

# RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

## 1: Military Uniforms (Twentieth-Century Developments in Fashion and-ExLibrary | eBay

*Religious Costumes (Twentieth-Century Developments in Fashion and Costume) [Ellen Galford] on www.enganchecubano.com \*FREE\* shipping on qualifying offers. In almost every religion, there are certain rules of dress.*

This shared American folk ritual is a window on the diverse ethnic and religious heritage of the people who settled the United States. Halloween itself has deep folk roots. It originates with the Celtic Day of the Dead autumn festival of Samhain, celebrated by Celts throughout Europe in ancient times and celebrated still in northern France, Ireland, Scotland, Wales, and other regions where the Celtic heritage is preserved. The Celts used a lunar calendar and divided the year into two seasons. Samhain was the first day of the Celtic New Year, and it was believed that the souls of those who had died were extremely restless this night, which marked the porous border between the living and the dead, the old and new year, and summer and winter. At Samhain, people disguised themselves in feathers and furs so as not to be recognized by the spirits wandering the earth that night. In America, the seeds of the distinctively American festival of Halloween date back to the s. The arrival in the country of large numbers of Irish immigrants, following the disastrous potato famine in Ireland, helped establish the feast in America. For example, the carving of pumpkins comes from the Irish legend of Jack, a man so evil that when he died he was rejected by both heaven and hell and was condemned to roam the countryside with nothing but a glowing turnip for a head. Halloween in America became a folk holiday sanctioned neither by the church nor the state. Ancient roots in European culture, the arrival of many different groups of immigrants, and the constantly evolving nature of U. During colonial times Americans gathered for harvest festivals that like the Celtic Samhain acknowledged the end of the bountiful summer; these festivals also gave rise to the distinctive American festival and rituals of Thanksgiving. At these harvest festivals, ghost stories were often told, a reminder of the bridge between the living and the dead. Divination games, often with unremembered but very ancient roots, were played; for example young women bobbed for apples to determine whom they would marry. By the early twentieth century, Halloween had become a celebration for children. Community organizations arranged parades and haunted houses. During the s trick or treat was added to the traditions; this custom of begging in costume had very old roots in European culture, and was explicitly transgressive, forgiving behavior that would otherwise be frowned upon. Children would sing or perform mimes in exchange for a treat; they also implicitly threatened to play tricks on householders if a treat was not forthcoming. Homemade masquerade costumes appeared as early as the nineteenth century. Later these homemade costumes increasingly gave way to commercially produced costumes, a trend that began at the time of the industrial revolution. During the second half of the nineteenth century, advances in technology made commercially produced costumes cheaper, better made, and more varied. The earliest costume themes, all of which continue to the early s, were ghosts, skeletons, devils, and witches. Otherworldly creatures such as Frankenstein, the Mummy, and Dracula are drawn from popular culture. The Dennison Manufacturing Company in Massachusetts began making paper costumes in Collegeville, located in Pennsylvania, began as a company that produced flags and later used the scraps to create costumes around and continued to make early clown and jester costumes. Its namesake founded the Ben Cooper Company in The company later joined with A. Cooper sold his company in the s to Rubies, also in New York, which has become one of the largest producers of Halloween and Purim costumes in the United States. Many of the masks for the early costumes were produced by U. Mask Company in Woodhaven, New York. Their earliest gauze masks, made of buckram, were sprayed with starch and steamed over a mold. Themes included witches, clowns, and animals. In the s vacuum-formed latex masks appeared. Figures from popular culture, such as the Beatles and John and Jacqueline Kennedy, joined TV and film personalities such as Laurel and Hardy, and dolls and action figures such as Barbie and G. Joe, in being molded in latex. Simons and Sons, in New Orleans, Louisiana. The costumes produced in America are testaments to the creative powers of ordinary people. The makers

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

demonstrate a technical and aesthetic skill that reflects the handmade techniques used in home production and in factories before mass-machine production took over. These costumes express the personal, social, and cultural identity of the people, and transcend the barriers of class and ethnicity. Halloween has become a uniquely American ritual, not only for children but for adults as well, and it grows in popularity from year to year. Halloween allows individuals to experience and explore the shared ethnic, cultural, and folk celebrations that have engaged diverse peoples since ancient times. The Jewish festival of Purim, which commemorates the Biblical story of Esther, is celebrated on the fourteenth and fifteenth days of the twelfth month of the Jewish calendar, usually in March. In America, Purim celebrations have taken on many of the trappings of Halloween, with costumed children wielding noisemakers and giving gifts of food or donating to charity. See also Occult Dress. From Pagan Ritual to Party Night. Oxford University Press, Halloween and Other Festivals of Death and Life. University of Tennessee Press, Phyllis Galembo Pick a style below, and copy the text for your bibliography.

# RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

## 2: Ballet Costume | LoveToKnow

*Examines twentieth-century attire worn by the clergy, by members of particular groups such as Chassidic Jews and the Amish, and by individual members of the world's major religions in everyday life and for religious occasions.*

Actors in samurai costume at the Kyoto Eigamura film set A costume used in yakshagana , a theater art from India Costumed performers from Bristol Renaissance Faire "Costume" often refers to a particular style of clothing worn to portray the wearer as a character or type of character at a social event in a theatrical performance on the stage or in film or television. Mardi Gras costumes usually take the form of jesters and other fantasy characters; Halloween costumes traditionally take the form of supernatural creatures such as ghosts , vampires , pop-culture icons and angels. Christmas costumes typically portray characters such as Santa Claus developed from Saint Nicholas. Easter costumes are associated with the Easter Bunny or other animal costumes. In Judaism , a common practice is to dress up on Purim. During this holiday, Jews celebrate the change of their destiny. They were delivered from being the victims of an evil decree against them and were instead allowed by the King to destroy their enemies. A quote from the Book of Esther , which says: Buddhist religious festivals in Tibet , Bhutan , Mongolia and Lhasa and Sikkim in India perform the Cham dance , which is a popular dance form utilising masks and costumes. For example, in the artist Hans Makart designed costumes and scenery to celebrate the wedding anniversary of the Austro-Hungarian Emperor and Empress and led the people of Vienna in a costume parade that became a regular event until the mid-twentieth century. Some costumes, such as the ones used in the Dragon Dance , need teams of people to create the required effect. Sporting events and parties[ edit ] Public sporting events such as fun runs also provide opportunities for wearing costumes, as do private masquerade balls and fancy dress parties. Businesses use mascot costumes to bring in people to their business either by placing their mascot in the street by their business or sending their mascot out to sporting events, festivals, national celebrations, fairs, and parades. Mascots appear at organizations wanting to raise awareness of their work. Children[ edit ] Costumes also serve as an avenue for children to explore and role-play. For example, children may dress up as characters from history or fiction, such as pirates, princesses , cowboys, or superheroes. They may also dress in uniforms used in common jobs, such as nurses, police officers, or firefighters, or as zoo or farm animals. Young boys tend to prefer costumes that reinforce stereotypical ideas of being male, and young girls tend to prefer costumes that reinforce stereotypical ideas of being female. Cosplay Cosplay , a word of Japanese origin that in English is short for "costume play", is a performance art in which participants wear costumes and accessories to represent a specific character or idea that is usually always identified with a unique name as opposed to a generic word. These costume wearers often interact to create a subculture centered on role play, so they can be seen most often in play groups, or at a gathering or convention. A significant number of these costumes are homemade and unique, and depend on the character, idea, or object the costume wearer is attempting to imitate or represent. The costumes themselves are often artistically judged to how well they represent the subject or object that the costume wearer is attempting to contrive. Costume design Costume design is the envisioning of clothing and the overall appearance of a character or performer. Costume may refer to the style of dress particular to a nation, a class, or a period. In many cases, it may contribute to the fullness of the artistic, visual world that is unique to a particular theatrical or cinematic production. The most basic designs are produced to denote status, provide protection or modesty, or provide visual interest to a character. Costumes may be for, but not limited to, theater, cinema, or musical performances. Costume design should not be confused with costume coordination, which merely involves altering existing clothing, although both processes are used to create stage clothes. The Costume Designer is a quarterly magazine devoted to the costume design industry. DIY and homemade costumes[ edit ] In the 20th century, contemporary fabric stores offered commercial patterns that could be bought and used to make a costume from raw materials. Some companies also began producing catalogs with great numbers of patterns. More recently, and particularly with

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

the advent of the Internet, the DIY movement has ushered in a new era of DIY costumes and pattern sharing. Industry[ edit ] Professional-grade costumes are typically designed and produced by artisan crafters, often specifically for a particular character or setting. Specialty shops may also include common costumes of this caliber. The costume industry includes vendors such the American company Spirit Halloween , which opens consumer-oriented stores seasonally with pre-made Halloween costumes.

