

Rococo women's fashion in England, France & Spain

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January 9, 2019

THANKS:

This project could not have gone ahead without the constant support and help of my mother, who inspired me to move forward and has helped me in all the dressmaking.

I also want to thank Maria for her help in modelling, without her this would not have been possible either.

And to Thierno who has guided and taught me a lot about fashion and sewing.

Thanks also to Dani and Sandra and Guillermo, who welcomed me in their respective homes so I could go and find the information I needed in their cities.

And finally, thanks to Montserrat, for trusting me and letting me move forward without pressure. Without all of you, this would not be done.

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1-Introduction

As it can be seen, in this research project the theme chosen to be developed is the feminine fashion of the English, French, and Spanish well-being classes of a compressed period between 1730 and 1780 approximately. During this period, an artistic style called Rococo was extended, which was very exuberant and luxurious and on which this work is going to focus.

Nowadays fashion trends are globalized, and in my opinion, this started in the 18th century. Therefore, it is possible to create a dress that fits all in England, France and in Spain of that time. What I would like to demonstrate is if it is possible to make a dress out of three different branches of the same style even if they do not have the exact characteristics.

The objectives of research that I have marked to finish the work with success and satisfaction are to contextualize well the time frame where this unique and different style was created, to be able to understand the reason of its evolution and so it is easier for me to design one myself. Besides, I consider it essential to also learn about sewing, clothing, and fabrics that were used before and how was the life of these women which very often we idealized but were far from perfection.

This project could have similarities with other works of the same theme. The Rococo era and the entire eighteenth century has a very convulsive history that gives rise to many branches of research. I have focused on wealthy women, but as John Styles did and I translate in his book "The dress of the People, everyday fashion in the 18th century", one could have investigated the poorer classes. Alternatively, even men's clothing was given for a research job. The Rococo was not the only current for fashion, but we can also find this style in other artistic areas. Architecture, for example, was one of the most outstanding, even interior design was fundamental in the Rococo era. All these themes, although different, always have as base an epoch and an identical style, and therefore thanks to the ties of history, they would look like mine.

What motivated me to choose this theme was my passion for history and my interest in the fashion of the time. The gorgeous dresses have always attracted my attention, and with this project, I have had the opportunity not only to know about their making but also about why they were fashionable, where they started

and also to be able to wear one myself. Also, I think you can learn a lot from the past so as not to make the same mistakes or even to put into practice what was done previously. The reason why this project motivates me is that has given me unexpected things that I did not know and that make me aware of how lucky we are today of not being so linked to what the society says is right.

It can be said that my project has three different parts. The first one is the introduction and contextualization of the topic. This part explains what my project is about, the most important concepts are defined and a journey is made through the history of the three countries that I chose to have a reference. Each country has several sections dedicated to politics and economy, to society and finally to art and culture. In this way, you can get an idea of how and why this style emerged.

The second part deals with fashion itself. First explaining its importance in society and comparing it with now, and then exposing the problems caused by the designs and models that society dictated. This section also explains the Rococo style of all the countries with their differences and similarities. It also shows the different types of dresses, as they were and their accessories, which were very important and complete the look.

The third and final part is where the entire process of designing and making the dress that I created is explained. Here are exposed the fabrics used, the inspiration for the design and the steps I followed to finish it. All thanks to the guidance and help of Amadou Thierno with whom I had an interview which is in the annex of the project.

I have done this project following an order. First thing was to find a hypothesis that was compatible with my idea of the topic. As soon as I was clear about the direction I wanted to take, I made an index and immediately started looking for information. It was really helpful going to the museums and seeing the costumes in person. Once I got all the information about the rococo period, I organized it in countries, and so I could create an adequate historical framework so that the rest of the specific theory could be understood. From here, what I did was to use the information I had obtained in the museums and books to explain the subject, complementing it with web pages from which I have been able to get several

compelling data. I also contrasted my opinion by surveying people of different ages to see what people know or think about these issues.

After being clear what the eighteenth-century dresses looked like I started with my design. I made sketches and then started cutting and sewing. Once the project was finished, I drew several conclusions at the end of it.

Although doing this project didn't cost me, it is true that I had a couple of complications that made this project change a bit until it become what it is now.

The first difficulty was finding people for the interview. I tried to contact an English writer who teaches at a university in London and who has written one of the books that I bought to inform me well about the fashion of the 18th century. I sent him an email to see if we could see each other in August, which was when I would be in London, but he never answered me. I also sent emails to several English museums that I was going to go to, but they responded saying they did not give interviews. Still, one of the museums recommended me in a friendly way other books from which I could finally get information.

A part from that I have not had any other issues concerning where to find information. The most expensive part of the project was traveling to England to look for information, but it ended up being a productive trip.

All in all, this research project about Rococo women's fashion not only explains what women wore at the time but the social importance of fashion and how inconvenient it was for women's health. What it is more, it also demonstrates that fashion and its globalization is not something current, but it already existed and had weight three centuries ago.

2-Conceptual framework

To begin, let's place the Rococo in its historical context and define what it is and its characteristics, to then deepen more in the political, social and artistic state of the selected countries.

2.1 Rococo art

After the political and military chaos experienced in the seventeenth century, the eighteenth century will see a remarkable development in European arts and sciences at the hands of the Enlightenment, a cultural movement characterized by the reaffirmation of the power of the human reason against faith and superstition. The old social structures, based on feudalism and vassalage, will be questioned and eventually collapse, while, especially in England, the Industrial Revolution and the economic take-off of Europe begins. During this century, Western European civilization will strengthen its dominance in the world and extend its influence across the globe.

The Rococo is an artistic movement born in France, which develops progressively between the years 1730 and 1770 approximately. It is defined as an individualistic, antiformalist and courtly art characterized by the taste for luminous colours, ornamentation, and ostentation, were predominate forms inspired by nature, mythology, the representation of naked bodies, oriental art and especially the gallant and amorous themes. It is a mundane art, without religious influences, that deals with issues of daily life and human relations, a style that seeks to reflect what is pleasant, refined, exotic and sensual. However, people from different areas of the world can experience the same artistic style in very different ways and The Rococo appeared in several countries, but it was never quite the same in any two places.

Its precedent is at the beginning of the 18th century coinciding with the regency of Felip of Orleans, when the timid changes began that announced the end of the late Baroque style and its evolution towards the expression of a more contemporary, independent and hedonistic taste, opposed to the official, inflexible and ostentatious art of the reign of Louis XIV.

This style was despised by its critics and neoclassic detractors with the word rococo, which is a composition of "rocaille" (stone) and "coquille" (seashell) since

in the first designs of the new style appeared irregular shapes inspired by rocks marine, seaweed, and shells. Other versions look for the origin in rocaille, a type of ornamentation of the cave decorators of the Baroque gardens and its profuse curl distinguished that.

The style is expressed above all in painting, decoration, furniture, fashion and the design and production of objects. Its presence in architecture and sculpture is minor, since its necessary scope is the interiors and, to a lesser degree, the monumental compositions.

If the Baroque was at the service of the absolutist power, the Rococo is at the service of the aristocracy and the bourgeoisie. The artist goes on to work with more freedom and the art market expands. The Rococo is presented as an art at the service of comfort, luxury, and party. The scenes of his painting reflect this new style and seek to reproduce the typical feeling of aristocratic life, free of worry, or light novel, rather than heroic battles or religious figures.

2.2 France

2.2.1 Politics and government

As far as politics is concerned, in France, there was a monarchy. King Louis XV,



Picture 1: Hyacinthe Rigaud (1748). *Louis XV, King of France*. Oil on canvas. Palace of Versailles Searched on August 12, 2018

who reigned between 1715 and 1774, inherited the throne from his great-grandfather Louis XIV at the age of five, spent his first years of reign in relative tranquillity, surrounded by preceptors who provided him high culture, while active power was handed over to various regents. When he reached the age of majority, the government entrusted him to Cardinal Fleury, his former preceptor.

Unlike Louis XIV, he had no direct contact with the political life of his country as he infrequently met with his ministers and acted against their expectations. Although under his reign France

achieved great military successes, such as the annexation of the Duchy of Lorraine and Corsica, it lost much of its colonial empire at the hands of Great Britain.

His disinterest in politics and the constant succession of ministers who weakened the power of France in Europe helped lay the foundations for the French Revolution.

The king's wife was Maria Leszczyńska, daughter of the dethroned king of Poland. In the first years of marriage, the couple enjoyed excellent times together. They interpenetrated well, and the king began to trust enormously in his wife. As time passed, the king, seeing how she lost physical charms due to his frequent pregnancies and births, she had ten children in ten years, began to move away from Maria replacing her with a large number of lovers.

2.2.2 Society and Economy

When the cardinal of Fleury died in 1743 after serving as prime minister since 1726, the apathetic king said he would preside over the Council himself. The following year, the military disasters during the war by the succession to the throne of Austria demanded the presence of the king in Flanders where he became dangerously sick to recover miraculously later. The prayers of the people for the recovery of their king earned him remarkable popularity so that for a time he became the "beloved" of the French. The personal courage he demonstrated the following year at the Battle of Fontenoy, an important French victory against an Anglo-German coalition, doubled his prestige.

