



A SURVEY & DESIGN DEVELOPMENT OF VICTORIAN FASHION AND ITS INFLUENCE IN MODERN CLOTHING

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Abstract

This paper investigates the fashion legacy of Victorian on contemporary apparel. Victorian fashions, though they date back to the 19th century, are still popular with contemporary designers and customers, influencing fashion trends. The study explores the essential components of Victorian design, including corsetry, sleeve variation, and skirt variations, emphasizing how these features have been reinterpreted for modern wear. This study explores the continuing conversation between the past and present in fashion by looking at how designers reinterpret these features. This research highlights the adaptability and ageless quality of Victorian fashion, highlighting its ongoing significance in the twenty-first century, through this paper on contemporary clothing and collections that draw inspiration from the Victorian era. Victorian style has had a lasting influence on contemporary apparel, demonstrating its everlasting appeal and capacity to generate fresh trends for future generations.

Keywords: Victorian fashion, Modern clothing, 19th century, Future trends, Contemporary clothing.

1.Introduction

The different British cultural trends and fashions that arose and developed in the British Empire and the United Kingdom during the Victorian era roughly from the 1830s through the 1890s are collectively referred to as Victorian fashion. During this time, there were numerous developments in fashion, including adjustments to distribution techniques, styles, and fashion technology. Fashion was also impacted by a number of movements in literature, visual and decorative arts, architecture, and gender roles.[1]

During the reign of Queen Victoria, England experienced both economic expansion and advances in technology. Significant changes in fashion were brought about by the introduction of synthetic dyes and the mass production of sewing machines in the 1850s. [1] Clothes might be produced more affordably and swiftly. The development of printing technology and the spread of fashion magazines made it possible for the general public to follow the changing trends in high fashion, creating a new market for mass advertising and consumption. By 1905, a growing middle class brought about by the industrial revolution was driving a new era of consumerism, with apparel being produced more and more in factories and frequently sold in big, fixed-price department stores. [1]

Women's clothing was viewed as a reflection of their status in society, and as such, it was classified according to social class. Because they were not required to labour, upper-class ladies frequently wore a tightly laced corset over a bodice or chemisette, along with a skirt that was covered in layers of petticoats and ornamented with many embroideries and trims. Women from the middle class dressed similarly, but their decorations weren't as ornate. These clothes are really hefty because of the layering. Additionally rigid and limited in movement were corsets. The various layers and textiles used in the clothing, despite their lack of comfort, were worn as a display of riches.[2]

In Victorian Women's garments used corsets to draw attention to the diminutive waists of their wearers. They serve as a form-fitting undergarment that can be tightened to cinch the waist, train the waist, and help a person thin and shape their figure to a chic silhouette. It also assisted in preventing horizontal creases of the bodice. A extremely tiny, form-fitting waist would be visible with the corset.

A long, slender torso highlighted by wide hips was the ideal Victorian woman's figure during the beginning of Queen Victoria's reign in 1837. Corsets were tightly interwoven, extending over the abdomen and down towards the hips in order to create a low, small waist.[3] Under the corset, a chemise was frequently worn, cut reasonably low to avoid exposure. The low-waisted, form-fitting bodice was worn over the corset. A long skirt with layers of horsehair petticoats [3] worn below to provide fullness and draw attention to the small waist was worn with the bodice. Consequently, low, straight necklines were employed to contrast with the tiny waist.

Sleeves were one of the most well-liked fashion fads that started in the late 1820s and lasted until the 1830s. This particular sleeve leg-o-mutton style flared out just off the shoulder before tapering in the direction of the lower arm. Princess Diana's wedding gown is the most famous modern garment with this sleeve style that I can think of. In the 1980s, wide sleeves were definitely in! Even though this style was somewhat updated for more contemporary wear, it was still very fashionable at the time. [4]

2. Materials and Methods

2.1 Selection of era and pre survey

- Victorian era (1837-1901)
- Analysing Victorian fashion
- Selection of style
- Selection of special features in Victorian fashion

- Analysing current fashion trend
- Incorporating Victorian fashion in modern clothing

2.2 Design and development of Victorian fashion in modern clothing

- Trend forecasting
- Development of design
- Selection of style
- Preparation of sketches
- Development of flat sketches
- Preparation of pattern
- Selection of fabrics
- Garment construction
- Garment appearance

2.3 Evaluation of final garment appearance by wear study method - Post survey

- Selection of subjects for wear study
- Evaluation of appearance
- Evaluation of colour
- Evaluation of texture
- Evaluation of design feature

2.4 Design and development

Design and development of Victorian fashion in modern clothing involves a careful balance of honoring the historical aesthetic while adapting it to contemporary tastes and practicality. Here are key aspects of this process:

- **Research and Inspiration:** Designers study Victorian fashion history, examining silhouettes, fabrics, colors, and embellishments of the era. They draw inspiration from paintings, photographs, and surviving garments.
- **Adaptation of Silhouettes:** Victorian silhouettes, such as the hourglass shape for women and tailored suits for men, are reinterpreted to suit modern body shapes and lifestyles.
- **Fabric Selection:** Fabrics like silk, velvet, and lace, popular in the Victorian era, are still used but often combined with modern fabrics for durability and comfort.
- **Color Palette:** While Victorian fashion featured rich, deep colors, modern interpretations may include a broader range of hues to appeal to contemporary tastes.