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

### 3: Ellen Galford | Open Library

*Men S Costumes Twentieth Century Developments In Fashion And Costume Pdf Book Download placed by Poppy Smith on October 19 It is a ebook of Men S Costumes Twentieth Century Developments In Fashion And Costume that reader could be downloaded it by your self on [www.enganchecubano.com](http://www.enganchecubano.com)*

Dance Costume From the beginning of the sixteenth century, public theaters were being built in Venice , Rome , Paris , Hamburg , and other important cities. Ballet spectacles were combined in these venues with processional festivities and masquerades, as stage costumes became highly decorated and made from expensive materials. The basic costume for a male dancer was a tight-fitting, often brocaded cuirass, a short draped skirt and feather-decorated helmets. Female dancers wore opulently embroidered silk tunics in several layers with fringes. Important components of the ballet dress were tightly laced, high-heeled and wedged boots for both dancers, which constituted characteristic footwear for this period. From , classical Roman dress had a strong influence on costume design: Typical colors of ballet costumes ranged from dark copper to maroon and purple. Seventeenth Century From the seventeenth century onward, silks, satins, and fabrics embroidered with real gold and precious stones increased the level of spectacular decoration associated with ballet costumes. The first Russian ballet performance was staged in , and the Russians adopted European ballet designs. Although costumes for male performers permitted complete freedom of movement, heavy garments and supporting structures for female dancers did not allow graceful gestures. However, male dancers en travesti, often wore knee-long skirts. The luxuriously decorated costumes of this period reflected the glory of the court; details of dresses and silhouettes were exaggerated to be visible and identifiable to spectators viewing from a distance. Stage costumes were still very similar in outline to the ones in ordinary use at Court, but more elaborate. Around , the panier, a hooped petticoat, appeared, raising skirts a few inches off the ground. During the reign of Louis XVI, court dress, ballet costumes, and fashionable architectural design incorporated decorative rococo prints and ornamental garlands. Flowers, flounces, ribbons, and lace emphasized this opulent feminine style, as soft pastel tones in citron, peach, pink, azure, and pistachio dominated the color range of stage costumes. Female dancers in male roles became popular, and, after the French Revolution in particular, male costumes reflected the more conservative and sober Neoclassical style, which dominated the design of everyday fashionable dress. However, massive wigs and headdresses still restricted the mobility of dancers. In the eighteenth and nineteenth centuries, Russian ballet and European ballet developed similarly and were often considered an integral part of the opera. Nineteenth Century From the early nineteenth century, the ideals of Romanticism were reflected in female stage costumes through the introduction of close-fitting bodices, floral crowns, corsages, and pearls on fabrics, as well as necklace and bracelets; Neoclassical style still dominated the design of male costumes. Moreover, the role of the ballerina as star dancer became more important and was emphasized with tight-fitting corsets, bejeweled bodices, and opulent headdresses. From this point on, the silhouette of ballet costumes became more tight fitting. The choreography required that ballerinas to wear pointe shoes all the time. The Russian ballet continued to develop in the nineteenth century and such writers and composers as Tolstoy, Dostoevsky, and Tchaikovsky changed the meaning of ballet through the composition of narrative productions. Choreographers of classical ballet, such as Marius Petipa, created fairy-tale ballets, including *The Sleeping Beauty* , *Swan Lake* , and *Raymonde* , making fantasy costumes very popular. Twentieth Century At the turn of the twentieth century, ballet costumes reformed again under the more liberal influence of the Russian choreographer Michel Fokine. Ballerina skirts changed gradually to become knee-length tutus designed to show off the point work and multiple turns, which formed the focus of dance practice. The dancer Isadora Duncan freed ballerinas from corsets and introduced a revolutionary natural silhouette. Indeed, fashion designers like Jean Poiret had already used the tunic shape taken up by dancers in the prewar era, and, in the s, costume designers updated classical Russian story ballets with exotic tunics and veils wrapped around the body. Ballet dancers were dressed in loose tunics, harem

