



Classical Antiquity

Greek

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Classic Antiquity Greek

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May 3rd 2017



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Figure 1

02 Characteristics Analysis

Headband

The headband in this picture is decorated with flowers. It is influenced by ancient greek fillet. During classical antiquity greek, women like to wear fillet, which is a leather or linen headband usually decorated with flowers.

Fillet was originally wore by athletes, because it can hold hair in place and will not block their view. Fillet decorated with laurel leaves was a reward to victors in athletic competitions like the Olympics. Since greek women never cut their hair therefore their hair are very long, they need to tie their hair. They learned from athletes and tied their hair with fillets too. It has such a great influence that even today we bestowed special headbands upon the athletes who win in Olympic games.

Greek women like to decorate their fillet with flowers because they think flowers have good meanings and are easy to find in Greece. They connect flowers with birth, with the return of spring after winter and with youth, beauty, and merriment.

Folds

The folds at the top of the dress are influenced by ionic chiton, which also has beautiful folds in frond of the chest and at sleeves.

Ionic chiton is inspired by ionic column, which has two volutes and egg-and-dart motif at the capital. It is a piece of fabric pinned along arms and naturally creates folds. The folds in front of the chest are influenced



Figure 1 Chanel Resort 2018 Collection, May 3rd 2017



Figure 1 Chanel Resort 2018 Collection, May 3rd 2017

by the egg-and-dart motif between two volutes; the folds at sleeves influenced by two volutes at each side of the column. It is designed to show the beauty of balance and elegance. It greatly influences modern women' evening dresses.

Fibulae

Pinning fabric at shoulders with metal fibulae is influenced by doric chiton which is pinned with fibulae to holding clothing in place.

Early fibulae was made of bronze or gold, unadorned, and was simply used to secured large pieces of fabric. Later, as Greek goldsmiths became more skilled in their craft from 480 to 336 B.C.E. , they created more elaborate, decorative fibulae.

Sandals with straps

The sandals with straps in this picture is influenced by Krepis which is leather sandals with straps in classical antiquity greek.

In order to wrap around the sole of the foot and to hold shoes on the foot, avoid soldiers' shoes dropping off while fighting, Greeks attached straps to sandals and it becomes Krepis. It was originally developed for military use. But later, some of the wealthy people also purchase it while the majority of Greek were still barefoot.



Figure 1 Relief of the Pensive Athena, around 460 BC, sculptor is unknown, now is in Acropolis Museum



Figure 1 Chanel Resort 2018 Collection, May 3rd 2017



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Figure 2 Relief of the Pensive Athena, around 460 BC, sculptor is unknown, now is in Acropolis Museum

04 Similarities & Differences

Similarities/Folds

In both images, folds are created on top in front of the chest. They are symmetrical and make garments balanced and elegant.

Differences/Folds

On contemporary image, the neckline is lower. Therefore folds are lower, relatively fuller and slightly exaggerated compare to the folds on the historical relief.

In contemporary image, folds cover almost the whole chest. In the historical relief, the folds are around neckline in the middle.

Similarities/Fibulae

There are fibulae on each shoulder in both image. They both pin front and back fabric together.

Differences/Fibulae

On the contemporary image, fibulae are elaborate and decorative. They mainly serve as decorations. In the historical relief, fibulae are very simple, without much decoration. They serve for functionality.

On the contemporary image, fibulae are completely shown. The fibulae aren't covered by the fabric. In the historical relief, however, fibulae are almost covered by the garment.



Figure 3 Eurynoe, Hippodame, Iaso, Asteria, 400 B.C., now is in Museum of Fine Arts, Boston, attributed to the Kadmos Painter



headband

sandals with straps

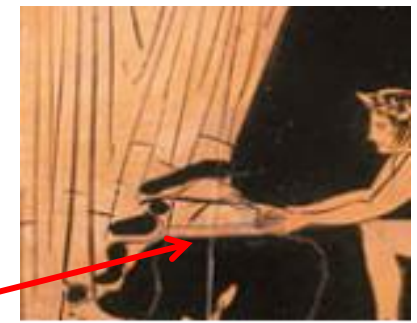
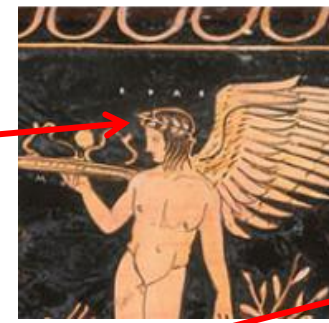


Figure 1 Chanel Resort 2018 Collection, May 3rd 2017

Euryhios, Hippodame, Iaso, Asteria, 400 B.C., now in Museum of Fine Arts, Boston, producer is attributed to Kadmos Painter Figure 3

06 Similarities & Differences

Similarities/Headband

In both images, headbands are greatly influenced by nature. They are both decorated by plant elements.

