




















# Welcome to the Fashion Costume Gallery

## Costume History Timeline

click on thumbnails for larger images and information

				
<b>1890</b>	<b>1900</b>			<b>1910</b>
				
	<b>1950</b>		<b>1960</b>	
				
				
<b>1970</b>		<b>1980</b>		

## Wedding Ensemble c. 1898



This dress was donated to CSUS by Professor Emeritus, Jeline Ware. Her grandmother wore the ensemble for her wedding in 1898. In 1924 the dress was worn by her mother for her wedding, and then by her mother's youngest sister for her wedding in 1940. The dress was worn again by Jeline Ware's mother for her 25 th wedding anniversary in 1949.

This two piece ensemble contains a fitted, fully boned, bodice with a long full skirt with train. The ensemble is made out of light weight wool with silk ribbon accents. Silk pleated ribbon decorates the hem of the skirt. It also decorates the bodice and sleeves in beautiful scroll patterns. The bust insert, which is made of chiffon, was added in 1949. The ensemble is finished off by a wide silk belt with a bow.

This piece embodies many of the characteristics of clothing from the era. During the 1890s, two piece dresses with boned bodices were popular. During this period skirts were full, but lacked the bustles that had been so popular in the previous decade. In the latter years of the 1890s sleeves became narrow compared to the large puffed sleeves that had been popular during the first part of the decade.

-Rachel Young



## detail

## Lace Undergarment c. 1903



### detail

Undergarments such as this white lace combination bodice and drawers were worn by women and girls under a corset throughout the late 1890's and into the early twentieth century.

This particular undergarment has very delicate cut-work lace, ribbon inserted along the straps and top of the bodice, and is sewn together with beautiful elegance. The front buttons up the middle to cover the bust, while the back rises a little higher and is lined with a very fine cotton fabric. The drawers have a fitted yoke, open inseams, and gathered bloomers.

-Chelsea Perri

## Green Organdy Dress c. 1906



This beautiful mint-green ensemble is made of cotton organdy. The skirt is full, and slightly longer in the back, with smocking along the top. The blouse has beautiful handmade lace, and full elbow length sleeves. The ensemble is trimmed with green silk ribbons, and a bow decorates the bodice where it fastens at the base of the neck.

In 1906 two piece ensembles were popular. Skirts that were slightly fitted along the hips were also en vogue at this time. The elbow length sleeves and tatted lace are also characteristic of dresses from this era.

-Rachel Young

**detail**

## Two Piece Day Dress c. 1906



### detail

This two piece ensemble is made of black and white printed cotton voile, cotton net, and is trimmed with pale pink ribbon. The high collar, three-quarter length sleeves, and train on the back of the skirt indicate that the garment was made and worn around 1906. The blouse has extra material in the front, which shows that it was probably worn over an s-shaped corset. The delicacy of the net bodice and sheer cotton fabric make it safe to assume this gown was worn by an upper class woman during the day.

During this period, many gowns were lavishly decorated with lace and ribbon details like this one. The early twentieth century, sometimes called the Golden Era or La Belle Epoque was characterized by elaborate Edwardian fashions, technological advancements such as the first successful flight by the Wright brothers in 1903, and a firm belief in progress.

## White Voile Dress with Apron c. 1915



The size and length of this dress suggests that it was probably worn by a young girl. This dress and apron are made from very unique cream colored voile with purple flowers embroidered on it. The dress fastens with hooks and eyes along the waist and along the front of the dress. This dress and apron are accented with tucks along the hem of the apron and the skirt of the dress. Delicate lace also adorns the sleeves and collar. Small embroidery and small mother-of-pearl buttons also decorate the bodice and collar.

Although this dress is hard to place in an exact year, its simpler looser fit seems to point to the dresses of the period between 1910 and 1920 as women's dresses became less fitted. The straighter, simpler sleeves as well as the collar are also characteristic of many pieces from this period.

-Rachel Young



**detail**

## Teagown c. 1916



### detail

This lightweight teagown is made of cotton batiste and generously trimmed with handmade bobbin lace on the collar, cuffs, and the front of the skirt. The gown is fitted at the waist, has slightly puffed sleeves, and fastens in the back with hooks and eyes.

This style of dress was common during the early part of the century and was worn by women of the leisure class in the afternoon, with friends at tea, or during garden parties. The relatively slim cut of the skirt indicates it was probably worn around 1914, when the silhouette narrowed from the wider gored skirts of the earlier decade.

Tea gowns were first worn in the 1870s to relieve women of their tightly laced corsets. The early tea gowns were loose at the waist, worn among women friends, and were viewed as part of the Dress Reform movement that objected to the unhealthy and cumbersome practice of wearing corsets and heavy petticoats.

