

The perfect harmony of white clothes: Porfirian women's underwear in Mexico City (1900-1910)

Nallely Rangel Vázquez

Sciences & Arts for Design, Metropolitan Autonomous University, Xochimilco unit.
plurabelle.riverrun@gmail.com

ABSTRACT

Today, women's underwear is designed in a wide range of colors, even pigmented or dyed in fluorescent, phosphorescent, or iridescent colors. Or even in black, denoting elegance, sophistication, and luxury. However, from a Western perspective, during the 1900s and 1910s, this was unimaginable, as underwear was available in neutrals, pastels, and a wide variety of shades of white.

For the most part, fabrics closest to the skin were designed in white, consolidating a canon of beauty. This aesthetic permeated not only the fibres and fabrics, but also the pores of female skin. While natural skin with facial hair was rejected, pale skin was aesthetically validated. In this article, I explore the uses and representations of the color white in women's underwear designs during the 1900s and 1910s in Mexico City. In all its shades, this color, from those ancient times until now, evokes and is associated with hygiene, purity, and cleanliness. Those who wished to achieve this state of beauty had to turn to the cosmetics offered by creams, powders, and waxes at the beginning of the 20th century.

KEYWORDS underwear, white, hygienic, women, corsets, knickers, Mexico City (1900-1910).

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1. Historical significance of the color white

"The names of colors function like a thread attached to a frightfully slender needle, capable of stitching together our most delicate emotions... White exists on the periphery of life".

From White, Kenya Hara (2009)

If we ask what color we associate with cleanliness, we will most likely answer white. This is not surprising, since hygiene and health have historically been linked to this color. At the same time, it can be conceived as a background or a *canvas* that visually reveals the opposite: dirt, stains, impurities, and lack of cleanliness. Although its cultural meanings vary from nation to nation, in none of them is it associated with impurity or filth.

In the case of underwear, it is designated "for personal use, under outer clothing." As part of its universe of meanings, there is a derivation to refer to it as: white clothing. The latter term is defined as "a set of garments made of linen, cotton, or other materials, usually undyed, worn under outer clothing."¹ Specifically, in the case of the color white it is defined as "similar to snow or milk, and corresponding to sunlight, without decomposing into the various colors of the spectrum."²

According to French historian and sociologist Georges Vigarello, the history of hygiene and representations of the body preserve social dimensions. For this renowned theorist from the *École des Hautes Études* in Paris, underwear evokes "perspiration, folds, or hidden parts of the body," and he asserts that its cleanliness does not depend on washing, but rather on the new uses to which it is put (Vigarello, 1985, p. 529). Likewise, bodily cleanliness in the home allows for self-control because of meticulous personal care. Vigarello summarizes to the Middle Ages, a period in which there was no "allusion to intimacy," so that beyond wearing "decent clothing, keeping hands and face clean," it was about apparent cleanliness that fulfilled external needs (Vigarello, 1985, p. 280).

As Professor Sara F. Matthews Grieco points out, one of the essential elements of daily hygiene during the 17th century, for both sexes and social levels, the bourgeoisie and the aristocracy, was the "white shirt" for both sexes. Because this piece of clothing was worn in white and alluded to cleanliness, white clothing quickly became considered a "modern" element, a symbol of personal hygiene. Consequently, wearing white clothing provided a clean appearance, guaranteeing morality and social standing (Matthews Grieco, 1991, p. 71).

The feminine underwear remains hidden from the public eye but continues to play a crucial role in constructing

sensuality and comfort due to its direct adherence to the skin. Nowadays, there is no study on Porfiriato women's underwear, so there is a historiographical silence regarding the use of colour in these textile pieces, mostly made in white and similar shades.

In this article I explore the uses and representations of the color white in women's underwear designs over a decade in Mexico City. I must emphasize the significance of color in textile designs, as English professor Stephen Westland has pointed out in several studies. Specifically, and based on his text "Color Communication" (2015), we know that a garment is visually more attractive due to its color, unlike those preserved in natural, undyed colors, since the eye first focuses on this physical property, rather than its shape and texture. I must also add that while we currently have technology and color systems that allow us to accurately recognize the most attractive color tone for users and, therefore, for commercial purposes, in the decade I will address, from 1900 to 1910, this tool was non-existent, and there was no way to understand the preferences of Mexican users.

Thus, during my research, I was able to access contemporary accounts, advertisements that reflect the image of women in black and white, as well as garments treasured in national archives that support the relevance of the color white. The primary sources I consulted allowed me to understand the uses and representations of white in two women's underwear in Mexico City between 1900 and 1910: corsets and knickers.



Fig. 1: Lydia E. Pinkham's herbal compound advertisement with the headline: "Healthy, Happy Women", El Mundo Ilustrado, Mexico City, 1907, unpaginated © Hemeroteca Nacional de México, UNAM, Taken by the author.