- Detailing and Embellishments: Intricate details like ruffles, lace, embroidery, and beadwork, characteristic of Victorian fashion, are incorporated into modern designs but in a more subtle and wearable way.

2.5 Selection of style

The style selected for the Victorian fashion in modern clothing was bodycon, crop top, miniskirts, corset, sleeve variation based on trend forecasting.

2.5.1 Selection of special features in Victorian fashion

The special features in Victorian fashion were integral to its distinctiveness and are often reinterpreted in modern clothing to evoke a sense of nostalgia and elegance. Here are some key special features:

- Corsetry: Corsets were central to Victorian fashion, shaping the silhouette by cinching the waist and accentuating the curves. In modern clothing, corset-inspired details like boning, lacing, and structured bodices are often used to create a similar effect without the discomfort of traditional corsets.
- Sleeves: Victorian fashion was known for its variety of sleeve styles, including leg-of-mutton sleeves, pagoda sleeves, and bishop sleeves. These dramatic sleeve shapes are sometimes incorporated into modern designs for a romantic and vintage-inspired look.
- Skirts: Skirt lengths varied during the Victorian era, with ankle-length skirts being common for daywear and longer lengths for formal occasions. Modern skirts often vary in length as well, with midi and maxi lengths being popular choices for a vintage-inspired look.

2.6 Preparation of garment sketches

The sketches were prepared by incorporating the special features. Auto sketch book tool was used for preparing sketches.

The functional features, dress design and style, embellishment and overall appearance were the attributes used to sketch designs of Victorian fashion in modern clothing. Zippers, gathers, frills, and others are examples of functional features.