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

pants, and turbans, rather than in the established tutu and feather headdress. Instead of discreet pastel colors vibrant shades, such as yellow, orange, or red, often in wild patterns, gave an unprecedented visual impression of exciting exoticism to the spectator. Nowadays ballet dancers perform in various costumes, which can still include traditional Diaghilev designs. However, fashion designers of the s have picked up the theme of ballerina shoes. The house of Chanel designed elegant, heelless slippers tied up with ribbons and brought the ballerina shoe from the stage to the street. Masks were also sometimes placed upon knees, elbows, and the chest to indicate something more of the character. The Great History of Russian Ballet. A Longing for Perfection: Neoclassic Fashion and Ballet. Fashion Theory 6, no. Clarke, Mary, and Clement Crisp. Cassell and Collier, Macmillan Publishers, Ltd. Four Centuries of Ballet. From Russia with Love. National Gallery of Australia, Ballet Designs and Illustrations The Art of Ballet Russes. Yale University Press, Masterpieces of Ballet Design. Phaidon Press, Ltd, Oxford and New York: Was this page useful?

# RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

## 4: Books For Kids on Costumes | History of Fashion Design

*Introduction This volume traces the history of fashion and costume during the twentieth century, a period that saw the most rapid and revolutionary changes in dress so far.*

The styles, designs and materials of other times and cultures became more accessible to designers at first hand as improved travel and communications enabled continents to be crossed with ease. With developments in photographic and printing techniques, they were also able to glean ideas from secondary sources such as lavishly illustrated books, magazines and journals. From the s European designers needed only to look around them to see a rich variety of clothing from all corners of the world. Early 20th century Of the early years of the 20th century it is the clothes designed by Paul Poiret and Mariano Fortuny that reveal the richest evidence of historical and multicultural sources. Paul Poiret was much influenced by the art and design of the Middle East and India. For his Thousand and Second Night fancy dress ball of , Poiret dressed his wife in a wired lampshade tunic over harem trousers. Sorbet, a skirt and tunic, Paul Poiret, The form of jacket worn with it was said by Fortuny to be suggested by the kimono. When laid out flat the jacket is rectangular in shape; the side seams stop short of the shoulders to create the arm holes. It is made from silk velvet, widely considered to be the most noble of Renaissance fabrics. The small naturalistic design, printed with metallic pigments, was also inspired by 16th-century Italian textiles. During the early s, couture houses embellished evening dresses with embroidered and beaded decoration in Chinese style or like that in Russian peasant tradition. In direct contrast, fashion in the s saw a move towards a more feminine silhouette, with bias-cut clothes in smooth fabrics emphasizing the natural contours of the body. The late s and the Second World War The late s witnessed a move away from this body-skimming line in favour of historically inspired corsetted dresses with crinolines and bustles for evening wear. Marocain is a heavy crepe fabric. Evening dress, Edward Molyneux, These clothes, produced within the Utility scheme in Britain and under L85 regulations in America, do not reveal any marked historical or cross-cultural influences. Although a minority of women considered it anachronistic, the New Look was a resounding success among the war-weary population, for whom it evoked the stability of a previous era and embodied hopes for a better future. The promotion of an exaggeratedly feminine figure was in keeping with the prevalent view that women should give up the paid employment they had undertaken as part of the war effort and return to the home. This was to become the source for Teddy boy street styles. However, in spite of the use of new materials and space age imagery, the short shift shape of womenswear dominant at this time can be traced back to the s. The surface patterning of this period also had historical sources: By the late s optimism turned to concern as rising inflation, unemployment and environmental issues came to the fore. In the luxurious world of high fashion Bill Gibb became famous for his clothes embellished with applique and embroidered designs. A full-skirted dress with matching turban reflects the mood for clothing with a gentle ethnic influence. It is made of patchworked cotton fabrics designed by Susan Collier and Sarah Campbell for Liberty and has applied leather thongs and streamers. After the hard imagery of late s punk, Vivienne Westwood created her nostalgic, neo-romantic Pirate Collection. The pirate outfit, consisting of tunic top and sash, waistcoat, jacket and trousers with bicorne two-cornered hat and heavy boots from draws on a variety of historical and cultural sources. For example, the long slits in the arms of the jacket refer to the 16th- and 17th-century fashion for slashed fabric. The fine pleating is reminiscent of Fortuny. However, the choice of fabric a hi-tech polyester and linen mix which is baked in an oven to set the pleats means that the garment forms angular, sculptural shapes on the body, rather than clinging to it as the Fortuny does. The lack of concern with revealing the body and the simplicity of the basic shape - when laid out flat the dress forms a rectangle - are evidence of East Asian traditions. Pirate outfit, Vivienne Westwood, In the s fashion design became increasingly diverse. A Paul Smith suit mixed flamboyant patchwork fabrics from Afghanistan with s tailoring, while a Helen Storey ensemble revealed modern street and sportswear influences mixed with ethnic-inspired embroidered decoration. It used modern stretchy Lycra fabrics as well

# RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

as leather.