2. White is pure, hygienic, and healthy

During my research I was able to verify that white was not only representative of underwear but also constituted the canon of beauty in 1900. In all its shades, this color referred to hygiene, purity, and cleanliness. This aesthetic permeated not only fibers and fabrics, but also the pores of the skin. While natural skin with facial hair was rejected, a pale complexion was validated as synonymous with beauty. Those who wanted to achieve this skin tone had to rely on cosmetics offerings such as creams, powders, and waxes.

Hygiene was highly attractive due to its connection to beauty and the fascination that "healthy and happy women" held for men. This was reflected in the Porfirian press in various advertisements. I will focus on two advertisements that reached the Mexican public to promote beauty topics by using commercial remedies, such as an American license and homemade recipes suggested by an acclaimed Italian singer of the time.

The first advertisement was printed in *El Mundo Ilustrado* in the spring of 1907. It featured an illustration of a woman driving a car with her companion; both portrayed the so-called "vigorous women" who consumed Lydia E. Pinkham's herbal compound, distancing themselves from the idea of unhealthy and unhygienic behavior. Furthermore, the advertisement was accompanied by the testimony of a 30-year-old woman who had regained her health thanks to this American patent.³

A second case of beauty secrets was published full page in the newspaper *El Imparcial* on April 3, 1910, under the title "Toilet recipes from Mme. Lina Cavaliere, the most famous female beauty."⁴ Based on fourteen recipes for the spring of that year, this singer recommended various ointments, oils, waxes, tonics, and powders that enhanced different areas of the body such as lips, hair, face, and skin. The color white was used for these formulas. For example, Cavaliere suggested mixing "0.05 grams of birch oil" with "5 grams of white precipitate" and "5 grams of white petroleum jelly" to counteract spring winds, especially styes.⁵ In the black and white advertisement, Lina is holding a mirror in her left hand and using tweezers to remove the "stye" from her right eye. Within a circle, you can see the face and hand of the soprano's representation in detail, applying another of the ad's remedies to her lower lip. This black-and-white advertisement was added to the red to make it more visually appealing. Red is used to attract attention and convey strong emotions. This last color could be the subject of another article.



Fig. 2: "Toilet recipes from Mme. Lina Cavaliere, the most famous female beauty", *El Imparcial*, Mexico City, April 3, 1910, unpaginated © Hemeroteca Nacional de México, UNAM, Taken by the author.



Fig. 3: "Lina Cavaliere", Bain News Service, Publisher, no date recorded on caption card. © Library of Congress, Prints & Photographs Division, [LC-DIG-ggbain-50087], <https://www.loc.gov/item/2014696618/>.

3. White Porfirian underwear

The turn of the 20th century, known as the age of optimism, confidence, and innocence, the representation of an extremely feminine woman quickly expanded in Europe and the United States. Fashion trends were elegant. The use of fluid lines, eccentric curves, drooping shapes, and pastel colors became a regular trend in lingerie designs. Especially among younger women, they were dressed not to show off the last layer of fabric, but rather the first: the underwear.

From 1901 onward, these pieces were sewn in lightweight, drapery knit fabrics: chiffon, organdy, or batiste, in white and pale tones. They accompanied wide pleats with delicate materials such as lace, embroidery, and trims with a romantic touch.

In the Mexican press Baroness Livet⁶ noted the extreme use of the color white. It was used on fabrics for no reason other than the whim and fancy of the dressmakers. In the newspaper *El Tiempo Ilustrado* of August 11, 1907, the Baroness stated that the trend was increasingly toward white in all types of garments, in all its gradations, from the purest, most raw white to creamy white bordering on corn yellow. The fondness for this color in the social sphere was no accident; it was carried from the interior of the *toilette*. The use of white was abundant, as it denoted luxury and elegance.

According to Livet, "the eye was on white," contrary to what had happened years earlier, when a *moiré*⁷ petticoat with a lace or embroidered effect in neutral shades was worn under wool or cloth suits for the winter season. With an apt prediction, this fashion critic concludes by warning that "white could be replaced by colored fabric, black satin corsets, and handkerchiefs with different colored hems, as part of the frenzy that had already occurred in times past."⁸

As part of Porfirian fashion, it was suggested to cover the neck and shoulders in white, and a white bust aesthetic was promoted, with women wearing lingerie in pastel or ochre tones. The use of white stockings was part of preserving the prestige of the past. By 1905, white lingerie was a trend that popularized lace made in this color and was also a popular choice for warm outdoor weather. Pale colors and unpatroned fabrics adorned with lace or embroidery were part of the trends of the new century.