Differences/Headband

Headbands in two images are decorated by different kind of plants. In the contemporary image, it is decorated with small flowers. In the historical image, the headband is decorated with laurel leaves, which symbolize victory, success, prosperity and fame for ancient Greek.

Similarities/Sandals

In both images, sandals are simply made. Straps are attached to shoe sole and wrap around foot.

Differences/Sandals

In the contemporary image, there are many straps wrap around the foot. On strap overlaps another one. Straps are also stronger, wider and thicker than the ones in historical image. In the historical image, there are less straps compare to contemporary sandals. Straps seem to be thinner and more simply wrapped around the feet as well.



Caryatid, 412 B.C.-406 B.C., now is in the British Museum, sculpturer is unknown.

Figure 4

Figure 1



Chanel Resort 2018 Collection, May 3rd 2017

Figure 4



fibulae

folds

Caryatid, 412 B.C.-406 B.C., now is in the British Museum, sculpturer is unknown.

08 Similarities & Differences

Similarities/Folds

In both images, folds are created on top in front of the chest. They are symmetrical and make garments balanced and elegant.

Differences/Folds

For contemporary image, the neckline is lower. Therefore folds are lower, relatively fuller, wider and looser, they are also slightly exaggerated compare to the folds on the historical sculpture.

On contemporary image, folds also cover almost the whole chest. In the historical caryatid, folds only exist closely around the neckline between the breasts.

Similarities/Fibulaes

There are fibulaes on each shoulder in both image. They pin front and back fabric together.

Differences/Fibulaes

On the contemporary image, fibulaes are more elaborate and decorative. They can serve as decorations. In the historical caryatid, fibulaes are more simple. They serve for functionality.

On the contemporary image, fibulaes are completely shown. Fibulaes are on the fabric. In the historical caryatid, however, fibulaes are half covered by the garment.

On the contemporary image, fibulaes are exactly on top of shoulders. On the sculpture, fibulaes relatively in front of shoulders.



Figure 4
Oil bottle (lekythos) with a woman looking in a hand-held mirror, about 350 - 340 B.C., now is in the
Museum of Fine Arts, Boston, producer is unknown.

Figure 1



Chanel Resort 2018 Collection, May 3rd 2017

Figure 5



16 Oil bottle (lekythos) with a woman looking in a hand-held mirror, about 350–340 B.C., now is in the Museum of Fine Arts, Boston, producer is unknown.

10 Similarities & Differences

Similarities/Folds

In both images, folds are created on top in front of the chest. They both look soft and light. They make garments graceful.

Differences/Folds

On contemporary image, folds are lower, relatively fuller and wider. They are also slightly exaggerated compared to the folds on the historical sculpture. In historical image, there are several folds. Every fold is small.

On contemporary image, folds cover almost the whole chest. On the historical caryatid, folds exist both on the chest and under arms.

Similarities/Fibulae

There are fibulae on shoulders in both images. They pin front and back fabric together.

Differences/Fibulae

On the contemporary image, fibulae are elaborate and decorative. They can serve as decorations. In the historical image, fibulae are more simple, they are not as much decorative as the ones in the contemporary image.

On the contemporary image, fibulae have irregular shape. On the historical image, fibulae are circular.

On the contemporary image, fibulae are only one on top of each shoulder. On the historical image, there can have two fibulae on one shoulder.

11 Inspirations to design contemporaries

Figure 6



Necklace, 4thC BC-3rdC BC, now is in the British Museum, producer is unknown

The greek use of palmette shape influences Romans to use it. It becomes an important decoration for architecture as well.

Shape of Flower

Ancient Greeks connect flowers with birth, with the return of spring after winter and with youth, beauty, and merriment. It also shows their respect and closeness to nature. Therefore they often have flower design on jewelry and accessories, especially for women.

This influences in following cultures to use the decoration of flowers. Even nowadays, there are often flower decorations on garments and on other accessories.

Necklace(this is a black and white picture)

Brief Description

This is a gold ornament from a necklace. It is decorated with a flower in the middle and one palmette on each side.

Characteristics

use of gold; shape of flower; shape of palmette

Origin/Influence

Use of gold

During ancient Greek, the Greeks already know how to mine gold very well. The Greeks mined for gold throughout the Mediterranean and Middle East regions by 550 B.C. and then they mined gold from the Pillars of Hercules (Gibraltar) all the way eastward to Asia Minor and Egypt. The Greeks got lots of gold. Because gold is valuable, portable, private, and permanent, it was used to produce valuable jewelries and accessories for wealthy.

This influences people to use gold as main material to produce jewelry and developed advanced technology of making gold jewelry.