2.6.1 Flat sketch

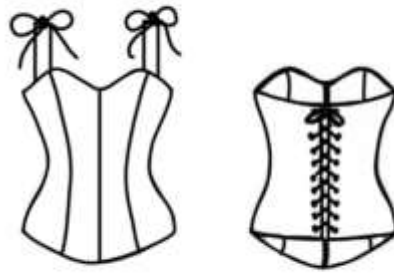


Fig 1 Corset

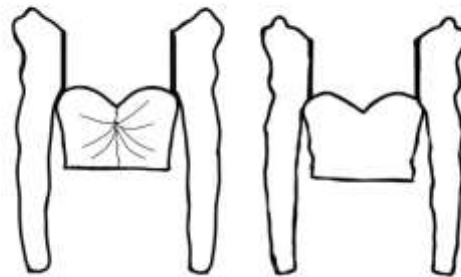


Fig 2 Crop top

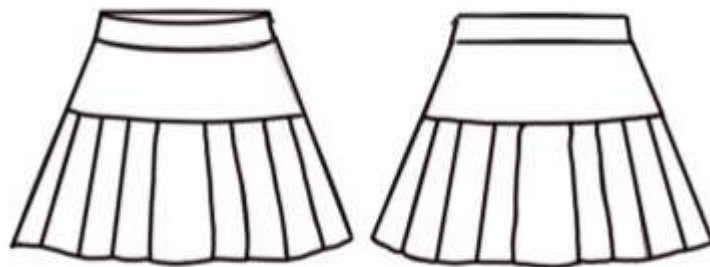


Fig 3 Pleated skirt



Fig 4 Box skirt

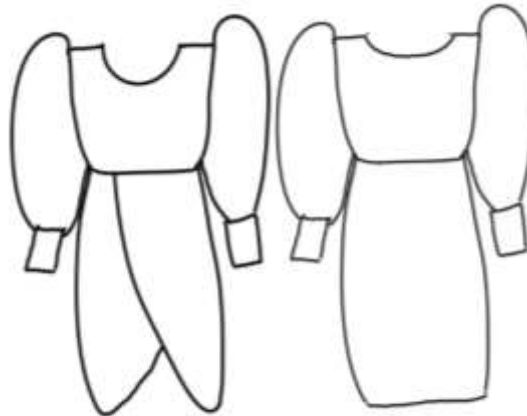


Fig 5 Bodycon

2.7 Preparation of patterns

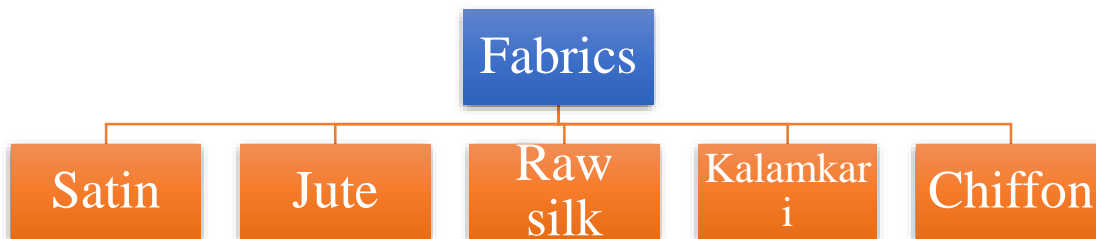
Patterns were prepared for selected design. The basic pattern was altered to generate new patterns. To develop the basic block of apparels for all those garments, a standard technique for making drafting of lady's garments as described by Zarapkar (1998) and standard measurement as described by Armstrong 1997) were used. Following that, the six chosen designs were implemented with this block. The fabric type, colors, texture, pattern, and so on were chosen based on the trend forecasting. Manual pattern making method, flat pattern technique was followed. Sewing was done on the adapted patterns for individual designs using proper sewing technique.

2.7.1 Required measurements

- Bust 32"
- Waist 26"
- Elbow 10"
- Hip 28"
- Seat 36"
- Armhole 14.5"
- Sleeve length full 23"
- Bust to waist length 6.5"

- Half sleeve circumference 10”
- Sleeve circumference cuff 6.5”
- Thigh circumference 19.5”
- Neck depth both front and back 6.5”

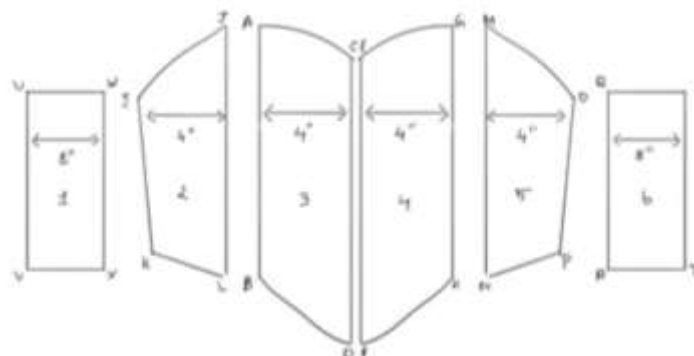
2.8 Selection of fabric



2.9 Garment construction

2.9.1 Drafting of corset

- Take Measurements: Measure your bust, waist, and hip circumferences, as well as the length from your waist to where you want the top to end.
- Start with a basic bodice block (front and back) that fits your measurements.
- Modify the block to create a corset shape. This typically involves adding extra width at the bust and hip, and reducing the waist size to create a more hourglass figure.
- Extend the length of the pattern to the desired top length, keeping in mind any design details like peplums or flares.
- Create Panels: Divide the bodice into panels (front and back) to allow for boning channels. The number and placement of panels will depend on the style of the corset.
- Add Seams Allowances: Add seam allowances (around 1/2 inch) to all edges of the pattern pieces.
- Cutting the Fabric: Transfer the pattern onto your fabric, making sure to mark all seam lines, darts, and other relevant points.



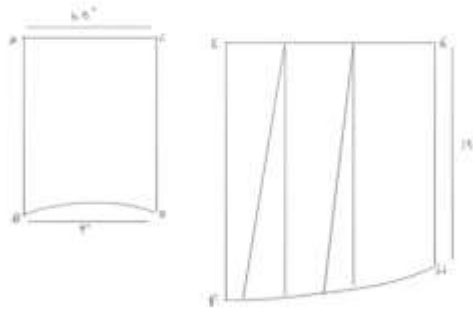


Fig 6 Drafting of corset and pleated skirt

2.9.2 Drafting of Mini skirt

Drafting a mini skirt pattern involves taking measurements and creating a pattern on paper before cutting and sewing the fabric.

- Gather Supplies: You'll need pattern paper, a pencil, a ruler, measuring tape, and a French curve (optional).
- Take Measurements:
- Waist: Measure around the narrowest part of your waist.
- Hips: Measure around the fullest part of your hips.
- Length: Decide how long you want the skirt to be, typically from waist to desired hemline.
- Waistband: Draw a rectangle for the waistband. Its width should be your waist measurement plus ease (usually 1-2 inches), and the length should be the desired width of the waistband.
- Front Panel: Half of your hip measurement plus ease (1-2 inches) divided by 2. Add seam allowance on both sides.
- Length: Desired skirt length plus seam allowance for the hem and waistband.
- Back Panel: Use the same width as the front panel.
- Length: Same as the front panel.
- Pleats: Mark the positions of the pleats on the main skirt panels. For box pleats, these are typically evenly spaced.
- To create a box pleat, fold the fabric to the wrong side, bringing the marked lines together, and press. This will create a box-like fold on the right side of the fabric.
- Each box pleat will consume double the fabric width of the finished pleat. So, for 2-inch pleats, each box pleat will use 4 inches of fabric.
- Side Seams: Connect the side edges of the front and back panels with a straight line, adding seam allowance.
- Use a French curve if you want a curved seam instead of a straight one.
- Cutting and Sewing: Cut out the pattern pieces from fabric, adding seam allowance.
- Sew the side seams, attach the waistband, and finish the hem.

