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LABELING LAWS For thousands of years, people only had natural fibers to care for and use. But with the explosion of manufactured fibers, blends, and finishes after World War II came confusion. Manufacturers gave their own products trade names that meant very little to consumers. A real need for more information was provided in the form of a series of labeling laws.

Ruling on the Weighting of Silk
In its natural state, silk has a gummy feel, and it is usual practice to remove the gum. In so doing, however, the weight of the silk is greatly reduced. To counter that loss, in the late nineteenth century, manufacturers began the weighting of silk to counteract the weight lost by degumming raw silk. Silk was subjected to metallic salts, which could be absorbed in quantities greater than the weight of the silk itself. While the immediate result was a fabric with a heavier hand, the long-term effect was to create a fabric that tended to split into shreds. Since the consumer had no way of discerning this, the U.S. Federal Trade Commission (FTC) ruled in 1938 that silk weighted more than 10 percent and black silk weighted more than 15 percent must be labeled *Weighted Silk* While this ruling remained in effect in the early twenty-first century, few silk items were weighted by then.

Wool Products Labeling Act
According to this act, most products that contain any amount of wool must be labeled by the name of the wool source and percentage weight, even if it is less than 5 percent. They must distinguish between wool (also known as "virgin wool" and "new wool") and recycled wool, wool from a textile product that has been returned to a fibrous state and remade into a different product. The manufacturer's name or number registered with the FTC must be on the label as well as (since 1984) the country of origin.

Some products, such as hats and slippers that contain some wool, must be labeled under this labeling act even though they are exempt under the Textile Fiber Products Identification Act (TFPIA). The following items, when made of wool, are exempt from the provisions of this act: carpets, rugs, mats (though these are covered by the TFPIA), upholsteries, and wool products destined for export.

In the early days of this act, the FTC assigned Wool Products Labeling (WPL) numbers to particular manufacturers or retailers of wool. Since each company would retain its number forever and some manufacturers have changed their products' fiber content from wool to such nonwool fiber as polyester, some nonwool products have a WPL number.

Fur Products Labeling Act
Fur fibers that have been removed from the animal's skin are subject to the rules set forth in the Wool Products Labeling Act and the TFPIA. Labeling of fur fibers attached to the skin is regulated by the Fur Products Labeling Act. The labels must contain the animal's species and may include the adjective form of the country (such as *Russian Mink* or *Canadian Fisher*). Labels must also provide the name or registered number (RN or WPL) of the manufacturer, importer, or other distributor. The country of origin must be given. If the fur has been colored, pointed, or bleached, the label must state this. If the fur has not been so treated, it should be labeled as *Natural.*

Flammable Fabrics Act
The original act banned the use of highly flammable materials for clothing. In 1967, the law was amended to include highly flammable household textiles. Further amendments have banned the use of all flammable materials for carpets, draperies, mattresses, upholstery, and children's sleepwear (sizes 0–14). Standards for each of these products may be found on the Web site of the Federal Trade Commission (www.ftc.gov).

Textile Fiber Products Identification Act
The TFPIA requires that the name of the fibers (natural, such as cotton, or the generic name for manufactured fibers, such as nylon) be listed in descending order by percent weight of the total. If fibers are present in quantities of less than 5 percent, they should be listed as other fiber(s). If several fibers constitute less than 5 percent each, they should be combined and listed as other fibers, even if their combined total is greater than 5 percent. Two exceptions exist: because of the Wool Products Labeling Act, all products containing wool must be listed, even if the percentage is less than 5 percent. Also, those

products that provide a definite functional property in amounts of less than 5 percent may be listed as such without explaining what the functional significance is. Small amounts of spandex lend a good deal of stretch to a garment, for example.

Pile fabrics can list fibers by total weight only. However, if a label lists fibers as *100% nylon pile*, *100% cotton back*, the label must also add the fibers by weight: *60% cotton*, *40% nylon;* in other words, the back is 60 percent of the fabric and the pile is 40 percent. Those fibers composed of two or more chemically distinct fibers must be listed as biconstituent or multiconstituent.

The manufacturer's name or registered identification number (RN or WPL) must be given. Consumers can find out the name of the company by going to the FTC Web site (www.ftc.gov), clicking on Business Guidance, and then RN Lookup Service.

The country of origin must be listed. Products made entirely in the United States of materials from the United States must be labeled *Made in USA.* Products made in the United States of imported materials must be labeled as such: *Made in USA of Imported Fabric.* The country name for imported items must be written in English, but may be written in additional languages as well. The country of origin information must always be on the front of the label.

