

SOCIAL

Women were treated as second-class citizens and they had very few rights and no control of their lives. Exploitation of children was common in the low class.



VICTORIAN ERA (1850-1899)

ECONOMY

Thanks to the construction of a new canal route, The Panama Canal, commerce was fruitful and new trends spread easier.



ANTIFASHION

Amelia Bloomer defended women's rights through a revolutionary fashion that tried to change the rigid Victorian fashion for more comfortable and appropriate garments incorporating the use of 'Bloomers' under the Victorian skirts.



ART/CULTURE



Impressionist painters painted images composed of marked and diffused strokes of color, with paint strokes and combinations of pastel colors that gave a synthesis much more luminous to the total.

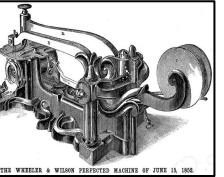
ART/CULTURE



The literary works in this period tended to a marked realism, as the authors sought to talk about their daily life, but above all the injustices and contrasts of a society so moral and technified for its time.

TECHNOLOGY

With the invention of the domestic sewing machine women could afford trendy garments not only the upper class.



#1: TRIANGLE (1837-1850)

This silhouette would limit movement. Consisted on a wide garment with pagoda sleeves, layers of petticoat underneath and the skirt with ruffles and decoration.



#4: HOURGLASS (1890-1900)

Emphasizing the waist, this silhouette had a tight bodice and sleeves, with a slightly wide long skirt. More functional.



SAVILE ROW

In Savile Row a street in London, men's fashion is created. In fact, most of the pieces of the men's wardrobe have been born here as the dinner jacket or tuxedo-tuxedo-clad, three-piece suit, brogues shoes, printed ties or gabardine.



1896



1910

#2: CRINOLINE (1850-1865)

Continuation of the Triangle, The cage crinoline made of whalebone was worn to make the skirt much wider, no ruffles in it. Shaped sleeves.



#3: BUSTLE (1865-1890)

Tightly fitted bodice thanks to the cuirasse, displays a longer bodice. Skirts narrowed, and volume shifted to the back to for a 'bustle'.



CHARLES FREDERICK WORTH

British designer considered the father of haute couture, he created a special label where he put his name signing his clothes, and put in each of his creations his creativity, achieving really unique designs. (1825-1895)



1872



1896

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