CHAPTER V
THE PARTS OF THE COSTUME

Introduction. In the previous chapter we saw how the outline of the whole costume has changed from time to time. The costume is composed of separate pieces which have also changed in order to give the desired style effect to the whole. We shall now consider the history or evolution of the different parts of clothing that make up the complete costume.

Clothing was originally made of the skins from which the hair had not been removed. Later, the skins were beaten until they became soft and smooth. The edges became fringed, which made a form of ornament. As men spent much time in hunting and fishing, it was necessary to have the right arm and shoulder free, hence the skin was thrown over only the left shoulder.

With the invention of weaving, skins were discarded in favor of woven coverings, which were much better adapted for use. Fringe of the loose threads of the two edges of the woven material imitated somewhat the appearance of the skin coverings. The diagonal direction of the garment appears more attractive and interesting than the vertical or horizontal position.

Shoulder Cloth. One of the oldest articles of dress is the covering slantingly draped over the shoulder. Sometimes it is not a garment at all, but a square piece of fabric or material wrapped around the
shoulder, the upper part of the body, and sometimes the entire body.

The simplest and the least artistic part of clothing is the back covering and arm covering. Its purpose is to protect the wearer from the cold, and varies with the climate and the season of the year. It was originally a skin on the back pulled over the arms and shoulders and held together in front. When the weather was warm the shoulder remained free and the covering trailed behind. This arm and back covering developed into a cape, leaving the neck and upper part of the chest free.

**Hip Cloth.** The oldest piece of clothing for the lower part of the body is called a hip cloth. It consists of a small or large band. The narrow band and shoulder covering was used until the introduction of a shirt-like garment. The Negro women of Africa wear a high-belted hip cloth.

The hip cloth was worn over the loin cloth. The loin cloth was worn next to the body, and had to be simpler and plainer than the hip cloth in order to be frequently washed. The hip bones supported this garment.

**Modern Clothing.** In Chapter III we found that, up to the Middle Ages, the costumes of men and women were quite similar.

The distinctive dress of men and women as we know it today emerged when the Franks, Germans, Gauls, and Latin races mingled. During this period people of the South traveling in the North of Europe found the climate cold and required a different garment from that which they had been wearing. They began to wrap their legs in cloth, and this was the beginning of the trouser. Soon trousers became the established type of dress of men, and the long skirt became the vogue of the women. The articles of clothing worn underneath varied according to the climate of the locality.
The garments that we wear are composed of parts of cloth sewn together at the back, front, and sides, showing definitely a seam or an opening in these four places. The original form of the sewn garment, at first a skin and later a woven fabric, was a simple shoulder covering with (1) a hole in the center for the head to pass through, and extending from the neck, covering the shoulder and the back and front of the upper part of the body, and later (2) holes for the arms to pass through. Thus we have a tunic with or without sleeves, which originated from the shoulder covering.

From this simple device there have developed various kinds of garments made of cotton, wool, silk, linen, etc., and decorated with colors, feathers, and trimmings. By connecting the sides, front, and back with sleeves, and an opening in front so the wearer could slip into it without pulling it over his head, the beginning of a coat was made. Later, a collar and large pieces were added to the neck and sides of the garment.

As we study the history of costume, we note how fashion has emphasized (in both men’s and women’s clothing) different parts of the body. The fashion of the (1) Moyen period emphasized the whole natural figure, (2) the Renaissance emphasized the hips by masses of drapery, (3) in the period of 1896, enormous sleeves emphasized the shoulder, (4) the short skirt of 1928 emphasized the legs, etc. Sleeveless gowns emphasize arms.

Every costume is a development from the tunic, loin cloth, shirt, and cloak. In the previous chapter the history of costume was discussed. Three broad divisions, (1) Oriental,
(2) Classical, and (3) Germanic may be traced in the following order:

I

A. Prehistoric
B. Egyptian (Earliest civilization)
   1. Early Egyptian
   2. Coptic (Egypto-Roman)
C. Classical (Earliest European civilization)
   1. Greek
   2. Roman

D. Persian
   1. Sassonian (226 A.D. to 642 A.D.)
   2. Mohammedan influence (642 A.D.)
   3. Safidian, 1499 (Height in 16th century)
E. Indian
   1. Hindu, Persian, Mohammedan influence
   2. Mongul Dynasty, 1525 A.D. (Highest development)
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F. 1. Chinese
   a. Han Dynasty
   b. Influence of Genghis Khan

2. Japanese

G. 1. Arabic (Saracenic and Sicilian)

2. Other Islamic influence (Turkish, etc.)

H. Early Italian

I. Renaissance (in Italy)

J. French
   1. Gothic
   2. Renaissance
   3. Louis XIV
   4. Louis XV
   5. Louis XVI

K. Late French
   1. Directoire
   2. Empire.

L. English
   1. Early (up to 10th century)
   2. Renaissance
   3. Flemish, Italian, French influence
   4. Georgian (Individual)

M. Influence on Modern Dress.

Classification. Since clothing is composed of different parts, we must know the style value and the use of each piece of wearing apparel as well as that of the complete costume, in order to understand the artistic value of clothing and to be able to use each piece to best advantage. As the characteristics of human nature are always the same, it is natural that if certain kinds and styles of wearing apparel have once appealed to the human mind, they will appeal again. Hence, styles of the past are constantly being revived with modifications to meet human desires. It will assist us in appreciating style value if we know to some degree the history of the different articles of wearing apparel. Therefore, we
shall discuss not only the uses and style value, but also the historical value of wearing apparel.

Clothing may be classified according to the use or part of the body it is to cover:

(a) Outer clothing includes suits, dresses, skirts, trousers, etc.
(b) Underclothing includes underwear, shirts, undershirts, men's outer shirts, etc.
(c) Protective clothing includes raincoats, sweaters, overcoats, wraps, capes, and furs.

In this chapter the clothing ordinarily used by women will be discussed, and later a chapter will be devoted to special parts of men's clothing.

**Outer Clothing.** Outer clothing, such as dress, skirt, blouse, shirt waist, etc., is what we wear in our homes and before our friends, and should always add to our feeling of well being.

As we examine the costumes of different periods we notice that they differ in the (a) length of the skirt, (b) width of the skirt, (c) length and style of sleeves, (d) different shapes and kinds of collars, (e) different kinds of waist-bands or girdles, and that they are composed of different kinds of fabrics. Certain fabrics are used advantageously for distinct style effects. In addition we note that some costumes have much and others little trimming, and that there are certain trimmings suitable for different fabrics. These details make the designs different. As we describe the different styles notice the points outlined above.