Shape of Palmette

The palmette motif first began in ancient Egypt. It symbolized the Upper Egypt, then came to symbolize eternal life and divinity as well. Later, as ancient Greek became powerful and Greek civilization emerged, Greeks began to trade with Egypt and learned the use of palmette. In Greece, the palmette was first used as a decorative motif used in pottery, then it was incorporated into jewelry and even monumental architecture

Parasol

Characteristics

umbrella structure; tassels at ribs

Origin/Influence

umbrella structure

The structure of greek parasol came from ancient Egypt by the trade with Egyptian. Parasol is the first form of umbrella, but not water-proof. It was invented by ancient Egyptian. At that time, it has the structure of a central stick, shaft or pole with an attached framework of tubular or stretcher ribs forming a dome or canopy covered with cloth or other materials. Parasol was developed since pale skin was a distinctive feature of the royalty, nobility for people at that time. Greeks adopted the structure that Egyptian created, and developed so it can be open and closed.

This greatly influence the development of umbrella. In addition, parasol began to be a fashion. It influences the fashion during Roman and Rococo period as well, especially for nobility and royalty.

Tassels at ribs

There are tassels at the end of ribs to decorate. It is influenced by the way that ancient Greek people add edging to their garments. Tassels were first used by Egyptians. Later, ancient Greek learned from them by trade and began to decorate garments and parasols with it.

This has started a fashion of using tassels. Later, it even became a status symbol that differentiated people in the military and religious fields.

