



G-STRING AND THONG The G-string, or thong, a panty front with a half- to one-inch strip of fabric at the back that sits between the buttocks, became one of the most popular forms of female underwear in the early twenty-first century. Its sources are manifold; the thong bikini designed by Rudi Gernreich in 1974, launched with a matching Vidal Sassoon hairstyle, is one which in turn spawned the more popular Brazilian string bikini brief, or tanga, of the late 1970s. This tiny bikini—dubbed the *fio denta*, or dental floss—ensured that the buttocks achieved maximum exposure to the sun and openly displayed an erogenous zone that was a particular favorite in Latino culture.

The stripper's G-string is another influence and has been an important part of the striptease artist's—or, more latterly, lap dancer's—wardrobe since the 1950s, when the taboo of displaying the vagina or any degree of pubic hair was paramount. The G-string was comprised of an elastic string that went around the waist and up between the buttocks and is popularly believed to have been originally added to the stripper's accoutrements on the occasion of the 1939 World's Fair in New York when Mayor Fiorello La Guardia demanded that the city's nude dancers cover themselves as a mark of respect for the thousands of visitors thronging the city. However, these types of coverings could be described as derivations of male underwear or garments associated with sports, such as jockstraps, which tend to reveal the muscle power of the legs and buttocks. Posing pouches worn by nude models in life classes since the Renaissance and in the nineteenth and early twentieth century in magazines promoting "health culture" and featuring body builders could be seen as types of G-string in that they have a front part that covers the genitals and a string at the back that exposes the bottom.

The thong was incorporated into the vocabulary of women's underwear in the 1980s in response to tighter and tighter trousers, especially jeans worn by women to display more of their gym-honed bodies in an era that emphasized muscled body shape. Women demanded underwear that would remain invisible under outerwear and combat what became known as VPL, or Visible Panty Line. Frederick Mellinger, of popular underwear manufacturer Frederick's of Hollywood, realized the potential

of this form of underwear; Frederick's began to mass-market the thong, at first known as the "scanty panty," as an erotic item alongside crotchless or edible underwear. By the mid-1980s, however, the thong began to be appreciated as a practical garment in its own right. By 2003, it had become the fastest growing segment of women's underwear, making "full-bottomed" panties almost obsolete. In order to persuade the few reluctant women left to wear the thong, a "training" garment was invented called the Rio, or "starter" thong, which rose more sedately up the sides to expose less of the buttocks.

In the 1990s, the thong became a garment of folkloric proportions after the White House intern Monica Lewinsky's affair with U.S. president Bill Clinton was outlined in the Starr Report. Lewinsky admitted initiating her liaison with Clinton by flirtatiously lifting the back of her formal suit jacket to reveal the straps of her thong underwear. This indicated the irony of the thong for, in its original incarnation as underwear, it was designed to remain invisible so as to reveal the contours of a shapely bottom under the tightest of trousers. By the early 2000s, it became fashionable to wear low-cut hipster jeans that revealed the back of the thong, which became a focal point reinforced by diamanté-covered straps by such designers as Agent Provocateur and Frost French and the manufacturers Gossard. This fad, believed to be initiated by glamour model Jordan in England and singers Britney Spears and Mariah Carey in the United States, also showed a cultural shift in the sexual zoning of women's bodies. The prominent, fleshy bottom mythologized in African American culture by songs such as "The Thong Song" by American rhythm and blues star Sisqó, who exhorted, "Let me see that thong," and eulogized in the shape of actress and singer Jennifer Lopez, began to take over from the breasts as the primary erogenous zone. The popularity of the thong spread across all ages and sexes (although the man in the thong is mainly popular in certain gay circles), and by 2003, a moral panic had ensued as parents and the media saw the thong as responsible for sexualizing girls at too young an age. According to provisional figures compiled by manufacturers' sales of thongs to *tweenage* girls, the marketing definition of twelve- to fourteen-year-olds, jumped 33 percent from 2002 to 2003 in the United Kingdom. In 2003, an estimated ten million thongs worth about sixty-five million

pounds were sold in the United Kingdom. The British shop Tammy Girl came under particular fire for marketing thongs to pre-teenaged girls with logos such as “Cupid Rules” and “Talent” printed on them. A further attack on the thong came in 2002, when the authorities at Daytona Beach, Florida, using anti-nudity laws to dissuade the use of the thong, threatened to arrest anyone displaying more than a third of their buttocks in public.

See also **Lingerie; Underwear.**

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Caroline Cox

GABARDINE Gabardine is a tightly woven warp-faced twill weave fabric. Warp-faced fabrics have more warp or lengthwise yarns on the surface of the fabric than filling or crosswise yarns. Twill weave fabrics show a diagonal wale, or raised line, on their surface. The fine wale is closely spaced, slightly raised, distinct, and obvious only on the fabric’s face. The wale angle in gabardine is 45 or 63 degrees. Gabardine always has many more warp than filling yarns, often twice as many warp yarns as filling yarns. Fabric weights range from 7 ounces per square yard to 11 ounces per square yard. Fabric density ranges from 76 warp ends per inch (epi) by 48 filling picks per inch (ppi) to 124 epi by 76 ppi. The combination of the weave structure, yarn size, and warp to filling ratio creates the wale angle. A steep (63 degree angle) twill gabardine is often used in men’s wear while a regular (45 degree angle) twill gabardine is often used in women’s wear. In the most common interlacing patterns the warp crosses two filling yarns before going under one filling (2 x 1) or the warp crosses two fillings before going under two fillings (2 x 2) to create right-hand twills in which the wale line moves from the lower left to the upper right.

Gabardine is a firm and durable fabric with a hard or clear finish. Singeing and shearing remove projecting surface fibers, fuzz, and nap and make the yarn and weave structure visible. Gabardine is available in several fiber types, weights, and qualities. Gabardine is usually made of wool. The best-quality gabardine uses two-ply worsted yarns, but single-worsted yarns, two-ply, and single woolen yarns are also used. Better quality fabrics are soft with a beautiful drape. Lower-quality fabrics are harsh, rough, and stiff. Two-ply worsted yarns, the warp-faced structure, and the fabric’s hard finish produce a long-wearing and durable fabric. Gabardine is found in medium (dress) to heavy (suiting) weights in all wools, wool and synthetic blends, and acrylics. Gabardines made of cotton or silk are strong, compact, and elegant, but not very common. Gabardine can also be 100 percent



GLOSSARY OF TECHNICAL TERMS

2 x 1; 2 x 2: The number of filling yarns crossed over by the warp is represented by the first digit. The number of filling yarns the warp passes under before returning to cross the filling again is represented by the second digit.

Filling picks: Textile industry term for a crosswise yarn in a woven fabric.

Right-hand twill: Twill weave fabrics in which the wale line moves from lower left to upper right.

Wale: A raised line visible on the face of the fabric.

Warp-faced: Fabric in which the lengthwise (warp) yarns predominate on the surface of the fabric.

Warp yarns: Lengthwise yarns in a woven fabric.

textured polyester or a cotton-polyester blend. Cotton and textured polyester gabardines are usually made with a left-hand 2 x 2 twill weave.

Gabardine has a dull sheen. It is usually piece dyed for solid color fabric. It also may be fiber (stock) dyed for heather fabrics or yarn dyed for stripe or plaid fabrics. Because of its compact structure and hard finish, it sheds soil and water and does not wrinkle easily. It works best with tailored designs that have clean and simple lines or gentle curves because the tight weave makes easing in large quantities of fabric difficult. Gabardine is used for such apparel as slacks, jackets, and suits for men and women, uniforms, skirts, raincoats and all-weather coats, sportswear, riding habits, skiwear, hats, and fabric shoes. Lighter-weight gabardine is used for sportswear and dresses while heavier-weight gabardine is used for slacks and more tailored suits. Excessive wear or overworking when ironing or pressing may produce a shine on the fabric.

An alternate spelling is gaberdine. Gabardine is Spanish or French in origin. In the Middle Ages, gabardine described a loose mantle or cloak of a coarse woven twill.

See also **Weave, Twill.**

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Sara J. Kadolph

GALANOS, JAMES Often hailed as one of the few American designers to rival the great French couturiers in craftsmanship and exquisite finish, James Galanos achieved his position as one of America's premier designers through his commitment to exquisite fabrics and perfect workmanship throughout his long career. An uncompromising individualist, he established Galanos Originals in Los Angeles rather than New York's Seventh Avenue and went on to create a successful ready-to-wear business, catering to a discerning clientele.

Galanos was born in 1924 in Philadelphia, the third child and only son of émigrés from Greece. He knew at a young age that he wanted to design dresses and was fortunate to have the support of his family throughout his early struggling career. After graduation from high school in 1942, Galanos enrolled at the Traphagen School of Fashion, one of the oldest schools of its kind in New York City. He lasted only two semesters, having grown bored with the curriculum despite coursework that included design, draping, and construction. Hoping to gain actual design experience, Galanos took a job at the firm of Hattie Carnegie. This turned out to be another disappointment, so he left and began selling his sketches to ready-to-wear firms on Seventh Avenue, with limited success.

Galanos's acquaintance with the entrepreneur Lawrence Lesavoy led to his relocation to Los Angeles in 1946. After his failed business venture with Lesavoy left him unemployed, he made sketches for Columbia Pictures' head designer Jean Louis. Lesavoy compensated Galanos a year later by offering to underwrite his study and travels in Europe. In 1947 Galanos went to Paris, where he secured a position as apprentice designer at the House of Robert Piguet. Galanos stayed for just one year, yet the lessons in French fabrics and couture construction he learned at Piguet had a lasting impact on his later career.

Galanos Originals

Galanos returned to New York in 1948 and accepted a design position with another Seventh Avenue dressmaking firm, Davidow, but the venture was unsuccessful, and Galanos headed back to California. With the encouragement and financial backing of his former employer Jean Louis, Galanos designed a line of dresses, which was purchased by the Beverly Hills buyer for Saks Fifth Avenue, and thus Galanos Originals was launched in 1951.

From the start Galanos garments were unique. Although they were ready-to-wear garments, Galanos Originals included many features more commonly associated with custom dressmaking—hand embroidery, beadwork, rolled hems, tucking, piping, and luxurious fabrics. Integrally involved with all aspects of production, Galanos continued to run his design business through the years. Even into the twenty-first century he traveled twice a year to Europe, where he selected fabrics. He also designed the collection, consulted with technical assistants, oversaw the workroom, and had a hand in marketing the lines.



James Galanos altering a dress. Trademarks of Galanos's ready-to-wear collection include expensive, luxurious fabrics and meticulous details more often found in custom dressmaking. © BETTMANN/CORBIS. REPRODUCED BY PERMISSION.

Galanos designs range from meticulous day wear to exquisite evening dresses, but all feature fabrics of exceptional quality. His perfectly cut suits and day dresses, fashioned from expensive wools, silks, cottons, and linens, featuring such fine detailing as welted seams and tucking that produce a sculptural quality akin to the designs of Cristóbal Balenciaga, one of Galanos's favorite designers. His simple wool dresses appear to be carved out of the fabric through virtuoso pleating. Galanos also has distinguished himself with his copious and accomplished use of chiffon throughout his design career. Pleating, draping, and *bouillonné* gathering are some of the labor-intensive hand techniques he has employed with this fabric. At times using up to fifty yards of chiffon in a skirt, Galanos has been credited with contributing to the post-war revival of the chiffon industry in France.

Galanos's evening dresses have emphasized finesse and luxury rather than innovation. During his career he explored many different silhouettes, including full, bell-shaped skirts and dropped-waist "ballerina" dresses in the 1950s, miniskirts and caftans in the 1960s and 1970s, and off-the-shoulder sheaths in the 1980s and 1990s. His trademark silhouette, however, is a columnar sheath shape, featuring wide shoulders and a long,

slim skirt. This simple, understated form offers the perfect foundation for another of Galanos's trademarks—exquisite embroidery. In the mid-twentieth century, Galanos began to collaborate with the Los Angeles firm of D. Getson Eastern Embroidery in the creation of intricate, hand-applied beadwork, sequins, and embroidery. This collaboration produced some of the most elaborate, labor-intensive ready-to-wear garments on the market.

Despite the modest size of his business, Galanos's adherence to quality and detail always ensured him a devoted fan base. Nancy Reagan, who became a client when her husband was governor of California, is perhaps his most famous customer. She wore Galanos gowns to four inaugural balls and countless receptions. Her selection of a fourteen-year-old Galanos gown for the presidential inauguration ball in 1981 highlighted the timelessness of his designs while bringing Galanos a new level of national attention formerly accorded only by the fashion connoisseurs.

From fashion critics Galanos has received almost every possible award. He won his first Coty American Fashion Critics Award in 1954, followed by awards from Neiman Marcus, Filene's, the Fashion Group, the *Sunday Times*, and the Council of Fashion Designers in America. Galanos designs are represented in the permanent collections of many major museums, and he has been the subject of retrospective exhibitions organized by such institutions as the Los Angeles County Museum of Art (in 1975), the Fashion Institute of Technology in New York (in 1976), the Smithsonian Institution, the Metropolitan Museum of Art, the Brooklyn Museum, the Philadelphia Museum of Art, Ohio State University, the Dallas Museum of Art, and the Western Reserve Historical Society in Cleveland, in collaboration with the Los Angeles County Museum of Art (in 1996).

Galanos is considered one of America's great designers. His independent vision, rigorous work ethic, and continued insistence on preserving the use of quality fabrics and thoughtful cut and construction in his garments made him a unique living link between the French couture tradition and American ready-to-wear.

See also **Ball Dress; Balenciaga, Cristóbal; Beads; Embroidery; Ready-to-Wear.**

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GALLIANO, JOHN John Galliano (1960–) is widely considered one of the most innovative and influential fashion designers of the early twenty-first century. Known for a relentless stream of historical and ethnic appropriations, he mingled his references in often surprising juxtapositions to create extravagant yet intricately engineered and meticulously tailored clothes. His continual interest in presenting fashion shows as highly theatricalized spectacles, with models as characters in a drama and clothes at times verging on costumes, won him applause as well as criticism. With his respective appointments at Givenchy and Christian Dior, Galliano rose to international celebrity status as the first British designer since Charles Frederick Worth to front a French couture house. He has been a member of France's *Chambre Syndicale de la Haute Couture* since 1993 and is the winner of many prestigious awards, most notably British Designer of the Year in 1987, 1994, 1995, and 1997, and International Designer of the Year in 1997.

Education and Early Career

Galliano, christened Juan Carlos Antonio, was born in Gibraltar in 1960. He moved to Streatham, South London, with his Gibraltar father and Spanish mother at the age of six. Galliano had a brief period of work experience with Tommy Nutter, the Savile Row tailor, during his studies at St. Martins School of Art in London (since renamed Central St. Martin's), as well as a part-time position as a dresser at the National Theatre. He graduated from St. Martins with first class honors in fashion design in 1984. His hugely successful final collection, *Les Incroyables*, was based on fashion motifs of the French Revolution and was immediately bought by the London boutique Browns, where it was featured in the entire window display. Galliano launched his label in the same year and has designed in his own name ever since.

Despite Galliano's rapid securing of a cult following and critical acclaim with such collections as *Afghanistan Repudiates Western Ideals*, *The Ludic Game*, *Fallen Angels*, or *Forgotten Innocents*, the business part of his early design career was most challenging. With inadequate and unstable financial backing—the Danish businessmen Johan Brun and Peder Bertelsen were among his first backers—Galliano had to produce several collections on a limited budget; some seasons he was not able to show at all. Galliano's shows of this period sometimes relied on last-minute improvisations for the final effect—as in his *Fallen Angels* show when he splashed buckets of cold water over the models just before the finale. Galliano began to work with the stylist Amanda Harlech, who worked closely with him until 1997. Other long-term associates include the DJ Jeremy Healy, the milliner Stephen Jones, and the shoemaker Manolo Blahnik.

In 1990 Galliano designed the costumes for Ashley Page's ballet *Currulao*, performed by the Rambert Dance Company. In 1991 he launched two less expensive, youth-oriented diffusion lines, Galliano's *Girl* and *Galliano*

Genes. By the early 1990s, Galliano had become firmly rooted in London's club scene. This, combined with his first-hand knowledge of the theater, channeled his interests toward experimentation and rarefied eccentricity, while it also fed the self-styled reinventions of his personal image. Both remain Galliano trademarks.

From London to Paris

Galliano moved to Paris in 1990, hoping for better work prospects. His acclaimed 1994 spring–summer collection, inspired by his personalized fairy-tale version of Princess Lucretia's escape from Russia, opened with models rushing down the catwalk, tripping over their giant crinolines supported by collapsible telephone cables. Thanks to the support of (U.S.) *Vogue's* creative director Anna Wintour and the fashion editor Andre Leon Talley, Galliano's breakthrough 1994–1995 autumn–winter collection was staged in an *hôtel particulier*, the eighteenth-century mansion of the Portuguese socialite São Schlumberger. The show re-created the intimate mood of a couture salon, with models walking through different rooms in the house that held small groups of guests. The interior of the house was transformed into a film set, evoking an aura of romantic decadence, with unmade beds and rose petals scattered about. Despite being composed of a mere seventeen outfits, the show used choreography and its exotic location to mark a momentous mid-1990s shift toward fashion shows as spectacles. A comparable mode of presentation was developed by Martin Margiela and Alexander McQueen around the same time.