**Dress.** The principal outer garment is the dress or gown. In general terms, the word *dress* is applied to the ordinary outer wearing apparel, and *garment* to a dress that has been cut and fitted to the person. A *gown*, on the other hand, is either applied to an unusually fine and expensive dress or a garment more or less loose and hanging from the shoulders. It is also applied to a dress consisting of a skirt and waist or blouse as one or several pieces. The outer garment called the dress is descended from the outside tunic of the Greeks and Romans, when it was the dress of both sexes. We noted in a previous chapter that the tunic was introduced into England and became the ordinary wear of the natives, continuing in use with a wide variety of lengths and forms until the fifteenth
century, after which time its use as an outer garment came to an end.

At different times the word gown has been applied as follows: (1) a long and loose outer robe usually worn by men at the beginning of the fifteenth century and later, and by women continuously from the early Middle Ages; especially a garment meant to be girdled at the waist, somewhat close-fitting above, and large and loose below; (2) a long and loose over-dress worn on official occasions by clergymen, judges, college professors, and students.

The design of the dress, gown, or tunic of the past has been used in different forms of modern costumes.

To illustrate: (a) The tunic effect is secured when the material of a costume hangs straight from the shoulders without draping. It must fall in straight lines. So we may say that all wearing apparel composed of material hanging from shoulders in straight lines has a tunic effect.

(b) If a gown is composed of two colors, the after-image follows the direction in which the brighter color runs. For example, when the lighter color runs in the vertical direction, the after-image is elongated. If, on the other hand, the lighter color runs cross-wise, the after-image is one of width.

(c) The trail of the costume, called the train, has been considered one of the most graceful devices and is worn only on important occasions. Yet trains were worn on street dress in the early part of the twentieth century.

(d) The drape was a long fabric with a single hole for the left hand to go through; the remainder of the material was disposed of by allowing it to rest on the shoulder or belt.

(e) The smock is a piece of wearing apparel used to cover fine clothes or worn in place of the usual dress, with an opening under the arms to admit air, much like the costumes of old Indian cliff dwellers. It is ideal for health.

(f) A toga is a mantle of dignified and magnificent proportions, which was worn to show class distinction.

If we note how the style of dress differs at different times, we shall find differences especially around the neck and sleeves. Sometimes there is a high collar; at other times the neck is open. From 1912–1927, the open-neck dress with different shapes was in vogue
The hem line or bottom of the skirt may be (a) even, (b) uneven, (c) long or short, (d) tight or loose. We may speak of uneven silhouette, or line of a silhouette that is longer in the back than the front.

Collars, Cuffs, and Sleeves

Sleeves. The sleeves are one of the most important parts of dress, as their appearance affects the whole figure. Hence it may not be out of place to give their history and describe the artistic value of different kinds of sleeves.

Sleeves were developed in about the same way as stockings — first by introducing bands which covered the limbs to keep out the cold but gave that freedom of action to both arms and legs which man could not have when he wrapped himself in the flowing robes and mantles of early times.

Later, hose for the arms became almost as common as for the legs and fitted just as closely, but went from tight-fitting fashion to the other extreme when flowing sleeves were introduced and have held their own side by side with the tight variety ever since.

The toga of the Romans was not fitted with a sleeve, although when worn it gave the impression of forming a short sleeve for the right arm, while it covered the left down to the elbow.

The length and shapes of sleeves have changed, from the long and short, large and small; each season sees a slight change so as to make last year’s gown out of date. Remember that sleeves have a way of remaining in obscurity for a time, and then suddenly they assume considerable importance in the mode.
Plain sleeves which follow the lines of the arm emphasize the long lines in the silhouette and are usually most becoming to the woman with a short or large arm. On the other hand, wide, flowing sleeves give width to the whole figure, as do those with conspicuous trimmings or decorations.

Note that a very slender arm is not attractive in a sleeve of transparent material, which makes its thinness more apparent. The woman with large arms should be careful not to have her sleeves fit too tightly, for this will make them appear even larger. The slashed sleeve is a decorative device to show either undergarments, arms, or trimmings, and has appeared at different times.

**Cuff.** The cuff is a distinct terminal part of the sleeve at the wrist, intended for ornament; specifically, a band of linen, lace, or the like, taking the place of and covering a part of the sleeve. In the seventeenth century such cuffs, worn by ladies, were often extremely rich, of expensive lace, and reached nearly to the elbow. Plain linen cuffs were also worn about 1640 and were especially affected by the Puritans in England and America. When the plain linen wristband attached to the shirt worn by men first came into use in the early part of the nineteenth century, it was commonly turned back over the sleeve, and was a true cuff. In recent times the name cuff has come to be applied to a separate band of linen (or other material) worn about the wrist appearing below the end of the sleeve.

**Waist and Skirt.** In the development of the tunic it eventually was divided into two pieces: the upper part called the *waist*, shirt waist, or *blouse*, and the lower part the skirt.

The term waist has been loosely applied to many uses. For example: a loosely fitting garment covering the waist and the trunk, usually having sleeves and finished either with or without a collar; then again, to a knitted or woven undergarment (worn especially by children) to which petticoats and drawers are buttoned. At one time it applied to the bodice of a dress, whether separate from the skirt or joined to it, and was called a corsage or *basque*.

The shirt waist was once popular, and the name was applied to a garment for women's and children's wear, resembling a shirt in fashion, but worn over the underclothing and extending only to the waist, where it was commonly belted under the skirt.
The *blouse*, on the other hand, is looser than the shirt waist and extends over the skirt to give a long-waisted effect. A modified form of a blouse called a *tuck in* goes under the skirt in order to give a higher waistline. A blouse and skirt is sometimes called a two-piece suit.

The line of the sleeve that ends at the elbow appears as the continuation of the waistline and adds to the width of the person, therefore a stout person should not wear short sleeves.

Very light and very loose blouses give the appearance of added weight, and coats that end at the hip-line, and loose, flaring capes increase width. If the sleeves are dark or tight, then the after-image is elongation.

*Skirt* refers to the whole or part of the wearing apparel below the waist. The term may also be applied to the lower and hanging part of a coat or other garment.

The skirt as a separate garment was invented so that there might be a break between the upper and lower part of the garment, and this space allows the skirt to be adjusted so that the skirt part of the costume may be flat against the hips.

At different times skirts have changed in style so that there have been (1) full (wide) and long, (2) full and short, (3) scant (tight) and long, (4) scant and short. A divided skirt is a style of dress for women, recommended on hygienic grounds, in which the skirt resembles a pair of exceedingly loose trousers. The proper skirt length is that which harmonizes with the individual figure wearing the gown.