- This is a basic outline, and the actual process may vary based on the specific style and fit you're aiming for. It's always a good idea to make a mock-up (muslin) of the pattern to test the fit before cutting into your final fabric.
- Assembly: Sew the panels together, inserting boning into the channels to give the corset structure and support.
- Finishing: Finish the edges, add closures
- Fit and Adjust: Try on the corset top and make any necessary adjustments for fit and comfort.
- Final Touches: Press the finished top and make any final adjustments.

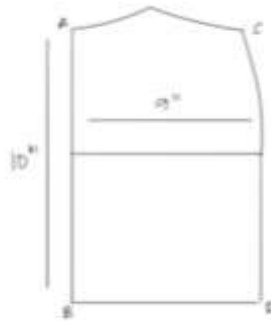


Fig 7 Drafting of mini skirt

2.9.3 Drafting of Crop top

Creating a crop top with leg-of-mutton sleeves involves several steps to draft the pattern.

- Gather Supplies: You'll need pattern paper, a pencil, a ruler, measuring tape, and a French curve (optional).
- Bust: Measure around the fullest part of your bust.
- Waist: Measure around the narrowest part of your waist.
- Sleeve Length: Measure from the top of your shoulder to your desired sleeve length.
- Arm Circumference: Measure around the fullest part of your upper arm.
- Front Bodice: Start with a basic bodice block or draft a fitted bodice pattern.
- Mark the crop top length (usually just below the bust) on the center front line.
- Curve the bottom edge slightly for a more flattering fit.
- Back Bodice: Use the same pattern as the front, but straighten the neckline if desired.
- Crop the length to match the front.
- Sleeve: Start with a basic sleeve block or draft a close-fitting sleeve pattern.
- Add extra width from the bicep down to the elbow, gradually tapering to the wrist.
- The sleeve head should be gathered or pleated to create the leg-of-mutton effect. Add extra width at the top for gathering or pleating.
- Cutting and Sewing: Cut out the front and back bodice pieces, as well as two sleeves.
- Sew the bodice pieces together at the side seams.

- Gather or pleat the sleeve head and attach it to the bodice.
- Sew the sleeve and side seams in one continuous seam from wrist to bodice hem.
- Finish the neckline and bottom hem.

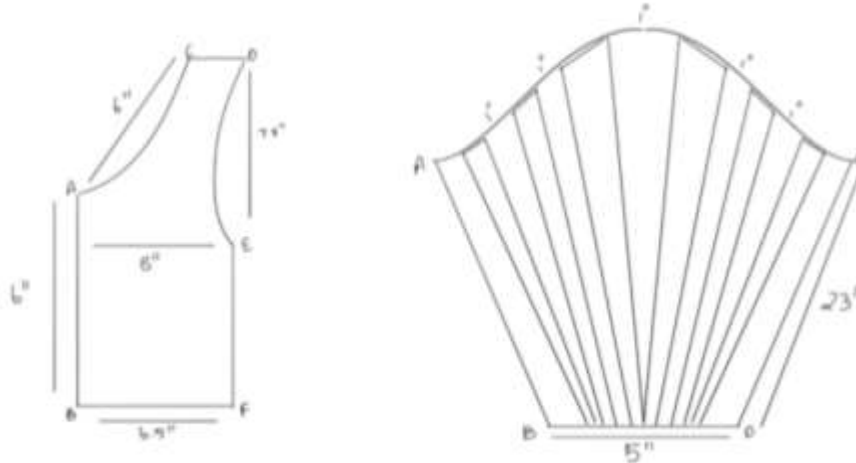


Fig 8 Drafting of crop top and leg-o-mutton

2.9.4 Drafting of Bodycon with bishop sleeve

Creating a bodycon dress with bishop sleeves involves drafting a fitted dress pattern and bishop sleeves pattern separately.

- Gather Supplies: You'll need pattern paper, a pencil, a ruler, measuring tape, and a French curve.
- Bust: Measure around the fullest part of your bust.
- Waist: Measure around the narrowest part of your waist.
- Hips: Measure around the fullest part of your hips.
- Sleeve Length: Measure from the top of your shoulder to your desired sleeve length.
- Arm Circumference: Measure around the fullest part of your upper arm.
- Front Bodice: Start with a basic fitted bodice block or draft a fitted bodice pattern.
- Modify the neckline, if desired, to suit the style of your dress.
- The waist shaping should be very fitted for a bodycon dress.
- Back Bodice: Use the same pattern as the front, but adjust the neckline and back shaping as needed.
- Skirt: The skirt should be fitted, following the contours of your hips and thighs.
- Sleeve Cap: Start with a basic sleeve block or draft a close-fitting sleeve pattern.
- Add extra width at the top of the sleeve for gathering or pleating to create the bishop sleeve effect.
- The sleeve cap should be slightly higher than usual to accommodate the gathered or pleated fabric.
- Sleeve Length: The length should be measured from the shoulder to the desired sleeve length, adding extra for the gathered or pleated portion.
- Cutting and Sewing: Cut out the dress and sleeve pattern pieces from fabric, adding seam allowance.
- Sew the dress together, starting with the bodice and attaching the skirt.
- Gather or pleat the sleeve cap to fit the armhole of the dress and attach the sleeves.