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

5: 20th Century Costumes | Historical & Period Costumes | [www.enganchecubano.com](http://www.enganchecubano.com)

*Women's Costumes (Twentieth-Century Developments in Fashion and Costume) Ladies in Furs: (The Twentieth Century-Histories of Fashion Series) Maternity Fashion (The Twentieth Century-Histories of Fashion Series).*

Ben Cooper Halloween Costumes Samhain was the first day of the Celtic New Year, and it was believed that the souls of those who had died were extremely restless this night, which marked the porous border between the living and the dead, the old and new year, and summer and winter. At Samhain, people disguised themselves in feathers and furs so as not to be recognized by the spirits wandering the earth that night. In America, the seeds of the distinctively American festival of Halloween date back to the s. The arrival in the country of large numbers of Irish immigrants, following the disastrous potato famine in Ireland, helped establish the feast in America. For example, the carving of pumpkins comes from the Irish legend of Jack, a man so evil that when he died he was rejected by both heaven and hell and was condemned to roam the countryside with nothing but a glowing turnip for a head. Halloween in America became a folk holiday sanctioned neither by the church nor the state. Ancient roots in European culture, the arrival of many different groups of immigrants, and the constantly evolving nature of U. During colonial times Americans gathered for harvest festivals that like the Celtic Samhain acknowledged the end of the bountiful summer; these festivals also gave rise to the distinctive American festival and rituals of Thanksgiving. At these harvest festivals, ghost stories were often told, a reminder of the bridge between the living and the dead. Divination games, often with unremembered but very ancient roots, were played; for example young women bobbed for apples to determine whom they would marry. By the early twentieth century, Halloween had become a celebration for children. Community organizations arranged parades and haunted houses. During the s trick or treat was added to the traditions; this custom of begging in costume had very old roots in European culture, and was explicitly transgressive, forgiving behavior that would otherwise be frowned upon. Children would sing or perform mimes in exchange for a treat; they also implicitly threatened to play tricks on householders if a treat was not forthcoming. Homemade masquerade costumes appeared as early as the nineteenth century. Later these homemade costumes increasingly gave way to commercially produced costumes, a trend that began at the time of the industrial revolution. During the second half of the nineteenth century, advances in technology made commercially produced costumes cheaper, better made, and more varied. The earliest costume themes, all of which continue to the early s, were ghosts, skeletons, devils, and witches. Otherworldly creatures such as Frankenstein, the Mummy, and Dracula are drawn from popular culture. Collegeville, located in Pennsylvania, began as a company that produced flags and later used the scraps to create costumes around and continued to make early clown and jester costumes. Its namesake founded the Ben Cooper Company in The company later joined with A. Cooper sold his company in the s to Rubies, also in New York, which has become one of the largest producers of Halloween and Purim costumes in the United States. Masks Many of the masks for the early costumes were produced by U. Mask Company in Woodhaven, New York. Their earliest gauze masks, made of buckram, were sprayed with starch and steamed over a mold. Themes included witches, clowns, and animals. In the s vacuum-formed latex masks appeared. Figures from popular culture, such as the Beatles and John and Jacqueline Kennedy, joined TV and film personalities such as Laurel and Hardy, and dolls and action figures such as Barbie and G. Joe, in being molded in latex. Simons and Sons, in New Orleans, Louisiana. An American Ritual The costumes produced in America are testaments to the creative powers of ordinary people. The makers demonstrate a technical and aesthetic skill that reflects the handmade techniques used in home production and in factories before mass-machine production took over. These costumes express the personal, social, and cultural identity of the people, and transcend the barriers of class and ethnicity. Halloween has become a uniquely American ritual, not only for children but for adults as well, and it grows in popularity from year to year. Halloween allows individuals to experience and explore the shared ethnic, cultural, and folk celebrations that have engaged diverse peoples since ancient times. Purim The Jewish festival of Purim, which

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

commemorates the Biblical story of Esther, is celebrated on the fourteenth and fifteenth days of the twelfth month of the Jewish calendar, usually in March. In America, Purim celebrations have taken on many of the trappings of Halloween, with costumed children wielding noisemakers and giving gifts of food or donating to charity. See also Occult Dress. From Pagan Ritual to Party Night. Oxford University Press, Halloween and Other Festivals of Death and Life. University of Tennessee Press, Was this page useful?

