

**FASHION IN
HISTORICAL PERSPECTIVE**



Fashion in Historical Perspective

<i>Author:</i>	Marija Spaseska
<i>Publisher:</i>	Balkan University Press
<i>Place:</i>	Skopje, North Macedonia
<i>Year:</i>	2026
<i>Edition:</i>	1st Edition
<i>BUP Number:</i>	64
<i>Design:</i>	Seyfullah Bayram
<i>ISBN:</i>	978-608-4868-78-1
<i>DOI:</i>	https://doi.org/10.69648/AHMP5336

This edition is published by the Balkan University Press in Skopje, North Macedonia, 2026.

© 2026 Balkan University Press

Balkan University Press

Makedonsko Kosovska Brigada, Skopje 1000

Balkan University Press is a brand of the International Balkan University.



This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.

All rights reserved. No part of this book may be reprinted, reproduced, or utilized in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publisher.

FASHION IN HISTORICAL PERSPECTIVE

Marija Spaseska



About the Author

Marija Spaseska is a fashion designer, visual artist, and researcher whose work explores interdisciplinary perspectives on visual culture and contemporary creativity within art, fashion design, and interior design. Her professional career includes the development of numerous fashion collections, some of which have been presented at fashion shows in Vienna, Austria, and in North Macedonia.

In addition to her creative practice, Spaseska has been engaged in higher education as a part-time professor at the International Balkan University (IBU) in Skopje, where she contributed to teaching and mentoring students in the fields of fashion design, fashion illustration and fashion business and marketing. She is also the author of several scientific papers focusing on sustainable and ecological fashion, emerging technologies, and artificial intelligence in fashion, as well as business and marketing within the fashion industry.

Alongside her academic and design work, Marija Spaseska is a visual artist who creates paintings on canvas, exploring form, color, and artistic expression through a multidisciplinary approach. Through her combined work in design, research, and visual art, she contributes to the ongoing development of contemporary discourse in creativity.

Contents

Preface	vii
1. The First Appearance of Clothing in the Ancient World -Prehistory	1
2. Fashion in Ancient Civilizations	49
3. Medieval Romance and Trade -The Middle Ages (600-1449)	117
4. Renaissance (1450-1624)	145
5. Baroque and Rococo (1625-1789)	183
6. French Revolution, Neoclassicism, Empire & Romanticism (1789-1900)	239
7. Industrialization and the Victorian Age	267
8. The Turn of the Century (1900-1910)	297
9. World War I, The twenties and Modernism (1910/20-1930)	315
10. Fashion in the period of 1930-1950 and the Influence of World War II	341

11. The Rise of Fashion Houses and Haute Couture	367
12. Postwar Optimism, Revolution, and Rebellion (1950-1980)	385
13. Excess and Expression (1980-1999)	443
14. 2000-2020: Globalization and Digital Influence	487
15. The New Frontier: Futuristic Fashion, Sustainability, and Technology	497
References	513

Preface

Fashion in Historical Perspective is a carefully curated exploration of clothing, costume, and design that spans from the dawn of human civilization to the innovations of the modern era. This book traces the evolution of fashion as both a practical necessity and an expressive art form, shaped by sociopolitical change, cultural shifts, and human creativity.

Fashion has never existed in isolation. Each thread, silhouette, and accessory reflects broader historical movements from the rise and fall of empires to revolutions, industrial booms, and technological innovations. The influence of religion, gender norms, climate, class structure, and artistic ideologies can all be read in what people wore and why they wore it.

The approach of this book is both chronologically and research-based. Each chapter represents a significant cultural and artistic epoch, capturing how dress was transformed not just by time but by values, functionality, and aesthetics. From the hand-sewn furs of prehistoric

humans to the digitized patterns of today's designers, fashion serves as a living archive of human ingenuity.

This volume also confronts the challenge of condensing the vastness of global costume history into a single, cohesive narrative. The research draws from multilingual sources, historical archives, archaeological findings, and contemporary critique. Despite the wealth of information, care has been taken to preserve clarity and focus on fashion design specifically rather than general history while honoring the interconnection of clothing with art, power, identity, and innovation.

Richly illustrated with historical figures, garments, accessories, and iconography, *Fashion in Historical Perspective* provides both visual and textual insight. It is designed for readers who are curious about how we dress, what it says about us, and how those choices echo across centuries.

In celebrating the past, we gain perspective on the present and inspiration for the future of fashion.

Chapter 1

The First Appearance of Clothing in the Ancient World -Prehistory

In the earliest stages of human civilization, there existed no formal concept of “fashion.” Yet the instinctive act of covering the body using fur, bark, leaves, and hand-stitched animal hides became the precursor to clothing and, eventually, to a complex system of visual and cultural identity. In that primitive world, clothing was not a form of artistic expression but a vital tool for survival, modesty, protection, and ritual. Even so, its earliest forms laid the foundation for millennia of dress and design.

When examining the earliest archaeological evidence, we uncover more than survival; we uncover creativity. Clothing emerged alongside humanity itself, first as a necessity, and later as a form of expression: for beauty, protection, tribal belonging, religious ritual, ideology, and moral or cultural identity.