- Finish the neckline, sleeves, and hem.

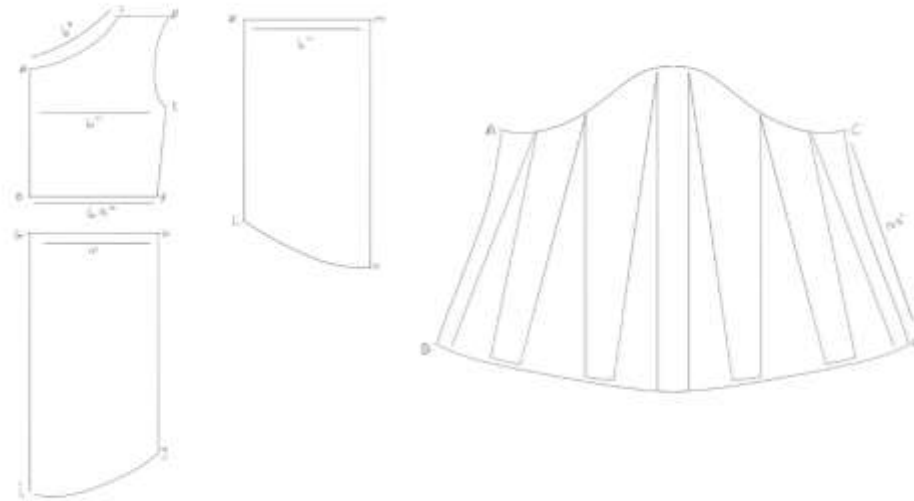


Fig 9 Drafting of bodycon with Bishop sleeve

3.Results and discussion

This chapter consists the facts and findings of study emerging from the data collected and garment evaluation. The results are discussed with charts.

This consists of pre and post survey of Victorian fashion and its influence in modern clothing

3.1 Pre survey

In this survey it tells the people’s interest towards Victorian fashion and modern clothing