In 1995 the president of the French luxury conglomerate LVMH, Bernard Arnault, appointed Galliano as Hubert de Givenchy's replacement as principal designer at Givenchy. Here Galliano had an excellent opportunity to study the archives of a major Parisian couture house. He developed his skill for merging—within one collection or a single outfit—traditional feminine glamour with a distinctly contemporary element of playfulness. He was also able to do justice to the breadth of his vision as one of fashion's most spectacular showmen. During and after Galliano's brief tenure at Givenchy, the house acquired an air of "Cool Britannia," and received unparalleled publicity. Alexander McQueen took over at Givenchy in 1996, while Galliano was installed as chief designer at another LVMH label, Christian Dior, as Gianfranco Ferré's successor. Four years later, Galliano's creative control over Dior's clothes was extended to the house's accessories, shop design, and advertising. Meanwhile, Galliano has continued to design under his own label. In 2003 he opened his first flagship store on the corner of the rue Duphot and the rue du Faubourg-Saint Honoré in Paris. The building's interior was designed by the architect Jean-Michel Wilmotte. Galliano launched his first signature men's wear collection since 1986 for autumn–winter 2004.

Galliano creates eclectic clothes, which are based on sources from fashion, film, art, and popular culture, and



John Galliano. Bold and imaginative, Galliano often presents his fashion shows as highly theatrical affairs, with models playing characters and clothing inspired by historical costumes. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

modernizes his borrowings to varying degrees. Inspired by extensive travel experiences as well as thorough research in libraries, museum exhibitions, and archives, Galliano interprets not only exotic and historical looks but also construction techniques—most significantly the body-flattering elastic bias cut popularized by Madeleine Vionnet in the 1920s. His approach has been described variously as magpie-like, history-book-plundering, romantic escapism, and postmodern pastiche. Galliano's first haute couture Dior collection for spring–summer 1997, which coincided with Dior's fiftieth anniversary, juxtaposed quasi-Masai jewelry and quasi-Dinka beaded corsets with hourglass silhouettes reminiscent of the Edwardian era and Dior's own New Look. In the same collection, innocent white leather doily-like dresses and hats were shown alongside 1920s Chinese-inspired dresses styled with a menacing edge.

Unlike the androgynous creatures who paraded avant-garde shapes in Galliano's London shows of the 1980s, the heroines of his 1990s Paris period were luxurious icy divas by day and exotic opium-fueled seductresses by night—as represented in his Haute Bohemia collection for spring–summer 1998. For most of the decade he found inspiration in mysterious and sexually ambiguous women, ranging from real historical aristocrats, showgirls, and actresses to imagined characters and female stereotypes: Indian princess Pocahontas, Lolita (stemming from Vladimir Nabokov's fictional character), Edwardian demimondaines, the actress Theda Bara as Cleopatra, the artist and model Kiki de Montparnasse, the Russian princess Anastasia Nicholaevna, the Duchess of Windsor, the film character Suzie Wong, other prostitutes, and trapeze artists. Galliano's real clients in this period included Béatrice de Rothschild, Madonna, Nicole Kidman, and Cate Blanchett.

Since around 2000, in addition to Galliano's multicultural cross-referencing, he has placed new emphasis on shaking up the high and low of fashion. He has returned to the excesses of his earlier work and “dirtied” traditional elegance with over-the-top chaotic mixes of punk and grunge trashiness, 1980s–1990s street culture, clown-like infantilism, and spoofs of “rock'n'roll chic.” While the designer maximized the concepts of couture and ready-to-wear alike as a masquerade and “laboratory of ideas,” with clothes as “showpieces,” he has reinforced the identities of Givenchy and particularly Dior as leading luxury brands with a tongue-in-cheek twist. The creative identity of his own label, which makes up for two of the six collections he produces yearly, has been closely linked to that of Dior.

See also **Blahnik, Manolo; Dior, Christian; Givenchy, Hubert de; Grunge; London Fashion; Margiela, Martin; McQueen, Alexander; Paris Fashion; Punk; Vionnet, Madeleine.**

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GARMENTS, INTERNATIONAL TRADE IN

Garments have been perhaps the most international of consumer products dating back to the late 1800s when Paris couturiers—led by the House of Worth—dictated the styles that affluent women around the world wore. Those garments were composed of rich, imported fabrics and trimmings: silks from China, woolens and velvets from England, damasks and lace from Italy. Back then, representatives from the first department stores in the United States, Chicago's Marshall Field's, R. H. Macy's in New York, and John Wanamaker in Philadelphia, voyaged to Paris in order to purchase haute couture samples, that their workrooms translated into styles suitable for America's growing consumer society.

In the 1980s, the fashion boom popularized designer jeans and athletic shoes and accelerated the globalization of fashion, as licensing became a lifeline to the fashion business, especially couture fashion houses. In fashion licensing, a design house collects a royalty payment between 3 percent to 10 percent of wholesale volume, from an outside manufacturer who produces and markets the merchandise. Licensing enabled designers to put their trademarks on clothes, handbags, jewelry, shoes, and perfume quickly and relatively painlessly. Licensing turned designers like Pierre Cardin and Calvin Klein into household names as they built billion dollar empires marketing sofas, bedsheets, clocks, and even frying pans to an international marketplace.

Modern fashion houses have no national borders. For example, an outfit that carries an Italian fashion label might have well been created in Milan, by a team of British, French, and American designers, and manufactured by contractors from countries in China, Korea, and Mexico.

This shift toward globalization is evident in trade statistics. In 1999, the five leading exporters of clothing were China (\$30.08 billion), Italy (\$11.78 billion), Hong Kong (\$9.57 billion), the United States (\$8.27 billion), and Germany (\$7.44 billion). The five largest importers of clothing were the United States (\$58.79 billion), Germany (\$20.77 billion), Japan (\$16.40 billion), the United Kingdom (\$12.53 billion), and France (\$11.58 billion). France, despite the continuing prominence of Paris in the world of fashion design, had only \$5.69 billion in clothing exports in 1999 (International Trade Centre, World Trade Organization, 2001).

Like McDonald's and Starbucks, fashion marketers have been forced to think globally in order to cater to a

cross section of international shoppers whom they now serve directly. No longer do consumers have to travel abroad to find the top brands, as Giorgio Armani, Valentino, and Polo Ralph Lauren have blanketed the world with boutiques from Buenos Aires to Tokyo.

Thanks to the Internet, Hollywood, and cable television, there is not much difference between consumers in Spain and those in the United States, who are all exposed to the same trends, celebrity role models, and popular music simultaneously. Furthermore, globalization has leveled the playing field, enabling retailers from the Gap to Zara to Target to compete in the multibillion-dollar fashion game, as these discount chains have learned to master the mechanics of delivering fast fashion at rock bottom prices.

Fashion entered a new era in the 1990s, as the world's buoyant high-tech industries broke the pattern for formal dress codes. Jeans, khakis, and knitwear replaced suits as the new corporate uniform. Seeking higher ground, the high fashion industry could no longer bank on dress-up clothes. Marketers thus found a new hook to captivate consumers: accessories like handbags, shoes, and watches, which could be plastered with showy designer logos and coordinated with casual clothes. Furthermore, accessories delivered higher profit margins than apparel, making them even more attractive to fashion marketers.

Luxury accessories thus became the focal point of such European conglomerates as Gucci, Prada, and LVMH Moët Hennessy Louis Vuitton, which scooped up dozens of faded fashion brands like Givenchy, Yves Saint Laurent, and Fendi. By owning a roster of fashion brands, these clothing giants have benefited from economies of scale. The luxury fashion boom began in the late 1990s as women began collecting status trinkets, the \$1,000 Fendi baguette handbags, for example, that they wore to dress up their casual clothes. The accessories boom underscored how international fashion trends have become as shoppers in Tokyo, Paris, and New York all flocked to buy the hot designer handbags of the season.

Industry experts agree the next frontier is the Internet, which takes globalization to new heights. With the click of a mouse from their laptop computers, the world's consumers can conveniently shop the shelves of Harrods in London, L.L. Bean in Maine, Neiman Marcus in Texas, as well as Ebay, the auction Web site that features fashion merchandise offered by millions of individuals from around the world.

More than anything, the Internet has exposed the world's consumers to an infinite range of choices at all price ranges. It is the ultimate example of globalization, built on the back of rapidly changing media, which has further democratized fashion, shrinking the world into a single, accessible marketplace.

See also **Fashion Industry; Globalization.**

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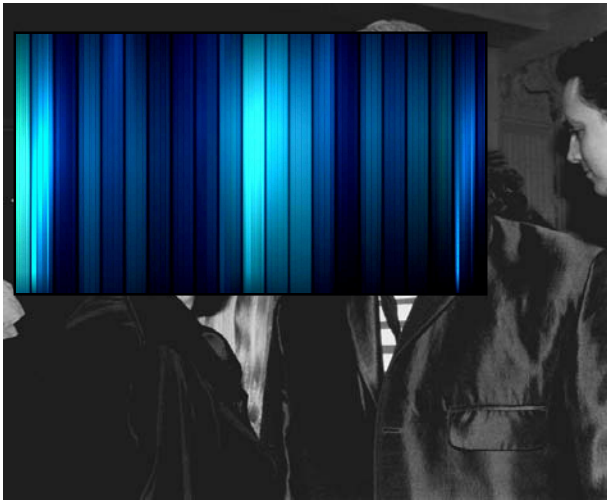
GAULTIER, JEAN-PAUL Jean-Paul Gaultier was born in 1952 in the Paris suburb of Arcueil. An autodidact, he discovered fashion at a very early age. In childhood and adolescence, television and fashion magazines fed his imagination; he was particularly fascinated by the fashion features in *Elle*. He served his apprenticeship as a designer from 1970 to 1975 in the most innovative couture houses of the time: Pierre Cardin, Jacques Esterel, Jean Patou, and Angelo Tarlazzi. He soon struck out on his own and presented his first show of women's fashion in 1976.

Noticed and financed at first by the Japanese consortium Kashiyama, Gaultier established his own business in 1982, the success of which was continuous into the early 2000s. He developed a men's fashion line in 1984 and attracted a broader clientele through his Junior Gaultier collections, replaced in 1994 by a new JPG line. In 1992 he introduced Gaultier Jean's creations, and accessories and perfumes completed the lightning-fast rise of his business. Gaultier's fashion consecration arrived with his first haute couture collection in 1997. Investment support from Maison Hermès in 1999 enabled him to increase his reputation and his distribution, notably with the establishment of a network of boutiques bearing his name.

A Parisian designer, Gaultier was deeply attached to his city, which provided the backdrop to his inspirations. Neighborhoods such as Pigalle and Saint-Germain, monuments like the Eiffel Tower and the Moulin Rouge, and the most emblematic Parisians, from Toulouse-Lautrec to Juliette Greco, fueled his imagination. In the tradition of Chanel and Saint Laurent, his clothing has made it possible for women to assert their independence in an emancipated city.

From the beginning of his fashion career, London was Gaultier's second city. It very early became an immense source of inspiration, with the punk and ska movements, the allure of James Bond, and especially the flea markets and the eccentricities of Londoners. He felt a deep and enthusiastic admiration for his elder, Vivienne Westwood. The street fascinated him, providing him with the means of attaching fashion to the present and amplifying the echoes of the world around him. He has reinterpreted and made his own uses of the wardrobe of the past and its legacy in order to provide clothing for the future.

The Gaultier style of the 1980s was identifiable by the famous silhouette of broad and sloping shoulders and



Jean-Paul Gaultier and Vivienne Westwood. Gaultier's eclectic and often controversial designs found acceptance in pop culture, and in 1990 he designed for Madonna's *Blonde Ambition* tour. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

narrow hips that emphasized stockinged legs. In the 1990s his palette of colors and materials was enriched by contact with many cultural worlds. The silhouette became more balanced, and comfort and protection took on added importance. His shows, with their exuberant and provocative staging, long obscured the fact that his clothes are designed to be worn. At the beginning of the millennium, he attained a certain classicism without renouncing the original image of his talent as the enfant terrible of fashion.

Gaultier's work has been characterized by a stylistic consistency since 1976: jacket and pants constitute the basic link between male and female wardrobes. The masculinity of double-breasted jacket, fitted coat, leather jacket, overalls, trench coat, smock, and down jacket is inflected by the femininity of corset, stockings, and garters, or is enriched by Eastern touches, by the influence of caftans and djellabas.

Mixtures and superimpositions make lingerie an item of clothing in itself, so that hybrid costumes like chemise-jackets and pants-skirts make up an unexpected wardrobe. Some accessories, such as ties and leotards, sewn together, become new textile materials. While women have adopted masculine attire, men are not far behind, and in Gaultier's shows they have worn skirts, corsets, and dresses with trains, increasing their masculinity. Gaultier has brought great care to textiles and employed the most luxurious materials; wool, taffeta, and velvet, for example, are blended with rayon, latex, imitation leather, and synthetic tulle. Lycra blended with traditional materials provides comfort in his designs. His designs often give fabrics a worn, faded look, as though they had already been worn. Knitwear in every form, always present, sea-

son after season, has been one of his distinctive signs. Precious fabrics enhance work clothes or military uniforms, and denim flourishes in evening dresses.

Navy blue, khaki, brown, red, and deep purple—Gaultier's original colors—have in the course of time been joined by salmon and powder pink, orange, turquoise, beige, and bronze. His motifs make up a distinctive repertoire: astrology, including the bull's head from his own sign; tattoos, writing, escutcheons, Celtic symbols, and faces; and religious themes like the cross, the star of David, and the hand of Fatima, all appear in a variety of forms on his fabrics, and are printed or sewn on accessories, particularly on jewelry. Stripes, plaids, and polka dots have been fetish designs for Gaultier. Certain details are trademarks, such as fastenings for his clothes: his designs feature distinctive zippers, laces, hooks, tortoiseshell buttons, or buttons with an anchor design.

A creator of images and atmospheres, Jean-Paul Gaultier could not avoid the cinema. He has created costumes for films of Peter Greenaway, Jean-Pierre Jeunet, Pedro Almodóvar, and Luc Besson. He has made stage costumes for Madonna and the dancer and choreographer Régine Chopinot. In 1993 he hosted a television show on Channel 5 in England.

Jean-Paul Gaultier's strong personality and his multifaceted universe have for decades influenced the worlds of both fashion and street clothes. He has enabled people to think about the place of clothing in contemporary society. Breaking the last taboos of the late twentieth century, his designs have exalted the theme of androgyny, brought men and women closer, moved to put an end to the prejudice against age, given sublime expression to the encounter between worlds and cultures, and associated memory with the strictly contemporary.

See also **Caftan; Corset; Djellaba; Extreme Fashions; Hermès; Punk; Unisex Clothing.**

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Xavier Chaumette

GENDER, DRESS, AND FASHION Clothing for both men and women is culturally defined. Cultural norms and expectations are related to the meaning of being a man or woman and are closely linked to appearance. In Indonesia, parts of West Africa, and in traditional Scottish dress, men wear an article of clothing that closely resembles a Western definition of a skirt. In Indonesia, both men and women wear the sarong, a length of cloth wrapped to form a tube. The wrapper, a rectangular cloth tied at the waist, is worn by both sexes in parts of West

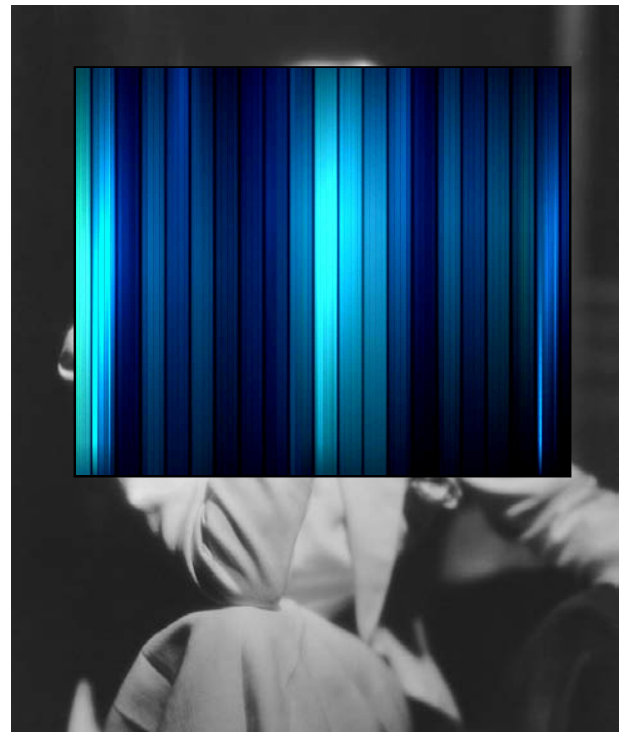
Africa. The Scottish kilt, still worn at many social gatherings to establish a social and cultural identity, represents the height of masculinity (Kidwell and Steele 1989). In North American culture, the sarong, wrapper, or kilt would rarely be seen on men except within the theater, film, or in the context of couture or avant-garde fashion. For example, the grunge style of the early 1990s had fashions for men designed to be worn with skirts. However, there was nothing particularly feminine about these styles; rather, they were purely a fashion statement.