The end of the war of Austrian Succession marked the definitive inflection in the image of the monarch. With the ruined treasury, in 1749 Minister Machault proposed a new tax of five percent that would tax equally the entire population, including the privileged who were exempt from payment. These sectors, led by the judges of the Parliaments (supreme courts), launched a violent campaign until the fall of the minister, with the result that in the seven-year war (1756-1763) the French monarchy was left without resources to protect the colonies in America and India, territories that he lost in 1763.

His erratic fiscal policy and the humiliating military defeats, seasoned with the scandals of his private life, made Louis XV a direct target of widespread

discontent. Proof of this was the attack he suffered in 1757 by one of his servants, who stabbed him with a small eight-centimetre knife. The king lost much blood and, feeling himself dying, apologized to his wife and confessed his sins, but being a superficial wound, he survived. The regicide was dismembered and burned, an example of rigor that horrified the enlightened opinion of the country.

The Duke of Choiseul, in front of the new government team, had successes such as the annexation of Lorraine and the purchase of Corsica, but the monarch, considering it too close to the Parliaments, deposed him in 1770. By then the monarch had fallen in the arms of his last lover, Countess Du Barry, whose ostentatious presence in Versailles scandalized the entire kingdom. The Revolution was already hovering on the horizon.

2.2.3 Art and Culture

During the reign of Louis XV, the life of the court takes place in the palace of Versailles, extending the artistic change of the royal palace and allowing its dissemination to all French high society. The delicacy and joy of Rococo motifs have often been seen as a reaction to the excesses of Louis XIV's regime.

The 1730s was the period of the greatest vitality and development of the Rococo in France, spread mainly thanks to French artists and publications of the time; it was quickly welcomed in Europe.

The new fashions introduced, therefore, had a more significant impact on society, affecting not only royalty and aristocrats but also middle and even lower classes. Ironically, the single most important figure to establish Rococo fashions was Louis XV's mistress Madame Pompadour. She adored pastel colours and the light, breezy style, and subsequently, light stripe and floral patterns became popular. She was a very famous French courtesan, the most celebrated lover of King Louis XV, as well as one of the leading promoters of the culture during the reign of the said king. His interest in art that, as an amateur, was transmitted to the



Picture 2: Maurice Quentin de La Tour (1748-1745). *Madame de Pompadour*. Pastel portrait. Louvre Museum, Paris. Searched on August 12, 2018

well-to-do classes of Paris. She favoured the project of the Encyclopédie de Diderot and protected the encyclopaedists, gave work to sculptors and painters like Boucher and numerous artisans in the manufacture of porcelain of Sèvres. Also organized all kinds of spectacles, protected the writers, know how to dance and played the lute. Without forgetting that she supervised the construction of monuments such as the Place de la Concorde and the Little Trianon and owned several palaces and castles. Towards the end of the period, Marie Antoinette became the leader of French fashion, as did her dressmaker Rose Bertin. Extreme extravagance was her trademark, which ended up majorly fanning the flames of the French Revolution.

2.3 England

The light-hearted frivolity of the Rococo quickly spread out of France and across continental Europe. Then it jumped the channel into England.

2.3.1 Politics and government

The King at that moment in England was George II, who was the last British monarch born outside Great Britain. He was born and brought up in northern Germany.



Picture 3: Thomas Hudson (1744).
George II of Great Britain in coronation robes. Oil in canvas portrait. National Portrait gallery, London. Searched on August 12, 2018

As the king from 1727, George exercised little control over British domestic policy, which was primarily controlled by the Parliament of Great Britain. However, throughout the Georgian period, the political rights of ordinary men and women were extremely limited. Although the majority of the British population had no right to vote, the influence of the public opinion was powerful.

The foundations of the industrial revolution were laid during George's reign, with new levels of production in industries such as coal and shipbuilding and also in agriculture. At the same time, there was a rapid rise in population.

War broke out with Spain in 1739 and in 1742 Walpole, who had dominated government since 1721, resigned. George quickly found another mentor in John Carteret who, with George, brought England into the War of the Austrian Succession (1740-1748), prompting accusations that he was subordinating English interests to those of George's German possessions. In 1743, George led his troops into battle against the French at Dettingen and was the last British king to fight in battle.

During the last decade of his life, George took little interest in politics. William Pitt the Elder mainly oversaw Britain's involvement in the Seven Years' War (1756 - 1763). Overseas, trade was boosted by successes such as Clive's victories in India at Arcot (1751) and Plassey (1757), which placed Madras and Bengal under British control, and Wolfe's capture of French-held Quebec in 1759.

As the country prospered and George's reign lengthened, his early unpopularity as he did not travel far in England, and much preferred Hanover, changed into general respect.

The King's eldest son, Frederick, died in 1751. George's grandson, George III, therefore inherited the throne, on George's death in 1760.

2.3.2 Society and Economy

The 18th century was the age of industrialisation, slavery, the working and middle classes, leisure, consumerism, radicalism and so much more. With increasing variety in clothes, food, and household items, shopping became a significant cultural activity. Historians had described the Georgian period as the 'age of manufactures', a time when British men and women gained access to a dizzying range of material things.

Clothing and fashion were highly relevant to the wealthy. A single item of clothing often represented the most expensive piece in a person's possessions and new elements of apparel were usually highly treasured. Woollen garments that were cumbersome and difficult to clean began to disappear gradually after the first half of the century. These were replaced by cheaper printed cotton fabrics that were

first imported from India and then later manufactured in the expanding British textile trade in the north of England. Cotton clothes allowed ordinary men and women a more excellent choice of light and colourful clothing that was durable, easily washed and therefore more hygienic for the wearer.

Greater purchasing power, together with a gradual fall in prices, led to a rising demand for new consumer products. Sugar consumption in Britain, for example, doubled between 1690 and 1740, while the cost of tea halved. However, the full availability of such luxuries had a darker side.

Imports of raw cotton, sugar, rum, and tobacco, for example – products that were shipped by the tonne into prosperous British ports such as Bristol, Liverpool and London – all originated in the expanding plantations of South America and the Caribbean, where merchants depended heavily on African slaves as their primary source of labour.

Riots over the rising cost of food occurred regularly. In 1766 rising grain prices caused rioting across the British countryside. In Wiltshire, food stores were looted, and over 3,000 troops were called in to disperse the crowds. Rioting and disturbances also frequently occurred during industrial disputes or strikes.

A significant question is why Britain did not experience a political revolution, similar to those which took place elsewhere in Europe. Rioting and protest against the Establishment were undoubtedly serious in Britain, but it never resulted in radical upheaval. An answer can perhaps be found in the fact that the relationships between different social classes were mainly stable. The working classes remained the backbone of the industrial revolution, and those in power usually recognised their rights and customs. Many working-class protests were also channelled through more formal political organisations that proved highly useful in bringing about political change by peaceful means.



Picture 4: A page from Barbara Johnson's album, *fabrics from 1752-5*. Victoria and Albert Museum, London. Searched on August 12, 2018

2.3.3 Art

Of the countries to embrace the Rococo, England paid the least attention to French styles and techniques.

The new style was considered "the French taste for art." However, the English architects would not follow the example of their continental colleagues, although the Rococo strongly influenced silver, porcelain, and silks. Thomas Chippendale transformed the design of English furniture through the study and adaptation of the new style.



Picture 5: Matthew Brettingham (architect), Giovanni Battista Borra (designer), Jean Antoine Cuenot (carver) 1748-1756. *The Music Room from Norfolk House*. St James's Square, London. Searched on August 12, 2018

Hubert Gravelot was probably the single most crucial influence on the development of British Rococo. He was a French illustrator, engraver, painter and draughtsman who first came to London as an engraver, bringing with him knowledge of French Rococo art and design. He was soon in demand as an illustrator and draughtsman and taught at the St Martin's Lane Academy, a drawing school for craftspeople. It was his teaching, together with his book illustrations, that made him so influential.

2.4 Spain

2.4.1 Politics and government



Picture 6: Louis-Michel van Loo (XVIII century). *Ferdinand VI*. Oil on canvas. El Prado Museum. Searched on August 15, 2018

A At the time of the Rococo in Spain, there were two kings, Ferdinand VI and Charles III. When Ferdinand came to the throne, Spain was in the War of Austrian Succession, which ended shortly without any benefit for Spain, and began his reign by eliminating the influence of the widowed queen Isabel de Farnesio and his group of Italian courtiers.

His reign was characterized by the maintenance of peace and neutrality against France and England, while both tried the alliance with Spain. This situation was exploited by the Marquis de la Ensenada to continue the internal reconstruction efforts begun in the reign of Felipe V. In 1754 this government team disappeared with the death of Carvajal and with the motivated distance of the Marquis of Ensenada, and the dispossession of the royal confessional of Father Ravago. The next government, led by Ricardo Wall, more Anglophile, was heading towards the breakdown of previous neutrality. In the interior of the country, naval construction was promoted for the Navy, the construction of roads, canals, and ports.