2. How would you describe your interest in fashion?

44 responses

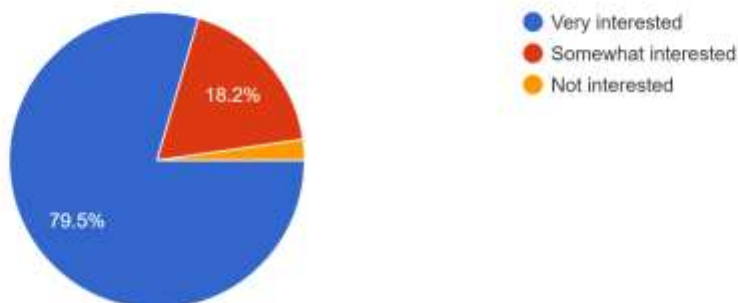


Fig 10 Interest in fashion

3. How familiar are you with victorian fashion?

44 responses

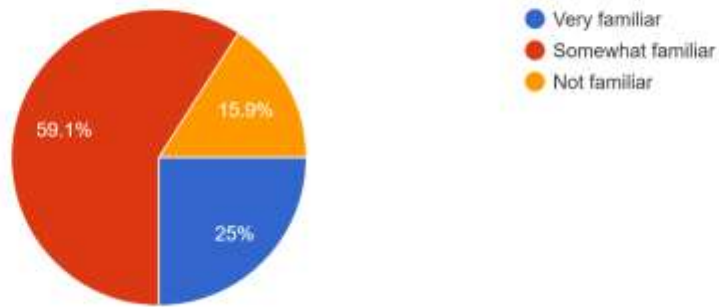


Fig 11 Familiarity of Victorian fashion

4. Do you think victorian fashion was more about practically or aesthetics?

44 responses

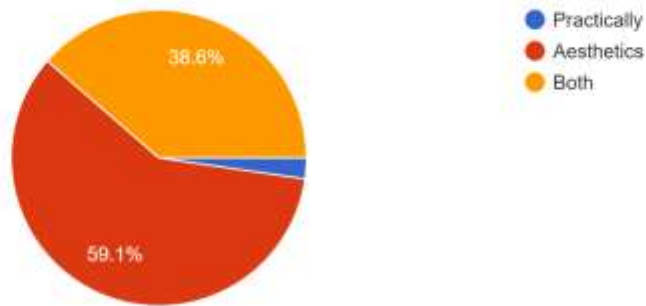


Fig 12 Victorian Fashion

5. Do you incorporate victorian inspired elements into your wardrobe?

44 responses

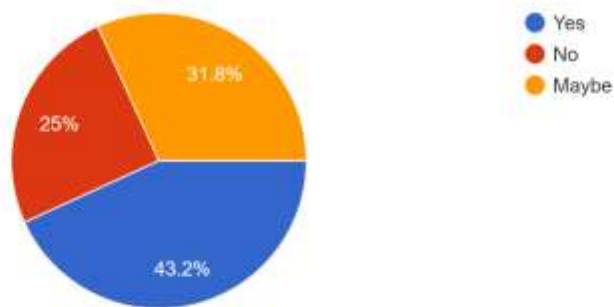


Fig 13 Incorporation of Victorian fashion

6. How much do you think modern clothing trends are influenced by historical periods like the victorian era?

44 responses

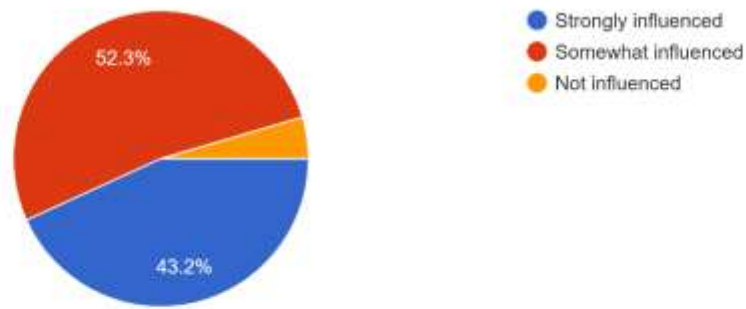


Fig 14 Influencing of Victorian fashion

7. Would you be more likely to purchase clothing with victorian inspired elements?

43 responses

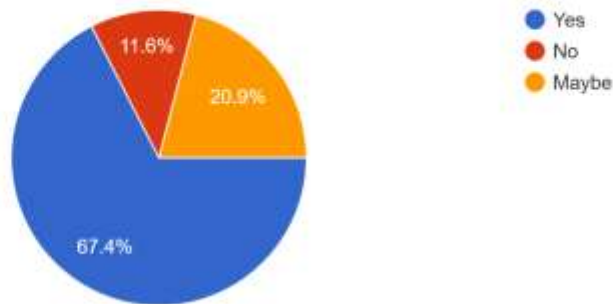


Fig 15 Purchasing of Victorian elements

8. Perception of victorian fashion in modern society

44 responses

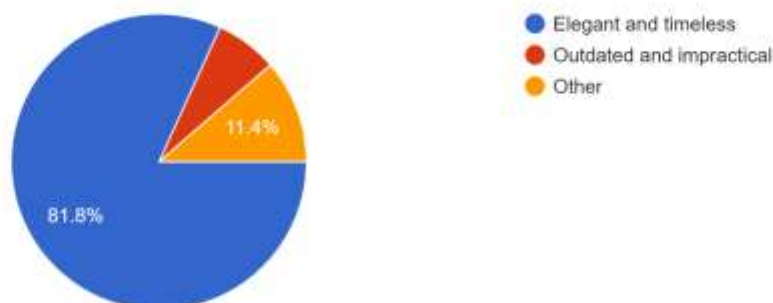


Fig 16 Perception

9. Do you believe victorian fashion will continue to influence modern clothing?

44 responses

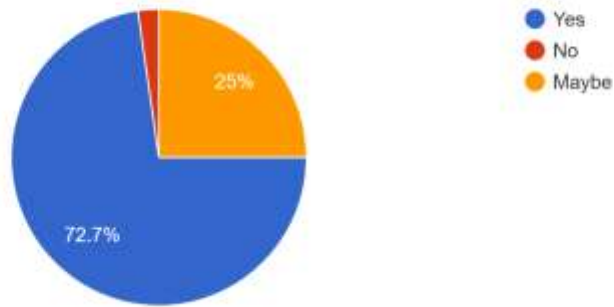


Fig 17 Influence of modern clothing

10. Have you ever worn victorian inspired clothing?

44 responses

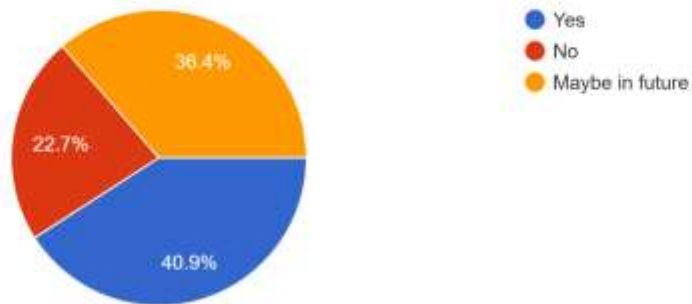


Fig 18 Victorian inspired clothing

11. Do you think there are aspects of victorian fashion that align with modern sustainability?

44 responses

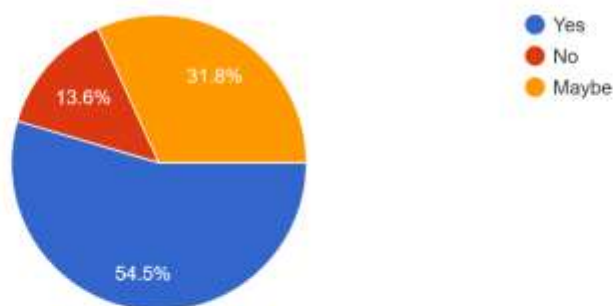


Fig 19 Modern sustainability

12. Do you prefer wearing corset top?

44 responses

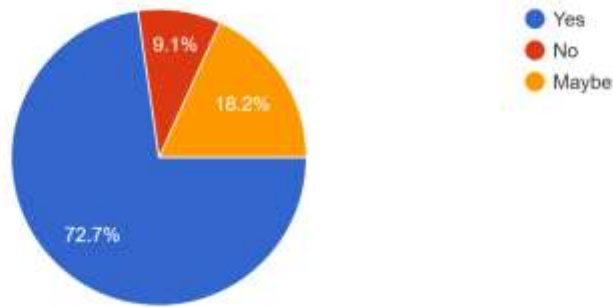


Fig 20 Preference of Corset top

13. Do you prefer incorporated victorian sleeves in modern clothing?