Sex, Gender, and Socialization

What is meant by the terms “sex” and “gender”? Although many people use the terms interchangeably, the two words do not have the same meaning. While gender is a social, psychological, and cultural construct, our reason to polarize gender is influenced by sex, that is, the biological dichotomy of male and female. The biological continuum of genes, chromosomes, hormones, and reproductive physiology helps produce a script for appearing and behaving male and female. Viewing gender as a fluid concept allows scholars studying clothing and appearance to understand gender relations as more than men and women “dressing their parts” (Michelman and Kaiser 2000). Gendered dressing is more than complementary role-playing; power relations are inextricably involved. Otherwise, women’s adoption of trousers represents an important readjustment of the definition of femininity, but not necessarily a change in the existing balance of power (Paoletti and Kregloh 1989).

A person’s sex is determined on the basis of primary sex characteristics, the anatomical traits essential to reproduction. One may assume that determining biological sex is a clear-cut process, but a significant number of babies are born intersexed. This is a generic term used by the medical profession to classify people with some mixture of male and female biological characteristics (Newman 2002). For example, a true hermaphrodite is a person born with ovaries and testes. Parents, with the help of professionals in the medical field, make the decision to assign their child to be recognized as either male or female. One of the critical cues that these parents would use is dressing the baby in clothing appropriate to its assigned gender.

Secondary sex characteristics distinguish one sex from another. These are physical traits not essential to reproduction (for example, breast development, quality of voice, distribution of facial and body hair, and skeletal form). Gendered appearance and how we construct our identity are closely tied to these sex characteristics. A body ideal is a size, age, and a combination of physical attributes that society deems to be the most desirable for each gender. For example the early-twenty-first century popular ideal for Western women emphasizes a youthful, slim, athletic, and well-toned physique. Fashion requires women to slavishly conform to this image despite the fact that recent studies have found that the



Actress Marlene Dietrich in suit. Women are often less limited than men in their clothing options, as it is generally acceptable for women to wear suits and pants, but not for men to wear dresses. © BETTMANN/CORBIS. REPRODUCED BY PERMISSION.

average American woman is 5 feet 4 inches tall, weighs 142 pounds, and wears a size 14.

Color is a cue that effects how people interact with a child. The response of others to gender-specific colors of attire encourage what is socially designated as gender-appropriate behavior by that child (Stone 1962). Stone observed that dressing a newborn in either blue or pink in America begins a series of interactions. Norms governing gender-appropriate attire are powerful. Gender-specific attire enhances the internalization of expectations for gender-specific behavior. Through the subtle and frequently nonverbal interactions with children regarding both their appearance and behavior, parents either encourage or discourage certain behaviors often related to dress that lead to a child’s development of their gender identity. When a boy decides he wants to play dress-up in skirts or makeup or a daughter chooses to play aggressive sports only with the boys, it would not be surprising to find the parents redirecting the child’s behavior into a more socially “acceptable” and gender-specific activity. Even the most liberal and open-minded parents can be threatened by their child not conforming to appropriate gender behaviors. Research has shown that children as young as two years of age classify people into gender categories based on their appearance (Weinraub et al. 1984).

A person or behavior that deviates from these scripts of gender can be defined as unnatural or pathological (Bem 1993, p. 81). For example, in the movie *Mrs. Doubtfire*, Robin Williams is discovered cross-dressing as a woman. It is at this point in the movie that he is regarded as being suspiciously deviant for such a behavior. What starts as a comedy quickly turns to more serious issues regarding his psychological stability. He is punished for his success at transcending proper gender appearance and behavior.

Gender as a Social Construction

Gender is a socially constructed phenomenon, and not all cultures aspire to the same physical ideal for men and women as those in Western societies. Likewise, dress can symbolically convey meanings about gender specific to a culture. For example, research on the Kalabari people of Nigeria (Michelman and Erekosima 1992) found that indigenous Kalabari men's attire demonstrates social and political achievement and does not emphasize the procreative aspect of social development, as does women's dress. Men's dress emphasizes social power and responsibility, and women's dress draws attention to moral and physical development. An example of dress emphasizing power is shown by the vertical lines and emphasis on the head in men's dress. Kalabari females progress to full womanhood wearing distinctive styles of dress with ascending values of complexity that mark physical and social maturity. Also of note, is that the ideal adult Kalabari female body is substantial, thick, and plump (Daly 1999) in contrast to an American thin ideal. Researchers have used several critical frameworks to analyze body ideals and dress.

Cultural Ideals of Body and Dress

One approach to critically analyzing gender and dress is to examine cultural ideals of beauty. In Western culture, a slim waist for women and men is emphasized, along with large breasts and hips for women and broad shoulders and slender hips for men. Greek ideals of beauty are still present in Western culture. The Greek ideal of perfect body proportions has stood the test of time in Western culture (Etoff 1999). Minoan artifacts, which date from 2900 to 1150 B.C.E., illustrate men and women with extremely tiny waists. Some scholars speculate that this was the result of artistic convention while other authorities suggest that young men around the age of twelve or fourteen wore belts that constricted the waist (Tortora and Eubank 1998, p. 48). There have been periods in history when men adopted the corset to achieve the fashionable silhouette of the time (Kidwell and Steele 1989). As a result, neither Western men nor women have escaped Greek beauty ideals.

Given this long-standing Western ideal of body proportions, the continuation of America's obsession with the body comes as no surprise. Common phrases regarding the body include: One can never be too rich or too thin;

no pain, no gain; thin-but-toned; and tall, dark, and handsome. Bodies depicted in magazines are often modified by using computers or airbrushing, allowing models to appear unrealistically beautiful and thin. Body doubles in popular movies mean that viewers might see two or more people standing in for an actor in a leading role. In magazines, the hand putting on the mascara of a beautiful model in an ad might be that of a hand model and not the model herself. The models themselves cannot attain the ideal, as can almost no one else. Some models have admitted to eating-disordered behaviors in the early 2000s. This is largely because clothing, in order to sell, must have "hanger appeal," and fashion models must be walking hangers. Many individuals try to approximate ideals through diet, exercise, and sometimes plastic surgery. Although these ideals are prevalent in American culture, at least one study has indicated that white and African American adolescent girls respond differently to these social pressures (Parker et al. 1995). African American girls get community feedback for developing a style of their own, while the white group gets support for their success in copying the unattainable ideal.

Codes of Dress and Gender

Through an examination of historical changes in Western men's and women's dress during the twentieth century, it is possible to gain a greater understanding of the changes in the social meanings of clothing and its relationship to gender. Through the 1950s, men followed a restricted code for appearance, limited to angular design lines, neutral and subdued color palettes, bifurcated garments (for example, pants) for the lower body, natural but not tight silhouettes, sturdy fabrics and shoes, and simple hair and face grooming (McCracken 1988). This simple and restricted dress "code" related well to a focus on work and on social, economic, and political accomplishments rather than attention to changes in fashion (Davis 1992). Dress (except for the necktie) did not impede physical activity. The negative impact of this uniformity and conformity is that men may dress to conceal aspects of their identity, which Spindler feels is not always true of women (1994). Men's business attire has been linked to a display of power facilitated by the uniform nature of dress. Joseph (1986) pointed out that uniforms exert a degree of control over those who must carry out the organization's work, encouraging members to express the ideas and interests of the group rather than their own, thus promoting the group's ability to perform its tasks. The opportunity for men to relax at work on "casual Fridays" has not released them from burdens of conformity, as they frequently adopt a Gap or Levi's uniform of polo shirt and khaki pants. This symbolic allegiance to work and career also signals a privileged access to economic and political power in postindustrial society, namely, occupational success. Women's conservative dress-for-success appearance of the 1980s can be analyzed as an appearance cue that announced women's intention to ascend the corporate ladder.

Women, in contrast, have had a more elaborated fashion code, which meant that they could wear some of what men wore, and a lot more. For example, although men always wear pants, women wear both pants and skirts. They have an unlimited choice of fabrics, colors, design lines, and silhouettes. Women also have worn corsets, tight or flowing skirts, high heels, and nylons that have restricted their freedom of movement. Historically, women have been more engrossed than most men in an emphasis on beauty rituals, including fashion, hair, weight control, and makeup, although recent studies indicate that men are catching up with women in their overall concern with their appearance (Garner 1997).

As early as the turn of the twentieth century, both Simmel (1904) and Veblen (1899) noted that with the rise of the urban bourgeois, women without title or other claims to social status were denied access to business, politics, and government. They demonstrated their rising status through clothing, interior decorating, and other consumer activities (Davis 1992). In other cultures, layering of body supplements frequently can indicate an elaborated code related to gender, but it can also serve to demonstrate social rank (Eicher, Evenson, and Lutz 2000). For example, in India, most married women wear bangle bracelets on each wrist. The type of bracelet (plastic, glass, conch shell, silver, ivory, or gold) is appropriate gendered dress as well as an indication of that woman's place in the social hierarchy.

More recently this "code" for men and women was examined in an intra-societal and cross-cultural context (Lynch, Michelman, and Hegland 1998). This research explored the potential of using a system of visual analysis of dress (DeLong 1998) to explore social construction of gender. In three research projects, the investigators found relationships between aesthetic choices and culturally determined gender roles. Lynch found that form and meaning worked together to express either commitment to tradition or openness to change in dress worn by Hmong American women to the New Year's celebration. Michelman concluded that dress worn in the context of traditional women's societies of the Kalabari of Nigeria was linked to cultural ideals of beauty. In contrast, dress worn by women in Nigerian national and international organizations provided a visual challenge to women's constructed gender through the incorporation of visual effects typically found in Kalabari men's dress. Hegland was able to discern degrees of difference in dress among transvestites, transsexuals, and drag queens who are typically placed in one broad category.

Historic Perspective

Historically, dress and gender have not always been fixed and have enjoyed some latitude. Researching dress and gender from a historical viewpoint stimulates awareness of the shifts regarding appropriate dress for males and females. For example, the expectation of blue is for boy babies and pink for girl babies has not always been the case.

Paoletti and Kregloh (1989) discussed how the color "rule" in 1918 was pink for the boy and blue for the girl. Pink was interpreted then as a stronger and more assertive color and blue as more dainty and delicate.

After World War II, the color preferences for boys and girls reversed. Parents often put elastic pink satin headbands on their hairless girl babies, so that no one is confused about their gender. Babies are also often "color coded" prior to their arrival. Once parents know the sex of their baby, nursery rooms are painted in blue colors for boys and pink for girls. If wallpaper is selected, the themes are often coded by gender, for example, frog, snake, and turtle designs for boys and flower, unicorns, and fairy princess designs for girls. Parents describe their newborns in terms of gender (Cahill 1989). In a study of girl and boy babies of the same weight and length, twenty-four hours after birth, parents were asked to describe the newest addition to their family (Rubin, Provenzano, and Luria 1974). Boys were described as strong, having large hands or feet, and demanding. Girl babies were described as sweet, cuddly, and cute.

In American culture of the twenty-first century, adolescents are often allowed leeway in experimentation with gender and dress, as some adolescent girls may shave their heads and some adolescent boys may have shoulder-length or longer hair. Adults are generally expected to adhere to their societies' rules regarding appropriate gender dress. But gender dress has not always been polarized. For example, during the seventeenth century, adult men's and women's dress shared many of the same elements. A painting of Henri, Duc de Guise by Van Dyck (c. 1634) gives us a glimpse of how aristocratic masculine dress was defined during the first half of the seventeenth century. De Guise's hair is past shoulder length and styled with a "lovelock." He is wearing a profusion of lace at the collar and cuff areas of his doublet and below the knee of his breeches, his doublet opening is held together with a bow, and he carries a wide-brimmed hat decorated with a large plume. His knee-high boots are also elaborately decorated. De Guise's portrait appears especially feminine when compared with contemporary American male dress.

Queen Henrietta Maria in a portrait by Van Dyck (*Queen Henrietta Maria with Sir Jeffrey Hudson*, 1633) has similar details to her costume as de Guise's in that she is wearing her hair in a "lovelock" style, a large brimmed, plumed hat, and her collar and three-quarter-length sleeves are decorated with a profusion of lace. However, Queen Maria's portrait in some respects is more streamlined and less fussy than de Guise's in that the line of her skirt is not broken up and her legs and feet are hidden while de Guise's lacy knee breeches and decorated boots break up the line of his lower body.

According to Davis (1992), the dress of the European aristocracy changed in the 1800s when men's dress became a means of communicating economic success and

women's dress continued to follow an elaborate dress code. As a result, men assumed a highly restricted dress code as the European aristocracy began to decline and the advent of industrial capitalism began. Therefore, we see fewer similarities between men's and women's dress in modern culture at the start of the twenty-first century compared with the seventeenth-century dress of European aristocrats.

Gender, Dress, and the Self

Eicher (1981) proposed a model for viewing dress and the different aspects of the self. She stated that the public self is the part of the self we let everyone see, the private self is the part of the self we let only family and friends see, and the secret self we let no one or only intimates see. One hypothesized disparity between men and women in American culture is that dress for the secret self (what Eicher calls fantasy dress) is more restricted for men than women. In other words, women are allowed to purchase fantasy dress for the secret self more so than men. In order to test Eicher's hypothesis, Miller (1997, 1998) surveyed historic reenactors regarding their use of costume during living history events and reenactments.

In 1997, Miller found that women reenactors have more sexual fantasies about dress than men, supporting Eicher's (1981) hypothesis that American women feel more freedom to dress out fantasies than men. Female reenactors also reported more childhood memories about dress than men, indicating that boys and girls are socialized differently about dress (Vener and Hoffer 1965).

In 1998, Miller reported that among costumed reenactors surveyed, females dress in costume primarily to assume another persona, whereas males dress in costume primarily because of their love of history. In written responses to open-ended questions, male reenactors distanced themselves from such descriptions of their hobby as "fantasy," "costume," and "dress-up." Women on the other hand embraced these terms and indicated that people don't dress in costume only on the weekends (for reenactments), but for every day. As a result of these two studies by Miller (1997, 1998) and in collaboration with Eicher, a new grid model was developed for dressing the public, private, and secret self (Eicher and Miller 1994).

Gender Markers

Some aspects of dress mark the gender of an individual more than others, for example, a corset, footbinding, interest in fashion, a codpiece, and maternity apparel. Corsets have been associated with female morality, with the tight-laced woman as moral and the unlaced woman as "loose" and immoral. In addition, corsets have been blamed for displacement of internal organs and disfigurement of the female body during the 1800s; however, these accounts are generally considered few in occurrence and possibly overstated (Steele 1999). One cannot deny the erotic appeal of corsets, and Steele (1999) has used representations of the corset in art, illustrations, and ad-

vertising to discover that the corset shares a close association with female erotic beauty.

Corsets have also been worn by men, although less frequently than by women. For example, during the nineteenth century, the ideal for a fashionably dressed male included a rounded silhouette. These illustrations show the areas of the body that were to be rounded by padding (shoulder, chest, hip, and calf). Tight corseting created a small waist and emphasized the padded areas of the body by contrast.

Footbinding, once performed in China, was a disfiguring and socially acceptable practice performed exclusively on females and was closely linked with eroticism (Jackson 1997). Women in China followed a centuries-old tradition of breaking and binding their feet to achieve a lotus bud shape. This shape was purportedly sexually attractive to males and created high social status while increasing the likelihood of marriage among Chinese women.

Women are often accused of being excessively interested in fashion. But throughout history one can find examples of men who were also extremely interested in fashion. During the late 1700s, the king of France, Louis XVI, was very interested in fashion; he wore hose and high heels to call attention to his calves, and he wore a high wig to increase his height. Attention to fashion among men reached its zenith between 1796 and 1816 when Beau Brummell became the undisputed arbiter of men's fashions in England: "Brummell was famous for his impeccable dress. . . . [H]e personified the Regency 'dandy,' a fashionable man who dressed well, circulated in the 'best' society, and who was always ready with a witty comment" (Tortora and Eubank 1998, p. 265).

The codpiece is one gender marker exclusively for men. In the sixteenth century, a small pouch of fabric was needed to join separate legs of hose to create trousers. This small piece of fabric was used to place emphasis on the male genitalia. From 1500 to 1560 the codpiece would grow in size, be padded, slashed, decorated, and used by men to carry coins, keys, and tobacco.

Maternity apparel, like the codpiece, is gender specific, and illustrations of pregnant women over time show that the public perception of pregnancy has greatly influenced the style of maternity apparel available. For instance, maternity career apparel became available during the last half of the twentieth century largely because popular opinion found it acceptable for women to work while pregnant (Belleau, Miller, Elliott, and Church 1990). This approach is in contrast to the Victorian era when pregnant women were said to be "in a family way" and were expected to remain at home and out of public view. Juxtapose the Victorian image of a pregnant woman with a more recent image of Demi Moore, nude and pregnant, on the cover of *Vanity Fair* in the early 1990s and you begin to see how society's perception of pregnancy has changed over time (Damhorst, Miller, and Michelman 1999).

Social Resistance

Dress can be a powerful, nonverbal indicator of political beliefs. Examples demonstrating this relationship include uniforms, religious garb, and fashion. Political dress can convey a clear and positive message regarding the wearer's beliefs and affiliation. Sometimes this dress can also be closely associated with the "politics of gender." Feminism has challenged what is taken for granted about gender with a political goal of changing the world and transforming gender relations so that women and men alike can fulfill their human potential (Ramazanoglu 1989, p. 8). Feminists examine gender as a fluid concept that shifts in its meaning and expression according to time, place, social class, race/ethnicity, sexuality, age, and other variables. Issues of gender and power are part of the feminist analysis of dress and fashion. The fashion and image industries build their sales by playing with the boundaries of gender and power. For example, the semi-masculinized fashions designed for women by Ralph Lauren, Giorgio Armani, and Calvin Klein can be interpreted as sexy, assertive, urbane, and most decidedly upper class but never something that would be worn by a man.