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

### 6: Introduction to 20th-Century Fashion - Victoria and Albert Museum

*Buy Children's Costumes (Twentieth-Century Developments in Fashion and Costume) by Mike Brown, Carol Harris The 20th century was a time of tremendous technologic.*

There were also Muslim merchants who ventured to travel throughout Europe. For example, a Dutch orientalist scholar, Thomas van Erpe, reported an encounter with a Muslim merchant from Morocco in the town of Conflans in The history of the textile trade between Europe and the Ottoman Empire is too long and complex to describe in depth here. However, suffice to say that goods traveled in both directions, were copied in local manufactories in both empires, and altered the look of clothing in both directions. From the eighteenth century onward the flow of goods was increasingly from European to Ottoman markets, but in earlier periods, Europeans were more likely to be customers for Ottoman luxuries, or for the luxuries arriving from points further east and acquired through Ottoman ports. Music, decorative design in architecture and furnishings; philosophical, literary and artistic ideas; even foods, as well as technologies and military ideas also traveled between both worlds. Theater and Opera both became venues for the presentation of Ottoman dress, costume for the many productions with Turkish themes or characters that can be documented from the sixteenth century onward. Fanciful representation of Turkish costume frequently involved layered or asymmetrically draped or loose garments for both men and women, turbans and enormous plumes for men, or elaborate headdresses with plumes and trailing veils for women. However, these features were embellishments applied to the typical tailored garment forms, with doublet and hose or corset and skirts. However, by the eighteenth century we see images of famous actors and actresses in Turkish dress that appear to be somewhat more accurate; indeed, at least one actress, Madame de Favart, had her costume sent from Constantinople. Historically, there has been a tendency for fashion to be borrowed from centers of perceived power, even when the source is an adversary. This tendency can be readily seen in the twentieth century, where American fashions have permeated virtually every corner of the world; witness the television images of Anti-American protestors in China following the bombing of the Chinese Embassy in Kosovo, in which mobs are united not only in their disapproval of U. Similarly the dress of the seemingly invincible Turk made a great impression on those who faced them in the marketplace and on the battlefield, particularly from the fourteenth to the seventeenth centuries, although that fascination has never completely gone away. The exotic has long been a source of novelty for fashion leaders seeking fresh ways to enrapture their audience. However, the fashionable have never been scholars of dress, and so are casual in their blending of ideas and in their attribution of sources. Only by comparing the actual garments can one see the likely origins of fashion innovations. Ottoman influences in Western dress: Coats and trousers Coats and trousers were the essential garments of Turkish men and women. The adoption of such garments by European clerics coincided with the emergence of scholarly interest in Islamic texts as a source of knowledge on medicine, mathematics, and other subjects. Also we see the appearance in Western dress of the very distinctive Turkic feature of the hanging sleeveB another means by which the Turkish wearer could display the rich fabric of an under coat, through the opening of the partially detached sleeve of an outer coat. The drawings of such coats in European contexts show a different construction than the Turkish examples, but the concept is strikingly similar, and quite new to European fashion. The earliest form of this feature are the long extensions of sleeves called tippet, Both are reminiscent of the Turkish hanging sleeves. The tippet resembles the effect seen in a quilted silk jacket with chain mail lining, dated to the fourteenth century, seen in the Istanbul War Museum. This jacket had tight long sleeves that were slit from the wrist to the elbow with closely spaced buttons that closed the mail-lined sleeve snug to the wrist. However, it is probable that when not in battle, or in warm weather, the sleeves would have been allowed to dangle from the elbow like the tippet. Left; 14th Treatments are extremely varied. Both features were common to Turkish, Persian, and Central Asian coat sleeves even before the Muslim period. Also by the end of the twelfth century we see the appearance of pelissons, which are fur-lined outer garments, worn by

