that almost all garments contain some aspect of it.

Aniline dyes expanded the color palate of the Victorian wardrobe and enabled the dying of fabrics previously difficult to dye. With the rapid expansion

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94 Ibid., 192.
of available aniline dyes Victorians utilized their expanded color palate to further their moral hold over society creating an elaborate scheme of color regulations and meanings. Though color placement and usage has far less meaning today, some of the meaning has persevered; such as white for innocence, blue for purity, red for ardor and black for mourning. Whether serving as a double entendre or simply a color, aniline dyes lead the way for many of the colors and colored fabrics that we enjoy today.

Eventually, cast-aside the crinoline cage allowed Victorian Briton females the ability to restructure themselves as to be appealing to the Victorian male without compromising her character. The ability of the crinoline cage to stand on its own released the Victorian woman of spending large amounts of money on undergarments that could instead be spent on other fashion items, to enrich her toilet. Though the crinoline was eventually discarded due to its impracticality and does not appear regularly in fashion today. The crinoline does occasionally appear in formal wear such as bridal dresses and the idea survives in the application of tulle under skirts, especially tea dresses in achieve a similar effect as the crinoline cage intended.

Charles Worth and the sewing machine may have set the stage for off-the-peg clothing but it was not long before it gained a place in fashion on its own merit. Off-the-peg clothing allowed Victorian Britons to purchase affordable sporting costumes and other items of varying completion for inexpensive prices and decent quality. Though off-the-peg clothing initially found its niche in
sporting wear it was not long before it pervaded all areas of fashion. Today, off-the-peg clothing has become the standard. Rarely does one go to a tailor, and if so it is usually for hemming or slight adjustments, never for complete construction of a garment.

While the aesthetic movement no longer persists there will always be a counter culture to popular fashion. Many of the aims of the aesthetics in regards to looser and more practical clothing for women were eventually achieved though far past their time. Most importantly, despite the aesthetics’ resistance to the popular culture as determined by the middle class they show how the middle classes’ influence in fashion was inescapable as they also partook in the advancements, availability and affordability it provided.
Appendix A

Morning Dress Late 1830s

Excursion Costume Late 1830s

Morning (upper left), Evening (Upper right) and Day Dress (Center), 1940s

Morning Wear 1940s

Round Waist (left) Hussar or Pointed Waist (right)

Day and Evening Fashion 1850s

Excursion Wear 1850s

Walking Dress 1860s

Ditto Tweedsides (Left); Double-Breasted Reefer Jacket (Right)
Morning Wear 1860s

Day Dress 1870s

Business Suit 1870s

Football Costume (Left) and Cricket Costume (Right)
Sport Wear 1870s

Morning Dress 1880s

Double Breasted Reefer
Morning Wear 1880s

Tailor Made Day Dress 1890s

Woman in combination off-the-peg and tailor made day dress; Man in off-the-peg dittos Turn of the Century

Appendix B

Early Tudor Fashion

Late Tudor Fashion

http://www.nehelenia-designs.com/Ye_Olde_Online_Shoppe/Renaissance/Tudor/YOUNGELIZA.JPG
Stuart Court Fashion

http://www.fashionmuseum.co.uk/userImages/virtualTour/moc5d.jpg
Medieval British Court Fashion

Medieval British Court Fashion

http://www.room111heroes.com/elizabethI05.jpg
Appendix C

Thomas Hancock’s Pickling Machine

Riding dress mackintosh, light blue with blue velvet collar and cuffs

Mauvine, smaller bottle to right, thread in background died with mauvine
Crinoline cutaway diagram from *Punch* magazine, August 1856

Dress by Charles Worth

http://images.google.com/imgres?imgurl=http://www.metmuseum.org/toah/images/h2/h2_1976.258.1a,b.jpg&imgrefurl=http://www.metmuseum.org/TOAH/hd/wrth/ho_1976.25_8.1a,b.htm&usg=__DKbYlxIg_euGl_lQz7q-uaZRa2w=&h=387&w=300&sz=53&hl=en&start=7&um=1&tbnid=6TpTRlTCWLm3B M:&tbnh=123&tbnw=95&prev=/images%3Fq%3Daesthetic%2Bdress%26um%3D1%26hl%3Den%26client%3Dsafari%26rls%3Den-us%26sa%3DN
Dress by Charles Worth


