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Women's Fashion in the 19th Century

There is a lot going on in the fashion industry in general. The fashion industry is not only important because it produces clothing for protection, it is also not only a way to express ourselves, but also as important as the history of fashion. Without a history of fashion, we can predict the cycle and know the fashion market as well as consumers. Fashion is a form of art. It's an expression of thoughts, its history told by a visual storyteller. If you look into the history of fashion, you will discover that Christian Dior was the leading fashion designer both here in the United States and internationally. This text *Dior by Dior* conveys the idea that women's fashion in the 19th century varied from what it is now through his portfolio of portraits of incredible gowns from the entire era of Christian Dior haute couture, including dresses designed by Dior himself.

The book *Dior by Dior*, written by Christian Dior, is about his autobiography, which gives a wonderful and detailed account of the work of a large fashion house, as well as revealing the individual behind the high-profile enterprise. The author of the book "*Dior By Dior*" is Christian Dior, which is one of the most popular names in fashion, the archetype of the Parisian couture house. Dior was known for running the "New Look" into fashion after World War II, and he is known today for his dramatic couture line dresses. Dior's "New Look" collection was a contradiction of the styles of the 1920s and 1930s. In the book, Dior talked about his experience

during the duration of World War II, which tells us a lot about the history of fashion. According to the text, *Dior by Dior*, during the 20th century, most people didn't pay attention to their fashion and style because of the pressure of the world war. World War II affected them in many different ways. Buildings were damaged, devastated countryside, rationing, the black market. During this period, the hats were too long, skirts too short, jackets too long, shoes too heavy and worst of all. According to the text, "there was that dreadful mop of hair raised high above the forehead in front, and rippling down the backs of the French women on their bicycles(p 32)." Based on this quote, you can visualize the women's fashion and style of their hair in the 1940s and 50s. At the beginning of this century, fashions varied little from house to house, and to introduce some variety into the dresses, they often decorated with elegant handicrafts. All of the braids, heads, embroidery, lace, and frills helped to different models that would not have distinguished one from the other by cutting alone. For each lady, it was physically impossible to design a different dress so that the basic design stayed the same and only the trimmings were altered. Until the opening, dresses would eventually appear to the public. Anyone except those who had created a sewn dress would lose the true significance of the dresses. Materials, such as fabrics, were a source of concern because it was difficult to find them. There was nothing in those days like the high standard of quality that we have today.(Use evidence for this paragraph)

Christian Dior began making money by selling his fashion sketches. He was an illustrator. According to the text, *Dior by Dior*, in 1935 he got a job featuring *Figaro Illustré* magazine. A few years later, Dior was hired by Paris couturier Robert Piguet as a design assistant. He had then spent his ten happy years in the world of haute couture, as a designer at *Lucien Lelong*, where he had none of the responsibilities of putting his designs into practice. He was happy at Lelong and got well with everyone there, but he was working all the time to

achieve the financial success of another man. Since his loyalty to Leong prevented him from expressing his own rather different ideas, he was toiling in the bonds of his creative inspiration. He had a lot of friends who helped him with his career and whom he trusted all the time. The day when he had to show his collection crept forward. He didn't worry about publicity rather he trusted a few loyal friends to get the new house talked about in Paris. He was persuaded to show his dresses to his friends one day before their formal presentation to the public. He was in a ferment even at night. As a newcomer to the world of haute couture, he had to catch up on his start and sell his models all day long. His dresses were being appreciated by the public, and the hard work of the little community at avenue Montaigne was therefore rewarded.

One of the Garments that Dior discussed in the book, in their work in a museum collection is the one called *La Cigale* which Vogue called a Pearl of construction and execution. Dior designed this garment during the fall/winter of 1952 for his profile line. *La Cigale* was "built-in gray moire, which makes it look like a pliable(flexible) metal. The dress is made of a mixture of cotton, rayon, and acetate and has an uncertain understructure, but a stiff petticoat almost certainly supports it. Dior abandons the tools used to soften the surface and silhouette as usual. According to the article, "Fashion History Timeline," it states that "the dress becomes the housing of the fashionable posture now required by its apparent weight: the skirt is cantilevered at the hipbone—hip forward, stomach in, shoulders down, and the back long and rounded. Dior employed shaped pattern pieces to mold the bodice to the body and likewise to allow for the dilation at the hips." As it was described in the same article, the upper section of the dress consists of long sleeves and a small and deep gap with a round neckline that ends at the bottom of the bust point. A knot is tied at the smallest part of the waist in self-trim. The darts are Y-shaped on the bust, and there are numerous irregular seams in the skirt. Dior used shaped

patterned pieces to attach the body to the body, while at the same time allowing the number to expand. Based on the description of this garment discussed in the text, made by Dior, we can imagine and visualize the fashion and style of women's dress during the 1950 decade.

Christian Dior revived and revolutionized the fashion industry. When he exploded on the fashion scene in Paris in 1947, his new look created an international outrage that had never been seen before or since. After his debut collection, everyone knew Christian Dior, his look, and his styles. Dior's strategy and novelty, familiarity with the press, and seasonal changes have revived women's attitudes toward the fashion world. His marketing concepts were aimed at reviving the fashion industry. In the mid 20th century Dior created a signature look which is a style that combined feminine elegance and simplicity with elegance. On February 12, 1947, Christian Dior introduced something completely new to the fashion industry, adorned with stunning skirts, small waists, and a feminine look not seen for 100 years. (Use evidence for this paragraph)

Conclusion:

In conclusion, the text Dior by Dior leaps the point to explore the history of fashion through its fascinating and detailed insight into the workings of a great fashion house while revealing the private man behind the high-profile establishment. Throughout his book Dior talked about his experience during the 19th century to tell about fashion during those decades. Based on what Dior talked about in his autobiography, it was seen that fashion in the 19th century was different than the fashion it's right now, because nowadays people don't really pay attention to fashion and style. They just wear what they feel comfortable wearing. Also people these days don't have time to go follow the fashion trends because they're busy working and education. Before the 19th century, not a lot of people had jobs and education wasn't that important to them as fashion.

Bibliography

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Figure 2f from: Irimia R, Gottschling M (2016) Taxonomic revision of *Rochefortia* Sw. (Ehretiaceae, Boraginales). *Biodiversity Data Journal* 4: E7720.
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Appendix

Image 1



1952 – CHRISTIAN DIOR, LA CIGALE