Fernando VI continued in the line of promotion of culture initiated by his predecessors, with measures that made possible the penetration of the Enlightenment and the definitive rupture of the isolation in which Spain had been immersed since 1559. Proof of this was, among others, the foundation of the Academy of San Fernando de "Bellas Artes" in 1752. He was king of Spain from 1746 until 1759 until he died without a child.

The second half of the XVIII century in Spain was dominated by the presence of an enlightened king in the person of Charles III and his attempts to bring modernity to a country that was still mostly mired in the precariousness of the previous century as he was a Bourbonic king of Spain after the Succession War. Through his influence, the artistic tendencies in the country were tainted with the latest developments in Italy, where the excesses of the French Rococo were being counterbalanced with classicist elements in the latest art.



Picture 7: Anton Raphael Mengs (1765). *Charles III*. El Prado Museum. Searched on August 15, 2018

The king that Spain received in 1759 was an experienced and mature monarch, as ruler and as a person, which represented an absolute novelty in the history of the country. He was the brother of the previous king of Spain, but he had been named rei of Sicily, so he was living in Italy.

In these early Madrid times, Charles lived a pleasant family experience and another bitter one. The first was produced by the appointment of his firstborn, the future Charles IV, as heir to the Spanish crown, about which there were some doubts given that he was born outside of Spain. The second was the disappearance of his wife, who with the brittle health and with a certain Neapolitan nostalgia could not overcome the year of stay in Spain. This death severely affected Charles, who would no longer marry again despite some court insistence.

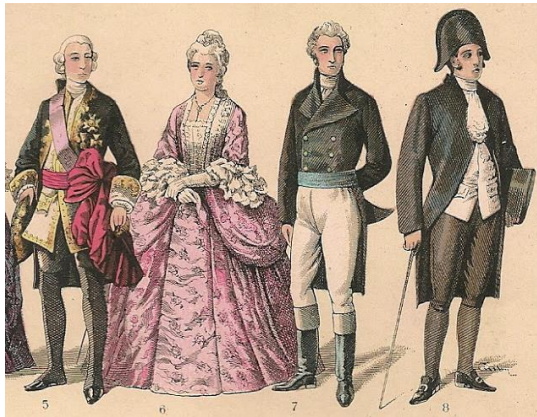
The monarch that Spain was going to have in the next thirty years would maintain the same tone of behaviour in his personal life. According to all the data collected by his biographers, he was a calm and reflective person, who knew how to combine calm and coldness with firmness and self-confidence. Compliant with duty, faithful to his intimate friends, conservator of things and people, was little given to adventure and was not exempt from certain ironic humour. Endowed with a high civic sense in his government action, he had in religion the basis of his moral behaviour, which led him to sustain a strong sense towards others and a particular demand on his behaviour, which he always conceived as a model for others, were their children, their servants or their vassals.

2.4.2 Society and Economy

With the ever-present experience of what he had already undertaken in Italy, he drew up a reformist plan inherited in large part from his predecessors. That plan sought to favour the gradual and peaceful change of those aspects of national life that prevented Spain from functioning correctly in an international context, in which the struggle for the dominance and preservation of the colonies was a priority objective of a large part of the great European powers. Especially England, which was the greatest enemy of Charles due to his aspirations on the Spanish territories in America. A policy of moderate and gradual changes in the economy, in society or culture, whose ultimate goal was not to terminate the prevailing system, but to give the Monarchy a better tone that would allow it to be more competitive in the international framework and improve its internal life.

Of course, the moderate reformism that he always practiced in politics did not serve to definitively fix the grave problems that housed the two kingdoms he had to govern. There were not few, even, the contradictions existing in the Caroline

politics partly propitiated by the character and the real ideology and partly by a changing world that was torn between the new and the old, between the strength of the innovations and the weight of the tradition. In the case of Spain, not all diseases were healed when it disappeared, but, as happened in Naples thirty years earlier, it can be said that his health was better than at the beginning of his reign.



Picture 8: Alfons Cánovas (2016). *Military Thumbnails of nobility*. Searched on August 15, 2018

As far as society is concerned, the economic power of the nobles was increased thanks to marriages between families of the high nobility, which led to a progressive accumulation of heritage assets. By decree in 1783, the king approved manual labour and recognized it, favouring the nobles who from that moment could work and not only live on

their riches. The noble titles increased with the concessions made by Felipe V and Carlos III. The church had many riches, to their real estate were added the collection of tithes, which were discounted the real thirds, and other income as mortgage rents or rents. Finally,

there were the peasants, who enjoyed some economic stability, the day laborers who suffered situations of misery and bourgeoisie, which began to emerge timidly in Spain and identified with the reformist purposes and liberal ideals of the century.

2.4.3 Art

In Spain, the baroque walks towards a much more ornate style. This late baroque began to impregnate in the 1730s the influence of the French Rococo, exemplified mainly in the diffusion of a new ornamental motif: the "rocaille", consisting of complicated "C" and "S" games that they generate asymmetrical shapes and also reminiscent of marine forms. On the



Picture 9: Matías Gasparini (XVII century). *Hall of Gasparini*. Madrid's Royal Palace. Searched on August 15, 2018

other hand, Rococo is an eminently bourgeois and profane art, hardly reconcilable to religious art, the most abundant of the Spanish Baroque. To this traditional terminological confusion has contributed the presence in the Spanish XVIII of Italian architects and solutions brought from the Italian Baroque alien to the Rococo but confused with it. However, apart from the questionable trace of the Rococo in Spanish religious art of the eighteenth century, it is possible to trace some examples of the Rococo in Spain, mainly in local typologies and, above all, in the court scene, in the heat of the new Bourbon dynasty.

Since 1730, the impact of French Rococo is perceived in the Spanish Baroque. Artists and architects incorporate the rock garden as a decorative motif, although they use it in structures with a marked Baroque character. Therefore, except in some examples, it is risky to talk about the existence of an authentic rococo in Spain, the regret of the decorative waste of this 18th-century style has often been associated.

3-The social importance of fashion

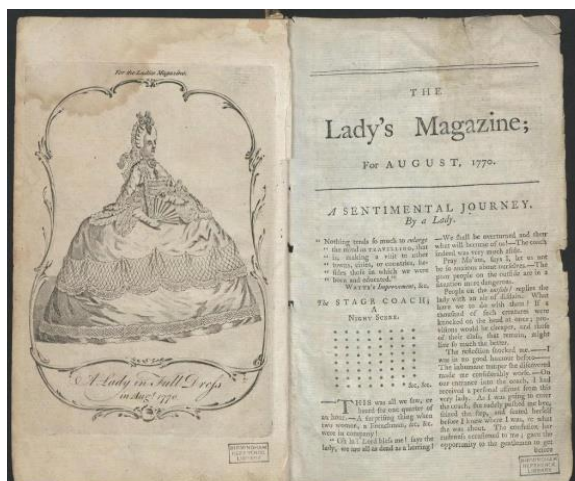
In order to determine the importance of fashion, we must first know what we are talking about when we refer to that denomination. What is fashion? Fashion definition could be explained as a social and cultural phenomenon linked to aesthetics and beauty more than functional elements in most cases. Fashion has to do with the acceptance of different dress parameters that become popular. It is often related to the historical, social, economic, political or cultural context in which it arises. It can be said that its importance lies in the fact that fashion represents in one way or another a form of expression of society. It is a description and presentation of who we are before others and transmits traditions, tastes, preferences, as well as expresses social or political positions determined in a specific space and time.

In ancient times, fashion was represented under a planned social organization, emerged in the courts and little by little the trends passed to the rest of society in simpler and more practical designs. Their way of dressing differentiated people, and so the social class could be appreciated at first sight without misunderstandings of any kind. The leaders wear the most majestic garments made with materials that defined this group of people, while the lower classes

Eighteenth-century clothing is thought of as a semi-durable, although it depended on the different types of garments and the different rates of wear depending on the sturdiness of the materials from which they were made and the frequency with which they were worn and cleaned. Keeping up appearances was very important at that time and required that clothes be clean, but that that was neither easy, not cheap. Especially silk garments, which were expensive to buy but also challenging to keep in good condition.

[illegible]

The post-mortem inventories* have been crucial to know the clothing of centuries ago since the fabrics are not materials that last forever and do not have a long useful life. Some museums preserve eighteenth-century collections but with few pieces. Also, since fashion magazines did not exist, researchers do not have it easy in this field.



From 1770, The Lady's Magazine came out in England, collecting the latest trends in the country and France. These monthly publications were a significant step in the knowledge of fashion throughout the country.

As I have been able to find out, fashion was vital because it was used as a political resource to maintain the social

hierarchy, sparing people by classes and so that it could be known the goods people had only to see how they were dressed. Besides, at this time appeared the initial concept of today's fashion, where the trends were spread across Europe from a central point, which was France, and arrived a bit distorted depending on the country. Fashion became something cultural and therefore crucial for the population.

4-Designs and styles

In the eighteenth century, the ambition of all the lady who was prized was to impress in the court with her dress, a commitment to competition that was very hard. The splendour and etiquette of Versailles do not allow great people to wear the dress more than once; in the case of wanting to repeat, they should



Picture 12: Stomacher from the LA Museum. Searched on November 14, 2018

obligatorily make some slight modification. Taking into account that a dress may need up to 16 meters of fabric to be made.