Skirts should be made in proportion to each woman's height, and the waist is then raised or lowered to suit each woman's figure. The waistline may be lowered until it actually disappears, or the waistline may be a demarcation due to the cut and trimming.

A very tight skirt, called the hobble skirt, that was really dangerous because it prevented one from walking naturally, was a passing fad in 1910. Later the tight skirt (less than a yard around the bottom) was cut and called a slit skirt. The short skirt, that is, the knee-length skirt, was first introduced by progressives as a rainy-day skirt. Skirts reached the ankles in 1919, and called for $5\frac{1}{2}$ yards for a dress. In 1927 they ended fifteen inches or more from the foot and called for only $4\frac{1}{8}$ yards of cloth.

**Bustle.** The bustle is a device used by women during the last
few centuries to assist in adapting the human figure to the prevailing style. Originally in the sixteenth century it was a flexible strip of whalebone, or stiffened body-garment or bodice, used by fleshy ladies to keep the body straight. During the past century it has been used as a sort of padded cushion or a curved framework of wire, worn by women for the purpose of improving the figure, causing the folds of the skirt to hang gracefully, and to a certain extent preventing the skirt from interfering with the heels in walking. During the past generation it has not been used, although it returns in one form or other in evening dresses. The skirt opening, called the placket opening, was placed at the left of the bustle, and was closed with hooks and eyes. Petticoats (at least two) were heavily starched and embroidered and used with the bustle.

Bustles were fashionable in the seventies and eighties as aids to modest clothing, even if they were hideous.

**Apron.** The apron is one of the oldest pieces of wearing apparel, dating back to the clothing of our first ancestors. The Greeks and Romans used richly embroidered aprons, and they have continued to be used by women and sometimes by men when engaged in labor or as an emblem in some uniforms. The apron varies in size and shape and decoration according to the use and the occasion. It gives a distinct style effect that impresses one with the dignity of labor.

**Girdle and Belt.** This is a band drawn round the waist and fastened. It is frequently used in women's dress and in military costumes. At present it is commonly known under the name of belt or sash. The ancient use of the girdle was to confine to the waist the long flowing garments then worn, and in some countries it is still used for this purpose by both men and women. It was once an article of universal wear, and varied in richness with the position of the wearer. Some were simple leather bands; others were of great width and of costly materials, lavishly overlaid with jewelry and precious stones, furnished with a costly ring for the passage of a tie, and the ends long and richly ornamented. All kinds of things were carried at the girdle—purses, pockets, scissors, watches, and keys.

**Belt or Waistline Finishes.** The belt or waistline usually has a device to mark its place, called a waistline finish. There are styles
that call for pronounced waistlines, while there are others that do not show a waistline. Between these two limits we have all types of finishes.

The following devices should be considered: Narrow, inconspicuous finishes should be chosen by the woman who is short, or the woman who is ill-proportioned, or one who has a large waistline. Wide belts or interesting and conspicuous decoration at the waistline may be chosen by the tall, slender woman, or the little woman. Women with large hips may make their figure appear in better proportion by wearing loose belts or softer finishes at the waistline.

**Collar.** Collar is a term applied to various forms of bands and ruffs worn about the neck, either for convenience or for ornament; as the neckband of a cloak, coat, or gown, either standing or rolled over. Collars were first worn in Europe in the sixteenth century. Since their introduction they have varied, at the caprice of fashion, from the plain band, which was nothing more than the simplest of collars, to elaborately-trimmed falling bands, ornamented with lace and needlework and falling far over the shoulders. The term is used to describe all forms of made-up neckwear, from the soft, flimsy creations of lace, silk, velvet, and embroidery, to the starched linen band.

**Scarf.** This is a narrow band or strip of cloth, usually of fine, soft texture, used as a decorative accessory to costumes, and sometimes put to practical use on the neck, etc.

The term scarf has had other meanings, such as: (1) A strip of warm and soft material, as knitted or crocheted worsted, worn around the neck and head in cold weather.

(2) A cravat so worn that it covers the bosom of the shirt whether it is passed through a ring, or tied in a knot, or put together in a permanent shape and fastened with a pin or a similar appliance.

Scarfs may be of two styles: (a) ordinary and (b) sport scarfs. The ordinary scarf is really a trimming that ties at the shoulder, neck, or hip line. The sport scarfs are usually elaborate, sometimes hand-blocked. The manipulation of one or more scarfs allows for unusual combinations or patterns. The borders of these scarfs are arranged so as to make fine trimmings.

**Cravat.** The cravat, sometimes called a necktie, is a piece of
satin, silk, lawn, or other material worn by men and sometimes by women, generally outside a linen collar. The modern cravat, or cravat-string, is essentially a necktie, passed once around the neck and tied in front in a bow. In 1840 and earlier the cravat consisted of a triangular silk kerchief, usually black, and was passed twice round the neck, in imitation of the stock. At present the cravat differs properly from the scarf, which latter (whether tied, or passed through a ring, or held by a pin) hangs down the shirt-front. The date of the origin of the cravat is assigned to 1636, in which year a regiment of Cravates or Croatian soldiers (from Croatia, Austria) arrived in Paris for military duty. In the dress of the soldiers one feature was much admired by the Parisians—a bright-colored neck-wrappor of silk worn by the officers, and of muslin by the men, alike tied in a bow with pendant ends.

**Stock.** This is a stiff band of haircloth, leather, or the like, covered with satin, cambric, or similar material, and made to imitate and replace the cravat or neckband; formerly worn exclusively by men, and in various forms still in military use. In the eighteenth century the stock was often fastened behind with a buckle of an ornamental design. By extension, it has come to include a high, stiff collar of muslin, lace, ribbon, etc., worn by women.

**Neckcloth.** This is a folded cloth worn around the neck, as a band or cravat—an article of dress which replaced the ruff and falling band, and formed a marked feature in the fashionable dress of men in 1740 to 1775. Throughout the eighteenth century the ends were commonly of lace and fell over the breast. Later, and down to about 1820, the neckcloth was plain and composed of fine white linen.

The neckerchief is not an article of clothing for the South but for the North. It is made of either a woven or knitted fabric. The collar was unnecessary in warm climates and developed from the neckerchief when it was combined with the garment. Garments with round openings at the neck are the best.

The collar has not done away with the neckerchief, which is worn underneath the collar as a tie, or as a muffler outside the collar. The collar has been very prominent in fashions.