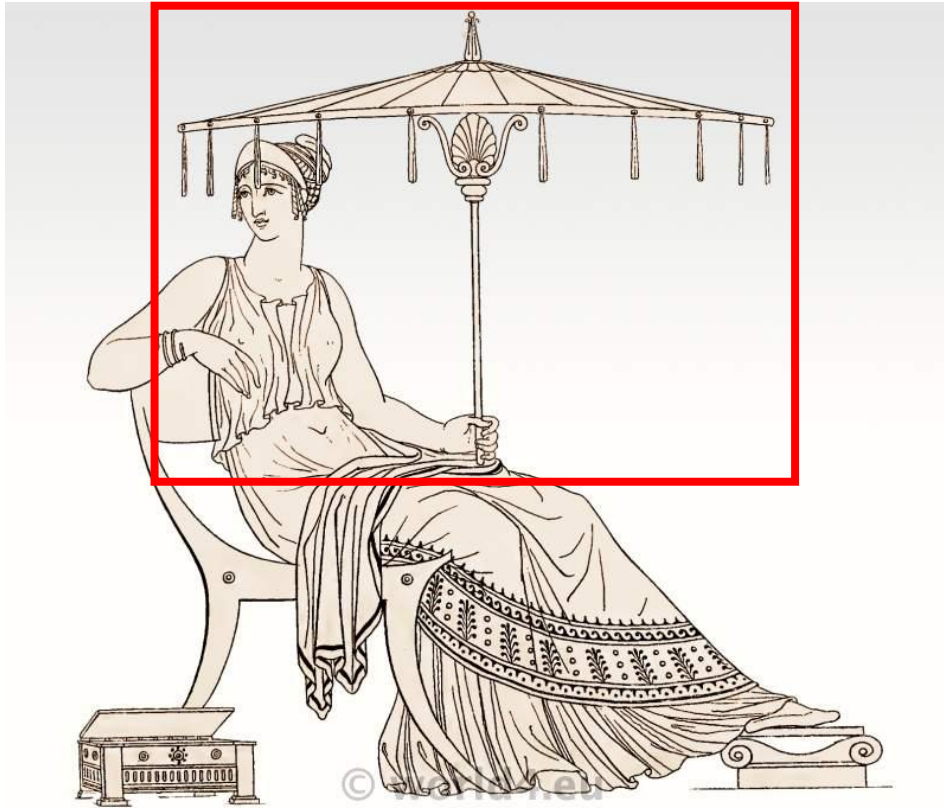


Figure 7 Greek Lady, unknown date, drawn & etched by Thomas Hope

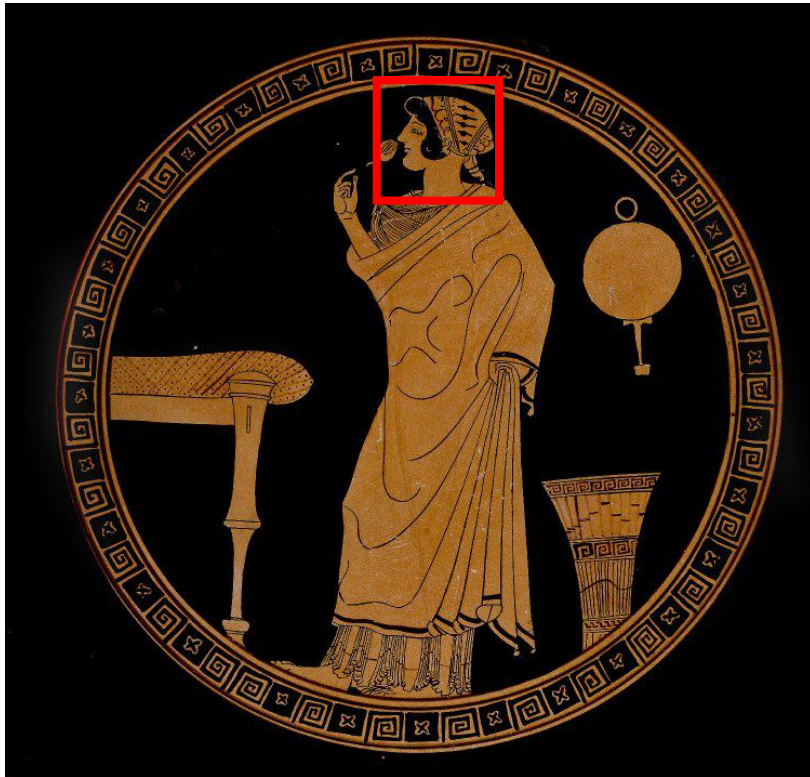
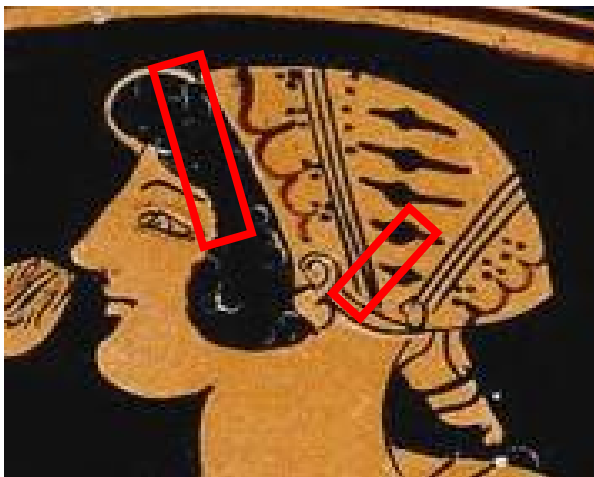


Figure 8 Interior of Pottery Red Figure Cup, 480 - 470 BC, now is in the British Museum, producer is attributed to Douris



Headscarf

Characteristics

triple-dot pattern; wrap around head

Origin/Influence

Triple-dot Pattern

The triple-dot buds are associated in Etruscan mirrors with Dionysus and his rites, and since Dionysus is regarded as the twice born, it is suitable to associate his vines and buds with creation and rebirth. The use of triple-dot pattern is also influenced by the development of mathematics in ancient Greek.

This influences people to use such pattern on garments, accessories and on potteries. It became popular and were even popular during ancient Rome period. Nowadays, many people still like to use triple-dot pattern, some people even tattoo it on their body, however there is a different meaning. Now, the tattoo design of triple-dot is symbolic of crazy life or mi vida loca.

Wrap around Head

The ancient Greeks learned from ancient Egyptian to wrap a piece of cloth around head to keep hair in place. They adopted it and made it more simple for practical reasons.

This influence people to use headscarves in the following periods. Later it was even developed to have religious meaning and for fashion, recognition or social distinction.

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Sources

Cover Page Image

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Figure 1 (Page 3&4&5&7&10&13&16 Image)

Chanel Resort 2018 Collection, May 3rd 2017

<https://www.vogue.com/fashion-shows/resort-2018/chanel/slideshow/collection#84>

Figure 2 (Page 6&7 Image)

Relief of the Pensive Athena, around 460 BC, now is in Acropolis Museum, sculptor is unknown

<http://www.theacropolismuseum.gr/en/content/acropolis-after-persian-wars>

Figure 3 (Page 9&10 Image)

Eurynoe, Hippodame, Iaso, Asteria, 400 B.C., now is in Museum of Fine Arts, Boston, attributed to the Kadmos Painter

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Figure 4 (Page 12&13 Image)

Caryatid, 412 B.C.-406 B.C., now is in the British Museum, sculpturer is unknown.

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Figure 5 (Page 15&16 Image)

Oil bottle (lekythos) with a woman looking in a hand-held mirror, about 350 - 340 B.C., now is in the Museum of Fine Arts, Boston, producer is unknown.

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Figure 6 (Page 17 Image)

Necklace, 4thC BC-3rdC BC, now is in the British Museum, producer is unknown

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Figure 7 (Page 18 Image)

Greek Lady, unknown date, drawn & etched by Thomas Hope

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Figure 8 (Page 19 Image)

Interior of Pottery Red Figure Cup, 480 - 470 BC, now is in the British Museum, producer is unknown

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