44 responses

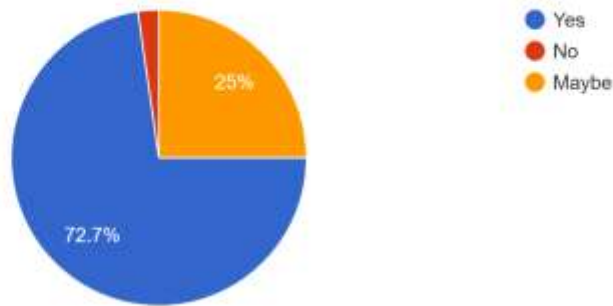


Fig 21 Victorian sleeves in modern clothing

14. Would you prefer wearing victorian fashion touch in modern clothing?

44 responses

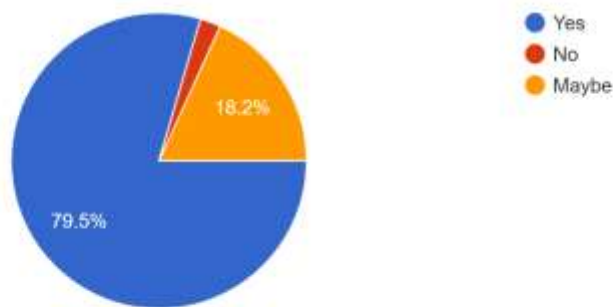


Fig 22 Victorian fashion touch in modern clothing

15. What price range would you consider in buying?

44 responses

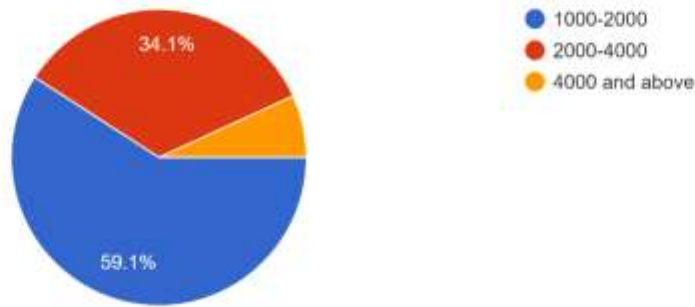


Fig 23 Price range

3.1.1 Table of Pre survey

S.No	Questions	No of. Responses	Ratings %		
			40-100 %	30-20 %	0-20 %
1	How would you describe your interest in fashion	44	36	7	1
2	How familiar are you with Victoria fashion?	44	27	10	7
3	Do you think Victorian fashion was more about practically or aesthetics?	44	26	17	1
4	Do you incorporate Victorian inspired elements into your wardrobe?	44	19	13	12
5	How much do you think modern clothing trends are influenced by historical periods like the Victorian era?	44	24	18	2
6	Would you be more likely to purchase clothing with Victorian inspired elements?	44	29	9	10

7	Would you be more likely to purchase clothing with Victorian inspired elements?	44	36	5	3
8	Perception of Victorian fashion in modern society?	44	33	10	1
9	Do you believe Victorian fashion will continue to influence modern clothing?	44	18	17	9
10	Have you ever worn Victorian inspired clothing?	44	24	15	5
11	Do you think there are aspects of Victorian fashion that align with modern sustainability?	44	33	8	3
12	Do you prefer wearing corset top?	44	33	10	1
13	Do you prefer incorporated Victorian sleeves in modern clothing?	44	36	7	1
14	Would you prefer wearing Victorian fashion touch in modern clothing?	44	36	7	1
15	What price range would you consider in buying?	44	27	14	3

3.2 Post survey

In this post survey it says the preference of appearance, color, textures, features of people.