**Hosiery.** The name hose was first given to a garment covering the legs and waist, worn exclusively by men. The hose of the
fifteenth and sixteenth centuries were made of cloth and generally covered the person from the waist to the ankles; often they were so finished as to cover the feet also. Near the end of the sixteenth century leg-coverings were divided into two parts, and designated by different names, the part covering the foot being called stocking. The word breeches was applied to the upper garment. Early in the seventeenth century the hose, or trunk hose, as they came to be called, were of enormous dimensions, and constructed of rich materials, such as silk, satin, velvet, and brocade, a fashion which in England began in the reign of Henry VIII. During the time of James I hose came to be, both in form and name, breeches, and what for centuries had been known as hose came to be generally called stockings. The word hose is now used to designate knitted covering for the feet and lower part of the legs.

Until the beginning of the sixteenth century — the time when knitting was invented — stockings were fashioned of various kinds of cloth, as jean, fustian, blanketeting, etc., and were cut out and seamed by hand after the manner of the hose of that period. With the invention and spread of the art of knitting, cloth stockings gradually disappeared. Silk stockings were unknown previous to the middle of the sixteenth century, and a pair of long Spanish silk hose at that day was considered a donation worthy the acceptance of a monarch. Queen Elizabeth set the fashion for silk stockings in England about the year 1575. Her silk woman, Mistress Montague by name, presented the queen with a pair of black silk knit stockings which required this accomplished knitter two months to complete, and which so pleased her majesty that she never afterward wore any other kind.

Handkerchiefs. One of the important parts of a costume is the handkerchief. Its history shows that it is more than a charming accessory of dress. It is something so intimate, something so peculiarly personal, that it has almost been idealized.

There was, of course, a time when handkerchiefs, as we know them today, were not used. Before handkerchiefs came kerchiefs, which were head coverings. Savage races wove grasses into small mats and both wore them on the head and used them to wipe the sweat from their brows. From so modest a beginning did we derive both handkerchiefs and hats. So we can say that kerchief is a term which
originally meant a cloth to cover the head, composed of a simple square or oblong piece of linen, silk, or other material, and worn folded, tied, or pinned so as to drape the head and shoulders. At present, any similar square of linen, cotton or silk worn on or used about the person for other purposes than for covering the head is called a handkerchief.

In ancient Greece and Rome handkerchiefs were known, and were simple squares of linen, usually tucked beneath a girdle. Beginning about the sixteenth century, silk handkerchiefs, embroidered and fringed, or laced with gold, were known in England under Queen Elizabeth. The development of the handkerchief about this time became rapid, and in France particularly it reached an elegance hardly conceivable. In the seventeenth century it was made of exquisite handwrought laces, and sometimes even ornamented with gems. In the eighteenth century when the taking of snuff became an established custom, women began to use colored handkerchiefs, usually of silk, though cambric was also used.

The shape of the handkerchief was fixed by royal decree, and usage has perpetuated the form. At one time handkerchiefs were of any shape that individual fancy dictated — oval, round, or oblong. One day at the Trianon, Marie Antoinette happened to mention to Louis XVI that she was tired of these various shapes. The king at once decreed that "the length of handkerchiefs shall equal their width throughout the kingdom," thereby settling the matter for centuries. Now, however, standardization has come to an end. Handkerchiefs are appearing in odd shapes and in all colors, as well as in the conservative squares.

The empress Josephine was lovely, but her teeth were not perfect, and in order to conceal them she used a small lace handkerchief, which she raised constantly to her lips. The ladies at the French court at once adopted the fashion and handkerchiefs came into general use. Soon their convenience recommended them so highly that all the ladies and gentlemen connected with the various European courts adopted their use. The fashion thus introduced by royalty was soon taken up by the under ranks, till today the handkerchief is an indispensable article of apparel.

In the line of handkerchiefs, all plain-weight hemstitched linen goods are called "staples," and the demand for them varies
but slightly from one year to another. "Finish" is everything to a linen handkerchief, and upon it, more than anything else, depends the price which the goods will bring. The raw material may be of the very best quality, but if it does not possess the requisite finish the chances of its finding favor are very small indeed.

Handkerchiefs follow the fashion both in coloring and fabric. There are varieties of handkerchiefs of different kinds and purposes. For evening there are lovely little square ones in ombre tones of orange, red, blue, and rose, and dainty white ones with pink rose-buds as a border design. Others are shown with white centers having large flowers in brilliant colors in a scatter design. All have hand-rolled hems, the white backgrounds being emphasized by the black hems. Plaid silks with a different design in each corner are seen in many color combinations and are especially attractive with sport clothes. Japanese designs with more than a suggestion of the futuristic are noticed in many handkerchiefs. One part of the design is composed of varied colorings, which gradually merge toward the center and then take on the form of Japanese pond lilies, lanterns, and scenic effects. All of these handkerchiefs are color-fast.

**Protective Clothing.** The principal protective garments for women are (a) coats, (b) cloaks, (c) manteaux, and (d) capes.

**Coat** is a term used to refer to the principal outer garment of men and women. In the early Middle Ages it was identical with that which is now called a tunic, or sometimes with the cassock. Coats of modern form, fitted to the body and having loose skirts, first appeared in England during the reign of Charles II (1660–1685).

Coats vary in shape and material. They may be composed of all cloth or all fur or a combination of both. The principal fabrics for coats are woolens.

**Cloaks.** A cloak is simply a draped fabric thrown over the shoulders, while a costume is a garment over the shoulders with sleeves or arm holes. The sleeves may be plain, puffed, or slashed.

The cloak when first used for a garment was bell-shaped and without sleeves (hence the name), worn by either sex as a protection against the weather; at present, however, the term is used for any sort of sleeved wrap, long or short, worn by women. Though a garment of great antiquity, cloaks have in the course of many
centuries varied but little, save in being at times short or long, ornamental or useful. They have frequently been common to both sexes, and by English laws of the time of Edward IV (1441-1483) were legally regulated as to the length they should be cut and who should wear them. Then, no person under the degree of a lord was allowed to wear a cloak which was not of definitely defined length. The fashion of wearing short cloaks has frequently recurred, and cloaks of light and costly materials have been worn by men, particularly in the courts of the early Stuarts. It was one of these latter garments which Sir Walter Raleigh gallantly threw upon the muddy ground that Queen Elizabeth might pass with dry shoes, which act of gallantry ingratiated him into the Queen's good will and brought him life-long favors. Under the name of Spanish cloak this garment was worn from about 1800 to 1840 in Great Britain and America, the shape being a half-circle; it had a broad collar, often velvet or fur, which was continued down the edges of the cloak on both sides. The same garment is still worn as the most common winter dress in Italy.

Manteau is the term applied to a woman's cloak or mantle, particularly to one that is open in front, displaying the skirt or petticoat. The manteau was first introduced into England by Henrietta, Queen of Charles I, who is also credited with the introduction of female labor for making the outer clothing for women.