The fondness for using this color in clothing was not unique to this decade. Two centuries earlier, after the French Revolution (1795-1799), aristocratic fashion subculture called the *incroyables* and *merveilleuses* sought to break with the past and harked back to the

Greeks with the use of the "loose dress that hung from the shoulders, with wide, comfortable sleeves" (Loschek,

2005, p. 412). Both aristocratic youth groups championed the "Directory" fashion, which promoted dresses that "resembled underwear" due to their transparency and which were moisturized to "imitate the folds of Greek dresses depicted in statues," made of "white or pink batiste muslin" fabric (Laver, 1969, p. 152).



Fig. 4: "Cristina", model of corset, *El Mundo Ilustrado*, Mexico City, June 8, 1902, unpaginated. © Hemeroteca Nacional de México, UNAM, Taken by the author.

4. The white *coutil* of the corset

Since the late 19th century, *coutil* was a recurring fabric for corset making. In 1890, the corset was made of "white

coutil, with side bones and lacing in front and back" (Cunnington and Willett, 1992, p. 198). Due to the wealth of sources drawn upon by art historian David Kunzle, we know that the French magazine *La Vie Parisienne* (1888: 88) advised abandoning the use of the black corset, which, although it highlighted the skin tone of young or older women, was also eccentric. Therefore, this French magazine suggested returning to its white version, which encouraged "normal virility in men" (Kunzle, 2004, p. 342).

That cotton fabric with a robust and resistant structure due to its twill pattern in a flat weave, called *coutil* or *cotille*, also arrived in Mexico City through corsets. On June 8, 1902, the pages of *El Mundo Ilustrado* reported that at the S. Robert y Cía. Centro Mercantil, among several, one model of a *C.P. à la Sirène* brand corset, called "Cristina", was designed with "*coutil* brocade with four silk straps, in white and blue; and white and pink," both versions selling for \$8 pesos.⁹

By April 16, 1903, in the store *El Gran Almacén de Ropa y Novedades*, located at 1st Monterilla and Capuchinas Streets, PO Box 254, owned by B. Rovés y Cía., Sucs, sold various types of Warner Bros. brand straight corsets under the slogan "the best in the world." Stock numbers "700, 973, and 974," the models were available in white, gray, and ecru at prices of \$3, \$4, and \$5 pesos, respectively. Model "959," available in white, gray, ecru, black, pink, and blue, was more expensive at \$6 pesos. Those who chose the models numbered "960, 966, and 975" in white, gray, ecru, and black, had to pay \$6.50 for each model.¹⁰

In the pages of *The Mexican Herald*, in September 1, 1907, in it was stated that, although the use of this fabric had been discontinued, without providing further details, the creators of the corset at that time had returned to making this undergarment in "plain white *coutil*."¹¹ Based on the book by British professor Nora Waugh, *Corsets and Crinolines* (1954), in this same book a "white *coutil* corset of the Royal Worcester brand" could have had a price of "15 shillings" (Waugh, 2015, p. 158).

On August 1, 1909, *The Mexican Herald* printed an advertisement for the *Sedería y Corsetería Francesa*, located at 65 Av. 16 de Septiembre, owned by Emilio Manuel & Co., section 2611. This advertisement referred to four new styles of E.M. brand corsets, guaranteed rust-proof, but only one was available in white. Specifically, "Model 518" was a long, extra-high-quality corset in gray or white, priced at \$5.00.¹²

Three months later, on November 1, 1909, the La Suiza store owned by Carlos Deuchler & Co., located at 55 San Francisco Ave., PO Box No. 1, reported receiving a "splendid assortment of American corsets at reasonable prices." In addition to other models, they offered the

"Victoria" corset in "white, pink, and blue" for \$3.50 pesos. An important detail was that, if the option of a corset without a cotton ribbon belt in the same color variants was desired, the price was \$15 pesos and up.¹³

Just five days later, this same store, without detailing the brands of the pieces, but giving the names of the eight different models it put on sale of what it called "the best corsets in France", sold seven models made in white:¹⁴

MODEL	CORSET DESIGN & COLOR	PRICE
Selfide	<i>In white and ecru. 2 garters</i>	\$4
Sarah	<i>Long French brocade coutil, white, pink, and blue. 2 garters.</i>	\$5
Favourite	<i>Coutil in ecru and white. Regular length. 4 garters.</i>	\$6.50
Excelsior	<i>Brocade batiste. Blue, pink, and white. Regular length. 1 garter.</i>	\$8.50
Fedora	<i>Imitation batiste in white, pink, and blue. 4 garters. Regular length.</i>	\$8
Weeding	<i>Batiste with fine silk figures. Regular length. White only. 4 garters. Trimmed with lace.</i>	\$12
Empress	<i>Brocade coutil in white and ecru. Trimmed with lace. Regular length.</i>	\$14

Table 1: Six corset models that used the color white, *The Mexican Herald*, Mexico City, November 6, 1909, p. 7. Table prepared by the author, prices in Mexican pesos.