Athletic dress. Dress can be an important way to express political resistance and frequently is associated with the power relations of gender. Examples can be found in many cultures around the world. The history of women's athletic dress from gym suit to the current athletic fashions provides a study in the power of the gendered resistance of dress. The early gym uniform was more than just attire for physical education; rather, it symbolized the long, slow process of adoption of the trouser form for women. Warner believes that the clothing for women's athletics has had a wider influence on women's clothing in the twentieth century than any other, except dance (1993, p. 191). In 1972, Title IX legislation demanded equal funding of athletic programs for females and males in schools across the United States. Since then, increasing numbers of girls and women participate in sports that have traditionally been seen as out of bounds for them, including lacrosse, wrestling, soccer, rugby, and ice hockey. As women's opportunities in athletics have multiplied, so has their chance to expand the "boundaries" of their dress. Serena Williams, the American tennis star, exemplifies resistance to the boundaries of gender and femininity. She is comfortable in designer dresses that display her muscular arms and legs as well as tennis clothing and a physical appearance that was once reserved for only the most accomplished male athletes. She is highly feminine and simultaneously supremely athletic, an appearance resistant to a frail, feminine ideal of beauty.

Religion and resistance. Recent events in other cultures provide examples of dress as resistance. From a Western perspective, Muslim women's veiling appears a form of great social repression. Indeed, in some cases, this may be true, such as the 1990s rules of public appearance for women under the Taliban rule of Afghanistan. The *burqa*,

a total body covering, clearly represents a type of oppression to many Afghani women, although its long-standing place in Afghan culture is complicated. What may have been more distressing were the Taliban rules that prevented women from working or attending school. In the Muslim countries of Algeria, Egypt, and Iran, the return to veiling practices indicates a return to more traditional values of modesty, religious values, family virtue, and an aversion to Western consumerism—that is, fashion. For many women, veiling is resistant to certain prevailing social norms and an assertion of their personal and social identity (El Guindi 2000).

Conservative Holdeman Mennonite women also use dress to combat patriarchal control. Young women are allowed some leeway when it comes to the strict dress code of the Mennonites, and the older women who police the behavior of the younger women often overlook deviations in young women's dress. Arthur (1993) found that young Mennonite women used lightly applied makeup, worldly clothing hidden in school lockers, and dyed high-heel shoes in black or brown to bend rules established by the male ministers. Even though Mennonite communities maintain strict dress codes, most men defer to their wives when raising daughters. Women help keep each other in line while overlooking some deviations. Both behaviors were considered "a double nature to the agency of Mennonite women" (p. 83).

Conclusion

Clearly, gender as a social and cultural construction needs—demands—the appropriate props to successfully convince the audience that one's gender presentation is authentic. The dress we wear is layered with many meanings, such as culturally appropriate gender behavior, gender socialization via dress, codes of dress and gender, historical perspectives of dress and gender, dressing parts of the self, social resistance, and gender markers.

See also: **Codpiece; Cross-Dressing; Fashion and Homosexuality; Maternity Dress; Reenactors; Religion and Dress; Unisex Clothing**

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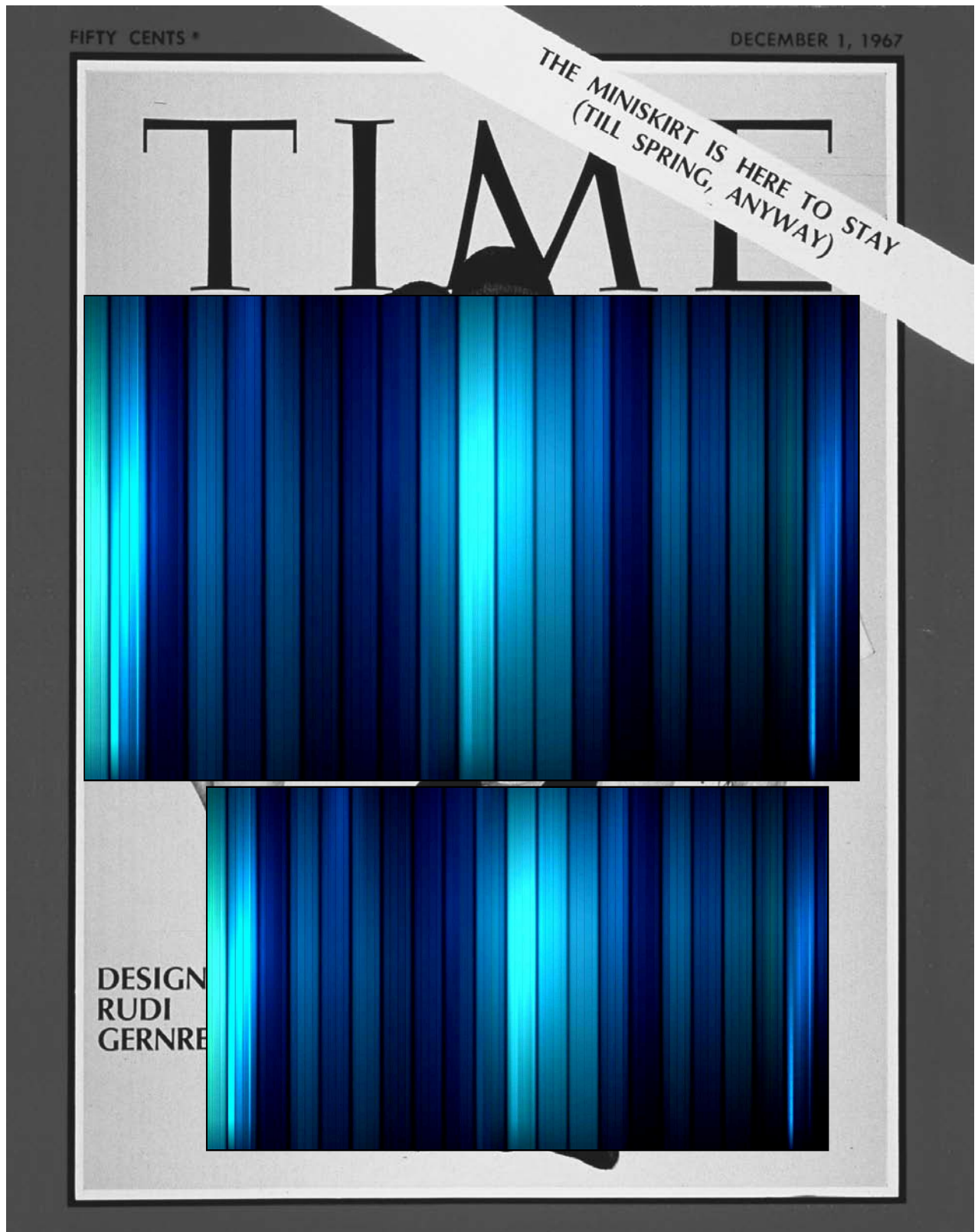
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Susan O. Michelman
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GERNREICH, RUDI Rudi Gernreich was born on 8 August 1922 in Vienna and died in 1985. Gernreich's family came from the nonreligious Jewish middle class and had ties to the Social Democrats. One of his mother's sisters ran a fashion salon in Vienna where the newest French designs were translated with high-quality craftsmanship.

In 1933 Austria, having affiliated itself with Nazi Germany, became the scene of rampant anti-Semitic violence. Rudi Gernreich and his mother were able to flee to Los Angeles. Gernreich studied art for a few semesters and quickly made a connection in Los Angeles with The Modern Dance Studio of Lester Horton, whose choreography was concerned with antifascist themes and racial discrimination. In the mid-1940s, his first sketches for dance costumes appeared. For a few years, Gernreich



Rudy Gernreich on the cover of *Time* magazine, December 1, 1967. Born in Vienna, Austria, Gernreich was well known for using provocative fashion designs, such as the “monokini,” to express the 1950s and 1960s generations’ desire for freedom. TIME LIFE PICTURES/GETTY IMAGES. REPRODUCED BY PERMISSION.

was a fashion designer for Adrian and others before developing his first small collection in 1948. In the late 1940s he worked for a short time in the garment district of New York's Seventh Avenue, returning eventually to California. Around 1950 he developed a collection of sportswear for Morris Nagel, which featured interchangeable pieces. Hattie Carnegie engaged Gernreich for a few months during which he provided her with design sketches. In 1950 he met Harry Hay (1912–2002), who was a member of the California Communist Party and an activist union organizer. Hay and Gernreich founded the secret Mattachine Society, one of the first organizations to agitate for homosexual rights.

In 1952 Gernreich began work for Walter Bass, and his first designs were an immediate success. The newly founded Beverly Hills boutique, JAX, as well as department stores like Lord and Taylor in New York and Joseph Magnin in San Francisco, sold Gernreich's sportswear. Gernreich developed jersey tube dresses and printed nylon stockings and used synthetic materials. Starting in 1955 Gernreich also designed knitted bathing suits. In 1954 he met Oreste Pucciani, the future chairman of the UCLA French department, and began a relationship that would last until Gernreich's death in 1985. Finally in 1960, Gernreich established his own company: Rudi Gernreich Incorporated. In 1964, the monokini, or topless bathing suit, brought the name Gernreich into the headlines. In 1968 Gernreich closed his company but continued his work as a designer.

From the beginning of his career, Gernreich also designed costumes for various film productions, such as Eva Marie Saint's wardrobe in Otto Preminger's 1960 film *Exodus*. In 1970 he designed "Dress Codes" of the new decade for the January issue of *Life* magazine. Gernreich's fashion concept of the future was "unisex." In 1971 he presented an ironic military collection: jersey pieces in uniform colors, mounted pockets, and models armed with guns. In 1972 Gernreich developed a perfume, which came in a bottle shaped like a chemical laboratory beaker. Gernreich never thought of his activity as a designer as limited to fashion alone; clothing was only one possible expression of a freely chosen lifestyle.

Gernreich's 1950s bathing suits were influenced by the work of the American designer Claire McCardell. Gernreich's suits, conceived as an expression of a new body consciousness, were unstructured and emphasized the body's natural form. In 1965, Gernreich accessorized his bathing suits with visors, over-the-knee vinyl boots, and even fishnet stockings. In 1961 Gernreich's bathing suits and clothes featured cutouts, and in 1968 he used transparent vinyl inserts, which integrated the skin and silhouette of the wearer into the clothing.

The monokini, or topless bathing suit, first presented in 1964, finally made Gernreich internationally famous. Gernreich's monokini consisted of a rib-cage-height bottom, held up with shoulder straps. Gernreich had wanted

to liberate the bosom from its status as something that had to be kept concealed. He also used this idea in his underwear collection "No." The bras from the collection, the "no bra," the "maybe bra," or, later, the "almost bra," were distinguished by their transparency and lightness. The thong, presented in 1974, is part of the standard repertoire of clothing in the early 2000s.

Gernreich used patterns—bold animal skins or graphic decorations—in clothing, accessories, and even underwear. The body became, in the Total Look, an abstract, aesthetic element, and clothing became a conscious field of aesthetic experimentation, like architecture or furniture design. The fall collection of 1964 featured a suit of a top and skirt and matching stockings, with dark-blue and gray (oyster) vertical stripes, completed by garish green patent-leather pumps. In 1966, three models, Peggy Moffitt, Léon Bing, and Ellen Harth, appeared in William Claxton's short film *Basic Black*, which focused on Rudi Gernreich's fashions. All three mannequins wore suede suits, with dalmatian, giraffe, and tiger-skin patterns complete with matching patterned accessories: caps, gloves, pumps, stockings, and even underwear.

Gernreich's collections often featured uncommon color combinations, such as black and white, orange and yellow, or red and purple, and the juxtaposition of differing graphic motifs, such as stripes with polka dots, checks with diagonal stripes, zigzags with cubes. On the one hand, the influence of the Vienna Workshops is apparent, on the other hand, Gernreich was responding to the antifashion of the 1960s and 1970s, whose signals and messages he transformed. "Real T-shirts are worn with slogans or Mickey Mouse figures or letters. All of these deliver messages. I have abstracted these signals into symbols, conveying them by various inserts: panels, stripes, or circles" (*Topeka State Journal*, 23 February 1972). Instead of extravagant tucks, folds, or piping, Gernreich accentuated and molded particular body parts through the optical effect of colors and patterns. With refined trompe l'oeil effects, the illusion of a multiple-piece suit was created.

Gernreich's collections often included elements of folklore, quoted and freshly adapted: the pattern mixture of Austrian dirndl, the hussar's uniform with embroidery on black vinyl, or elements of Chinese and Japanese clothing, such as obis or colorfully patterned silks. The 1968 collection was criticized by the press at the time as not contemporary enough and seemed to many to even contradict Gernreich's modernism. But the designer had not intended to offer romantic dress-up as an escape from reality, but rather as a medium for a continual self-exploration or role-play. According to Gernreich, such a repertoire of historical and national style elements could only be successfully introduced in a free society whose members were capable of personal exploration and experimentation with a confident mastery of existing dress codes.

Gernreich always advocated the interchangeability of men's and women's clothes. In the Unisex Project of 1970, for example, Gernreich arranged for a woman and a man to be shaved completely of body hair. Then the pair modeled identical clothing: both in bikinis or miniskirts, both topless. In the conception of his unisex-style, Gernreich chose abstract, unromantic, democratic clothing which was intended to be available to all—in Gernreich's words: "an anonymous sort of uniform of an indefinite revolutionary cast" (*Michigan News*, 15 July 1971).

"We have to take this terrible world and make fun of it with fun clothes, functional clothes" (*Los Angeles Herald Examiner*, 29 September 1966). Already in 1954 Gernreich had used white vinyl for an evening dress. He tried to break through the traditional boundaries of clothing manufacture by using new materials. He was not only interested in the aesthetic characteristics of synthetic materials, but also in their manufacturing possibilities. He hoped to produce seamless clothing, but was frustrated due to the inability, at the time, to overcome technical problems. In addition to synthetic materials, Gernreich favored mechanical elements like zippers or metal fasteners, and he incorporated elements of both motorcycle clothes and dance leotards in his designs. He designed overalls with detachable pants legs, sleeves, or skirts, which could be altered at will.

"I consider designing today more a matter of editing than designing," said Gernreich describing his aesthetic method (*Los Angeles Times*, 30 January 1972). During the course of his career Gernreich utilized various styles, drawing upon austere secessionist patterns for casual slacks, reworking the simple cut of a sleeveless dress, season after season, with new materials and color combinations, introducing industrial materials like vinyl, or historical costumes for greater social flexibility. The exclusivity of expensive craftsmanship, the value of a particular material, or the refined solution to a particular technical sewing problem—be it sleeve holes or folds—would not have harmonized with Gernreich's design intentions. He reduced clothing to an inventory of functional pieces, which could be infinitely varied with colors, materials, or patterns.

Fashion magazines ignored, for the most part, his taboo-breaking, subversive fashion strategies. Gernreich, however, always saw his fashion concepts as carriers of a total, aesthetically formulated worldview. With the monokini he succeeded in pushing the fashion envelope. He utilized the success and fame awarded by his first collections in the 1950s to introduce his new aesthetic concepts about contemporary and futuristic clothing theory to the public eye. Art and fashion, thus, were never separated worlds for him. In the 1950s and 1960s, Gernreich was accepted in artistic circles because he had utilized fashion to radically question societal conventions. He rejected the idea of fashion as a corset of socially relegated hierarchy and rigid gender polarization. He used ironically provocative concepts such as the monokini, topless, uni-

sex, and the Total Look to articulate a generation's desire for freedom as program.

See also **Ethnic Style in Fashion; McCardell, Clare; Unisex Clothing.**

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Brigitte Felderer

GIGLI, ROMEO The designer Romeo Gigli was born in 1949 in Castelbolognese, near Faenza, Italy, into a family of antiquarian booksellers with a collection of more than twenty thousand volumes from the fifteenth and sixteenth centuries. The region of Faenza has a rich cultural and historical heritage. It was there, in the Byzantine mosaics of Ravenna and in the rare books in his family's library, that Gigli found the initial inspiration for his future art.

Gigli studied architecture in Florence. At the end of the 1970s, after ten years spent traveling around the world, during which time he collected objects, fabrics, and clothing, he began to take an interest in fashion. In 1979 he went to New York, where Pietro Dimitri, a tailor who made custom clothing for men, asked Gigli to design a line of women's clothing. It was a defining moment for Gigli, who, after returning to Italy and settling in Milan, decided to enter fashion on a full-time basis. In 1983 he launched the Romeo Gigli label, which was produced by Zamasport beginning in 1985.

Gigli broke with existing conventions, revolutionizing the approach to women's fashion common in the 1980s. During a period characterized by padded shoulders and aggressive sexuality, Gigli introduced a new look for women—one that was romantic and intimate. He turned away from the hard-edged contours that were then prevalent and based his designs on classic proportions, which he updated, sometimes radically. He made use of contrast and asymmetry and combined simplicity with luxurious fabrics, sometimes pairing smaller, micro-length designs with long, full garments. He made use of unusual combinations of colors, such as sand and pink, dark blues, verdigris, saffron, red, and gold, and of fabrics, such as stretch linen, silk, chiffon, cotton gauze, wool, and cashmere. And he was one of the first designers to use Lycra.