Manteau is a loose, sleeveless garment worn as an outer covering, falling in straight lines from the shoulders — a simple form of cloak. Mantles were originally mere pieces of cloth of suitable size and shape, the upper corners of which were brought together and fastened at the neck or on one shoulder, with the loose edges lapping in front or at one side. The modern mantle for women's wear is commonly cut to fit more or less snugly across the shoulders, hence falling in straight lines almost to the ground. The Duchesse mantle, a large, loose cloak of silk, was worn by women in this country from 1868 to 1875. The Empress mantle, a kind of bournoose, was a popular garment about 1860. The Watteau mantle, worn about 1865, was distinguished by a Watteau back and other resemblances to garments represented in the pictures by Watteau, the French painter.

A mantelet is a short cloak or mantle.
Cape refers to a circular covering for the shoulders and adjacent parts, either separate or attached to the top garment; any short, circular garment hanging from the shoulders, without sleeves, worn for ornament or as a protection against the weather.

When the Romans made their conquest of the North they noticed the natives wearing a coat or cloak as a protection against the weather. It became popular at Rome in the second century and took the place of the toga. The original form was an oval coat held together over the chest or shoulders by a thorn. In order not to interfere with the movements of the arm, the cloth was thrown back over the shoulder. Soldiers wore this open, while the ordinary people wore it closed in cold weather.

A cape is a very individualized sort of thing, and it is not the most comfortable thing to wear. It requires a little experience to know just how to manage it.

The wraps made from 1865 to 1870 were chiefly circulars, jackets, and capes. In 1875 the popular style was a long coat, or cloak with very loose sleeves called a *raglan*. This was followed in 1879 by the *dolman*, and the latter in 1883 was superseded by the *Newmarket*. In 1880 plush sacques were first worn.

Robe is a term at present admitting of numerous applications. It
is used indiscriminately to designate any long, loose garment, and even dress or costume in general: as, bride's robes; infant's robes; confirmation and coronation robes, etc.; hence, any garment or covering used to invest or protect the person, or which resembles or suggests a robe. In trade and dressmaking, the term is applied to garment material either made up or in the piece, or to a garment of any style or material, though usually to a garment of a more or less elaborate character. In the fur trade, the term meaning dressed skin or pelt was first applied to that of the American buffalo, but now it signifies the skin of any animal which is used as a covering while sleighing as a protection from the weather, and then, by extension, to a protecting wrap used in driving, whatever the material, as, a linen lap robe. An infant's robe is a long outer slip or gown, extending from the neck to well below the feet, usually made of batiste, with a yoke and variable trimming of lace and embroidery. Slumber robe is a name applied to a heavy ornamental covering made in the form of a single blanket, used to throw over couches, chairs, settees, etc.

The Shawl. The shawl was used by the Egyptians, who wore a mantle with fringe. The name "shawl" is a Persian term for a mantle. It is a square or oblong article of dress, forming a loose covering for the shoulders, worn chiefly by women, but was worn by men during the Civil War. Shawls are made in a wide range of sizes and are composed of different materials, such as silk, cotton, hair, or wool; and, occasionally, they are woven of a mixture of some or all of these staples. The shawl is supposed to have originated in Persia, in which country, as well as in India, it has from time immemorial constituted the most characteristic and important article of dress among the natives. Essentially, the same piece of clothing, but in various forms and under different names, is found in all parts of the world.

The Cashmere shawl is characterized by the great elaboration and minute detail of its design, in which the "cone" pattern is a prominent feature, and by the glowing harmony, brilliance, depth, and enduring quality of its colors. Apart from shape and pattern there are two principal classes: (1) The loom-woven shawls called tiliwala, sometimes fashioned in one piece, but more often in small segments which are sewn together with such precision and neatness
that the seams are quite imperceptible; such loom-woven shawls have borders of silk, the weight and stiffness of which serve to stretch the shawl and make it set properly. (2) Embroidered shawls called *amliker*, in which the fine twilled ground is worked by a needle into a minute and elaborate pattern. Imitation Cashmere shawls are made at Lyons and Nîmes in France, at Norwich, England, and at Paisley, Scotland. Some of the products of these localities are but little inferior in beauty and elaboration to oriental shawls; but owing to the fluctuations of fashion there has been little demand for the finer products of European looms for many years.

The name Cashmere is also used to designate a variety of light weight, plain-colored shawls made of twilled cashmere dress fabric. These are commonly dyed black and fringed and are worn especially by elderly women.

The *Shetland shawl* is a fine, light-weight knitted or crocheted variety, made by the inhabitants of the Shetland Islands. These fabrics have long been in favor for their warmth and exceeding lightness.

The *shoulder shawl* is a small square variety made both of cotton and of wool, dyed in plain colors and ornamented with simple patterns of checks and stripes. It is also called a breakfast shawl.

**The Muff.** A padded case or cover into which both hands might be thrust to keep them warm has been popular at different times in history. It is commonly of a cylindrical form and made of fur, velvet, silk, plush, etc. The muff was first introduced into Venice in 1499. It was not until the seventeenth century that it became known and used in other parts of Europe. At this time it was comparatively small in size, and was made exactly the reverse of its present form, the covering being composed of rich and costly brocade and the fur used merely as a lining. It is said the fur was placed
on the inside on account of the popular belief that it kept the hands beautifully white and soft. Toward the end of the seventeenth century it was the common custom for men to carry muffls, particularly while attending ceremonies and entertainments; frequently they were enormous affairs of leopard or tiger skin attached to a silken riband which was passed around the neck. From early in the seventeenth until the beginning of the nineteenth century, the muff was regarded with disfavor by women, but for nearly a century after, since 1810, it was in continuous use as an article of winter attire. What is known as the shell muff is a variety made in a flattened form, with flaring ends usually pleated or puffed and lined with richly figured silk or satin.

It is interesting to note the diversity of the protective apparel worn on a stormy day.

For the kiddies and juniors bright plaid raincoats with matching hats and umbrellas are popular. Misses select the blue, green, red, or mauve rubber coats, while women prefer the new pastel colors, with the result that on a rainy day our streets present a colorful appearance which forms a pleasing relief to the gloomy surroundings.