## Cocktail Dress c. 1955



This short sleeved, knee-length teal dress has a princess style front, piping at the waistline and a fitted skirt. The dress is made of teal taffeta covered with rich teal blue silk chiffon. An overskirt of the same fabric wraps around the body and turns the casual dress into a formal wear. The skirt is supported by layers of tulle and fastens with a hook and eye concealed by a beautiful bow. The ensemble was designed by Lorrie Deb of San Francisco.

The label in the dress reads "International Ladies Garment Worker's Union", which was a union founded in New York City in 1900 by Jewish, Italian, and Irish immigrants. The ILGWU made history in 1919 when it became the first American union to negotiate an unemployment compensation fund that was contributed to by its employers. The union's membership, however, began to decline after World War II when shops began moving from urban northeast in search of non-unionized, less expensive labor in the south. This trend seems to be continuing in recent years, as increased numbers of manufacturers move their production abroad, taking advantage of cheap third world labor supplies. In 1995 the union merged with the Amalgamated Clothing and Textile Workers Union to form the present day Union of Needletrades, Industrial and Textile Employees (UNITE).

By the end of World War II women sought normalcy as they returned home from war jobs to a more conventional domestic life. At the same time, Christian Dior was introducing the New Look in France which was characterized by a feminine silhouette of thin waist and full skirt. This silhouette resembled that of the Victorian era, which too was characterized by domesticity and maternity. With its narrow waist and full skirt, this teal, taffeta, princess style dress resembles the New Look and seems to embody the conventional and domestic, both desired traits of the 1950s.

-Courtney Haueter



## Halter Dress with Matching Jacket c. 1954



This evening dress is made of a blue and copper iridescent taffeta fabric. The bodice is fitted, like most from the era, and has covered buttons and pleating for decoration. The full, calf-length skirt is fully lined and is very characteristic of women's skirts from the 1950s. The ensemble is finished off by a belt and a pleated bolero jacket with three-quarter sleeves.

-Rachel Young

**detail**

## Strapless Evening Dress c. 1962



The bodice is the emphasis of this lovely strapless dress. Beautiful silk flowers line the center part of the neckline, while embroidered lace decorates the entire area. A simple invisible zipper finishes the construction detail.

This stunning evening dress could have been worn as a prom dress. There are three layers of fabric including taffeta, lace, and tulle. The visible underskirt is made up of layers of lace ruffles. The pale bluish-green color of the tulle overskirt adds a wonderful touch to this elegant gown.

The dress was made by Emma Domb who was a designer and manufacturer of the 1960's. The gown recalls the popular silhouette of the 1950's with its fitted waist and full, gathered skirt.

-Joy Sun



**detail**

## Painted Silk Kimono



This beautiful silk kimono represents traditional Asian culture. The images have been hand-painted with an incredible amount of attention to detail. Kimonos similar to this one have been worn in the Asian culture for centuries, and are still being worn today. The design evokes common themes in Asian prints, depicting trees, pagodas, and mountains.

-Chelsea Perri



**detail**

## Blue Day Dress c. 1960



This daytime dress has a square neckline, cap sleeves, and two buttons in the back. An invisible zipper which starts below the last button finishes the construction. The slim silhouette was created by a thick band at the waist. The dress was constructed with a fabric that has a beautiful floral pattern, which was machine embroidered.

Daytime dresses during this period had skirts that were shortened gradually. A-line dresses became popular, and the 1960's showed the New Look, a more unfitted look. Throughout the early 1960's, fashion magazines continued to show dresses that followed the narrow-waisted full-skirted silhouette associated with the New Look.

-Joy Sun



**detail**

## Women's Suit c. 1960



### detail

This Chanel-inspired two piece suit made of multicolored looped-yarn wool was designed by Davidow of London, Paris and New York for I. Magnin & Co. Made in the U.S.A., this single breasted suit is fully lined, including the two front pockets. It has decorative embellishment on the front pockets and top stitching on the pockets, the notched collar and the lapels.

I. Magnin stores began in San Francisco in the early 1900s and soon became the west's premier retail house. Throughout the century they expanded up and down the west coast whilst their head store remained in downtown San Francisco at Union Square. In 1988, I. Magnin stores were bought by Macy's, which was acquired in 1994 by Federated Department Stores. It was also in 1994 that Federated discontinued I. Magnin, therefore 13 I. Magnin stores were sold or converted to Macy's or Bullock's.