Worth’s Brand Label

Late Victorian off-the-peg coat from London Department Store

http://images.google.com/imgres?imgurl=http://www.fashionmuseum.co.uk/userImages/virtualTour/moc5r.jpg&imgrefurl=http://www.fashionmuseum.co.uk/index.cfm%3FUID%3D3DAE5B82ED-D01C-4917-B972A35D5BD390B9&usg=__tT3YmzfRthPojvByU7In9ryol=&h=353&w=250&sz=12&hl=en&start=1&tbnid=a-DE7XwjiOZeyM:&tbnh=121&tbnw=86&prev=/images%3Fq%3Dvictorian%2Bready%2Bmade%2Bclothes%26hl%3Den%26sa%3DG
Aesthetic Movement Anti-Corset Crest

Dress from Liberty & Co.

Aesthetic Dress

http://images.google.com/imgres?imgurl=http://bp0.blogger.com/_2vmccxEWU_A/SEibZIQEjjI/AAAAAAAAAYw/vVz5ReUQCO0/s320/17a.jpg&imgrefurl=http://thebeautifulnecessity.blogspot.com/2008/06/artistic-aesthetic-dresses-old-and-new.html&usg=__IeuPqcd61d-TPbjPR1MEBdWxibI=&h=320&w=211&sz=11&hl=en&start=7&um=1&tbnid=lSoz34uPnsM:&tbnh=118&tbnw=78&prev=/images%3Fq%3Daesthetic%2Bdress%26um%3D1%26hl%3Den%26client%3Dsafari%26rls%3Den-us%26sa%3DN
"Augustus thinks Crinoline a detestable Invention."

Wood engraving *Punch* (3 January 1857): 10

The cartoonist is spoofing the logistical problems posed by the latest fashion in ladies' skirts.
"A Splendid Spread"
The Comic Almanack, 1850. Artist: George Cruikshank

Satire on an early inflatable (air tube) version of the crinoline. Crinolines did not actually come into wide use until a few years later. Note that the gentlemen have to use long-handled trays ("baker's peels") if the ladies are to be able to eat or drink.
Emily. "Madame Bonton says "the Circumference of the Crinoline should be Thirty-six Feet!"
Caroline. "Dear me!—I'm only Thirty-Two—I must inflate a little!"

Punch Magazine, 1858
"ARABELLA MARIA. "Only to think, Julia dear, that our Mothers wore such ridiculous fashions
as these!"
Both. "Ha! ha! ha! ha!"

Punch Magazine, July 11, 1857
Punch Magazine 1864
Joking that current fashions make women appear silly and not very human in form

Punch 1874
Making fun of Women’s use of animals for garment accents
Punch Magazine, 1899

The Peacock Train — "You just pull a String, and there you are!" Punch, 18 January 1879, page 15.

Punch Magazine satirizing women’s use of embellishments and accents on dresses as well as the trend of pull strings in women’s skirts, a mechanism which lifted the skirt when a string was pulled.
Mocking Women’s 1880s, and last, attempt at “improvement” upon corsets and crinolines

Punch 1887
[The Bicycle Suit]

12 January 1895

Photo-engraving of ink drawing followed by caption “Bicycle, sewing machine
“The Novelty of Sleeves”

Poking fun at women’s participation in sporting activities and the incessant recreation of women’s costume for fashion.

Punch December 28, 1895
Punch poking fun at middle class extravagance compared to working class
Punch loved to poke fun at the aesthetics as they took themselves very seriously and refused to admit their contradictory behaviors (dressed in off the peg items yet starving because no one will buy their work)

Ye Aesthetic Young Geniuses    Artist: George Du Maurier

Published: 1 September 1878     Punch Magazine
Punch cartoon parody of aesthetic theatre after the premier of *Patience and the Colonel*. W.S. Gilbert with pennant in lower right.

Punch Magazine May 7, 1881 Artist: George Du Maurier
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