**Veils.** In modern use, the veil is a piece of gauze, barege, net, or similar fabric, used to cover the face, either for concealment or as a screen against sunlight, dust, insects, etc. It is one of the most ancient articles of feminine attire and for centuries has been a necessary part of the costume of a nun. Veils were at one time worn by men. Thin veils of gauze, or of some transparent substance, were in use among the Jewish women as early as the time of Solomon: to this ornament, apparently, he alludes in the Canticles, where, speaking of the bride, he says, "Thine eyes are like those of doves behind thy veil." Every woman of rank or character in the eastern part of the world appears veiled before the eyes of men. With them, the veil is considered a protection to their sex; and therefore, removing it or turning it forcibly aside is conceived to be the highest insult that a man could be guilty of toward a woman, an affront of this character on the part of a stranger being often punished by death. Their use is now extended so that veils are found in every part of the civilized world. The custom for the bride to wear a veil at her wedding originated in the Anglo-Saxon manner of performing the wedding ceremony under a large veil,
or square piece of cloth held at each corner by a tall man over the head of the bride, to conceal her virgin blushes; but if the bride was a widow the veil was esteemed useless.

Mantilla. This is a woman's head-covering, often of lace, which falls down upon the shoulders and may be used as a veil, worn in Spain and the Spanish colonies, in Genoa, and elsewhere. There are three kinds of mantillas which form the toilet of the Spanish señorita. The first is composed of white blonde, used only on state occasions, birthdays, bullfights, and Easter Monday. The second is black blonde, trimmed with deep lace. The third, which is used for ordinary wear, is made of black silk, trimmed with velvet. The Spanish woman's mantilla is held sacred by law, and cannot be seized for debt.

The Sweater. This was originally a tight-fitting rib-knitted woolen jacket, made without any opening in front, but sufficiently elastic to admit being drawn on over the head. It was worn with some variation as to form by both men and women. Since 1890, the sweater has been a popular garment for outing wear, and particularly for bicycling, rowing, gymnasium work, etc., having quite superseded the cardigan jacket for these purposes.

Petticoat. A skirt; formerly the skirt of a woman's dress or robe, frequently worn over a hoop or "crinoline," now, an underskirt worn by women and children. Although the petticoat has been relegated to an inferior position among feminine wearing apparel, nevertheless it will continue to be used and is being made of wool, silk, rayon, cotton, etc.

The HoopSkirt. This is a petticoat stiffened by means of hoops of whalebone or steel and used for the purpose of expanding the skirt of a woman's dress. The hoop or hoopskirt was evolved from the farthingale of the sixteenth century. The ancient farthingale was composed of stout hoops of whalebone run into a cloth foundation. When, in 1590, they first began to be worn they were of modest dimensions, but gradually increased in proportions until, in 1610, they were immense and ridiculous. In France, farthingales reached such a degree of inconvenience that the king forbade
the women of his realm to wear them larger than an ell and a half in circumference. The only effect this edict had was to cause the dimensions to increase more and more. Finally, in 1675, the fashion of wearing farthingales died out. The hoopskirt next came into favor — about the year 1740. This was made in the form of a bell-shaped skirt, enormously expanded by means of wire hoops fastened at intervals upon the cloth. There was then a cessation and the fashion slumbered until 1852. In 1855 a hoop band was placed about the waist, to which huge hoops of whalebone were attached, gradually widening in circumference as they descended to the floor. A valance of lace and lawn was attached inside to conceal the effect when one bent over. This passed out in 1863, when crinoline Petticoats were introduced. In order to inflate skirts, crinoline Petticoats made with many flounces and stiffened with whalebone were used.

The original material, crinoline, composed of horsehair and linen, was first introduced in 1852, and was used almost exclusively for making women's stiff skirts, or "crinolines," as they came to be styled. When this fashion was followed by that of wearing greatly projecting skirts made of a frame-work of wire hoops, the word crinoline continued to be used to designate the newer article. In this sense it was used until 1875, when the word "hoops" came into vogue. The first crinoline skirt for expanding the dress was invented in 1856 by Empress Eugenie of France, and was adopted by Queen Victoria when Princess Beatrice was expected. The fashion thus set by royalty was speedily adopted throughout Europe and America and rapidly underwent the usual exaggeration, until crinolines attained such enormous dimensions that they became not only inconvenient but ridiculous. In 1868 the fad died out, not to be revived again till 1880.

Those who did not take kindly to the steel hoops wore numerous Petticoats with stiffened flounces. It was not unusual between 1860 and 1870 for belles of fashion to wear as many as fourteen stiffly starched Petticoats with the ball gown. The crinoline was of slow death. It was not until 1871 that the hoopskirt and crinoline entirely disappeared. During the period of its survival there were numerous variations in its shape and form, constant effort being made to bring it within the bounds of comfort and good taste.
In 1880–85 the hoopskirt was revived in the form of tilters, which were comparatively narrow and expanded the dress skirt only at the back and bottom. Hoops and crinolines lift the skirt so that the wearer has a wonderful feeling of lightness and moves with perfect freedom. It is like floating around.

**Underwear**

Underwear refers to the various pieces of underclothing worn by both men and women: as, the drawers, undervest, undershirt, chemise, nightgown, corset cover, skirt, etc. Under the term knit underwear is embraced drawers, vests, shirts, and union suits for both sexes, knitted of cotton, linen, wool, rayon, or silk, or of intermixtures of these fibers. Muslin underwear embraces a wide variety of underclothing for women made of various kinds of bleached cotton fabrics, as muslin, cambric, mull, nainsook, etc., and including such garments as the drawers, chemise, corset cover, underskirt, nightgown, etc.

**Union Suit** or union underwear is a style of underwear for both men and women, in which the shirt and drawers are combined in one garment; also called combination suit.

**Under Vest** is an undershirt that is a low-necked, close-fitting knitted shirt worn next to the skin. Specifically, a knitted undershirt for women; often shortened to vest.

**Nightgown** is a nightdress for women, covering the whole person. A nightshirt is a similar garment for men.
Chemise is a short, loose-fitting, muslin, silk, or rayon undergarment worn by women. In the French language the word means "shirt." Of the two names, shirt and smock, given at a remote period to this garment, the first was common to both sexes, as chemise is today among the French. In time, shirt became confined to the man's garment and smock to the women's. Women have returned to shirt again, merely giving it the French name—chemise.

Chemisette is a form of collar worn by women for covering the neck and bosom, made of light, sheer material, such as lace, cambric, madras, etc. Generally when chemisettes are in fashion they are worn under a waist cut low at the throat, and are shaped to imitate the exposed portion of a man's shirt-bosom.

Slip is a garment or covering so constructed as to be easily slipped on or off: that is, (a) a frock or outer garment for a child, usually made of muslin and variously ornamented; (b) the simple garment worn by infants at night, commonly called night-slip; (c) the petticoat worn under the dress; (d) an underskirt of colored material worn with a semi-transparent outer dress, and showing faintly through it; (e) a loose covering or case, as, a pillow-slip.