For women, the essential spirit of Rococo fashion resided in elegance, refinement, and decoration, as well as in whimsical and extravagant elements, such as coquetry. In contrast to the solemnity of seventeenth-century clothing, the female attire of the eighteenth century was both ornate and sophisticated. The masculine suit of the seventeenth century had been more extravagant and showier than the feminine, then the women took the initiative and acquired elegance. The essential elements of the feminine attire consist of full dresses opened by the front called gowns* or dress-coats*, with an upper-skirt* or petticoat*, and that need a stomacher*, a triangular breastplate that covered the upper-front opening of the dress which was of a rich or very ornamented fabric, and covered the corset. For the underwear, they wore a combination of different skirts. The breastplate was fixed with pins or sewed to the corset an operation that had to be repeated every morning in the dressing room. They also sewed on the breastplate and corset*,



Picture 13: Dress-coat (1735), from Museum of the Costume of Madrid. Searched on November 14, 2018



Picture 14: corset and hoop skirt from the movie "Marie Antoinette" (2006). Searched on November 14, 2018

the front of the jacket, the dress or the robe that constituted the chosen torso garment. These were the necessary components, which only varied in their decorative details, decade after decade, until the French Revolution. Like the sleeve ruffles* which were very popular.

This fragment of the Magazine of the Costume Museum of 2007 precisely describes what they exactly wore under the dress to enhance the silhouette:

(Amelia Leira, 2007): "Stuck to the flesh they wore the shift, to the knees and sleeves. From the waist to the ankles, skirts, and below, nothing. The two garments were made of cloth, more or less thin. On the torso is used a body with whales, without sleeves, tied with laces and finished in flop* to be able to adapt it to the waist: the corset. On the hips, a framing made with whales or reeds that hollowed the skirt on the sides: the hoop-skirt. On the legs, silk wool or cotton stockings, which were less important than the ones for man, because they were almost never seen."*

The clothing of the Rococo is distinctive for its fantasy, asymmetry, its fine details, and its lightness; the use of his tissues accentuated his showy beauty. The most common in women's and men's clothing were satin and atlas, usually in pastel colours and topped with brocade and lace ornaments made in Chantilly or Brussels. Extremely wide panniers were worn to formal occasions, while smaller ones were worn in everyday settings. Corsets tightly constricted waists, provided contrasts to the full skirts. Plunging necklines also became common. Skirts usually opened at the front, displaying an underskirt or petticoat. Pagoda sleeves arose about halfway through the 18th century, which was tight from shoulder to elbow and ended with flared lace and ribbons. The extravagant silk fabrics produced in Lyon were essential for Rococo fashion.

There were a few main types of dresses worn during this period:

- The Watteau gown had a free back which became part of the full skirt and a tight bodice.



Picture 15: Watteau dress (1760) from The MET Museum. Searched on November 14, 2018

-The dress to English featured a snug bodice with a full skirt worn without panniers, usually cut a bit longer in the back to form a small train, and often some lace kerchief* was worn around the neckline. These gowns were often worn with short, wide-lapelled jackets modelled after men's redingotes.

-The flying steal, or flying dress, a derivation of the negligé, whose main feature was the bodice, with large folds that flowed from the shoulder to the floor on a rounded skirt.



Picture 16: *English featured dress (1760)* from V&A Museum. Searched on November 14, 2018



Picture 17: *French dress (1760-65)* LA Museum. Searched on November 14, 2018

-The other typical Rococo female attire was the so-called French dress. It also had a tight bodice with a low-cut square neckline, usually with large ribbon bows down the front, full panniers*, and was lavishly trimmed with all manner of lace, ribbon, and flowers. This style persisted as a dress suit for the court.

Seemingly different aspects defined the Rococo era: extravagance and a quest for simplicity, light colours and heavy materials, aristocrats and the bourgeoisie. This culmination produced a remarkably diverse era in fashion like none ever before. Although this movement was largely ended with the French Revolution, its ideas and main aspects strongly affected future fashions for decades.

4.1 Marie-Jeanne Bertin

Among the professionals of the French fashion of the eighteenth century, we must highlight Marie-Jeanne Bertin, known as Rose Bertin (1747-1813). A pioneer of French "haute couture," she opened her fashion store in Paris in 1777 and quickly became the preferred dressmaker of the aristocracy. His definitive consecration was due to the Duchess of Chartres, who introduced him to Marie Antoinette. The queen, enthusiastic with her designs, opened her workshop



Picture 18: *Rose Bertin (1780)*, *Gazette Drouot*. Searched on November 14, 2018

in Versailles where Rose, named «fashion minister, » created novel models for the queen, such as the so-called Grand habit de court.

His closeness to the sovereign gave him international renown, and his clothes were exported to the courts of London, Venice, Vienna, and Lisbon, among others. The dressmaker, besides, created dolls that were dressed with their models and either collected or served to send them to other European courts, whereas figurines allowed the ladies were aware of the French fashion and could order Rose Bertin the latest and most elegant dresses.

4.2 Similarities

- The Elaborately carved forms: Rococo was a style developed by craftspeople and designers rather than architects, what helps to explain the importance of hand-worked decoration in Rococo design.

- The Asymmetry: Rococo design is often not symmetrical, one half of the design does not match the other half

- S and C scrolls: Curved forms are common in Rococo. They often resemble the letters S and C.

- The use of Rocailles: Rocaille takes various forms in the dresses, sometimes it looks like a piece of frilly carving, and at other times it looks like an eroded rock.

- The Acanthus leaf: The acanthus leaf is one of the primary motifs of Rococo design. It is not very closely related to a real acanthus leaf but is instead a stylised version of it.

- The lace: It is a decorative motif typical of the Rococo, not only in goldsmithing but in clothing. One type of dress had laces in decline from the neckline to the waist, apart from those used in the hairstyle.

- The Extravagance: Extravagance is a common characteristic of all countries since it is the essence of style. The dresses used to be very voluptuous, so



Picture 20: Francois Boucher (1756), Loops of the dress of Madame de Pompadour, oil on canvas. Munich gallery. Searched on November 24, 2018

much so that the ladies went through the doors one at a time and even took the armrests off the chairs so that they could sit down.

4.3. Differences

Although it is the same style, in each country the realization and development of it take different ways:

-The natural motifs are a feature of all Spanish, British and French Rococo. However, in British Rococo designs, the natural motifs are often more realistic in their details than those on French Rococo designs. The Spanish ones, furthermore, used the natural motifs more often, what made their designs much overloaded.

-As far as colours are concerned, France abounds with very bright colours such as yellow or pink, while in Britain, very pale and pastel colours such as almost greyish blue and cream colours predominate. Spain had a mixture of both but also used dark colours like black in some accessories.

-Also, Spain and Britain have a feature they do not share with France, the use of the handkerchief or shawl to cover the breast of the women.



Picture 19: Francisco Folsh de Cardona (1770), Maria Luisa de Parma. Oil in canvas. Madrid. Searched on November 24, 2018

4.4 Accessories

In the appearance of a lady, as important as the dress itself were the accessories. For example:



Picture 20: Mittens (18th century). Mint Museum. Searched on November 24, 2018

In an official ceremony, the ladies cover their hands and arms with gloves, if they were sleeveless. Only in summer, they are allowed to wear mittens, a type of gloves that will expose half of the fingers.

However, if any accessory was essential to any lady, that was the fan. The licentious customs of Versailles were concealed by the art of dissimulation and the fan allowed to develop a gestural language that served to communicate at the time of seduction. They ended up being authentic works of art. On silk or



Picture 21: Fan (1730),
Czartoryski museum, Krakow.
Searched on November 24, 2018

paper held by the rods of ivory, tortoiseshell* or precious woods, great painters reflected refined scenes while goldsmiths inlaid precious stones or embroidered with gold and silver threads.

There were also bags or handbags, shawls*, and handkerchiefs*.

The bags were delicate pieces, small in size and even embroidered. These bags could have different makes such as bags or wallet type with or without handles.



Picture 22: French bag (18th century), Amsterdam bags museum. Searched on November 24, 2018

To cover themselves, they were covered with mantles* or capes, whose materials varied according to the season, the most common being the cloth, but the so-called hare fur (a mixture of wool and goat hair) and camel skin, even for the making of dresses. The mantles went



Picture 23: Louis Tocqué
(1745/55), Madame de Livry,
Birmingham Museum of Art.
Oil on canvas. Searched on
November 24, 2018

from the head to the hem of the skirt and were tied at the waist with a ribbon; The most elegant were made with light fabrics, the mantle of "smoke" was black as a sign of mourning, the "luster" bright and the "soplillo", a very light silk fabric, very thin, hence its name.

At the end of the 18th century, the Spanish woman began to "put on her uniforms" to go out into the street, wearing a black and long skirt over the rest of the clothes, which once arrived home they took off. This garment was something consubstantial to all social classes. Each woman had at least one; so that in the walks of the cities there was a certain similarity in the dress since they all wore black boots and blankets*. It was also very common for the Spanish women to wear blankets covering their heads.