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

both men and women. Coats are a very important feature of male dress in the first half of the sixteenth century. A short wide coat is worn that creates an impressive upper body silhouette without obscuring the essential European feature beautifully hosed and decorated legs, the fitted doublet, and the ostentatiously displayed codpiece. The sleeve of the coat is short, permitting display of an elaborately decorated under-sleeve in the Turkish manner. Loose short coats of this type first appeared in the sixteenth century in Italy, where the cut of sleeve and collar is virtually equivalent to Turkish examples. By the sixteenth century the form had been adapted to European tastes, becoming much more structured and elaborated in keeping with the aesthetics of the Mannerist style then in vogue in Europe. The sixteenth century was a period in which in both war and commerce the Ottomans were a crucial issue for the European powers. In the early Medieval period European clothing was normally secured with brooches, pins, or laces also known as points. It is part of the Middle Eastern and Central Asian tradition of coats from an early date. In the Book of Chess of Alfonso the Wise of Castile a Moor is shown wearing a long gown with buttons, but buttons were not worn by the Spaniards in the illustrations. Buttons can also be seen in a Moorish ceiling painting in the Alhambra c. 1400. Button makers are one of the trades listed in a document from Paris dated 1550, so by this date, buttons were beginning to come in to use in France at least. On sixteenth century European coats rows of horizontal bands form distinctive closures not previously seen in European fashion. Comparable examples can be seen on kaftans from the late 15th century in the Topkapi collections. This type of closure first appears in European dress in the first half of the sixteenth century, and will become a staple of European fashion, particularly associated with military or ceremonial dress. A portrait of Elizabeth I c. 1580 Ottoman Empire and the English, the exchange of royal gifts included an entire ensemble of Turkish clothing sent by Sultan Murad to Elizabeth. The wearing of loose dressing gowns at home, sometimes referred to as banyans became a fashion in the sixteenth century. There was a particular fashion for banyans made of painted Indian cottons [26] Diarist Samuel Pepys bought Indian gowns, and posed for a portrait in one. Although initially these gowns were imported from India, the shape was simple, and was soon copied by English tailors. At this time, however, things described as Indian or Persian had an undeniable cachet. Then as now the terminology of fashion was intended more to capture the imagination of the moment than it was intended to accurately document provenance. In any case, as was stated previously, the roots of clothing forms among the Ottomans, Persians and Muslims of India were related, involving similar forms and arrangements of layered garments. By the last quarter of the seventeenth century France had established a standing national army, paid and equipped by taxes, and wearing a national uniform. This was the first such military organization and national uniform. By the early seventeenth century melon hose had elongated into full breeches, gathered just below the knee and at the waist. The suit would replace the doublet and hose long worn by European men with layered coats and trousers. The appearance of this style is documented in the diaries of Pepys and Evelyn as a new introduction in October, 1666. The essential components of what we know as the suit were trousers or breeches; a single bifurcated lower body garment; the shirt, which had now been exposed as a garment of fashion and not merely underwear; the vest or waistcoat; the outer coat; and the cravat. By the sixteenth century all of these components had come into use. At this time the vest was a sleeved garment. It was typically a loose coat made of plain silk. In the new ensemble proposed by the King, the exotic vest was to be worn buttoned over the shirt as a more modest covering to that controversial inner garment, but under the coat that had come into fashion, with both being the same length. The entire ensemble was to be made in one fabric, in a sober solid color. A neck cloth, or cravat, was added to the ensemble; an item purported to have been introduced from the costume of Croatian soldiers. The vest soon became a fancier fabric, however. Thus all the components of the modern suit came together. Evelyn had seen Persians in Italy in 1642. The costume worn by the lead actor, Betterton, was described as a turban and Turkish vest, which was a knee-length coat of fancy brocade. However, since real Persian coats in this period typically had a diagonally cut neckline that closed at the side seam essentially double-breasted, and the Turkish coats closed center front, the actual prototype was likely Turkish. Double breasted waistcoats did not appear in fashion until the end of the eighteenth century. Another century would be needed to bring the new ensemble to a form fully recognizable as the classic business suit, uniform of the