Pajamas consisting of a shirt and trouser-like wearing apparel have taken the place in some cases of nightgowns.
Under Garments Adaptable. Underneath the dress either an under-dress called a petticoat or a short, pant-like garment called bloomers is worn. It is obviously necessary to have these parts of clothing opaque — shadow proof — hence the fabric must be closely woven and thick enough to have body. The underclothes should not interfere with outside clothing. The character of these two pieces of clothing depends on the prevailing style. To illustrate: If the style tends toward narrow-skirt dresses, the petticoat must naturally cling to the body and be soft, so as not to interfere with the tightness of the skirt. On the other hand, if the skirt of the dress is wide — called bouffant style — then the skirt must be composed of stiff fabrics that can be made wide, otherwise the overdress or skirt will sag, due to lack of support in underclothing. The cotton fabrics adapted are sateen, poplin, cambric, longcloth, etc. Jersey, crepe de chine, taffeta, satin, etc., are the silk fabrics.

Corsets. There is no other garment in common use which has been so ridiculed, condemned, and scoffed at, as the corset. It has, on more than one occasion, been forbidden by rulers of the times. It has had such an interesting history that it may not be out of place to give a brief outline of its development. It has occupied a place in women’s clothing for over 2000 years, and will no doubt always continue. Who first conceived the idea of the corset, and who was the first woman to wear it, is one of the mysteries of the remote ages, but it is certain that corsets were known and in use as far back as the time of Cleopatra (69–30 B.C.). These articles, however, bear but little resemblance to the corset of today, being more in the nature of bandages than of actual stays, and for twelve centuries the bandage held sway. The next radical change was made in the twelfth century, during the reign of Louis VI.

The history of costume shows that at the beginning of the early Renaissance the “natural figure” notion was discarded, and the idea of giving artificial shape to the feminine form was suggested. The stiffened device of the corsets of that time was made in two separate parts, reaching from the bust to the hips. This form may be said to be the beginning of the modern corset. It was not, however, until the close of the fourteenth century that a corset was introduced which really adapted itself to the figure. This style instead of being used as an undergarment, as at the present day,
was worn outside the clothes. It was laced open in front, so as to show the embroidery on the waist underneath. In France it was received with great favor, and at one time became such a fad that even men wore it. This form of corset retained its popularity for almost one hundred years, and up to the end of the fifteenth century, when an abrupt change took place in woman's costume. Among the innovations was a modified corset, made in the shape of two oval sides carved out of wood, and joined together at the back with heavy strips of linen. Round holes were cut in the top of each side in front as a protection against crushing the bust, and the wood was lined inside with velvet. This "pair of corsets" reached from the neck to the waist and over the hips. The idea of a curve did not apparently suggest itself to the inventors, the sole purpose being to give the wearer a straight and tapering appearance from the shoulders to the waist. A number of holes were bored through the edges of the wood, and by this means the corset was laced as tightly around the body as the health of the wearer would permit. It was considered stylish to look as slender round the waist as possible, and during the years these wooden corsets were worn many women succumbed from the effects of tight lacing. About this time (1520-1600) the first steps were taken in England toward a corset that would give the wearer a rounded form, and resulted in a contrivance of thin metal slats in the shape of lattice work, known as the "iron corset."

The height of folly and the extreme of suffering as a result of corset wearing occurred during the reign of Catherine de Medici of France and her English contemporary, Queen Elizabeth. Catherine de Medici was a woman of unequaled vanity. If the women of her court wished to find favor in her eyes, their waist measure must not exceed thirteen inches. The woman who could not span her waist with her two hands was thought to possess a poor figure. To get down to thirteen inches and stay there was a process of constant acute torture. Corsets were laced by serving-men in many instances, the strength of the women being insufficient to bring about the required tightness. Not content with inflicting this torture, Catherine introduced a rolled steel cage or corset-frame which held its victim's body in a vice-like and perfectly rigid grip. Its purpose was not so much to compress the waist, as
to hold it inflexible after it had been compressed, so that the dress bodice might fit without a wrinkle.

The court of Elizabeth was quick to pattern after the French in manner of dress, and both sexes of England’s nobility forced their frail bodies into the unyielding corset. Waist compression continued to increase for many years despite the protests of kings and emperors. No stiffer armor for the human body was ever invented than these deep-pointed bodices. As the fad increased, the death rate went up proportionately, and it was only by an order from the throne during the reign of Henry IV of France that the injurious fashion was stamped out. In the year 1600 the king issued an edict forbidding the wearing of corsets either in public or at home, and for a time this had the effect of suppressing their use in England, as well as in France. The women, however, endeavored to evade the law by having their dresses made with steels in the sides, so the waist of every dress was in fact very much like a corset. In this way the custom was kept in vogue until the death of Henry IV, when the practice of wearing corsets spread and became general among the poorer classes as well as the rich.

Early in the eighteenth century the whalebone corset was introduced, in a very primitive way at first, but was rapidly improved upon, until in a few years it had become a comfortable and beneficial support for the body. From that time forth, the corset became a recognized article of feminine dress. In 1810 the shape had been so altered that it was as wide at the bottom as at the top, and extended scarcely below the waist. By 1820 it had become so short at the top that over one-third of the bust was above it, and in order to keep it in position, whalebone of extra weight and strength had to be placed obliquely from top to bottom, and in rows around the edge. From 1825 to 1835, corsets were gradually lengthened, until once more they were very long both at the back and in front. From that time down to the present, they have been raised and lowered, expanded and narrowed to suit every fancy and every decade. Between 1840 and 1850 a vast improvement was made in the manufacture of corsets. They were designed on a more rational basis, thinner bones and softer materials were used, and the bust was furnished with hooks. Variations in the prevailing fashions have led to many modifications of supports.
Today corsets may be stiffened by strips of steel or whalebone, to support the body or modify its shape. When the style tends toward a modified form of corset, a sleeveless skeleton waist called a "brassiere" is used. A wide belt-like garment is worn around the hips and thighs in order to give an appearance of firmness to the body. This is called a "girdle," and has, in many cases, been used in lieu of the corset.

**Leisure Clothing.** A form of house clothing for leisure worn by women is called *neglige*. There have been many changes from the *tea gown* of 1900 to the *neglige* of this day, which is intended in a way to serve the same purpose. When stays were worn and women had "figures," when a train was essential to a graceful costume, the tea gown was an impressive and wonderful affair. It was a costume calling for proper coiffure, shoes, and accessories. It was in a fashion quite as formal as a dinner gown, and for all its elaborate beauty somehow seemed never to spell ease.

A *dressing gown* is a loose and easy gown or robe worn by women while making the toilet, or when in *dishabille*; the term is also applied to a loose gown or long coat worn by professional men when in *neglige* or unceremonious attire.