4. How likely you prefer this apperance?

41 responses

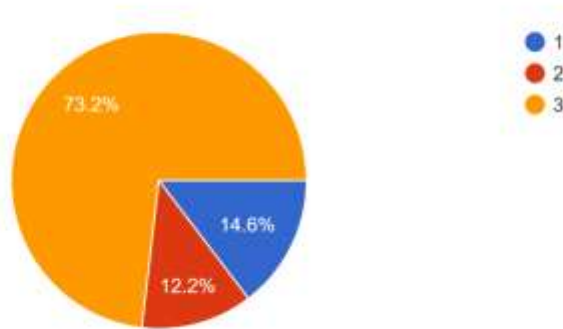


Fig 24 Preference of apperance

5. How likely you prefer this colour?

41 responses

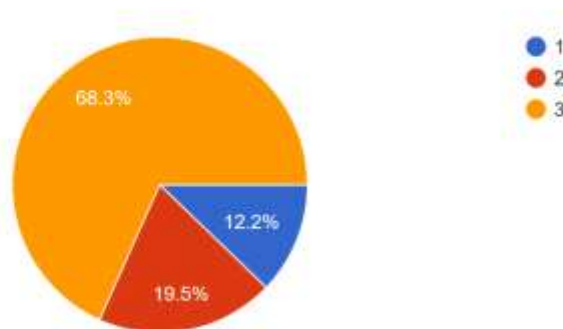


Fig 25 Preference of colour

6. How likely you prefer these texture? (satin,raw silk,jute,chiffon,kalamkari)

40 responses

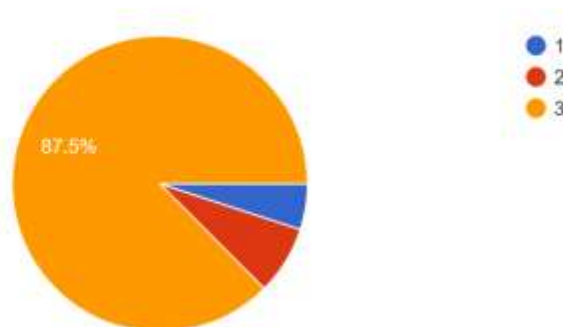


Fig 26 Preference of texture

7. Do you think these design features gives victorian touch in modern clothing?

41 responses

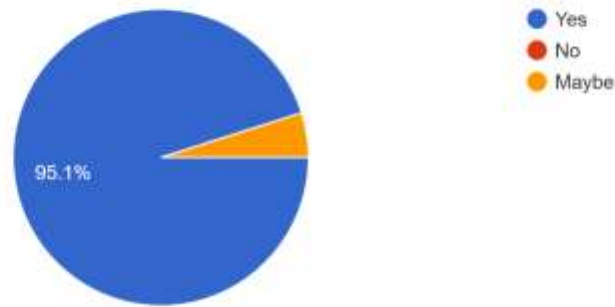


Fig 27 Design features

3.2.1 Table of Post Survey

S.No	Questions	No. of responses	Ratings		
			1	2	3
1	How likely you prefer this appearance?	41	29	6	6
2	How likely you prefer this color?	41	26	10	5
3	How likely you prefer this texture?	41	33	6	2
4	Do you think these design features gives Victorian touch in modern clothing?	41	40	1	0

3.3 Cost calculation

S.No	Items	Fabric meters	Rate (in Rs)	Value (in Rs)	Stitching charges (in Rs)	Cost Profit(25%) (in Rs)	Sales price (in Rs)
1	Length of fabric(chiffon)	4	150	600	1500	2100+25%	2625/-
2	Length of fabric (Kalamkari)	2	130	260	1000	1260+25%	1575/-
3	Length of fabric(satin)	2	100	200	800	1000+25%	1250/-
4	Length of fabric(jute)	2	230	460	850	1310+25%	1637/-
5	Length of fabric (Raw silk)	2	250	500	750	1250+25%	1562/-

The results revealed that Victorian fashion in modern clothing will hit the future trend and ready to incorporate with present fabric texture and moreover corset tops, leg-o-mutton sleeves are liked by 80% people and prefer affordable range clothing.

4 Conclusion

In summary, Victorian dress has had a lasting impact on contemporary apparel, influencing designers, fashion trends, and customer tastes across the globe. Victorian aesthetics continue to enthrall and inspire designers who want to evoke a sense of romance, elegance, and nostalgia in their collections. Examples of these elements include the distinctive hourglass figure, elaborate lace detailing, and sumptuous fabrics.

The survey and design investigation have shed light on the fashion industry's lasting influence on modern apparel. The Victorian era's elaborate features, well-defined forms, and use of opulent textiles continue to inspire contemporary designers and shape fashion trends. Both haute couture and regular clothing have aspects of the Victorian era, such as high-necked blouses and corseted waistlines. Designers can produce fresh, inventive designs that honor the past while yet being relevant in the current fashion scene by comprehending and reinterpreting these historical trends. This study emphasizes how timeless Victorian style is and how it continues to have an impact on the apparel design industry.

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