On December 21, 1909, the business known as La Ciudad de Hamburgo by Gustavo Struck y Cía, located at Av. San Francisco no. 74, section 286, offered the special American corset, which had a very long design, washable fabric in "white *coutil*, soft and malleable." Although the American brand of this corset was not stated, its material composition was emphasized, which replaced the steel rods with those of Vienna bone for an exceptional price of \$5.00 pesos.¹⁵

5. Lindas Mexicanas: white corset in Mexico City

One of the main contributions of my research was to demonstrate that corsets created by Mexican designers and produced in the country existed. Proof of this is a garment with the registered industrial trademark "12350", on Thursday May 30, 1912, under the seal "Corset Lindas Mexicanas", which I found in the collections of the National Museum of History, Chapultepec Castle. Its structure

shows the flat weave of white coutil cotton fiber, especially in the area where the legend "Bones rust-proof each pair guaranteed" was printed. This model was also registered with the number "929". The corset's front features a round eyelet through which the laces pass, which were removed from the body of the wearer who first wore it at the beginning of the first decade of the 20th century. It is possible that this corset brand served as inspiration for the famous popular publisher Antonio Vanegas Arroyo. This is demonstrated by the cover of one of the publishing house's famous songbooks. This visual representation, created by José Guadalupe Posada, demonstrates that the brand, far from going unnoticed, achieved a certain prominence in the textile market of the time, so much so that it caught the artist's attention.

The cover features the phrase "New collection of modern songs for this year." Although we don't know exactly what year it was, we can see that the two women's waists are probably framed by a corset, as it was a garment that flattered any body type: robust, medium or slender. What was a fact is that this piece demonstrates that Mexican designers registered, designed, and produced their corsets, in response to the demand and supply that existed during the Porfirian era.



Fig. 5: "Cover for Las Lindas Mexicanas", two elegantly dressed women, José Guadalupe Posada, publisher Antonio Vanegas Arroyo, ca. 1890-1910, Zincograph & letterpress printed on blue paper © The Met, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1946, Seller Jean Charlot.



Fig. 6 and 7: Details of the Mexican corset design "Lindas Mexicanas", no. 929. Made of cotton & "Boned with Rust Proof" and "Every Pair Guaranteed". Both prints were printed in blue ink on the white cotton coutil fabric. It has brown spots as part of its natural deterioration and oxidation over time. Its original color was white. © Museo Nacional de Historia, Castillo de Chapultepec, Instituto Nacional de Antropología e Historia, Mexico City. Photographs taken by the author.