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

industrial era, but the elements were in place. Meanwhile in and the United States Embassy Letters had painted a sympathetic picture of Ottoman women that differed markedly from that previously provided by condescending or fantasy-inspired male writers. The wisdom and generosity of this In some instances these variations in dress challenged established notions of male gender identity through the adoption of exotic forms of coats and trousers. Aesthetic style embraced Islamic sources in architecture and interior design as well as fashion, and also was associated with social reform issues of the day. Headgear Headgear was one of the most dramatic areas of borrowing from East to West. It is possibly the most prominent and distinctive of Ottoman dress features. Prior to the Crusades, however, headgear was not a particularly important feature of Western dress. Europeans wore hoods or hats to keep off sun and rain, or helmets for protection in warfare, but apart from royal crowns themselves a borrowing from Byzantine practice headgear was essentially functional. In contrast, the earliest ancestors of the Turks wore prominent headgear to mark status and affiliation. Turkish women had not previously veiled their faces, and even in the Muslim era most were less strictly veiled than were their Arab counterparts. The influence of Ottoman headgear on European fashion particularly between and , was the subject of an earlier paper. By the eleventh century the turban, that quintessential mark of the Muslim, had already spread to Europe. European commercial attention in this period initially centered on Egypt , then under Mamluk rule. Mamluk headgear included a distinctive horned structure that bore a striking resemblance to the bicorned headdresses that became fashionable in Europe at the end of the fourteenth and beginning of the fifteenth century. Mamluk court headgear were documented in paintings by Mansueti, and in works by Carpaccio, such as the Triumph of St. Although turbans had long been known in Europe , in this period they became ubiquitous. The forms that fall into this category include the chaperon, the smooth padded structure referred to as the roundlet, and a variety of actual wrapped turbans. The chaperon initially was structured as if the face of the hood had been placed on top of the head, and the liripipe had been wrapped around the whole arrangement, with the collar fabric sticking up and out in various directions. What is not usually explained is why anyone would have thought to do such a thing, even as a joke. The chaperon, with its draped liripipe and protruding folds of fabric, most closely resembles the form of the turban seen in thirteenth and fourteenth century miniature paintings from Shia Persia or Arab Baghdad, and also in depictions of North African and Andalusian Moors. By the mid- sixteenth century the turbans, hennins, and bourellets had all but disappeared, with the exception of the padded roundlet that continued to be seen in Italy through the s. Among the features of dress shared in common was the use of very tall, and often very prolific, plumes and crests. From the beginning of the century elaborate displays of plumes became a prominent feature of German and Swiss mercenary knights or Landesknecht. It should be kept in mind that since ostrich plumes and other exotic feathers were generally a commodity to be obtained only from south of the Mediterranean , this is inevitably an exotic innovation in fashion. In a Venetian caravan from Basra to Aleppo was reported to include along with spices, ostrich feathers. Plumes, although less outrageous in size, became a common addition to male headgear everywhere in Europe from the s onwards.

### 7: Costume - Wikipedia

*Get this from a library! Religious Costumes.. [Ellen Galford] -- Annotation The 20th century was a time of tremendous technological progress, social change, and visual innovation, and witnessed major historical events that would change the world forever.*

### 8: Costumes - 18th Century - Subject Guide: Theatre - LibGuides at Cedarville University

*See more Twentieth-Century Developments in Fashion and Email to friends Share on Facebook - opens in a new window or tab Share on Twitter - opens in a new window or tab Share on Pinterest - opens in a new window or tab.*

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

### 9: History of costumes. From Ancient until 19th c. | Costume History

*HALLOWEEN COSTUME. The wearing of Halloween costumes in America reaches back into the country's cultural history. This shared American folk ritual is a window on the diverse ethnic and religious heritage of the people who settled the United States.*

## RELIGIOUS COSTUMES (TWENTIETH-CENTURY DEVELOPMENTS IN FASHION AND COSTUME) pdf

*Northwest mileposts Investigations in the United States At the heart of the city Farewell to cricket The story of my life chapter wise summary Economics, Concise Edition Herman Melvilles world of whaling Sylvester Stallone Remuneration Increase Tax Act Church establishment (colonies) The golden age, 1905-1914 Sir Kenelm reads in bed The Headlong God of War: X ray physics book Microcomputer Theory and Servicing (4th Edition) Transnational management 6th edition Reel 470. Tavall-Taylor, Joel Stories from the classic literature of many nations Canon pixma pro 10 manual Molecular genetic approaches in conservation The blood of Spain. Interests, constituencies, and policy making Frances E. Lee Rancor Reconciliation in Medieval England (Conjunctions of Religion Power in the Medieval Past) Programs for land-grant schools Occupational costume in England HB Applied Thermodynamics War and peace : problems and prospects The Middle East for Dummies The dignity of women Darwin and the nature of species What Your Doctor May Not Tell You About(TM Anxiety, Phobias, and Panic Attacks The CIA in the days of Camelot Weeds from the under world : the conquest of Tsenacomoco and Monascan Jay Hansford C. Vest 2007 ford explorer eddie bauer owners manual Uncertain Foundation Tanks and their crews Couette-Taylor problem The freedom of the artist. Records of the Royal Canadian Mounted Police Dangerous to Kiss*