4.4.1 Footwear:

Both the gentlemen and ladies wore heels, which raised the heel and pushed the foot forward, the tip being narrow, the effort was closed by the middle of a tongue with buckle*. The wealthy people used buckles



Picture 24: French footwear
(1760). Searched on November
24, 2018

of silver or gold, sometimes sprinkled with semiprecious stones. The footwear is made with fabrics or skins such as the calf*, the cordovan*, or the chamois*.

4.4.2 Hairstyles

Women's heels became much daintier with slimmer heels and pretty decorations.

At the beginning of the period, women wore their hair tight to the head, sometimes powdered or topped with lace kerchiefs, a stark contrast to their wide panniers. However, hair progressively was worn higher and higher until wigs were required.

Women of good standing, like the nobility or the bourgeoisie, also stand out for getting the most prominent hairstyle.

Towering tresses* were elaborate curled and adorned with feathers, flowers, miniature sculptures, and figures. Hair was often powdered with some wheat flour,

which caused outrage among lower classes as the price of bread became dangerously high.



Picture 25: Rococo hairstyles (18th century).
Searched on November 24, 2018

As for the Spanish hairstyle, it became fashionable the headdress* (typical adornment of the "majas"), where the hair was kept, and sometimes it was finished off in a noose* at the top of the head. Although they also wore hats, the most usual thing was to cover their heads with a blanket.



Picture 26: Spanish gold brooch with emeralds (18th century), Victoria and Albert museum, London. Searched on November 24, 2018

4.4.3 Jewellery

The typical jewels of the 18th century are the brooches* in the form of a bow or the "piocha*" that was placed on the hair. It should be noted that a good number of them are bright. Diamonds reached significant popularity in jewellery during the 18th century due to the discovery of mines in Brazil in 1723.

Besides, women wore necklaces and earrings that were also adorned with precious stones. Full choker*

necklaces with pendants were popular, and the stomacher brooch* remained in style but a lighter, airier form. The jewelled stems of the aigrette* were often made that they could sway back and forth in order to show off the sparkle of the diamonds that covered them. The brooch in the shape of a bouquet*, comprising a variety of gems, also became fashionable.



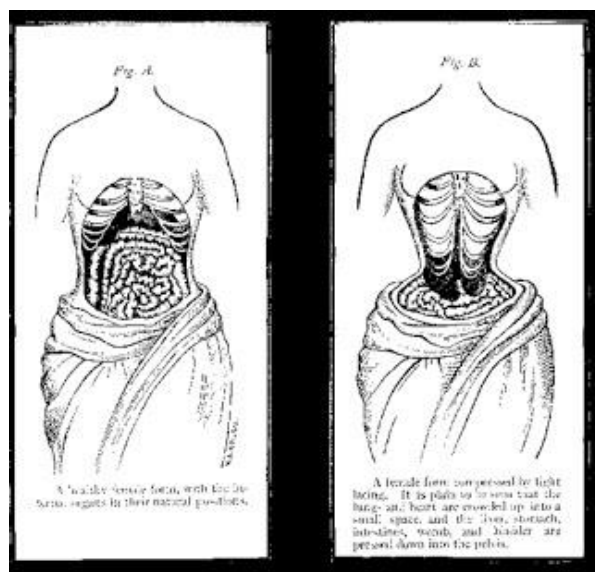
Picture 27: Spanish gold earrings with emeralds (18th century). Searched on November 24, 2018

5- Problems derived from fashion

Not being the first time someone has succumbed to a dangerous style trend, Summer Stevens, the author of *Fashionably Fatal* says that the danger has always been around, since the Stone Ages. In the 18th century style, women suffered a lot because of the discomfort of wearing that dresses. The main problem was the corset.

In his book, Stevens says that the corset gave rise to the "panting Victorian chest, causing indigestion, constipation, frequent dizziness from breathing difficulties and even internal bleeding." He adds that "other internal organs were exposed to damage, having to modify their natural position to adapt to the new bone formation." Moreover, in 1874 a list of 97 diseases attributed to the use of the corset was published, including altered states of hysteria and melancholy.

The practice of "tight lacing" was too popular and continued to be so for years to come. The paintings of the period give a graphic account of the waists that those ladies sculpted by pulling strongly on the cords of their corsets in the middle of 18th century. Contrary to common conceptions about corsets, not all women tightened their corsets to the extreme and much less daily. However, the continuous use of an extremely tight corset, could eventually deform the lung cavity, and cause the movement



Picture 28: What the corset made to the bodies. Searched on December 7, 2018

of organs. The ladies of the high society reserved the "tight lacing" for formal events such as dances or social gatherings. Also, at this time it was when, if they exceeded, could cause fainting by reducing the rib cage that deprived the lungs of receiving the necessary air.

When William Harvey discovered blood circulation in 1628, a debate began: Are costs the cause of physical damage and deformation in women?

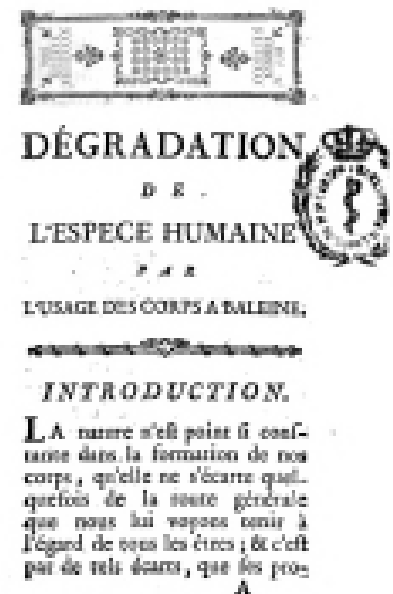
In the long run, it meant the abandonment of the reinforcements of wood and steel that used to be used in the manufacture of corsets.

The debate on its convenience culminated in 1770 with a pamphlet entitled: *"La dégradation de l'espèce humaine par l'usage du corps à baleine"* ("The degradation of the human species by the use of the whalebone")

When the use of the corset is prolonged certain physical deformations take place, which from a certain point are irreversible and entail health problems. As organ displacements, muscle and spinal deformities and gastric problems, among others.

Deformations and health problems:

- Displacement of organs: corsets that are tied from the chest to below the waist can constrict the abdomen to cause the displacement of specific organs, such as the kidneys and cause problems of obstruction of urine.
- Respiratory E-stress: the lungs do not receive the necessary amount of oxygen so that can suffer hyperventilation (intense and rapid breathing of life to the sensation of shortness of breath) or fainting.
- Uterus: this part of the organism can be pushed wholly or partially downwards, into the vagina, causing pain and menstrual problems to infertility, abortions, infections or even death.



Picture 29: Jacques Bonnaud (1770). "The degradation of the human species by the use of the whalebone." Searched on December 7, 2018



Picture 30: Extreme case of corset deformation (19th century) Searched on Decembre 7, 2018

- Digestive functions: severe abdominal pressure can interfere with digestion. Besides, when the corset is used for a long time, the consumption of food is limited to cause malnutrition or anorexia. It can also cause gastroesophageal reflux.
- Venous congestion: the pressure on the veins of the pelvis can cause swelling of the legs and feet, making the risk of blood flow difficult. As a result, there is an increased risk of developing thrombi in the lower extremities and, therefore, more likely to suffer a pulmonary embolism.
- Muscular deformation: prolonged use of corset can cause severe muscle atrophy and deviation of the spine. These deformations can become so severe that, as happened in antiquity, many women could not walk if they did not wear it.

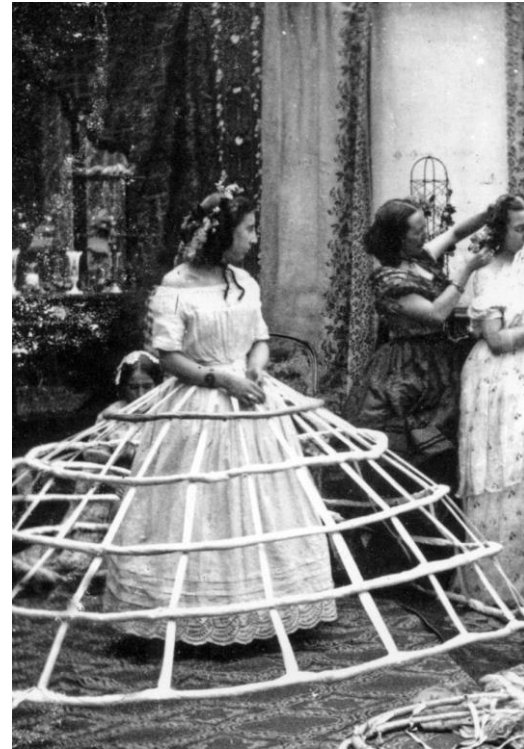
Although as mentioned before the corset was one of the most significant problems for women's health, there were others related to this that are also remarkable.

Because the dresses were tied with the corset very tight, the parts were mostly sewn together, and they bulged a lot; women could not get out their dresses. This fact favoured the deaths of many women that being near the fire to warm up in winter or if they dropped a spark of a cigarette, they caught fire the dress and died because of the terrible burns in her bodies. So, all because of not being able to take off the dress.