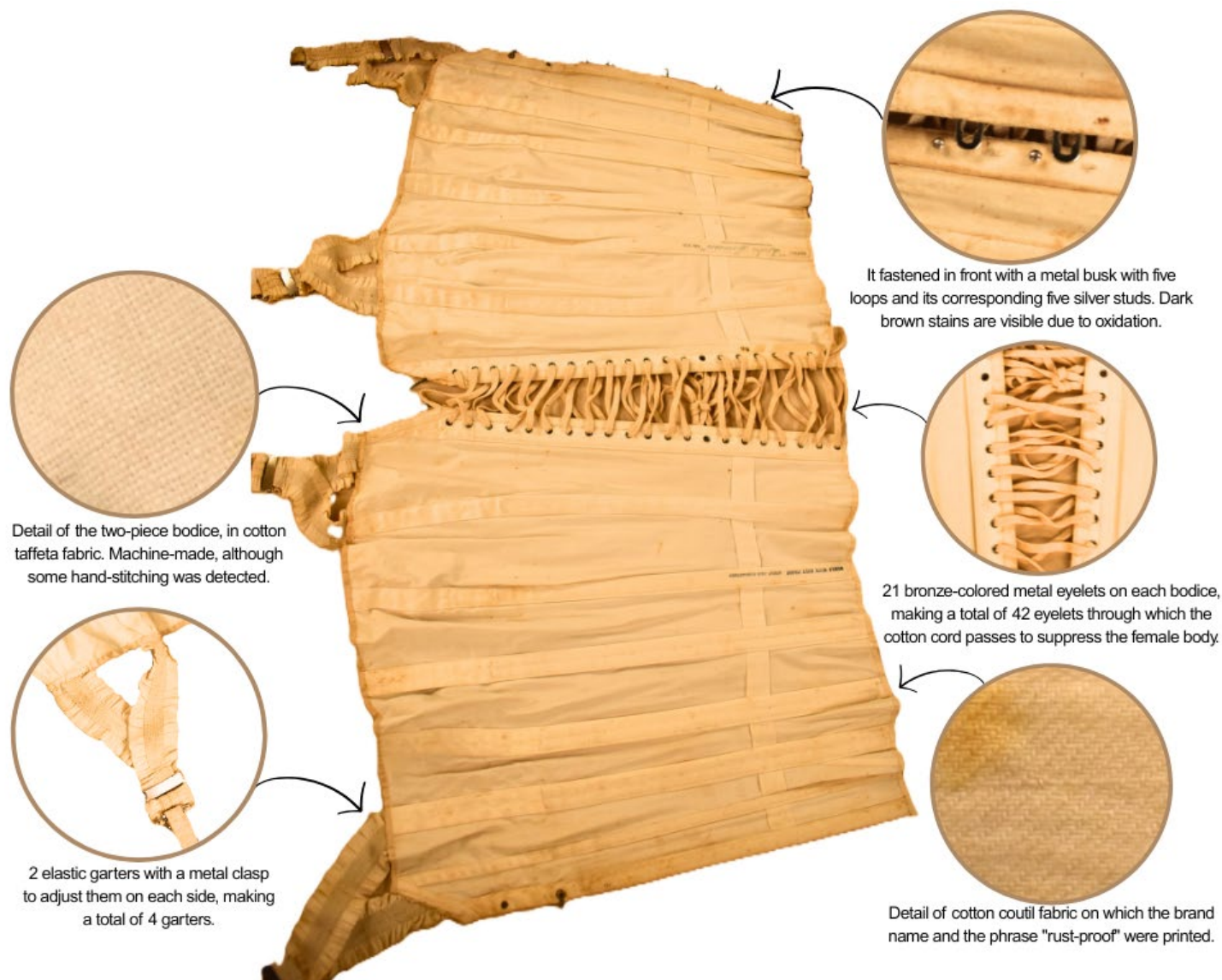


Fig. 8: Analysis of a Mexican corset no. 929. Made by "Lindas Mexicanas" brand, industrially registered on May 30, 1912. © Museo Nacional de Historia, Castillo de Chapultepec, Instituto Nacional de Antropología e Historia, Mexico City. Photograph taken by the author. Analysis and image prepared by the author.



Fig. 9: Color palette of corsets according to descriptions published in the Mexican press between 1900 and 1910. I detected two color schemes. The first, on the left, employed an achromatic scheme with black, white, and gray. The second, on the right, was a neutral scheme with tones neutralized with pastel colors. Prepared by the author.