The Gigli woman is ethereal and silent, fragile and poetic; her conical silhouette, with its long, narrow sleeves and layered overcoats, jackets, and scarves, emphasizes the sensuality of a woman's arms and shoulders, her gestures and bearing. Even Gigli's men's collection, begun in 1986, broke with the traditional schema and returned to classical proportions and uncommon pairings of materials. He reintroduced the three-button jacket and the natural, or Neapolitan, shoulder; his pants were narrow and his shirts colorful. The Gigli man is neither aggressive nor a dandy; he is an intellectual, casual in appearance only, careful in his choice of colors and fabrics.

In 1987 Gigli signed an agreement with Takashimara—the Japanese department store specializing in luxury and quality goods—for the exclusive production and distribution of the women's ready-to-wear collection and men's and women's accessories.

For several years Gigli showed his clothes in Paris, where he was received with considerable enthusiasm. In Milan his showrooms at 10 corso Como, Spazio Romeo Gigli, which opened in 1988 in a former automobile repair shop in the working-class Garibaldi neighborhood, have become a place of cult worship for intellectuals and fashion rebels, for whom Gigli is the undisputed leader.

One of his women's perfumes, Romeo di Romeo Gigli, received the International prize Accademia del Profumo for the best packaging of 1989 and the award of the American Fragrance Foundation for the best packaging of 1991.

In 1990, he launched the G Gigli line, produced by Stefanel for a younger market. From 1987 to 1996 he designed Callaghan for Zamasport, a collection of richly decorated ethnic clothing. In 1993 he started a cooperation with Christopher Farr's Handmade rugs for the carrying out of carpets in a limited edition.

Because of disagreements with his associates, Gigli decided to completely redefine his activity. He continued as the artistic director of Gigli Spa, a part of IT Holding, which was founded in 1999 and which produces and distributes products associated with the Gigli name. Romeo Gigli, considered Italy's poet-designer, has been a forerunner of minimalism and understatement in modern clothing design. His stylistic and conceptual innovations have been widely imitated.

See also **Elastomers; Ethnic Style in Fashion; Italian Fashion.**

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Simona Segre Reinach

GIRDLE Mary Brooks Picken defined girdle as a "flexible, light-weight shaped corset, made partly or entirely

of elastic. Worn to confine the figure, especially through the hip line." Merriam-Webster's *Collegiate Dictionary* offered: "A woman's close-fitting undergarment often boned and usu. [*sic*] elasticized that extends from the waist to below the hips." Neither definition does full justice to the undergarment that changed shape, materials, and functions through its six decades of prominence in women's wardrobes, from the 1910s through the 1960s. Girdles evolved continuously to take advantage of new fibers and fabric structures and to respond to each new silhouette in women's outerwear. Pantie girdles came on the scene when substantial numbers of women began to wear pants. Initially, girdles appealed to younger women and teen girls, but women of all ages eventually wore some type of girdle, before control-top panty hose supplanted the girdle's functions for all but the most conservative women.

The modern girdle's origin may be traced to the short hip-confiners worn over corsets during the early 1900s, but the term itself began to assume its contemporary meaning in the mid-1910s. Treo, an early manufacturer, applied the term girdle to its flexible Para rubber corsets without laces. Competing terms to describe girdles included the French ceinture, belt, and sash. In 1916, Stanford Mail Order Company, New York, marketed girdles to "Misses and Small Women." At the outset, girdles were associated with youth and informality, in part because their light control suited the figures and activities of a younger clientele. However, rubber "reducing girdles" were sold to weight-conscious women of all ages.

Flappers and Girdles

In the famously unconstrained 1920s, teens and young women, collectively termed flappers, generally abhorred the heavy corsets on which their mothers depended for figure control. Fashionable young women often rolled their stockings and limited underwear to a wispy bandeau and step-in panties. By the mid-1920s, as a contoured silhouette began gradually to return to women's fashions, flappers and other fashionables accepted garter belts and light girdles. The advertising agency J. Walter Thompson reported the views of a Manhattan department store buyer thus: "widely talked of abandon [*sic*] of corsets was a myth. Even flappers wear something, if it's only a garter belt or corselette." Girdles of the 1920s usually extended from natural waistline to hipline, came in white or peach-tone knit elastic, and were worn over step-ins. More conservative girdles included woven brocade panels over the tummy and derriere. Generally priced from \$1 to \$6 dollars, girdles appealed to the budgets of young women.

Thriving During the Depression

In the 1930s, technology and fashion converged to produce styles of girdles that sold by the millions, despite the persistence of the business depression. Unit sales of girdles topped 20.6 million in 1935 alone ("The Corset," *Fortune*, March 1938). Technological innovation arrived

in the form of Lastex, an extruded (spun) rubber latex yarn covered by mercerized cotton. Put on the market in autumn 1931, Lastex made possible the lightweight two-way stretch girdles that gained wide appeal, especially with young customers, for their ability to move with the body. Lastex hand-washed easily and provided control without boning, though some girdles added a few bones and often had panels of woven fabric to tame front and rear bulges.

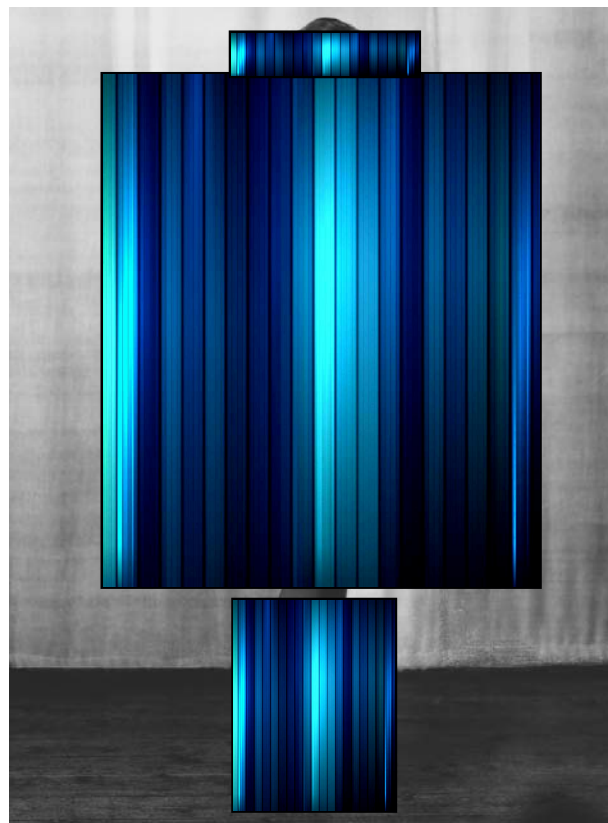
Warner made knitted Lastex girdles, whereas Kops Brothers specialized in woven two-way stretch fabrics. By the end of the 1930s, makers had devised tubular, seamless knitted girdles and knits of differential density and tension for molding different parts of the wearer's anatomy.

Fashion also contributed to the survival of girdles. Throughout the 1930s, dress silhouettes gradually became fuller in the bust, slimmer and higher in the waist, and gently curved and elongated in the hips. Compared with the changes in bust contours and bras, where aggressive uplift held sway by 1939, girdle shapes altered only subtly. Fashion's overall trimness of line meant that all but the very young and slender needed a girdle (or corselette) to wear a chic dress well.

Fashionable women's 1930s wardrobes began to include pants, primarily for active sports, gardening, and strictly informal social events. Enter the pantie girdle. Beginning about 1934, pantie girdles constituted a staple in the lines of many manufacturers. Most panties had garters, because stockings continued to be worn under pants, but a few styles featured removable garters or special leg bands to hold down the girdle when socks were worn or the woman went barelegged. Regular girdles were marketed for all purposes, from housework to evening parties, and at prices that ranged from 59 cents to \$15 dollars.

Like bras, girdles sold mainly in peach (like present-day nude) or white, but by 1939 at least a couple of makers offered black girdles. "Talon slide fasteners"—zippers—appeared in slightly heavier or fancier girdles. Talon argued that roll-on girdles caused frustrating tugging matches. A girdle could be as short as eight inches—like a glorified garter belt—but most came in ten-, twelve-, fourteen- and sixteen-inch lengths, varying with both the height of the wearer and her need for control at the hip and waist.

Girdle manufacturing was widely dispersed during the 1930s, with many of the 240 corset companies ("The Corset," *Fortune*, March 1938) producing some type of girdle. Some stores featured private-brand girdles, but generally the industry divided between prestige-brand makers and small, marginal firms. Even the better-known companies split between those grounded in corset-making, such as Maidenform and Formfit, and those derived from knit underwear makers, including Carter, Kayser, and Munsingwear.

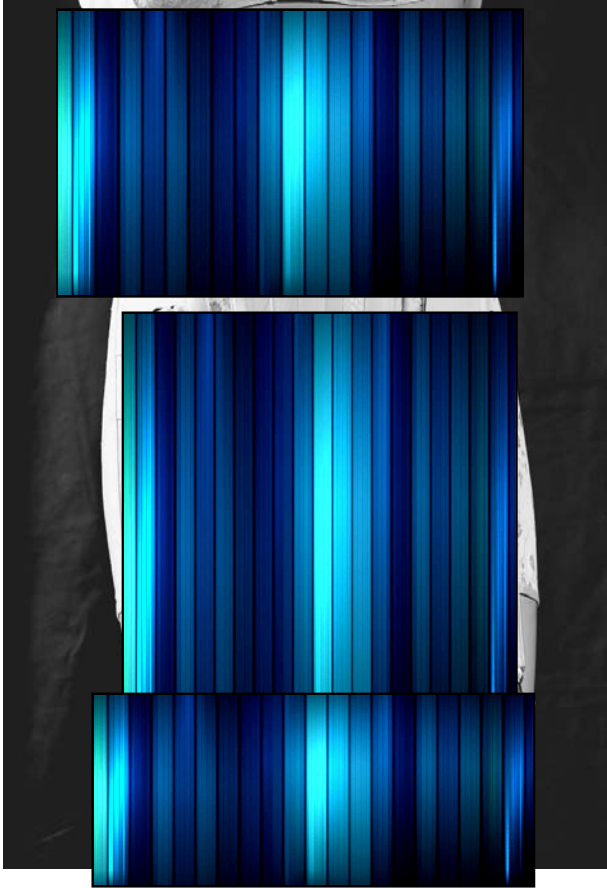


A 1920s girdle. Girdles of the 1920s usually extended from waistline to hipline, came in white or peach-tone elastic, and were worn over step-in panties. Priced from \$1.00 to \$6.00, they appealed to young women shoppers. © HULTON-DEUTSCH COLLECTION/CORBIS. REPRODUCED BY PERMISSION.

Wartime Retrenchment and Postwar Expansion

New fibers and innovative marketing might have constituted the core of the girdle story in the 1940s but for the hiatus of World War II. Nylon, introduced for hosiery in 1939, was offered in girdles in 1940; Formfit and other companies marketed all-nylon and blended-fiber girdles by that autumn. Nylon and Lastex created strong, light powernet, so effective in girdles for the junior market. Latex film Playtex all-way-stretch girdles offered another route to smooth control.

As war approached, the U.S. government took possession of strategic textiles, including nylon and latex. Regulation L90 stipulated allowable amounts of elastic in girdles and other undergarments; however, neither Lastex nor nylon wholly disappeared from girdles or bras. Small sections of elastic provided some relief from rigidity. Knitted fabrications helped too, but wartime girdles often looked and felt dowdy to young customers. Pantie girdle sales held up well, because women working in armaments factories often wore pants or coveralls, which looked better over a pantie girdle. Slim and fit girls just wore garter belts or inexpensive briefs with garters.



Girdle displayed on a mannequin. In the 1930s, technological innovations such as Lastex and other lightweight, easily washable stretch fabrics helped account for a boom in girdle production that, except for a brief period during World War II, lasted through the 1950s. © BETTMANN/CORBIS. REPRODUCED BY PERMISSION.

Late in the war, synthetic rubber neoprene appeared in girdles, but was overshadowed by the newly plentiful nylon and Lastex. With wartime seriousness forgotten, pink, blue, rose, black, and plaid girdles gladdened consumers' hearts. Embroidered touches, including custom sorority emblems from the new Olga Company, lent glamour to formerly stodgy foundations. The biggest news, however, came from the outerwear silhouette. American dress and girdle styles were moving tentatively toward fuller hips and smaller waists as early as fall 1945, but the 1947 French New Look took the trend much further, faster. Girdles rose in the waistline, swelled in the hip, and even returned to selective lacing to achieve the newly desired hourglass effect. American brands pursued a more moderate line, in order not to alienate customers—especially the all-important teenagers, who demanded comfort, easy care, and flexibility in their girdles.

Far longer-lasting than the New Look was the new marketing, presaged before the war by Playtex's packaging of its Living Girdles in tubes for self-service. Other

girdle and bra makers followed suit after 1945, and the old tradition of corsetieres fitting customers began a slow decline.

1950s' Heyday

Sheath dresses, popular periodically through most of the 1950s, kept various types of girdle in adult women's wardrobes. Many girdles sported waists as much as four inches above the natural line, supported by boning, wires, and Lastex reinforcements. Snug pants, a fashion of the mid- to late 1950s, augmented the need for long-legged pantie girdles. However, as early as 1952, hints of eased fit in some dress and suit styles foretold the coming of shift dresses in the 1960s. Blousons, Empire-waisted dresses, and the ill-fated chemise of 1957–1958 offered women escape from the stifling embrace of the sheath and its confining foundations.

During the 1950s, very short girdles and pantie girdles proliferated, designed for informal wear and appealing to older teens and young adults. Some merited the nickname "postage stamp" that Jantzen applied to its 1952 style. Some makers featured girdles proportioned for tall women. Companies tried to serve varied customers, though some, including Jantzen, Olga, and Hollywood Vassarette, specialized in a young clientele.

Young or mature, women made their complaints about girdles known, because companies repeatedly trumpeted improvements in comfort. Several firms began to cut the lower front edge in a high upward curve to reduce discomfort in walking. Sarong famously brought out a crisscrossed lower front to move with the wearer's stride. Legs of panties were redesigned for ease in wearing, and both top and bottom of the rear of the girdle were engineered to prevent riding up—a major lament. Removable, even disposable, crotches remedied the panties' laundry problems.

Throughout the decade, manufacturers trumpeted their girdles' lightness, at no sacrifice of shaping power. Girdles, like their wearers, seemed to be on a diet. Nylon in Powernet and woven materials subtracted ounces. Openwork fishnet improved ventilation—crucial in selling girdles for warm-weather wear. By 1954, Dacron polyester appeared in girdles, alone and in blends with cotton. Less-clammy textured nylon came to market under the brand names of Helanca and Ban-lon. Most successful of the weight-reducing textiles, however, was Dupont's Fiber K, which in 1959 produced a two-ounce girdle! Spandex was born.

Comfort alone did not suffice; beauty was also required. Colors proliferated—from subtle almond and pale gray to vibrant red, purple, and salmon. Individual styles came in as many as eight colors by 1957. Embroidery, lace, and appliqués gratified the desire for luxury. All of this cost money. Although \$2.95 could purchase a down-market girdle, typical prices ranged from \$5 to \$25 dollars.

Girdles reportedly contributed 39 percent to total 1956 sales dollars in foundation departments, but those sales were highly seasonal, peaking in April, September, and December, and hitting troughs in January, July, and August (*Merchants Trade Journal*, January 1957; *Merchants Trade Journal*, September 1955). Despite blandishments about comfort, women lost interest in girdles in hot weather.

Surviving the 1960s

Like the 1920s, the 1960s had an exaggerated image of uncorseted, braless freedom. In fact, the early 1960s produced waist-hugging dresses and tight pants that drove some women to retain their girdles. Constraint was achieved by machine-washable powernets of Fiber K, christened Lycra in 1960, and joined by rivals Vyrene and Numa in the 1960s. Every girdle company used proprietary shaping in front and side panels to tame tummies and thighs. Derrieres, however, came into fashion, and girdles that uplifted the gluteus maximus moved from racy Frederick's of Hollywood into mainstream companies in the mid-1960s.

Other aspects of girdle shape evolved through the decade. Snug waists in the early 1960s were gradually replaced by dipped waists. By 1962, so-called "hip-hangers" or "hipbone pants" came into fashion, producing low-slung panty girdles. As skirts rose, girdles shortened, ending the decade at crotch level. Tights and panty hose drove girdle makers to promote their products as panty-hose mates. Taste ran to riotous colors in outerwear, and innerwear followed suit: Floral swirls, polka dots, checks, butterflies, and leopard prints enlivened girdles and coordinating innerwear.

Frantic pursuit of fashion and novelty availed little. A 1963 report showed that girdles constituted only 23.6 percent of foundation-department sales, compared with 71.8 percent for bras. Fashion reportage stressed the nude look, and played up Yves Saint Laurent's statement "underwear is dead." Despite howls from the trade press, girdles seemed to be in terminal decline. By 1970, a mere scattering of ads for panty-sized "smoothers" appeared. But fashion has taken many turns through the years, and in 2003 at least a few companies still produced nylon and spandex "body slimmers." Under such euphemisms, the girdle lives.

See also **Brassiere; Corset; Petticoat; Underwear.**

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Jane Farrell-Beck

GIVENCHY, HUBERT DE Hubert de Givenchy was born on 21 February 1927 in Beauvais, France. The son of a prosperous family, he attended college at Beauvais and then moved to Paris. In 1944 he took a position as an apprentice designer at the couture house of Jacques Fath while studying at the École des Beaux-Arts in Paris. In the late 1940s and early 1950s he took a series of jobs as an assistant designer—first with Fath, then with Lucien Lelong, Robert Piguet, and Elsa Schiaparelli. Givenchy's years as an assistant designer encompassed the period of the New Look and perhaps instilled in him a sense of romanticism that was to characterize his work for over four decades.