These horrible accidents did not stop since, in the 19th century, Crinoline fires became fashionable. The structured petticoat did more than enhance a silhouette. There were several high-profile deaths by skirt fire.

There are different witnesses to these events, and even the names of people who happened to them are known, such as the following:

In July 1861, the poet Henry Wadsworth Longfellow rushed to help his wife after her flammable dress caught fire. According to the Boston Daily Advertiser, "While seated at her library table, making seals for the entertainment of her two youngest children, a match or piece of lighted paper caught her dress, and she was in a moment enveloped in flames." She died the following day. Oscar Wilde's two half-sisters also died of burns after they went too close to open fire in ball gowns.

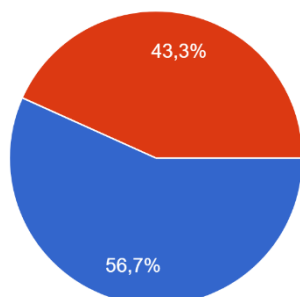


Picture 31: Crinoline from 19th century.
Searched on December 7, 2018

Women who did not burn, stumbled and were trapped between the wheels of the carriages. "In addition to fire deaths, there have been many crushing under the wheels of the carriages and machinery in tight spaces, where a reasonably dressed woman would not be in danger.

For this part of the project, I have surveyed 67 people to see if they are aware of what it was like to dress like that and to get an idea of the general culture regarding this topic.

The 35.8% of the respondents were 17-year-olds. Forty-two of these people are



Picture 32: Do you know all the health problems dresses caused? (2018). Searched on December 17, 2018

fashionable now, to which only 17'9% answered yes, I realized that when asked if they knew how many health problems caused. The 43'3% of them responded

no, what shows us the little knowledge about the real suffering caused by fashion, not only today as the common phrase "to be handsome you have to suffer," says, but also formerly that in my opinion was even worse.

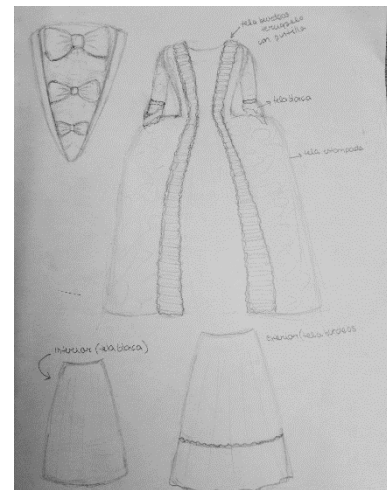
The weight of the dress, the lack of air because of the tight fitting of the corset and the physical deviations it provokes make it clear to us that the suffering of the women was not nonsense but something serious.

6- My own design

6.1 Design and inspiration

For my design, I was inspired by the different branches of Rococo fashion that were popular in France, England, and Spain at the height of this style.

My design is a mixture of the French dress and the Watteau dress. It consists of a pannier covered by an inner skirt, which has a petticoat above it. For what the high part refers to, wears a corset with whales. Finally, the most superficial layer of clothing is a gown covered by a laced stomacher.



Picture 33: Constanza Mayor (2018). Outline of my dress

6.2 Cloths and Patterns

Although I have not been able to find the exact fabrics, they used for their dresses in the 18th century, I used the most similar ones in texture and embroidery that I could, which are the following:



Picture 34: Constanza Mayor (2018). Damask fabric

For the dress-coat and the stomacher, I used Damask fabric which is very strong and thick. The damask is a cotton or silk fabric, similar to the brocade but much thinner and less heavy since it does not contain relief. It has a very particular brightness and is obtained by mixing a maximum of two colours. Like the previous fabrics, it is commonly used as upholstery for sofas or armchairs, although we can also find it in curtains,

cushions, and pillows. My material is burgundy and golden with an exquisite and floral pattern typical of the elegance of high social class of the time.

Sail fabric is the one I used for the inner skirt and the sleeve ruffles of my dress. It is white and has a very delicate floral pattern sewn on top. Sail fabric is a type of material, usually made of 100% cotton or blends of cotton and linen or polyester. The term comes from the French and means veil. Because it is incredibly light, the fabric is used in soft decorations.



Picture 35: Constanza Mayor (2018). Sail Fabric

For the petticoat and the accessories and details of the dress-coat, I have used the brocade fabric. The colour is burgundy and has



Picture 36: Constanza Mayor (2018).
Brocade fabric

geometric embroidered features of the same colour. Brocade is a type of material that is made with synthetic fibres. It is very resistant and full of life since it usually has very colourful drawings and reliefs of multiple colours. It is generally used to upholster sofas and chairs for its resistance, although its use can be seen in other fabrics. In

the past, brocade was a popular fabric because it was made with precious metal threads such as gold or silver, which made this fabric ideal for high French society who adored luxuries.

In addition to these main fabrics, for some details, I have used the Damask fabric for stomacher loops, and cream coloured lace for details.



Picture 37: Constanza Mayor (2018). Lace for details

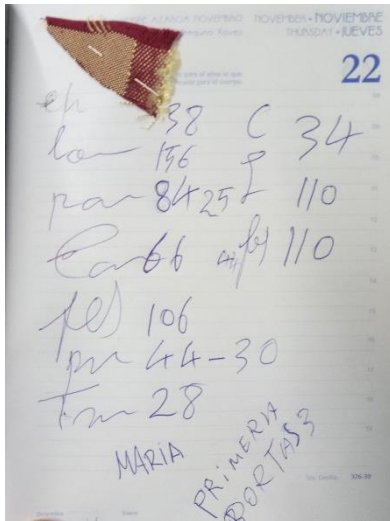


Picture 38: Constanza Mayor (2018). Damask fabric

Texture of the fabrics:

6.4 Process

- First of all, what I have done is to take the measurements of Maria Navarro, who is my model. I took the following measures:



Picture 39: Constanza Mayor (2018). Measurements of Maria

- The size of the shoulder (from the neck to the beginning of the arm).
- Chest width.
- The measure from the neck to the waist going through the bust.
- The measure of the breast.
- The measure of the waist.
- Establish the size of the high hip.
- The length from shoulder to elbow.
- The measure from shoulder to shoulder.
- Leg length.

- Once the measurements are precise, the fabrics are picked up, and the shape of the patterns is started to be marked. The first thing I did was to draw the upper skirt.



Picture 40: Constanza Mayor (2018).
Shape of the pattern of the skirt



Picture 41: Constanza Mayor (2018). Shape of the pattern
of the skirt

- After that, I cut all the pieces that would form the upper skirt. Then, I took another fabric, and I did the same process with them all.



Picture 42: Constanza Mayor (2018). I was cutting the upper skirt.



Picture 43: Constanza Mayor (2018). Shape of the upper skirt once it was cut



Picture 44: Constanza Mayor (2018). I was making another pattern with the skirt I've already cut

- Same process with the gown and the sleeves.



Picture 45: Constanza Mayor (2018). Shape of the pattern of the coat



Picture 46: Constanza Mayor (2018). I was cutting the coat



Picture 47: Constanza Mayor (2018). Part 1:
back of the coat



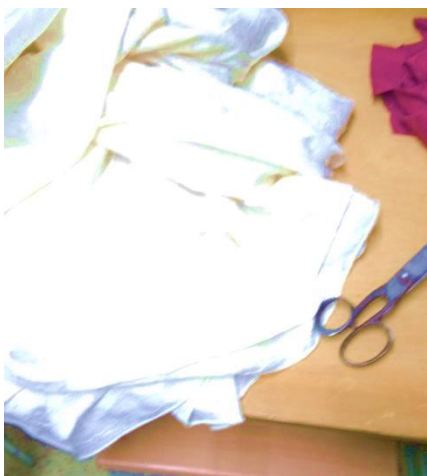
Picture 48: Constanza Mayor (2018). Part 2: front of the
coat



Picture 49: Constanza Mayor (2018).
Part 1: upper part of the sleeve



Picture 50: Constanza Mayor (2018). Part 1: upper
part of the sleeve opened



Picture 51: Constanza Mayor (2018). I
was cutting the bottom part of the
sleeve



Picture 52: Constanza Mayor
(2018). The sleeve already cut

- To finish with the section of the cut, I draw and cut the inner skirt and the stomacher.



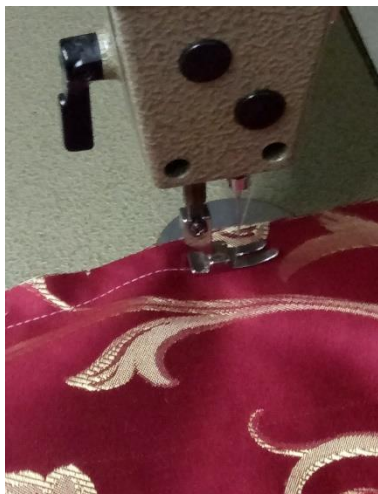
Picture 53: Constanza Mayor (2018). I was cutting the inner skirt



Picture 54: Constanza Mayor (2018). The stomacher already cut

- The next step was to sew the parts that go together.