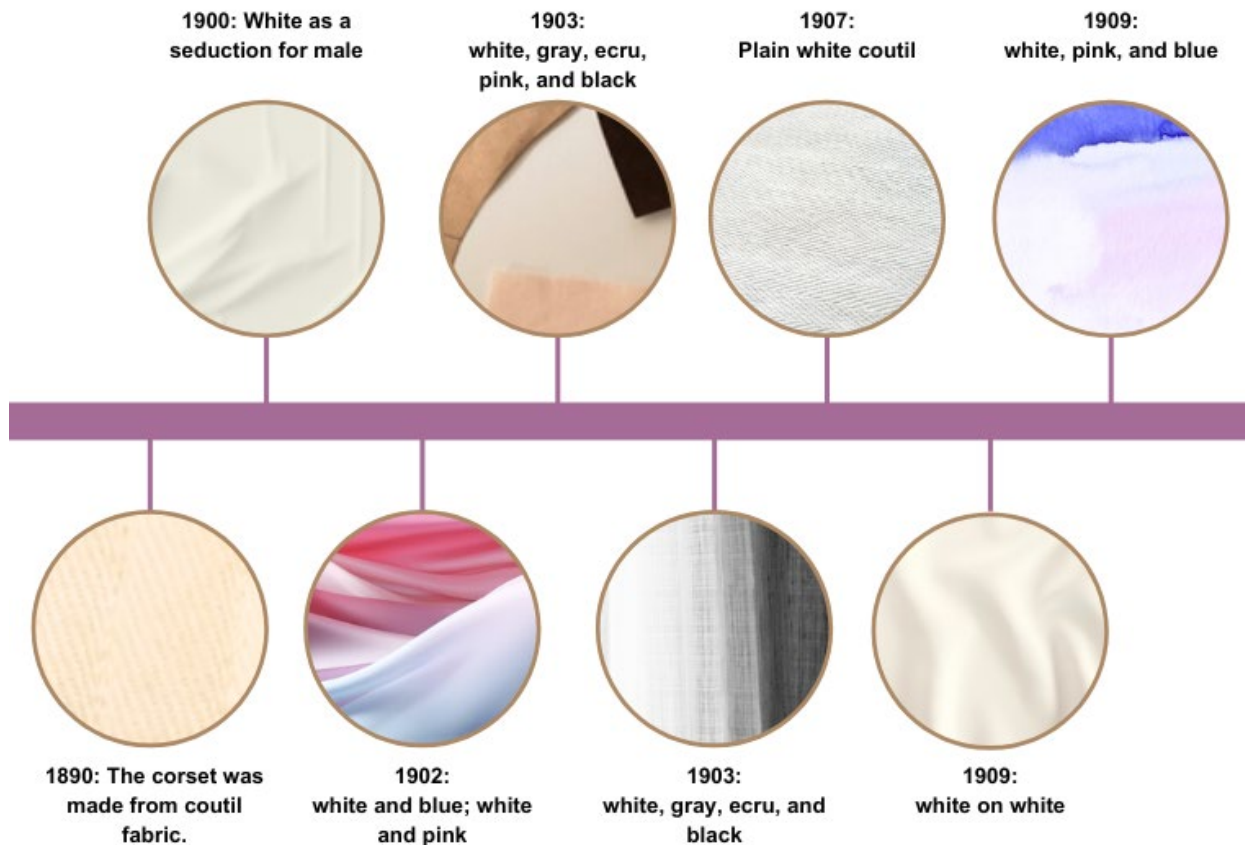


Fig. 10: Color palette of corsets according to descriptions published in the Mexican press between 1900 and 1910. Prepared by the author

6. White silk & cotton knickers from Porfiriato

In the final days of 1900, a note signed by *Juvenalito* was published, revealing the representation of a model of underpants created by a "hysterical lady in her leisure time." The author described it as a "small letterbox, or a two-mouthed pitcher, or whatever you want, a model of underpants."¹⁶

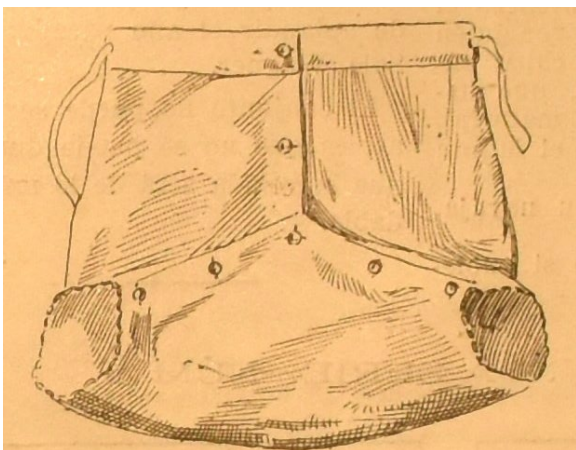


Fig. 11: "Cantarito" as a knicker representation, *El Cómico*, Mexico City, November 25, 1900, p. 11 © Hemeroteca Nacional de México, UNAM.

The price of this garment was high, so to extend its useful life, the holes that often appear in knitted fabrics were repaired; after all, it is a garment that is kept hidden. This can be seen in the excerpt from a sad sonnet entitled "To Leonor" by Agustín Correa, which was published on January 1, 1900, in the pages of *El Álbum de la Juventud*: "But more than seeing myself so happy, more than fulfilling my dreams, more than anything, I long to be your husband, so that you can mend my underwear." Another example can be read in the column "Why are women so curious?" in the publication *El Aldeano*:¹⁷

*There are some so lazy
(Excuse my illusions)
That instead of sewing underwear
And darning Valencian,
They live in the windows,
Biting all beings.
And whether you are or aren't,
They criticize you for many things...*

The sonnet signed by Ignacio Pérez Salazar in January 1907, entitled "The Strong Woman," states that in the

unhappy place, "it is not the man who wears the breeches, it is she who carries them, fierce and brave. Her iron will listens to no reason, and although he, to rest, desires death, she imagines herself to be the strong woman".¹⁸

White was not only a prominent color for corsets; it could be considered the color of choice for late 19th-century undergarments, although can-can dancers in Paris in the 1880s wore "black silk undergarments," and the "pink and white" versions could be considered a safe modesty (Fields, 2007: 188). Based on *The Chicago News* in May 1903, most of the "most beautiful" Parisian lingerie was composed of fine batistes in white, pale pink, and blue, while the "most exclusive" London styles of panties and nightgowns were made of fine silks, satins, and chiffons. Hand-stitched linen appliqués were also available, and a preference for simple patterns was found, as most of the expense was concentrated on "the beautiful fabric used and the fine hand-stitching."¹⁹