I. Magnin was very influential in the introduction of the designs of Gabrielle "Coco" Chanel (1883-1971) to the west coast. Chanel was a very influential and innovative fashion designer who designed the classic Chanel suit, a squarish, almost boyish suit. This was a revamp of a 1930s design, which was at the time a stark contrast to the New Look by Christian Dior, which was characterized by slim waist and wide skirt. With its straight, boxy cut this suit by Davidow exuded individuality, strength and finesse all at once.

-Courtney Haueter

## Burgundy Day Dress c. 1962



This rayon, knee length dress is simple, yet appealing. The burgundy colored dress is accented by cream colored top stitching and two mother-of-pearl buttons in the front.

This piece is characteristic of the era, as dresses still remained tailored and skirts lost some of the fullness that had been so popular in the early '50s.

-Rachel Young

## Day Dress c. 1967



This crepe knee-length dress with an outer lime green split-front has a pocketed cream under-layer visible through the front. The dress has a standing collar with subtle gathering around the neckline and no defined waist, a common silhouette of the late 60s.

The dress was sold by I. Magnin, an early 1900s family-operated premier retail house, which was established in San Francisco, CA and spread throughout the west. A leader in the western U.S., I. Magnin introduced and promoted creative design talent and catered to the exclusive through the latest and most unique fashions.

Some of the events that occurred in 1967-1968 include the Vietnam War, the assassination of Reverend Martin Luther King, the 1968 Civil Rights Act, and the words 'bell bottom' introduced into the dictionary. After J.F. K.'s assassination, the country moved into an era characterized by youth, conflict, cultural and political revolution, all which reflected a diversity of style. Artists such as Warhol and Lichtenstein broke down barriers between art and design and helped establish a pop culture.

-Courtney Haueter

## Minidress c. 1965



This sleeveless dress designed by Craig ends slightly above the knee and is two-toned. The side panels and horizontal stripe under the bust are dark green while the center of the dress is turquoise. The dress is fully lined and has a contrasting standing collar in dark green. No shaping methods other than bust darts are used. The horizontal band of color creates the illusion of an empire style dress.

This dress captures the essence of the Mod movement of the 60s, elements of which include simple shapes, shorter hemlines and simple construction. Color also defined the look; gone were the muted pastels of the fifties and in their place were bright colors displayed in bold geometric patterns. The Mod movement started in Britain by young designers such as Mary Quant and Barbara Hulanicki and eventually spread to mid-range and high-end fashions. By 1964, much of the off-the-rack mainstream fashions had already adopted many elements of the Mod styles of clothing, including shorter length and simpler construction. Mod was a lifestyle based around fashion and music. Mods were innovative, creative, bold and brash and eventually their style found its way into the mainstream and clothing such as this striking green and turquoise dress were produced.

-Courtney Haueter



## Empire Waist Gown c. 1962



### detail

This formal empire waist gown is made out of rayon fabric that has a layer of gold net on the bodice. It is trimmed with gold braid and has pearls and rhinestones in the front. The back is characterized by long draped pleats and two small bows. This dress may have been worn as a bridesmaid's dress. The construction techniques imply it is hand made and was specifically tailored to fit one particular woman.

The gown may have been accessorized with long gloves and a pillbox hat, similar to the styles of Jacqueline Kennedy that were common during this era.

-Chelsea Perri



## detail

This long dress designed by Gunne Sax is made of a pale pink polyester and cotton blend fabric. The bodice has princess seams, a corset closure, and short sleeves. The skirt is gathered at the waist and has a ruffle at the bottom. The details on the dress include lace trim and ribbon.

Gunne Sax was an empire that would later be known as Jessica McClintock, Inc. Jessica McClintock, a widowed mother, moved to California in 1969 with a teaching credential in hand. Eager to teach, she came upon a small apparel company known as Gunne Sax, and used her sewing skills she learned from her grandmother, a seamstress, to effect. Through the years, she changed Gunne Sax into an apparel business under her name, and expanded her line of dresses into a new empire. Today, Jessica McClintock is composed of many design divisions, including bridal, junior, and children's wear.

-Joy Sun



This wedding gown is made of satin, tulle, net, and lace. The bodice was designed with a wide neckline and has sheer net that covers the shoulders and fastens in the back at the base of the neck. The waist is fitted and dips in a v-shape at the front. A long train follows the back end of the dress. This stunning gown has marvelous detail within every inch of its fabric including layers of flowing lace on the front skirt, covered buttons at the back, and a tulle underskirt.

Wedding dresses have long been a symbol of purity and beauty. They are made with dazzling extravagance and frequently are styled after historic designs. This dramatic design may have been influenced by the design of the gown worn by Princess Diana during her wedding to Prince Charles in 1981.

-Chelsea Perri