First, I sewed the coat parts, and then I made the coat tweezers:



Picture 55: Constanza Mayor (2018). I was sewing the coat parts



Picture 56: Constanza Mayor (2018). The coat already sewn



Picture 57: Constanza Mayor (2018). The tweezers of the coat

Secondly, I sewed the skirt of the dress and joined it to the coat.:



Picture 57: Constanza Mayor (2018). I was sewing the skirt of the gown

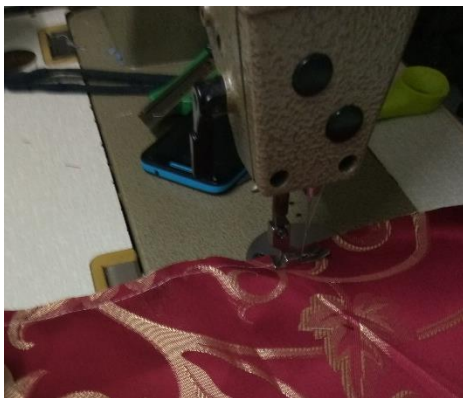


Picture 58: Constanza Mayor (2018). I was sewing the skirt of the gown with the top of the gown



Picture 59: Constanza Mayor (2018). The gown

Then, I sewed the two sleeve parts together.



Picture 60: Constanza Mayor (2018). I was sewing the upper part of the sleeve



Picture 61: Constanza Mayor (2018). I was sewing the bottom part of the sleeve

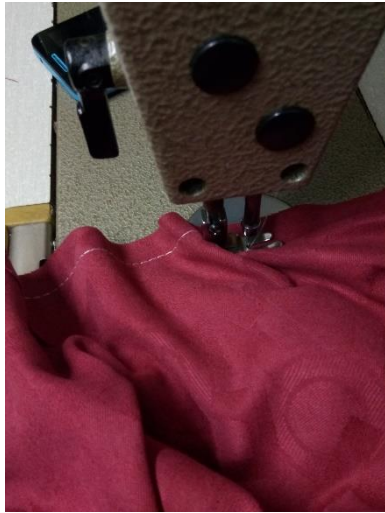


Picture 62: Constanza Mayor (2018). The sleeve



Picture 66: Constanza Mayor (2018). The two parts of the sleeve joined together

After that, I sewed the upper skirt and the stomacher.



Picture 67: Constanza Mayor (2018). I was sewing the upper skirt



Picture 65: Constanza Mayor (2018). I was sewing the decoration of the upper skirt.



Picture 66: Constanza Mayor (2018). I was introducing an elastic waistband to the skirt.



Picture 67: Constanza Mayor (2018). I was sewing the waistband



Picture 68: Constanza Mayor (2018). The upper skirt



Picture 69: Constanza Mayor (2018). I was sewing the stomacher

Finally, I sewed the inner skirt and, like in the other skirt, I put an elastic waistband.



Picture 70: Constanza Mayor (2018). I was sewing the inner skirt



Picture 71: Constanza Mayor (2018). I was sewing the waistband



Picture 72: Constanza Mayor (2018). The waistband

- After sewing everything, I asked Maria to come and try on the dress to fix what was necessary and see if it was all right.

To lift the skirt of the dress, I used the pads that are carried on planes to put behind your neck. These items have the perfect shape to suit Maria's hip. What I did was to take away some of the stuffing and sew what I did not need. In this way, the pads do not bother each other when putting them.

We can't forget the corset that goes under the clothes. I have to say that this piece is complicated to make. Therefore, what I have done is to take one that had the right structure already made and adapt it to the model.



Picture 73: Constanza Mayor (2018). The pads for the hip



Picture 74: Constanza Mayor (2018). The corset

This is what Maria looked like in the first test of the dress when it wasn't finished:



Picture 75: Constanza Mayor Brun (2018). Dress not finished



Picture 76: Constanza Mayor Brun (2018). Dress not finished



Picture 77: Constanza Mayor Brun (2018). Dress not finished



Picture 78: Constanza Mayor Brun (2018). Dress not finished

After fixing what Maria did find at all comfortable, I proceeded to decorate and reload the dress.

I put lace around the edge of the gown, the same lace at the end of the sleeves and I put three loops, with the same fabric of what the gown is but the other way around, which decorate the stomacher.



Picture 79: Constanza Mayor (2018). The lace that goes around the edge of the gown



Picture 80: Constanza Mayor (2018). The three loops that go at the stomacher



Picture 82: Constanza Mayor (2018). The dress with its decoration

All in all, this is like what the dress finally looked like.



Picture 83: Constanza Mayor (2018). The dress



Picture 84: Constanza Mayor (2018). The dress



Picture 85: Constanza Mayor (2018). The dress

7- Conclusion

To sum up, I have to say that doing this incredible work I came to many different conclusions that I had thought they had no purpose in my project before, but which I discovered after doing so.

My hypothesis for this project was to check, as I believed, it is really possible to create a dress that unites the three differentiated branches of the same style as Rococo. My opinion at the beginning of the project was positive, and I thought that it would be possible to prove it, because even if the country in which this style has been developed changes, the essence and the meaning it conveys is the same. The conclusions that I have reached are the following:

When it comes to fashion, I found that the similarities of all countries were quite the same. I expected more difference between them, but it was not like that. The differences I found were minimal, such as the definition of the details, the colours used and the personal touch of the identity of each country reflected in the designs.

This fact reinforced my theory and helped me to design a dress that would leave these differences to a minimum. Therefore, my dress could be said to be Watteau, a design that combines English dresses and French dresses and thus fits better in both countries.

Then, the shape does not have a layer resembling the French dress, but the stomacher is of the same fabric as the gown one, as in most English dresses. Mine does not wear a handkerchief covering the clavicle, but as an accessory, it wears long gloves. The decoration of the dress is a little simpler than usual because the pattern of the fabric that I used is very ornate, which also helps to reconcile the differences between the countries.

As far as the most significant difference is concerned, the colour, I chose to put both a pale glow on the lace that decorates the edge of the gown, as in the looser part of the Pagoda sleeves, English style. I also opted for the golden colour that could not be flared in the form of the French wing and a slightly darker colour, a happy one anyway, the Bordeaux, which marries the Spanish style. Combining

all that I am convinced that my hypothesis is confirmed, since it was possible to reconcile all the branches of the style leaving only the essence of it.

Doing this project has given me a lot of knowledge that I did not have before and that I am happy to have now. Also, thanks to it, I have been able to prove a bit what I want to study later, design, and it has given me the opportunity to reconcile three different ways of seeing the Rococo art and put myself to the test doing it.

In addition to enriching my knowledge, I believe this project has been a way to support ideas that already existed but that now have a little more support with what history shows us, for example, globalization. Today we all know that globalization is a fact, but many believe that it is something modern that exists only thanks to new technologies. This project has shown us that Fashion had been already spreading rapidly throughout the world and that a style could be the same in different countries.

We also find parallels of that era with the present concerning the importance of Fashion. Before, clothes were something significant, so much so that they put in the testament the items of higher value and passed them from parents to children. Besides that, in court, you could not attend more than one event with the same dress. Today the same thing happens, clothes are essential for society, and celebrities and current monarchies do not wear the same clothing in two social events.

As I mentioned at the beginning of this project, my work could be similar to others of the same theme. But once finished, I believe that other fields could be investigated from further work I have not been able to develop fully due to time constraints.

A good research project related to mine could be the importance of fashion before and now to check the parallels and differences that exist. Because doing this project, the topic appeared a lot and would be very interesting to look at it carefully.

Another one could be the way in which the women of the eighteenth century expressed themselves from their dresses, since at that time they did not have many ways of doing it and that is why they did it through their suits.

It could also be a good idea to do a research on the ten more harmful fashions to health in history, which could explain more exemplarily the problems with the corset and the weight of the dresses.

All these project ideas would have been developed by me if I had been able to, but I think they deserve a more in-depth study, which another research project can provide.

In short, this research project has been a personal challenge, which I think I have overcome and thanks to which I have learned a lot of things. Furthermore, those things have contributed something to me and that in some way they have helped me formed better opinions than those I already had.

8- Dictionary of specific terms

- * **Aigrette:** Great white and pearly grey heron, bearer of sought-after ornamental feathers.
- * **Blanket:** Fine or sheer cloth garment, especially silk, tulle or lace, worn by women to cover their heads and which sometimes falls on the shoulders and back.
- * **Bouquet:** Natural or artificial bunch of flowers, branches or herbs that are arranged to form a decorative set or to be pleasant.
- * **Brooches:** an ornament fastened to clothing with a hinged pin and catch.
- * **Buckle:** a flat, typically rectangular frame with a hinged pin, used for joining the ends of a belt or strap.
- * **Calf:** a young bovine animal, especially a domestic cow or bull in its first year.
- * **Chamois:** a type of soft pliable leather now made from sheepskin or lambskin.
- * **Choker:** A choker is a close-fitting necklace worn around the neck.
- * **Cordovan:** a kind of soft leather made originally from goatskin and now from horse hide.
- * **Corset:** Cloth or silk corset clothes made by whales for women.
- * **Flop:** Piece that in a suit hangs a little from the waist.
- * **Gown or dress-coat:** The gown consisted of the bodice and skirt joined together, with the skirt open in the front to reveal the separate petticoat, which was an essential part of the dress and not an undergarment.
- * **Handkerchief:** a square of cotton or other finely woven material.
- * **Headdress:** an ornamental covering or band for the head.
- * **Hoop-skirt or pannier:** women's undergarment worn to hold the skirt extended into a fashionable shape.
- * **Kerchief:** a piece of fabric used to cover the head.
- * **Mantle:** a loose sleeveless cloak or shawl, worn especially by women.
- * **Noose:** loop
- * **Petticoat or Upper-skirt:** skirt that goes from the waist to the ankles.