La Suiza store of C. Deuchler and Co., located at 55 San Francisco Avenue in the city center, announced on June 29, 1909, that it had received "a new line of silk and cotton underwear." The knickers were made of fine-quality Scottish yarn in a fine knit, knee-length, black and white, and priced at \$4 pesos. Another kind of knickers were

made of high-quality Scottish yarn, but elastic bands were added at the knees and waist, in black and white, and priced at \$5 pesos. The latter garment was made of very high-quality silk, delicately crafted with elastic bands at the waist and knees, and adorned with a beautiful satin ribbon in various colors such as "pink, blue, black, and white". The price of the underwear was over \$15 pesos and could reach \$18 pesos.²⁰ A year later, this same establishment reduced the lace and embroidery trimmed knickers from \$1.50 to \$3.50 each.²¹

In April 1909, the *La Suiza* store offered knickers in "elastic silk gauze" in white or black. These interior pieces were guaranteed to be "incredibly comfortable and satisfactory," and were sold for \$18 pesos.²² After less than a month, on June 5, 1909, *La Ciudad de Hamburgo* advertised in the press offered French-made, "in white batiste fabric, with lace and beautiful embroidery, white on white." Their price of \$12.00 to \$18.00 per set reflected "their high quality and the best price-performance ratio."²³

Without specifying brands or details about the materials used to make the "very fine" underpants offered by the *La Castellana* and *Gran Vía Unidas* stores, all versions were white. The most affordable version was \$0.75 cents, with prices ranging from \$0.99, \$1.50, \$1.99, \$2, \$2.50, and no more than \$5.50 pesos.²⁴

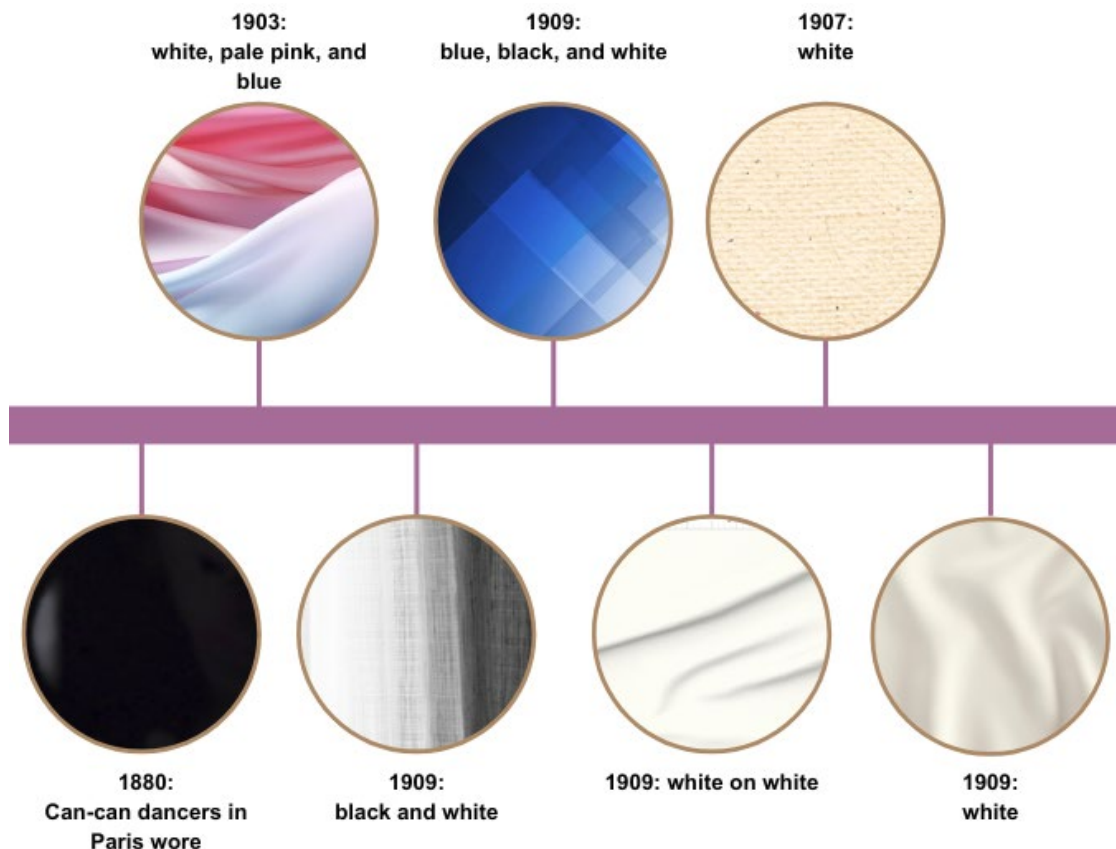


Fig. 12: Color palette of knickers according to descriptions published in the Mexican press between 1900 and 1910. Prepared by the author.

7. Conclusion

Renowned researcher Stephen Westland has suggested that a garment is more attractive due to its color, but how can we know this information in an era that is revealed to us in black and white?