A *dressing sacque* is a loose-fitting upper garment worn by women while dressing, and for lounging in; sometimes called dressing *jacket*.

**Trouser-like Apparel.** The history of costume in Chapter IV showed us that women and men have at different times worn similar if not the same clothing. Women wear trousers in China, men wear skirts in Scotland. In this country today men wear trousers and women wear skirts for ordinary dress. This has come to be the form of clothing worn by men and women, and any attempt to wear any other form of clothing has caused much commotion and has been spoken of as immodest.

In 1851, a woman named Bloomer attempted in New York state to wear black broadcloth trousers. Of course, skirts were worn over them, as far as the knee, and they were snugly drawn in at the ankles. So many of the leaders of the suffrage movement, including Lucy Stone, Susan B. Anthony, and Angelina Grimke, donned the costume that it was commonly supposed that the equal rights movement included the "pants privilege."
Bloomers had their first reincarnation about forty years later, in 1891, when bicycles became popular. In this period ankle extensions of bloomers were used. Later, the garment ended at the knee, though the excessive fullness gave it a “plus four” effect which was perhaps two or three shades more conservative than the skirts of 1929. When the bloomers cropped up for the third time, a few years ago, they had their name changed to knickers.

Pajamas, a trouser-like apparel for night wear have gradually appeared as a very comfortable piece of clothing. Tea gowns are sometimes trousered.

Pantalets, a form or variety of drawers finished with a deep frill reaching to the ankle or nearly so, were worn by women and girls and were in fashion from 1835 to about 1860. Later, pantalets were worn over women’s ankles in 1890 as a piece of modest clothing.

Tailored Costume. A tailored costume tends to make the outline of the figure prominent. Because of this, in order to be a success it must be fitted to the last inch of the individual figure. Tailored costumes cannot be successfully sold as ready-to-wear clothes. Years ago, tailored costumes were more generally worn than they are today, due to the fact that women wore tailored costumes whether they became them or not. But today people’s tastes have been more highly developed, and they know attractive clothes at a glance. Of course, tailored costumes should be composed of fabrics that are quite firm, that is, cloth woven closely and the yarn highly twisted. The fabric may be English or French worsted.

The tailored suit should be in everyone’s wardrobe. It is a costume which gives a certain style which nothing else can approach. Tailored costumes may be of strong stiffness or light stiffness with edges finished in different degrees of severity and more or less stiff trimmings.
The tailored suit with its fresh, white collar and cuffs, tight waist, simply cut lines, carefully assembled details, is one of the most popular costumes on the market — often called the tailleur.

Suits are used by women primarily for street wear. They may be of two kinds: (a) dress suits, (b) business suits.

Of course a suit will never look as attractive from an artistic point of view as a one-piece dress. A dress suit differs primarily in design from a business suit and the materials are slightly different in order to give the desired effect to the costume. A business suit is expected to appear smart, serviceable, and tailored.

QUESTIONS

1. (a) Describe the purpose of the shoulder cloth. (b) Did the cape evolve from this clothing device?

2. (a) What is a hip cloth? (b) What was the purpose of the loin cloth? (c) What garment evolved from hip cloth?

3. What kind of cloth would be used for (a) shoulder, (b) hip, (c) loin cloths?

4. (a) Explain the difference in dress at the Middle Age in Europe between men and women. (b) What was the beginning of trousers? (c) The coat?

5. (a) Divide wearing apparel into three classes according to the use on the human body. (d) What is the purpose of each class?

6. Explain the meaning of the following terms: (a) dress, (b) garment, (c) gown, (d) cloak, and (c) smock. How do the above garments differ from season to season?

7. What is the purpose of dividing a dress into a skirt and waist or blouse?

8. Explain the reason why garments should be long and have a distinct style appearance.

9. Name the different kinds of robes with uses and composition.

10. Describe the difference between (a) coat, (b) jacket, (c) waistcoat.

11. (a) What is a cuff? (b) State the artistic quality.

12. State briefly the history and artistic value of a girdle?

13. (a) What are the different neck decorations? (b) Why is the neck an important part of the body to clothe very carefully? (c) Describe briefly the history and uses of the collars.

14. Explain the purpose and artistic value of the scarf.

15. Give the difference between (a) necktie, (b) cravat, and (c) stock. State the historical and artistic value of each.
16. Explain the historical development of the skirt and state some of the artistic styles.
17. State the characteristics of the (a) hobble skirt, (b) short skirt, (c) hoop skirt, (d) bustle.
18. Give an historical sketch and the artistic value of the apron.
19. (a) Give the historical development of hosiery. (b) State why they have changed from mere covering of the body to the artistic part of the costume.
20. Tell the difference in manufacture and style qualities between seamless and full-fashion hosiery.
21. (a) What is the difference between a handkerchief and kerchief? (b) Give the historical development of the handkerchief and the artistic use.
22. (a) Trace the development of the hat. (b) State the points necessary to remember when selecting a hat.
23. What is the difference between (a) manteau, (b) mantelet, and (c) mantle? State the artistic value of each.
24. (a) What is a cape? (b) Give the historical development and the artistic value as clothing.
25. (a) Describe a shawl and state the artistic value. (b) Give a brief historical sketch of the shawl.
26. (a) What is a muff? (b) Describe the historical development of a muff. (c) What are the artistic points of a muff?
27. What is the difference between a (a) veil, (b) veiling, and (c) mantilla? State the artistic value of each.
28. (a) What is the purpose of leisure clothing? (b) State the artistic and practical purpose of such clothing.
29. (a) State the purpose of underclothing. (b) Why has underwear passed through many changes? (c) State the fabrics best used for underwear.
30. Define the following: (a) under-skirt, (b) under-vest, (c) underwear, (d) union suiting, (e) chemise, (f) chemisette.
30. (a) What is a slip? (b) State the purpose of such a piece of clothing.
31. What is the difference between (a) pantalets, (b) pantaloons, and (c) bloomers? State the practical and artistic value of this design in clothing.
32. (a) What is the purpose of the corset? (b) Give the historical development of the corset from early times, showing the style effects produced.
33. (a) What is the purpose of the sweater? (b) State the practical and artistic effects.
34. What are the conditions necessary to be considered "well-dressed"?
35. What are the characteristics of a business costume for women?
36. State the meaning of the expression "tailored costume" as applied to women's clothing.
37. What are the characteristics of good house-dresses or costumes?
38. Give the characteristics of evening costume.
39. What is the difference between dress and business costume?
40. Explain the expression "ensemble" in dress.
41. Describe the characteristics of clothing for girls.
42. (a) What is meant by protective clothing? (b) State the characteristics.

IN GRANNY'S DAY