- * **Piocha:** Jewel of various shapes, which women used to adorn the head.
- * **Shawl:** a piece of fabric worn by women over the shoulders or head or wrapped round a baby.
- * **Shift:** The shift was the under most garment worn by children and women. It served the same purpose as the man's shirt. Made from various qualities of white linen, it had either a drawstring or plain neck, as well as drawstrings or cuffs at the elbows. It could be plain or lace trimmed.
- * **Sleeve Ruffles:** Ruffles were attached to the edge of the gown sleeves to cover the elbows. Either plain or lace trimmed ruffles, the degree of decoration and the number of ruffles varied with fashion.
- * **Stomacher:** A stomacher is a decorated triangular panel that fills in the front opening of a woman's gown or bodice
- * **The post-mortem inventory:** was a notarized document made before a notary or public federations and witnesses that consisted of a detailed enumeration of the movable and immovable property of the deceased.
- * **Tortoiseshell:** is a material produced from the shells of the larger species of tortoise and turtle, mainly the hawksbill sea turtle, which is an endangered species largely because of its exploitation for the material
- * **Tress:** a long lock of a woman's hair.

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11- Annexes

11.1 Interview with Amadou Thierno

- Good morning Thierno, you work as a dressmaker in Mataró since you moved here from Guinea, but how long have you been doing this?

Well it is about 50 years since I have worked as a dressmaker.

- And as an expert, what would you say is Fashion for you?

What is Fashion for me? I think everything is Fashion. I mean, I think that in the world we live in, everything has been designed by someone, everything has gone through a creative process, and any piece of clothing is fashionable because someone has created it.

- Do you think it is something globalized?

Of course. Nowadays, especially Fashion has become an essential part of society and thanks to the fact that today the world is connected in a thousand different ways, the taste for clothes has also spread.

- And in all your dressmaker years someone had asked you to make an eighteenth-century dress?

An eighteenth-century dress, no, but in my career, I have made dresses as voluptuous and somewhat alike. The ones that are best done to those that I have done are the wedding dresses.

- Do you think it is challenging to make them or are they just the same pieces as a traditional dress although a little more elaborate?

Yes, I consider these types of dresses more complicated, since when you need so many meters of fabric, so many layers and so many details and decorations, they are much more difficult to elevate. I think the reason is that they do more to high fashion what made them more complicated.

- How long would it take to make one?

If only I were commissioned this project, I could take about three or four days depending on the difficulty and the decoration that you would like to put on the dress, that is obvious.

- How much do you think would cost to build a dress like that nowadays with the same fabrics and ornaments in gold and silver?

Honestly, I am not very informed about this type of sewing. The fabrics that they used before are very thick and expensive and as you would need a lot of these surely the price would be high. Besides, with the details and the recharge that characterizes them, the price also rises. Approximately I think it would cost like a wedding dress and if you add the threads of gold and silver even more.

- Did you know that women ended up deformed and with serious health problems because of these dresses?

Yes, I had heard something, but since I am not an expert in old fashion, I did not know that it was to such extremes that it damaged women. I thought they were uncomfortable but not that it was enough to cause serious health problems. That has surprised me.

- Nowadays it is said that to be handsome you have to suffer. Do you support that idea or do you think that we have already experienced enough pain by fashion in the history of humanity?

I do not agree with the generalization that accompanies that phrase. I think the clothes are sufficiently diversified for an individual to choose the clothes he wants to wear. Those who suffer for fashion is because they decide it and for me, Fashion is also that, a way to express how you are in a freeway so that you feel good about yourself and happy.

Thank you very much Thierno for your time and your contributions to this research project.

11.2 Poll questions

- Sex
- Age
- Are you interested in fashion?
- Do you think it's a concept about which we talk a lot today?
- Would you say it is something very globalized?
- The globalization is something current or formerly already happened?
- Do you know the Rococo style in fashion?
- You would know where it originated?
- Do you think that fashion was spread?

- In the Rococo way, women have a very tight corset. You know that garment?
- If it were fashionable again, would you follow it?
- Do you know all the health problems that they caused?

Name the one you know:

- Do you think they weighed a lot or a little?
- Would you say they were comfortable?
- Do you know other disadvantages of these dresses?

Which ones?

11.3 Visits to museums

11.3.1 London

- Victoria and Albert Museum

The V&A describes itself as "the world's leading museum of art and design, housing a permanent collection of over 2.3 million objects that span across 5,000 years of human creativity. The Museum holds many of the UK's national collections and houses some of the most significant resources for the study of architecture, furniture, fashion, textiles", among others. The selections that I visited in this museum were:

-Europe 1600-1815: has over 1100 objects from the V&A's collections of 17th- and 18th-century European art and design, displayed in seven galleries.

-Embroidery: This exhibition shows everything from stockings and nightgowns to wedding dresses and wall hangings, demonstrating that embroidery has been used to decorate textiles for over a thousand years.

In this museum, I was able to get an idea of the number of fabrics that they used and of what materials they use to make the dresses. Besides, since this museum is so complete, I could also see the mobility of the time and



Picture 86: Dress worn by Eva Garrick (1760-70). *Robe and petticoat*. Silk woven and painted in China and robe made in England. V&A, London. Taken on August 3, 2018

saw how the furniture and interior spaces were at that time, which helped me contextualize my project.

- Museum of London

The London Museum is an award-winning charity, funded by a variety of organizations and individuals, including the City of London Corporation and GLA. In this museum, we can find objects about the history of London, including clothes and accessories.

What I visited here was the 1666-1850s exhibition, where I could



Picture 87: Fan (1750). Hand-painted mythological scene. Museum of London. Taken on August 2, 2018

contextualize more the British part of my project and learn about what was happening meanwhile the court wore these exuberant dresses. I also could see closer the fans they wore and how they were decorated.

11.3.2 Bath

- Bath Fashion Museum

The Fashion Museum Bath holds a world-class collection of contemporary and historical dress.

A History of Fashion in 100 Objects is a significant exhibition celebrating fashion from the 1600s to the present day, and this is the one I visited. This museum gives instant insight into the era-defining outfits and headline pieces that have shaped wardrobes over the past 400 years.



Picture 88: Dress lent by Mrs M E Lloyd (1760). Robe à la Française. Silk open robe with metal thread. Bath Fashion Museum. Taken on August 4, 2018

Honestly, this was the visit that I liked the most and the one which gave me more information about the fashion of the eighteenth century. The tour of this museum showed not only the Rococo style but also its history, its evolution and its subsequent change. Here is where I learned the parts and forms of the dress, and where I had the opportunity to try one of those that I wanted to do. Undoubtedly, it was the museum that most contributed to the project.

11.3.3 Barcelona

- Barcelona Design Museum

The Barcelona Museum Design is the museum of the arts of the object and the design, product of the integration of the collections of the Museum of Decorative Arts, the Museum of Ceramics, the Textile and Clothing Museum and the Office of Graphic Arts of the city.

It conserves a collection of more than 70,000 objects that have traditionally been classified under the name of decorative arts or applied arts, and that cover from the fourth century a. C. to the present, with unique collections of international resonance, such as medieval textiles.

The visit to this museum was made online since the information I could offer was not as necessary or essential as the one I needed. Thanks to the information provided by the museum's website, I have been able to see examples of dresses that were worn in Spain and compared them with those of other countries. Besides, his "Textile Arts and Historical Clothing" section provided me with ideas for my design.



Picture 89: Donated dress by Manuel Rocamora (1760). Made of cotton and linen with printed cotton taffeta technique. Barcelona Museum of Design. Searched on August 10, 2018

11.3.4 Madrid

- Museum of the Costume

The Costume Museum shows outstandingly the historical evolution of clothing, analysing its technical, social, ideological and creative implications through diversity and the continuous change of dress practices.

The collection Illustration and purism (1700-1788) was the one that served

me to gather information. What helped me most were the accessories since there was a lot of gloves, shoes, bags, and purses.



Picture 90: Object 1: (1700-1730) Mittens woven with blue silk thread with geometric drawings of three streets and application of lace. Object 2: (1700-1730) Small rigid container with a circular base and shirred mouth with pink silk cords with tassels. It is made of beige silk taffeta and pink linen taffeta lining. Object 3: (1720-1760) Sachet in the shape of a vase, made and lined with silk satin and hardened by an interior leather body, which is visible through the holes in the closure cord. Object 4: (1730-1750) Flat beige satin satchel. It is rectangular and landscape and closes with a flap topped in three waves. Object 5: (1700-1750) Short mittens woven in blue silk and enriched with silver metallic thread in the seams and the decoration of the sides.