Givenchy opened his own couture house in 1951 and made an immediate mark with his design of the "Bettina blouse," a simple white cotton shirting blouse named for Fath's favorite model, Bettina Graziani. Givenchy was quickly recognized as an innovative talent for his system of designing his creations—including evening gowns—as compositions of separate and interchangeable elements. In 1953 he met Cristóbal Balenciaga, who quickly became his mentor and lifelong friend. Givenchy moved his business in 1955 to 3, avenue George V, across the street from Balenciaga's atelier, and the two men were in almost daily contact thereafter. In 1954 Givenchy opened his fragrance business, Société des Parfums Givenchy. He designed his first outfits for the actress Audrey Hepburn that same year. She quickly became his most famous model and muse and looked so enchanting in his creations in a series of films—beginning with *Sabrina* in 1954 and continuing with *Funny Face* (1957), *Breakfast at Tiffany's* (1961), *My Fair Lady* (1964), and others—that she made Givenchy a household name. The designer was generous in acknowledging Hepburn's role in his career, remarking that "often ideas would come to me when I had her on my mind. She always knew what she wanted and what she was aiming for. It was like that from the very start." Givenchy also became known as one of Jacqueline Kennedy's favorite designers; he designed the dress that she wore to President Kennedy's funeral.



Hubert de Givenchy at his last show, Paris, 1996. De Givenchy was perhaps best known for designing dresses for Audrey Hepburn for a number of acclaimed film roles and for designing the dress that Jacqueline Kennedy wore to President John F. Kennedy's funeral. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

Givenchy's style was characterized by bright cheerful colors and a youthful femininity. Yet his simple tailleurs, cocktail dresses, and evening dresses were also the height of chic, emphasizing line more than decoration. "You have to know when to stop," he once said. "That is wisdom."

Givenchy expanded his business in the late 1960s and into the 1970s to include women's ready-to-wear clothing as well as a line of menswear. He sold his company to the French luxury conglomerate LVMH in 1988 but continued to serve as head designer until his retirement in 1995. His first successor was John Galiano, who departed in 1996 and was replaced by Alexander McQueen. McQueen in turn left the company in 2001 and was succeeded as artistic director by Julien McDonald.

See also **Balenciaga, Cristóbal; Fath, Jacques; Galiano, John; McQueen, Alexander; New Look; Paris Fashion; Perfume; Schiaparelli, Elsa.**

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John S. Major

GLAZING Glazing is a textile finish that adds luster and smoothness to the surface of the fabric. Many glazed fabrics are plain-woven cotton. A specialized calender (set of metal rollers) called a friction calender, literally rubs the fabric lustrous. Glazed chintz and polished cotton are examples of glazed fabrics.

The Process

The fabric is first impregnated with wax, starch, or a resin solution using a pad machine. The fabric passes through the solution in a bath, then through pad rollers. Pressure is applied so that the solution is forced into the fabric. The pressure on the pad roller squeezes the excess solution out of the fabric. The fabric is partially dried and passed through a friction calender. The friction calender is made up of three rollers. One roller is a padded roller that moves the fabric slowly between two metal rollers. As the fabric moves slowly between the rapidly moving heated metal rollers, the friction creates heat. The fast moving metal rollers polish the fabric. The glaze will be temporary if the fabric has been treated with wax or starch. The finish will be durable if the fabric has been treated with resins. The glazing will be durable on thermoplastic (heat sensitive) fiber fabrics because the friction rollers produce heat.

Ciré

A specialized finish, ciré (sometimes called the "wet look") is similar to glazing. The difference is that very hot rollers in the friction calender are used to add a highly lustrous surface. Again, waxes, starches, or thermoplastic resins are added to the fabric. When thermoplastic fibers are used in the ciré process the fibers slightly fuse, melt, and flatten. The ciré finish on thermoplastic fibers is permanent. When hydrophobic fiber fabrics are given a ciré finish the resultant fabric is water repellent. Typical fabrics that are ciréd are taffeta (a filament unbalanced ribbed fabric), tricot (a warp knit), and satin.

Glazing can occur accidentally when fabrics are over-pressed. Glazing occurs when a too hot iron is used on a fabric made from a fiber that is heat sensitive. The heat is not enough to melt the fabric completely but does slightly fuse and flatten the fibers. An undesirable sheen that may resemble an oil stain will appear. The damage will be permanent.

Another definition for glazing is the pressing of fur to develop a desirable sheen. The pressing aligns the hairs in the fur, thus generating a natural luster and additional softness to the fur. Often a glazing solution using a spray gun is applied.

See also **Chintz; Cotton; Fibers.**

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Robyne Williams

GLOBALIZATION In a certain sense, the Western economy has been “global” since the sixteenth century. After all, the African slave trade, colonialism, and the intercontinental trade in sugar and coffee made capitalism possible. But since the early 1980s, transnational corporations, cyber technology, and electronic mass media have spawned a web of tightly linked networks that cover the globe. Taken together, these forces have profoundly restructured the world economy, global culture, and individual daily lives. Nowhere are these changes more dramatic than in the ways dress and fashion are produced, marketed, sold, bought, worn, and thrown away.

For consumers in dominant Western countries, globalization means an abundance of fashions sold by giant retailers who can update inventory, make transnational trade deals, and coordinate worldwide distribution of goods at the click of a computer. It means that what people are consuming is less the clothing itself than the corporate brand or logo such as Nike, Victoria’s Secret, or Abercrombie & Fitch. Consumers are purchasing the fantasy images of sexual power, athleticism, cool attitude, or carefree joy these brands disseminate in lavish, ubiquitous, hyper-visible marketing on high-tech electronic media. But much less visible is the effect of globalization on the production of fashion.

As fashion images in magazines, music videos, films, the Internet and television speed their way around the world, they create a “global style” (Kaiser 1999) across borders and cultures. Blue jeans, T-shirts, athletic shoes and base ball caps adorn bodies everywhere from Manhattan to villages in Africa. Asian, African and Western fashion systems borrow style and textile elements from each other. Large shopping malls in wealthy countries

house all these styles under one roof. Like high-tech global bazaars, they cater to consumers of every age, gender, ethnicity, profession, and subculture.

According to Susan Kaiser, “This tendency toward both increased variety within geographic locations and a homogenizing effect across locations represents a global paradox” (Kaiser 1999, p. 110). On the one hand, shopping malls in every city have the same stores, and sell the same fashion items. Yet if we take the example of jeans, we find a seemingly infinite and often baffling array of cuts and fits: from stretched tight to billowing baggy, from at-the-waist to almost-below-the-hip; from bell-bottom to tapered at the ankle; from long enough to wear with stiletto heels to cropped below the calf. While a somewhat baggy, “relaxed” cut can signify dignified middle-aged femininity, a baggy cut taken to excess can signify hyper-masculine ghetto street smarts. Each variation takes its turn as an ephemeral and arbitrary signifier of shifting identities based on age, gender, ethnicity, or subculture.

While marketing campaigns encourage us to associate fashion consumption with pleasure, power, personal creativity, and individual fulfillment, business economists and corporate finance officers have a different view. Contrary to fashion magazines, business organs like *The Wall Street Journal* anxiously watch over consumer behavior as minutely measured by the Consumer Confidence Index managed at the University of Michigan (Weiss 2003). In this view, consumption is neither personal nor individual, but necessary for upholding a vast, intricate global capitalist economy. Dependent on massive fashion consumption in the wealthier countries, this economy depends equally on massive amounts of cheap labor in poorer countries.

The Global Assembly Line

No longer manufactured by the company whose label it bears, clothing from large retailers is manufactured through a network of contractors and subcontractors. Pioneered by Nike, the largest retailer of athletic shoes and fashions, the outsourcing or subcontracting system was quickly taken up by giant retail chains like Express and The Gap, and big-box stores such as Wal-Mart. These companies do not manufacture their own goods, but rather source and marketing goods produced on contract in low-wage environments. Because they make large profits, they can force manufacturers to contract with them at lower and lower prices. To reduce their costs, manufacturers subcontract much of the sewing, and even the cutting, to sweatshops in countries such as Mexico, China, Thailand, Romania, and Vietnam, where poverty is high and wages can be as low as 23 cents per hour. Manufacturers can also subcontract to sweatshops in the vast underground economies of immigrant communities in cities like Los Angeles, New York, or London. There is a huge contrast, but a tight relation, between production in sweatshops, where



Employees making shoes at a Reebok factory, 1996. Since the early 1980s, globalization has become an increasingly dominant force in the production of fashion goods. In the early twenty-first century, to take advantage of costs, fashion corporations outsourced much of their manufacturing to factories in countries such as China, Thailand, Mexico, and Vietnam. © MICHAEL S. YAMASHITA/CORBIS. REPRODUCED BY PERMISSION.

young women workers are often subjected to physical and sexual abuse, and consumption in retail chains filled with glamorous images. Jobs come without even the most basic worker safeguards and benefits.

Since retailers can lower their prices to consumers by lowering their labor costs, consumers have unwittingly participated in intensifying a system of competition among manufacturers that drives wages and working conditions downward. According to the World Bank, one of the most powerful institutions of globalization, “the competitive intensity of the U.S. retailing industry has increased significantly” (Biggs et al., p. 1). As a consequence, it says, “new emerging retail strategies” include “the drive to offer more value-oriented, low-priced goods to their customers, utilizing a global sourcing network that increasingly favors low wage, quota free countries,” and the “liberalization of labor regulations” (Biggs, p. 2). This “liberalization” means relaxing worker protections for health and safety, lowering and also enforcing less stringently the minimum wage, and prohibiting workers from organizing for better wages and working conditions.

Immigrant Labor

By contrast to the World Bank’s optimism about globalization, in 1998, the California Labor Commissioner said: “Global competition results in a feeding frenzy in which local producers compete against one another and against foreign factories in a brutal race to the bottom” (Rabine, p. 118). Referring to one among countless examples of production on the global assembly line, he was speaking on the occasion of the closure of a garment factory in Los Angeles that owed its workers \$200,000 in unpaid wages. To meet a contract for T-shirts from the Disney Corporation, it had to reduce its profit margin and keep accelerating its production schedule in a downward spiral to closure.

One effect of globalization is increased immigration from third-world countries to all the countries of the world. Immigrants to the United States provide a labor pool for local versions of third-world sweatshops. In 1997, Southern California came to lead the nation in garment production. By 1999, hourly wages for garment workers in Los Angeles had dropped below minimum wage of \$5.75 to as little as \$3.00. Often workers

were not paid at all. The California Labor Commissioner estimated in 1999, right before a new anti-sweatshop law was passed, that the industry accumulated \$72,620,000 in unpaid wages to mostly immigrant garment workers.

Responses to the Global Assembly Line

Until 1997, CEOs of the giant retailers, such as Philip Knight of Nike, claimed that they had no responsibility for the working conditions in the sweatshops because the owners were independent contractors. But by this time consumer groups, religious groups, and student groups, including the National Labor Committee in New York, Global Exchange in San Francisco, the Los Angeles Jewish Commission on Sweatshops, the national organizations of United Students Against Sweatshops and Sweatshop Watch, as well as garment workers' unions like Unite, began campaigning for reforms. By bringing publicity to the practices of the giant retailers, these groups persuaded corporations to pledge themselves to accept fair labor standards and to have independent monitors in the factories that supply their fashions. These groups have also promoted legislation in California and New York that aims to hold the retailers responsible for the wages and working conditions of the workers who produce the products they sell.

Informal Global Networks

While the global assembly line and mass consumption form the dominant circuits of globalized fashion, other, less visible circuits span the globe. These shadow networks concern fashion production and consumption in third-world countries. The global economy of high-tech, large-scale networks also works by exclusion. In third-world countries, globalization has resulted in the destabilizing and dismantling of official economies, massive unemployment, and the rise of informal or underground economies. As part of the restructuring and deregulation of global capital, the World Bank and International Monetary Fund have imposed on debtor nations in the third world Structural Adjustment Programs. These programs dismantled state economic controls on basic necessities and social programs for health, education, housing, and sanitation, in favor of free-market strategies, austerity programs, and privatization of basic utilities like electricity and water. These measures have resulted in a disintegration of formal institutions of the government and economy. Out of desperation, people have devised means of surviving in informal economic networks. In Africa and Latin America, this has had two effects on fashion.

One is that the numbers of artisanal producers, especially tailors, dyers, weavers, and jewelry makers, have increased dramatically. In an alternative global network, suitcase vendors sell to tourists, or they travel to diasporic communities in Europe and the United States, where they sell their fashions in people's homes, at eth-

nic festivals, or on the street. They also sell in the boutiques and on the Web sites of nonprofit organizations dedicated to helping third-world artisans.

A second effect concerns global networks of used-clothing dealers and consumers. Large wholesalers buy masses of used clothing from charity thrift shops such as Goodwill in the United States, Canada, and Europe. In giant warehouses, dealers sort the clothes, bale them, and send them by container to smaller wholesalers in countries of Asia, Africa, and Latin America. Small retailers then sell the clothes for affordable prices at open-air stalls in cities and tiny rural towns. Jeans, T-shirts, and athletic shoes thus become the most visible symbol of globalization in virtually every corner of the world.

See also **Sweatshops; Textiles and International Trade.**

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Leslie W. Rabine

GLOVES Over time, shifts in production methods and patterns of consumption in relation to gloves have been paralleled by a shift in their primary role. Today, gloves may broadly be considered as a form of protective hand covering for use in cold weather. Within the context of fashion, gloves belong to the family of small accessories that includes fans, scarves, and hats. They are closely related to the mitten and muff. For several centuries gloves were highly symbolic garments, often worn for reasons other than protection. This changing conception illustrates the varied roles gloves have played within the discourse of fashion.

The Origin of Gloves

Gloves have been made since ancient times. Over the course of history gloves have served both utilitarian and decorative functions. Early cave paintings depict people wearing primitive leather gloves, and gloves have also been recovered in the remains of ancient Egyptian tombs. In both instances gloves came to be out of a need for protection. Similarly, ancient Greek and Roman peoples wore gloves for protection in battle and agricultural work. Gloves have also been an indicator of social status and power. Traditionally, the clergy wore gloves while performing the sacraments. In this case they communicated the power of the church and its representatives.

The development of the European gloving industry did not begin until the tenth century, and it was not until the eleventh century that it extended throughout Britain. Originally, the use of gloves within Britain was confined to the realm of warfare. Gloves were typically made of local deer, sheep, or imported kidskins. Knights and military officials wore protective hand coverings fashioned out of linked iron. Women did not generally include gloves as part of their dress until the Reformation period. The widespread use of gloves as fashion accessories did not commence until the early seventeenth century.

Seventeenth-Century Gloves

During the seventeenth century, fashion and status-oriented motivations for wearing gloves emerged. Within Britain the use of gloves was primarily confined to the elite social classes and signified the wearer's wealth and superior rank. Glove styles of the period were designed to complement the highly decorative and patterned styles of clothing that were in vogue. These gloves were not gender specific, and the styles worn by both sexes were almost identical in terms of shape, decoration, and color. They were typically made from deer, sheep, and kidskins in a natural color palette. As the century progressed, however, gloves became decorative garments in their own right. Gloves adorned with elaborate gold and silver silken embroideries, often bejeweled with precious stones, became popular, as did the attachment of a patterned and fringed gauntlet at the wrist. The seventeenth century also witnessed the birth of fabric and knitted gloves. However, fabric gloves did not communicate the

social status and prestige that highly decorated leather gloves and gauntlets did. These gloves were elegant, fashionable, and expensive objects of desire that often served little or no utilitarian or protective function.

This new perspective brought with it new conventions concerning the trade of gloves. The newly established connection between gloves and the social status of their wearers led to the practice of offering gloves as symbolic gifts and even methods of payment. Within courts of law judges and official dignitaries were often presented with gloves not only as payment for services but also as symbols confirming the power of the State. The value of the gifts was commonly increased by inserting gold coins into the body of the glove, or by perfuming the material.

New behaviors emerged concerning the correct etiquette for wearing and removing gloves. It was not considered appropriate, for instance, to be wearing gloves when accepting objects or in the presence of a judge. Institutions such as the courts and the church continued to regard gloves as symbolic garments. Indeed, gloves were not only worn by the clergy, but became an integral element of what was considered proper church dress.

The latter years of the seventeenth century saw the emergence of distinct men's and women's styles. Elbow-length versions in different colors became popular for women while men opted for more basic styles. It was at this time that the practice of wearing gloves began to extend to the middle classes as the range of materials and styles increased. The distinction between men's and women's gloves, the proliferation of styles, and their broadening social appeal continued into the eighteenth century.

Eighteenth-Century Gloves

As a consequence of technical advances and new forms of fashionable dress, the consumption of fabric and knitted gloves began to increase during the eighteenth century. The lower cost of these materials meant that gloves soon became accessible to a wider section of the populace. Changing fashions, along with the high cost of elaborate gauntlet styles, led to the emergence of shorter, wrist-length gloves. Such styles were often constructed of finely embroidered and printed leather or multicolored woven cloth. Gloves of this type were designed to complement the popular fashions of long ruffled or lace-trimmed sleeves.