All of the required fiber information may be put on one tag or several as long as the information is legible, conspicuous, and accessible to the consumer. All content information must be in the same size print. Other extraneous information may be included on the fiber label as long as it is not misleading to the consumer.

Care Labeling Rule

The Care Labeling Rule of 1972 set down very specific requirements for manufacturers and importers to follow. In 1984, the rule was amended to provide a Glossary of Standard Terms. In 1999, the American Society for Testing and Materials developed care symbols intended to be understandable around the world, despite language differences. In 2000, the Care Labeling Rule was amended again. In the early 2000s the rule requires that care instruction apply to the entire garment.

According to the Care Labeling Rule, textile clothing and piece goods (fabric sold to home sewers) must carry a care label outlining safe cleaning procedures. In the case of clothing, a care label should be sewn into the garment and be easily viewed at the time of purchase. It should remain legible for the lifetime of the garment. For completely reversible garments with no pockets and for other garments where a label would ruin their appearance (such as a sheer blouse), care information may be put on a hang tag. For clothing sold to institutions such as hospitals, no label is needed, but care instructions must be given to the institution at the time of purchase. Textiles that can be cleaned safely in several ways are required to list only one method. For items that can be cleaned by the harshest methods, the label should read, *Wash or Dry Clean, Any Normal Method.* This means that the item could safely be machine-washed in hot water, bleached with any bleach, tumble-dried hot, and ironed at a hot setting. It also means that the item could be dry-cleaned using any solvent. For items that cannot be safely cleaned by any means, the label should read, *Do Not Wash—Do Not Dry Clean.*

Washing instructions include five elements, outlined below:

Washing. The label must say if hand-washing or machine-washing is recommended. Also, unless the product can be washed in hot water, a temperature must be specified.

Bleaching. If any available bleach can be used without harm, the label need not mention bleach. If chlorine bleach would damage the product, the label must say, *Only Non-Chlorine Bleach, When Needed.*

Drying. The label must indicate how the product should be dried: tumble dry, dry flat, or drip dry. If the product cannot be machine-dried at the hottest setting, then the proper temperature must be stated.

Ironing. Ironing information is required if ironing will be needed on a regular basis. If ironing cannot be done at the hottest setting, a proper temperature must be specified.

Warnings. Special warnings must be given if a consumer might reasonably use a care procedure that would result in damage. A delicate garment suitable for hand-washing might need a *Do Not Wring* warning. Products that might damage other items washed with them might need warnings such as *Wash Separately* or *Wash with Like Colors.* Warnings do not need to be used for alternative care procedures. If the label reads, *Machine Wash Cold*, it need not use the warning *Do Not Wash in Hot Water.*

If garments can be safely dry cleaned with any solvent and there are no special conditions that require warnings, then the label may say, *Dry Clean Only.* These garments can be put in a dry-cleaning machine by the consumer at a Laundromat or given to a professional dry cleaner. When a warning is needed, it should be stated after the words *Professionally Dry Clean.* For example, if steam would cause damage, the label should read, *Professionally Dry Clean—No Steam.*

See also **Dry Cleaning; Fibers; Fur; Silk; Wool.**

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Elizabeth D. Lowe

LABOR UNIONS Clothing industry workers, severely exploited during most of the nineteenth century in countries at the forefront of the industrial revolution (such as Great Britain, France, Germany, and the United States), made powerful efforts to form effective trade unions during the latter part of the century. The initial stages of unionization saw the creation of numerous separate unions, which tended then to go through a process of amalgamation in order to increase membership and bargaining power. This process can be seen very clearly in the case of Great Britain, for example, where by the beginning of the twentieth century, clothing workers' unions included the Amalgamated Society of Journeymen Tailors, the Amalgamated Union of Clothiers' Operatives, the Amalgamated Jewish Tailors, Pressers and Machinists' Trade Union, the London Clothiers Cutters, the Shirt, Jacket and Overall Workers, and the Belfast Shirt and Collar Workers. These joined together to form the United Garment Workers' Union (UGWU) in 1912. The UGWU subsequently added other unions, including the Scottish National Association of Operative Tailors, the London Operative Tailors, and the Amalgamated Society of Tailors and Tailoresses. With the merger in 1931 of the UGWU with the United Ladies Tailors (London) and the Waterproof Garment Workers Union, the amalgamated union changed its name to the National Union of Tailors and Garment Workers. In the United States, The United Garment Workers of America (UGWA) was organized in 1891, incorporating several earlier independent unions; the more radical Amalgamated Garment Workers Union (AGWU) broke away from the UGWA in 1914. The International Ladies Garment Workers Union was founded in 1900. Textile workers, less concentrated in urban areas, were slower to unionize; the Textile Workers Union of America was organized in 1939, and later merged with the AGWU. Similar processes of organization and amalgamation marked the history of garment and textile workers unions in the countries of Western Europe.