In this article, I show the process I followed to understand the color palette of two women's undergarments from the Porfiriato era: the corset and the panties. I not only referred to the pages of the newspapers, magazine advertisements, and fashion reviews from the Porfiriato era, but I also accessed the actual garments to understand, evaluate, and analyze their materials. I realized the existence of neutral color palettes that appealed to the use of pastel colors, which always combine easily. I was able to detect that the white color, which was associated with hygiene, purity, and aesthetics, has transformed into various shades over time, mutating into yellowish, brown, gray, and often opaque versions due to the social uses of the garment over time. The association of this color with cleanliness prevailed until these early decades of the 21st century, with the clear distinction that underwear can now be pigmented or dyed in a wide variety of colors. It can be found in fluorescent, phosphorescent, or iridescent colors. But these options, as we have seen, were nonexistent from 1900 to 1910, as underwear was available in neutral, pastel, and a variety of shades of white.

At the same time, I demonstrate that white underwear was made from a variety of fibers. In the case of the corset, there were versions made from white coutil, while in the case of women's panties, some were made from cotton and silk fibers. This work reveals, as the image from April 4, 1910, "some ideas about white clothing" through prices and stores in the Mexican capital. This is just a small sample regarding the color white, but there is still a color spectrum to be revealed with other underwear garments, in addition to the two examined here.

8. Conflict of interest declaration

The author declares that there is no conflict of interest related to this publication. There are no actual or potential conflicts of interest, including financial, personal or other relationships with other people or organizations.

9. Funding source declaration

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Fig. 13: "Some ideas about white clothes", *El Imparcial*, April 4, 1910, p. 7 © Hemeroteca Nacional de México, UNAM, Taken by the author.

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11. Short biography of the author

Nallely Rangel Vázquez - She is completing her PhD in Sciences and Arts for Design, in the area of Critical Theory and History, from the Autonomous Metropolitan University, Xochimilco Campus. Her doctoral research focuses on women's textile design during the last decade of the Porfiriato in Mexico and its transatlantic connections. Master's degree in Industrial Design, in the area of Design Theory and History, National Autonomous University of Mexico. Bachelor's degree in Design from the National Institute of Fine Arts and Literature, specializing in textiles and costume design.

Notes

- [1] <https://dle.rae.es/ropa>, accessed May 2, 2023, [online version].
- [2] <https://dle.rae.es/blanco>, accessed May 2, 2023, [online version].
- [3] *El Mundo Ilustrado*, Mexico City, April, 1907, unpaginated.
- [4] Natalina "Lina" Cavalieri (December 25, 1874). Italian soprano who made her opera debut in 1900 at *Pagliacci* in Lisbon.
- [5] *El Imparcial*, Mexico City, April 3, 1910, unpaginated.
- [6] Pseudonym of a fashion critic who published his chronicles from 1893 to 1912, in various newspapers in Mexico such as *El Diario*, *La Gaceta de Guadalajara*, *El Tiempo*, *El Mundo Ilustrado* and *La Iberia: Diario de la Mañana*.
- [7] According to the Oxford English Dictionary, it is "silk fabric that has been subjected to heat and pressure rollers after weaving to give it a rippled appearance", accessed May 14, 2023 [online version].
- [8] *El Tiempo Ilustrado*, Mexico City, August 11, 1907, p. 19
- [9] *El Mundo Ilustrado*, Mexico City, June 8, 1902, unpaginated.
- [10] *El Correo Español*, Mexico City, April 16, 1902, p. 4
- [11] *The Mexican Herald*, Mexico City, September 1, 1907, p. 19
- [12] *The Mexican Herald*, Mexico City, August 1, 1909, p. 11
- [13] *The Mexican Herald*, Mexico City, November 1, 1909, p. 7
- [14] *The Mexican Herald*, Mexico City, November 6, 1909, p. 7
- [15] *The Mexican Herald*, Mexico City, December 21, 1909, p. 7
- [16] *El Cómic*, Mexico City, November 25, 1900, p. 11
- [17] *Álbum de la Juventud*, Mexico City, July 22, 1907, p. 2
- [18] *El Tiempo Ilustrado*, Mexico City, February 17, p. 17
- [19] *The Mexican Herald*, Mexico City, May 18, 1903, p. 2
- [20] *The Mexican Herald*, Mexico City, June 29, 1909, p. 5
- [21] *The Mexican Herald*, Mexico City, February 2, 1910, p. 7
- [22] *The Mexican Herald*, Mexico City, April 20, 1909, p. 5
- [23] *The Mexican Herald*, Mexico City, June 5, 1909, p. 5
- [24] *El País*, Mexico City, December 26, 1908, p. 4

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