Toward the end of the eighteenth century, gloves no longer formed an essential part of the male wardrobe. Men's use of gloves was becoming confined to sporting pursuits. Gloves were thus employed only while riding, hunting, or driving, and styles emerged which catered specifically to these activities.

Nineteenth-Century Gloves

The beginning of the nineteenth century saw men return to wearing gloves for reasons other than sporting. The established preference for simple, wrist-length styles for

both sexes continued throughout the early nineteenth century. Popular choices for men and women were generally constructed of pale-colored leather or white silk and cotton. The continued preference for short gloves was a consequence of the prevailing trend in clothing for long ruffled or lace-trimmed sleeves.

A clear dichotomy began to appear by the end of the century between the forms of gender-defined dress. As clothing became more elaborate for women and simplified for men, so too did the respective designs of their gloves. For women, gloves once again emerged as highly decorative fashion accessories, and specific styles were designated for day and evening wear. These were constructed either of white silk and knitted fibers or of pale-colored embroidered and finely printed leather. For men, styles became increasingly plain and well fitting. These gloves were designed to properly accompany the fine tailoring that came to dominate male dress during the early decades of the nineteenth century. For day gloves, yellow emerged as a popular color choice for men along with black, brown, and navy blue. White gloves remained de rigueur for evening wear.

By the end of the century, it became fashionable to wear tightly fitting gloves that were molded to the specific contours of the hand. Wrist-length gloves that fastened with buttons came to be worn by both sexes. For women, buttoned elbow-length evening gloves became available in a range of color and fabric variations.

The nineteenth century saw the development of social codes that prescribed the types of gloves to be worn during particular day and evening engagements. To appear in public without gloves in situations that called for glove wearing was to invite censure or ridicule. Maintaining one's gloves was also very important, as soiled gloves were reflective of poor etiquette. As pale-colored gloves were popular at the time, people had to purchase their gloves in multiple quantities and carry spare pairs with them on outings should one pair become soiled.

Twentieth-Century Gloves

In sharp contrast to the preceding century, the twentieth century was marked by the gradual demise in the social importance of gloves. Although technological advancements made in glove production meant that greater varieties could now be made, the significant social upheaval following World War I profoundly affected the way they were consumed. After World War II, previously held standards of social etiquette concerning the wearing of gloves no longer seemed appropriate. Since clothing was rationed and became rather standardized in design, highly fashionable gloves were largely deemed unnecessary. As a consequence, gloves reverted to a more utilitarian role as garments to be used for protection against cold weather. Practical, durable styles were produced for both sexes in conservative color choices of black, brown, and navy. Leather versions were often lined with wool and fur for extra warmth.

Throughout the 1950s, however, something of a glove renaissance occurred within the realm of female fashionable dress. Styles gradually emerged that were constructed from synthetic fibers, such as satin and netting, in a wide range of colors. Women began to wear gloves that either sharply contrasted or closely matched the color of their clothing, jewelry, and other small accessories. This trend was short lived, and by the 1960s the use of gloves became increasingly less frequent, except as protection against cold weather or for work, such as gardening.

Conclusion

The fact that gloves have been widely preserved within museum collections indicates our appreciation of the important role gloves have played throughout history. Gloves were once highly symbolic garments used to convey important social messages. Since the twentieth century, however, this has changed. Within the contemporary fashion discourse gloves assume a limited role and function. Their status has been reduced to utility and they are worn only as means of protection. It is highly unlikely that gloves will ever assume the symbolic significance they once had in the past.

See also **Muffs.**

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Kristina Stankovski

GODEY'S LADY'S BOOK *Godey's Lady's Book*, first published in Philadelphia in 1830 as *Godey's Ladies' Handbook*, was the leading women's magazine in mid-nineteenth-century America. Similar publications had been produced in Europe since the late eighteenth century and *Godey's* was closely patterned after its English and French counterparts. Several variations of the periodical's name occurred over time, including *Godey's Magazine and Lady's Book*, but the magazine is generally known by its most familiar title, *Godey's Lady's Book*.

The magazine's founder and first publisher, Louis Antoine Godey (1804–1878), provided his female audience with a wide range of articles designed to educate and entertain. *Godey's* topics included fashion, travel



Fashion plate from *Godey's Lady's Book*, October 1852. Founded by Louis Antoine Godey in 1830, *Godey's* was the leading women's magazine in mid-nineteenth-century America. It ceased publication in 1898. PUBLIC DOMAIN.

notes, exercise regimens, practical advice for the housewife on home decoration, recipes, gardening, and crafts, plus fiction, poetry and essays by celebrated nineteenth-century authors, such as Harriet Beecher Stowe, Edgar Allan Poe, and Nathaniel Hawthorne. In the 1850s,

Godey's had the highest circulation of any American women's magazine, reaching a peak of 150,000 subscriptions by the early 1860s. The periodical's success during these years was largely due to Sarah Josepha Hale (1788–1879), *Godey's* editor from 1837 to 1877. Before

coming to *Godey's*, Hale edited her own literary journal, an experience that influenced her work at *Godey's* and strengthened the magazine's content, making it more appealing than its competitors.

Fashion illustrations were part of *Godey's* from its first number. Single hand-colored fashion plates were issued until 1861, when folded double-page plates were introduced. The magazine also included descriptions of the outfits in the fashion plates, detailing fabrics, trims, and accessories. Additional uncolored plates illustrating accessories or individual garments were also found in most issues, along with needlework and craft projects, and occasionally, patterns.

Godey's was not the first American publication to use hand-colored fashion plates—that distinction goes to a competitor started in 1826, *Grabam's American Monthly Magazine of Literature, Art and Fashion*. The fashion plates in American magazines through the 1840s were generally inferior copies of designs that initially appeared in English or French periodicals. By the 1850s, the quality of the images improved because some of the metal engraving plates used in French publications were imported to the United States. The original captions on these plates were removed and new ones, such as “The Latest Fashions, only to be found in *Godey's Lady's Book*,” were substituted. While tactics like these obviously resulted in illustrated fashions some months behind the latest European modes, they did give *Godey's* subscribers direct contact with such styles.

Although homemakers were *Godey's* targeted audience, the magazine's fashion information and illustrations were invaluable tools for professional dressmakers in determining what was stylish and for tips in achieving the newest look. The resulting garments, however, were generally much less elaborate than those in the fashion plates. Beginning in 1870s, *Godey's* fashion influence was eclipsed by new publications like the high-style fashion magazine *Harper's Bazaar*, or others with a practical focus, such as *What to Wear and How to Make It: Madame Demorest's Semi-Annual Book of Instructions on Dress and Dressmaking*. It was also in the 1870s that *Godey* sold the magazine and Hale retired, accelerating *Godey's* decline as a quality publication. After passing through several owners, *Godey's Lady's Book* ceased publication in 1898.

See also **Fashion Illustrators; Fashion Magazines; Fashion Plates.**

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Colleen R. Callahan

GOLF CLOTHING Although golf had existed in Scotland since the Middle Ages, as a popular game it dates to the end of the nineteenth century. The first North American golf club, founded by a Scot in Montreal in the 1870s, and soon followed by others in Quebec and Ontario, was the outcome of Scottish immigration. The earliest U.S. club was founded in Brookline, Massachusetts, in 1882. From the beginning, the clothing for golf was practical fashion wear, based primarily on the new men's sporting models appearing for use for bicycling or shooting at the time. It consisted of tweed suits with vests and, if knickers were chosen as trousers, knee-high stockings to complete the outfit. For women, who participated from the outset, a nod to practicality appeared in the slight shortening of skirts, some four to six inches off the ground, but dress for golf generally remained the clothing of the New Woman of the turn of the century: skirt, shirtwaist blouse, jacket, hat and gloves, and of course, a corset. The overall effect was conservative but comfortable for the time. It was clothing suitable for women to wear while interacting in public with men. This remained the model well into the 1920s, and indeed, given inevitable changes in design, the general tone for golf wear from that time on.

In the 1920s, Edward, Prince of Wales (later Edward VIII and duke of Windsor), influenced golf fashion with his dashing personal style, especially in his choice of traditional Fair Isle patterned knit pullover sweaters and argyle socks. The knickerbockers of the previous century were the preferred trousers at this time, but now were cut four inches longer than the older version, making them baggier at the knee; hence the name, “plus fours.” Two-colored shoes and soft-peaked tweed caps completed the look, which became the uniform of choice throughout the 1930s. Even in the early 2000s, knickers, though rare, continue to be worn. Cleated shoes then were often two-toned, much in the style of the saddle shoes that became the signature footwear of bobby-sox teenagers everywhere in the late 1930s. In addition, golf shoes often had a fringed kiltie flap that covered the laces. Bobby Jones, the Tiger Woods of his day and founder of the Masters, codified the fashion set by the Prince of Wales in the United States.

Throughout this time, women remained skirted. Tailored sports dresses that were the precursors to the shirtmaker dress emerged in the late 1920s and 1930s;

tailored separates alternated with the dresses into the post-World War II years. Skirts were in keeping with the fashions of the time, hovering around the knee in length, usually gored or relaxed with inverted tailored kick pleats front and back to allow movement and ease. They were coupled with tailored shirts and sweaters. Bermuda shorts, the sportswear darlings of the mid-1950s, hitting just above the knee and worn with knee socks, became preferred garments for both men and women at that time and continue to be worn for golf in the first years of the twenty-first century, though women usually wear them with short socks or sockees that come only to the ankle. Shorts and skorts (shorts with a skirt-like flap extending from the side seam three-quarters of the way across the front of the garment to give the appearance of a skirt) are also part of a woman golfer's wardrobe. Professional golfers, both male and female, wear long, loose, comfortable trousers or long shorts, with belt loops and belts. Most golf clubs have a policy of a collared shirt, whether woven or knit. Most frequently, these are polo shirt style. The club name or emblem is traditionally embroidered on the left breast, and it also appears on the baseball caps or sun visors that have been adopted for golf.

Most clothes for golf were practical cotton, particularly if worn in warm or moderate climates. Of course, golf fanatics who play as much as they can throughout the year, even in the north, wear layers that keep them warm, with sweaters and zipper-front waterproof jackets. With the introduction of manufactured fibers, notably polyester in the 1960s that spawned the ubiquitous "no care" polyester/cotton fabrics, golf clothes took on a more daring coloration in keeping with the fashions of the 1960s, giving golf clothing the reputation, that continues to linger, of colorful, often garish clothing that makes no attempt to be stylish. Even the greatest sartorial symbol of golf, the highly coveted Master's jacket, is a bright, unforgettable green that few would choose to wear off the links.

Overall, golf clothing might be termed fossilized fashion, becoming almost a parody of itself in its adherence to conventional forms. Golfers are stereotypically known to wear clothes that are codified by past traditions rather than new fashions. They choose outfits that are practical, loose, and pragmatic in keeping with long outdoor walks that are broken periodically by the need to swing a golf club.

Although stars such as Tiger Woods maintain a casual elegance in their golf dress, their choices still fall into the general categories of loose and comfortable. The contrast between dark conservative business suits worn during the workweek and the colorful, loose, and comfortable clothing worn for golf on the weekends has become, at the beginning of the twenty-first century, virtually a cliché.

See also **Sportswear.**

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Patricia Campbell Warner

GORE-TEX. *See* **Techno-Textiles.**

GOTHS Having emerged in the wake of punk during the 1980s, the contemporary goth scene has existed for more than two decades, as a visually spectacular form of youth culture, whose members are most immediately identified by the dark forms of glamour displayed in their appearance.

Goth or Gothic Revival?

Extensive links are sometimes drawn between goth style and various "gothic" movements and individuals throughout history associated with themes such as elegance, decadence, and death. Gavin Baddeley has detailed a linear progression of gothic culture that ends with present-day goths, having journeyed through twentieth century horror genres in television and cinema, through various examples of literature and fashion from the preceding two hundred years and finally back to the "grotesque" art and sculpture credited to the original fourth century goths. The notion that what is known as goth fashion in the early 2000s is merely the latest revival of a coherent centuries-old tradition has undoubtedly appeal and convenience, even to some enthusiasts for the subculture. The reality, though, is that they owe a greater debt to post-1960s developments in popular music culture than to literary, artistic, or cinematic traditions.

Origins

A selection of British bands that appeared prior to, during, and after the late 1970s punk era set the tone for the goth subculture that was to emerge. Crucial ingredients were provided by the deep-voiced feminine glamour of David Bowie, the disturbing intensity and eclecticism of late 1970s Iggy Pop, and the somber angst-ridden despair of Joy Division. The key direct founders of goth, though, were former punks Siouxsie and the Banshees, whose style began to take on a decidedly sinister tone toward the early 1980s, and Bauhaus, whose self-conscious emphasis upon funereal, macabre sounds and imagery was epitomized in the now legendary record "Bela Lugosi's Dead." As the dark, feminine appearance and imagery associated with such bands began to be taken up by their

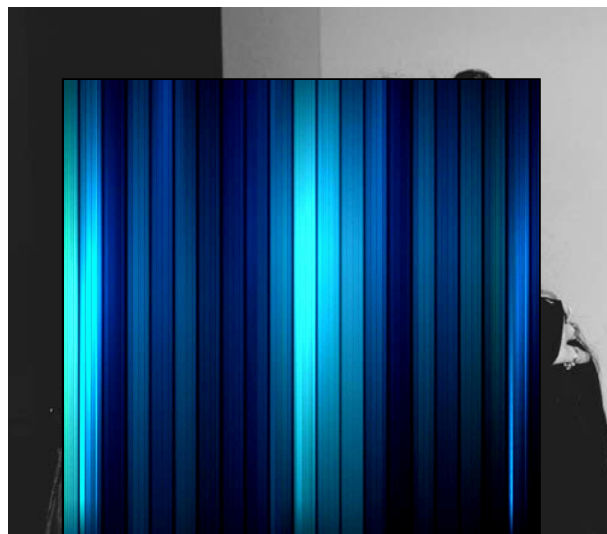
fans, the new “scene” received extensive coverage in the music press. By the mid-1980s, the deep vocals, jangling guitars, and somber base lines of The Sisters of Mercy alongside black clothes, long coats, and dark shades, had established them as the archetypal “goth rock” band. A period of chart success for the Sisters, alongside The Mission, Fields of the Nephilim, The Cure, and Siouxsie and the Banshees, would ensure that toward the end of the 1980s goth enjoyed significant international exposure. Through the 1990s, however, the subculture existed in a rather more underground form, with occasional moments of mass exposure provided by high-profile artists such as Marilyn Manson and through the borrowing of goth style by emerging metal genres and, intermittently, by major fashion labels.

Horror Fiction

Consistent with this emphasis upon sounds and appearances emerging from the music industry, the goth scene has consistently been focused, first and foremost, around a blend of music, fashion, pubs, and nightclubs. As such, it would be more usefully seen in the context of punk, glam, skate, and other contemporary style subcultures, than that of ancient tribes or nineteenth-century poets. Yet this should not be taken to imply that previous “gothic” movements are somehow irrelevant here. Most notably, it is clear that goth musicians and fans have drawn—sometimes “ironically,” sometimes not—upon imagery associated with horror fiction in both literary and cinematic forms. Beyond a general emphasis upon black hair and clothing, this has manifested itself, for both males and females, in the form of ghostly white faces offset by thick dark eyeliner and lipstick. As if the vampire link were not clear enough, some have sported even more overt signifiers, from crosses to bats, to plastic fangs. For others, there has been a tendency to adapt elements of the traditional bourgeois fashions associated with vampire fiction, something often mediated through the wardrobes of such cinema blockbusters as *Bram Stoker’s Dracula* (1992) and *Interview with the Vampire* (1994). Obvious examples here would include corsets, bodices, and lacy or velvet tops and dresses. Furthermore, although it is seldom regarded as pivotal to subcultural participation, many goths enjoy directly consuming and discussing horror fiction in both its literary and cinematic forms.

Contemporary Influences

Yet there is more to goth fashion than this. The subculture’s emphasis upon the somber and the macabre has been accompanied by consistent evidence of other themes that fit rather less neatly with the notion of a linear long-term history of gothic. For example, an emphasis upon particular forms of femininity, for both sexes, goes far beyond the macabre angst and romanticism associated with vampire fiction. Notably, for some years, PVC skirts, tops, corsets, and collars have been among the most popular styles of clothing for goths of both genders, something that borrows more from the contemporary fetish scene



Goth clothing. Inspired by the somber and the macabre, goth fashion in the late twentieth and early twenty-first centuries owed much to horror fiction and punk/glam icons such as David Bowie, Joy Division, and Siouxsie and the Banshees. COPYRIGHT SARAH LOUISE HODKINSON, 2003. REPRODUCED BY PERMISSION.

than it does from traditional gothic fiction. Links with fetishism, punk, and rock culture more generally can also be demonstrated by the consistent display of facial piercing, tattoos, dyed hair, and combat pants by goths. Indeed, one of the most popular types of clothing among goths has consistently been T-shirts displaying band logos, something distinctive to the goth scene in the specific artist name and design, but otherwise comparable with other music cultures. During the course of the 1990s, another contemporary influence from music culture established itself as central to the evolving goth style, particularly in Europe. In search of new directions in which to take a well-established set of looks and sounds, bands and their fans increasingly began to appropriate and adapt elements of dance culture into the goth sound and appearance. In addition to the incorporation of mechanical dance beats and electronic sequences into otherwise gloom-ridden, sinister forms of music, “cybergoth” involved the juxtaposition of more established elements of goth fashion with reflective or ultraviolet-sensitive clothing, fluorescent makeup, and braided hair extensions.

Distinctiveness and Identity

In spite of its variety of influences, goth fashion is a contemporary style in its own right, which has retained significant levels of consistency and distinctiveness for over two decades. Put simply, since the mid 1980s, goths have always been easily recognized as such, both by one another and by many outsiders to their subculture. Attempts to interpret their distinctive appearance as communicating a morbid state of mind or a disturbed psychological makeup are usually misplaced. What *is* symbolized,

GRÈS, MME.

though, is a defiant sense of collective identity, based upon a celebration of shared aesthetic tastes relating primarily to music, fashion, and nightlife (Hodkinson 2002).

See also **Occult Dress; Punk; Street Style; Subcultures.**

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Paul Hodkinson

GRÈS, MME. Madame Alix Grès is widely regarded as one of the most brilliant couturiers of the twentieth century. She employed innovative construction techniques in the service of a classical aesthetic, creating her hallmark “Grecian” gowns as well as a wide range of simple and geometrically cut designs based on ethnic costume. Her garments are noted for their three-dimensional, sculptural quality.

Mme. Grès’s life, like the creation of her gowns, was unconventional. Born Germaine Emilie Krebs on 30 November 1903 in Paris, France, she became a couturier after her bourgeois Catholic parents discouraged her desire to pursue a career first as a professional dancer and then as a sculptor. Around 1933, during a brief apprenticeship of three months at the couture house of Premet, she learned the basics of dressmaking and changed her first name to Alix. That same period she began to work for a couturier named Julie Barton, who renamed her house Alix to reflect the astounding success of her assistant.

On 15 April 1937 Grès married a Russian-born painter, Serge Anatolievitch Czerefkow. It was then that she became Alix Grès, Grès being an anagram of her husband’s first name, which he used to sign his paintings. In August 1939 their only child, Anne, was born. Months earlier, however, Serge had left France and relocated to Tahiti.

In the spring of 1940 the Nazis occupied Paris. After a falling out with Barton, Grès fled the city, like many other Parisians, and moved south with her infant daughter. The one enduring legacy of her exile was the donning of a turban; she took to wearing the headdress initially because she could not go to a hairdresser. It became her personal trademark.

In 1941 Grès returned to Paris and opened her own salon. After refusing to accommodate the Nazi’s insistence that she reveal her trade secrets and adhere to the

regime’s fabric restrictions, she was forced to close the shop in January 1944. Finally, in the early summer of 1944, she was authorized to resume her business in time to show a final collection before the liberation of Paris. This now legendary group of garments was made using only the red, white, and blue of the French flag.

The most famous and recognizable design of Mme. Grès was her classically inspired floor-length, pleated gown. In the 1930s these “Grecian” garments were primarily white in color, made from uncut lengths of double-width matte silk jersey, most often sleeveless, and cut to enhance the female body without physically restricting its movement. By the onset of World War II, because of textile restrictions, Grès focused on the manipulation of the bodices, sleeves, and necklines of much shorter garments.

In the late 1940s Grès resumed the use of larger quantities of fabric as well as a tighter and finer style of pleating. She also employed inner reinforcement or corseting. By the 1970s Grès has eliminated the corset and, simultaneously, cut away portions of the bodice, thus exposing large areas of the nude torso.

In the 1950s and 1960s Mme. Grès’s business and her designs thrived. She engaged in several licensing agreements, the most successful of which was her perfume, Cabochard, released in 1959. Literally meaning “pigheaded,” it describes the tenacity of the couturier. Madame Grès’s ethnic-inspired garments were an important part of her oeuvre during this time. Non-Western art was a major source of inspiration to her beginning in the 1930s, with the proliferation of exhibitions and expositions that displayed the products of France’s colonies. Although her output of such garments was to drop off significantly during the 1940s and 1950s, she responded to a strong revival of ethnic influences during the mid-1960s, creating caftans, capes, and pajamas for “couture hippies.” These gowns were different from her prewar creations in that Grès relied on construction techniques she observed in non-Western dress. This change occurred after a 1959 trip to India, where Grès studied ethnic costume and took note of Eastern cultures’ aversion to the cutting of textiles. She also experimented with fabrics, using faille and brocaded silks as well as more pliable materials such as fine wool knits and djersakasha, a cashmere jersey that could be woven as a tube, eliminating the need for seams.

In 1972 Mme. Grès was unanimously elected president of the *Chambre Syndicale de la Couture*. Four years later she became the first recipient of the *Dé d’Or* (Golden Thimble award), the highest honor given by the *Chambre Syndicale*. By the mid-1980s, however, the house of Grès had fallen into decline. After entrusting both her business and her trademark to a businessman-cum-politician named Bernard Tapie, Grès lost both. In April 1986 *Maison Grès* was expelled from the *Chambre Syndicale* for nonpayment of dues. Difficulties continued until the official retirement of Madame Grès, after the

presentation of her 1988 spring/summer collection. The exit of one of the greatest figures in the world of haute couture took place quietly, with no official press release from the house of Grès. She died in the south of France on 13 December 1994.

No figure in French couture used the elements of classicism so completely or so poetically as Madame Grès, who used this aesthetic in her creation of seemingly limitless construction variations on a theme. Often referred to as the great “sculptress” of haute couture, Grès used the draping method to create her most dramatic designs, often consisting of puffed, molded, and three-dimensionally shaped elements that billowed and fell away from the body. Examples included capes made with yards of heavy wool manipulated into deep folds, taffeta cocktail dresses that combine finely pleated bodices balanced with full balloon-shaped skirts puffed sleeves, and evening gowns with enormous circular sleeves and trains that could rise like sails. Although volumetric, her sculpted garments are supple and pliable and have no reinforcement such as an attached inner facing. The end result was sensual fashions that stood away from the body rather than falling next to it.

See also **Ethnic Style in Fashion; Haute Couture.**

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Patricia Mears

GRUNGE The term “grunge” is used to define a specific moment in twentieth-century music and fashion. Hailing from the northwest United States in the 1980s, grunge went on to have global implications for alternative bands and do-it-yourself (DIY) dressing. While grunge music and style were absorbed by a large youth



Nirvana singer/guitarist Kurt Cobain, Seattle, Washington, 1990. Fueled by a back-to-basics ethic, the grunge movement started in the Pacific Northwest in the late 1980s. Its simple way of dress became a fashion phenomenon after the multi-platinum success of bands like Nirvana, Pearl Jam, and Soundgarden. © S.I.N./CORBIS. REPRODUCED BY PERMISSION.

following, its status as a self-conscious subculture is debatable. People who listened to grunge music did not refer to themselves as “grungers” in the same way as “punks” or “hippies.” However, like these subcultures, grunge was co-opted by the music and fashion industries through its promotion by the media.

Grunge Music

The word “grunge” dates from 1972, but did not enter popular terminology until the birth of the Seattle sound, a mix of heavy-metal, punk, and good old-fashioned rock and roll, in the late 1980s. Many musicians associated with grunge credit their exposure to early punk bands as one of their most important influences.

Like San Francisco in the 1960s, Seattle in the 1980s was a breeding ground for music that spoke to its youth. The independent record label Sub Pop recorded

many of the Seattle bands inexpensively and was partly responsible for their garage sound. Many of these bands went on to receive international acclaim and major record label representation, most notably The Melvins, Mudhoney, Green River, Soundgarden, Malfunkshun, TAD, and Nirvana. Nirvana's second album, *Nevermind*, was released in 1991, making Nirvana the first of this growing scene to go multiplatinum and Kurt Cobain, Nirvana's lead singer, the reluctant voice of his generation.

(Sub)Cultural Context

The youth movements most often associated and compared to grunge—hippie and punk—were driven both by music and politics. Punks and hippies used music and fashion to make strong statements about the world and are often referred to as “movements” due to this political component. While the youth of 1980s Seattle were aware of politics, grunge was fueled more by self-expression—sadness, disenchantment, disconnectedness, loneliness, frustration—and perhaps was an unintentional movement of sorts. There does not appear to have been a common grunge goal, such as punk's “anarchy” or the hippies' “peace.” Despite this lack of unifying intentionality, grunge gave voice to a bored, lost, emotionally neglected, post-punk generation—Generation X.

Grunge Fashion

If punk's antifashion stance can be interpreted as “against fashion,” then that of grunge can be seen as “nonfashion.” The grunge youth, born of hippies and raised on punk, reinterpreted these components through their own post-hippie, post-punk, West Coast aesthetic. Grunge was essentially a slovenly, thoughtless, uncoordinated look, but with an edge. Iconic items for men and women were ripped and faded jeans, flannel shirts or wool Pendletons layered over dirty T-shirts with outdated logos, and black combat-style boots such as Dr. Martens. Because the temperature in Seattle can swing by 20 degrees in the same day, it is convenient to have a wool long-sleeved button-down shirt that can be easily removed and tied around one's waist. The style for plaid flannel shirts and wool Pendletons is regional, having been a longtime staple for local lumberjacks and logging-industry employees—it was less a fashion choice than a utilitarian necessity.

The low-budget antimaterialist philosophy brought on by the recession made shopping at thrift stores and army surplus outlets common, adding various elements to the grunge sartorial lexicon, including beanies for warmth and unkempt hair, long underwear worn under shorts (in defiance of the changeable weather), and cargo pants. Thrift-store finds, such as vintage floral-print dresses and baby-doll nightgowns, were worn with oversized sweaters and holey cardigans. Grunge was dressing down at its most extreme, taking casualness and comfort dressing to an entirely new level.

Grunge Chic

The first mention of grunge in the fashion industry was in *Women's Wear Daily* on 17 August 1992: “Three hot looks—Rave, Hip Hop and Grunge—have hit the street and stores here, each spawned by the music that's popular among the under-21 set.” The style that had begun on the streets of Seattle had finally hit New York and was heading across the Atlantic. Later that same year, Grace Coddington (editor) and Steven Meisel (fashion photographer) did an eight-page article and layout for *Vogue* with the help of a Sub Pop cofounder and owner Jonathan Poneman: “Flannels, ratty tour shirts, boots, and baseball caps have become a uniform for those in the know, and their legions are growing” (p. 254). The fashion machine was drawn to the utilitarian aspects of grunge as well as the juxtapositions of textures and the old against the new. Marc Jacobs is credited with bringing grunge to the runway with his spring 1993 collection for Perry Ellis. He was later followed by such designers as Calvin Klein, Christian Francis Roth, Armani, Dolce & Gabbana, Anna Sui, and Versace who all came out with layered and vintage looks made out of luxury fabrics.

Ultimately, grunge failed as a high-fashion trend because its vitality came from the unique and personal art of combining clothes and accessories from wildly disparate and idiosyncratic sources. Grunge was not easily repackaged and sold to the people who related to it because it was out of their price range and the upscale consumer was not taking the bait. Where grunge worked well was at low to moderate price points as middle-class kids across America were buying pre-ripped jeans, beanies, and flannels all the while dancing to Nirvana.

Post-Grunge World

Repackaging was also the fate of grunge music as every major record label tried to find the next Nirvana, and bands like Pearl Jam and Bush filled stadiums but paid little homage to grunge's punk roots. Nevertheless, grunge ultimately managed to revive rock and roll, redefine the music of the 1990s by bringing the focus back to the guitar, and make the word “alternative” meaningless in the twenty-first century as alternative music is now the music of the masses.

What grunge did for music it also did for fashion. Grunge opened the door to recycled clothes for everyone as a fashionable, and even a chic, choice. Grunge defined a new approach to dressing that included layering and juxtapositions of patterns and textures. The DIY approach to dress has become the norm, giving the consumer the freedom to choose, to not be a slave to one look or designer, and the confidence to create personal ensembles with the goal of self-expression through style.

See also **Hip-hop Fashion; Hippie Style; Punk; Street Style; Subcultures.**

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Shannon Bell Price

GUCCI From modest beginnings at the end of the nineteenth century, the Gucci company became one of the world's most successful manufacturers of high-end leather goods, clothing, and other fashion products. As an immigrant in Paris and then London, working in exclusive hotels, young Guccio Gucci (1881–1953) was impressed with the luxurious luggage he saw sophisticated guests bring with them. Upon returning to his birthplace of Florence, a city distinguished for high-quality materials and skilled

artisans, he established a shop in 1920 that sold fine leather goods with classic styling. Although Gucci organized his workrooms for industrial methods of production, he maintained traditional aspects of fabrication. Initially Gucci employed skilled workers in basic Florentine leather crafts, attentive to finishing. With expansion, machine stitching was a production method that supported construction.

Together with three of his sons, Aldo, Vasco, and Rodolfo, Gucci expanded the company to include stores in Milan and Rome as well as additional shops in Florence. Gucci's stores featured such finely crafted leather accessories as handbags, shoes, and his iconic ornamented loafer as well as silks and knitwear in a signature pattern. The Gucci loafer is the only shoe in the collection of the Museum of Modern Art in New York.

The company made handbags of cotton canvas rather than leather during World War II as a result of material shortages. The canvas, however, was distinguished by a signature double-G symbol combined with prominent red and green bands. After the war, the Gucci crest, which showed a shield and armored knight surrounded by a ribbon inscribed with the family name, became synonymous with the city of Florence.



Gucci clothing and accessories for sale. The Gucci company, which began as a single Italian leather goods shop founded in 1920, expanded to become one of the most successful international purveyors of fashion © JACQUES M. CHENET/CORBIS. REPRODUCED BY PERMISSION.

Aldo and Rodolfo Gucci further expanded the company's horizons in 1953 by establishing offices in New York City. Film stars and jet-set travelers to Italy during the 1950s and 1960s brought their glamour to Florence, turning Gucci's merchandise into international status symbols. Movie stars posed in Gucci's clothing, accessories, and footwear for lifestyle magazines around the world, contributing to the company's growing reputation.

Gucci's distinctive lines made its products among the most frequently copied in the world in the early 2000s. Pigskin, calf, and imported exotic animal skins were subjected to various methods of fabrication. Waterproof canvas and satin were used for evening bags. Bamboo was first used to make handbag handles by a process of heating and molding in 1947, and purses made with a shoulder strap and snaffle-bit decoration were introduced in 1960. In 1964 Gucci's lush butterfly pattern was custom-created for silk foulards, followed by equally luxuriant floral patterns. The original Gucci loafer was updated by a distinctive snaffle-bit ornament in 1966, while the "Rolls-Royce" luggage set was introduced in 1970. Watches, jewelry, ties, and eyewear were then added to the company's product lines. A particularly iconic touch, introduced in 1964, was the use of the double-G logo for belt buckles and other accessory decorations.

The company prospered through the 1970s, but the 1980s were marked by internal family disputes that brought Gucci to the brink of disaster. Rodolfo's son Maurizio took over the company's direction after his father's death in 1983, and dismissed his uncle Aldo—who eventually served a prison term for tax evasion. Maurizio proved to be an unsuccessful president; he was compelled to sell the family-owned company to Investcorp, a Bahrain-based company, in 1988. Maurizio disposed of his remaining stock in 1993. Tragically, Maurizio was murdered in Milan in 1995, and his former wife, Patrizia Reggiani, was convicted of hiring his killers. Meanwhile, the new investors promoted the American-educated Domenico De Sole from the position of family attorney to president of Gucci America in 1994 and chief executive in 1995.

The company had previously brought in Dawn Mello in 1989 as editor and ready-to-wear designer in order to reestablish its reputation. Well aware of Gucci's tarnished image and the value of its name brand, Mello hired Tom Ford in 1990 to design a ready-to-wear line. He was promoted to the position of creative director in 1994. Before Mello returned to her post as president of the American retailer Bergdorf Goodman, she initiated the return of Gucci's headquarters from the business center of Milan to Florence, where its craft traditions were

rooted. There she and Ford reduced the number of Gucci products from twenty thousand to a more reasonable five thousand.

Tom Ford came to the foundering company with vision and style. Having the strong support of Domenico De Sole, Ford wished to maintain a sense of the company's history while updating Gucci's trademarks. In 1994 Ford became responsible for creative direction, and by 1996 he directed all aspects of the company—including ready-to-wear clothing, visual merchandising, packaging, interior design, and advertising. Ford and De Sole struggled to restore the former reputation of Gucci, while redirecting the growing brand to a new level for the market of the late 1990s.

There were seventy-six Gucci stores around the world in 1997, along with numerous licensing agreements. Ford was instrumental in the process of decision-making with De Sole when the Gucci Group acquired Yves Saint Laurent Rive Gauche, Bottega Veneta, Boucheron, Sergio Rossi, and, in part-ownership with Stella McCartney, Alexander McQueen and Balenciaga. By 2001 Ford and De Sole shared the responsibility for major business decisions, while Ford concurrently directed design at Yves Saint Laurent as well as at Gucci.

The French conglomerate Pinault-Printemps-Redouté, however, gained ownership of 60 percent of the Gucci Group's stock in 2003. *Women's Wear Daily* then announced the departure of both Domenico De Sole and Tom Ford from the Gucci Group when their contracts expired in April 2004. The last spring collection under the direction of Ford and De Sole was a critical and commercial success. Amid widespread speculation in the fashion press about Ford's heir, the company announced in March 2004 that he would be replaced by a team of younger designers promoted from the ranks of the company's staff.

See also Brands and Labels; Ford, Tom; Italian Fashion; Leather and Suede; Saint Laurent, Yves; Shoes.

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