Once a potent force in the textile and apparel industries, labor unions have been on the decline in the post–World War II period in many parts of the world, including Central and Eastern Europe, Central America, the United States, and Europe. Among the reasons for this decline are employer resistance or anti-unionism, the increasing power of multinational corporations, inadequate statutory protection for unions and union organizing in developing countries, and the inadequacy of unions to respond quickly and efficiently to labor issues. The long-term history of the garment and textile industries has been for production to move from high-wage to low-wage (which usually means from union to nonunion) countries, or regions within countries; this poses a severe challenge to labor unions in the field.

Globalization of textile and apparel production along with the dislocation of workers from industrialized countries to developing countries have meant that unions have had to reach across national boundaries to create linkages among workers for this sector. For example, members of the Union of Needletrades, Industrial and Textile Employees (UNITE) have worked through its International Trade Secretariat to organize workers and to address basic worker rights and working conditions in Central America and the Caribbean.

Internationalization of the labor movement is not a new phenomenon; it began in the late nineteenth century in Europe. Stimulated by the economic and political conditions of various countries, such as industrial growth, increased international trade, and more competitive world markets, workers in industrialized nations became apprehensive about working conditions in developing countries and sought "to establish minimum labor standards by international agreement" (Lorwin, p. xii).

The demand for international labor standards after World War I resulted in the establishment of the International Labour Organization (ILO) in 1919 under the League of Nations. The ILO became a specialized agency in the United Nations in 1946. Through a series of conventions and recommendations, labor standards to be attained worldwide were set forth by this organization. In 1998, the ILO organized a tripartite meeting for government, employer, and worker representatives to exchange views on labor practices in the textile, apparel, and footwear industries. Its report addresses labor issues concerning workers' rights to freedom of association and collective bargaining, the elimination of child labor and forced or compulsory labor, and the end of gender discrimination with respect to employment and occupation. The representatives engaged in a social dialogue about these issues.

International Labor Organizations

ICFTU. The International Confederation of Free Trade Union's regional organizational affiliates are found in Asia and the Pacific (APRO–Asia-Pacific Regional Organization), Africa (AFRO–African Regional Organization), and the Americas (ORIT–Inter-American Regional Workers' Organization). They act as channels of communication and maintain linkages with the European Trade Union Confederation and the Global Union Federation, of which the

International Textile, Garment, and Leather Workers Federation (ITGLWF) is one of ten members.

It brings together more than 200 affiliate organizations in more than 100 countries. Affiliates include UNITE in the United States and Canada, KFAT—the National Union of Knitwear, Footwear and Apparel Trades in the United Kingdom, and the BTGLWF—Bangladesh Textile, Garment and Leather Workers Federation.

Operating as an integral part of the ITGWLF are its regional organizations in Africa, Asia, Europe, and the Americas. The issues that are addressed with its regional organizations and affiliates include: (1) the elimination of forced and child labor; (2) the promotion of occupational health and safety standards; (3) the participation of women in worker-employer dialogues, especially home workers in the informal sector as well as workers in the export processing zones in different countries; and (4) the encouragement of social responsibility by multinational manufacturers, merchandisers, and retailers. It works closely with the ICFTU, the ITSs, and nongovernmental organizations (NGOs).

UNITE Formed

In 1995, the International Ladies Garment Workers Union and the Amalgamated Clothing and Textile Workers Union merged to form the Union of Needletrades, Industrial and Textile Employees (UNITE) in the United States. They joined forces to provide strength for collective bargaining and a voice concerning domestic and international labor issues. Since its inception, UNITE has been involved with: (1) initiating "Stop Sweatshop" campaigns to bring attention to working conditions in New York, California, and South America; (2) assisting university students in forming United Students Against Sweatshops—an organization to keep universities from selling garments made under sweatshop conditions; (3) demanding that labor standards be enforced in global trade agreements with developing countries during trade talks; (4) challenging retailers to improve working conditions and observe workers' rights in factories making their clothes; and (5) promoting the visibility of the "Made in the USA" label to help retain textile and apparel jobs in America. These and other activities help UNITE to fulfill its goals; that is, to bring workers together, to protect members' work contracts, to prepare a workers' agenda or a list of things to be accomplished, and advocate against sweatshops, nationally and internationally. In Canada, UNITE has more than 25,000 members and has called attention to its sweatshops and home workers which mostly employ women workers.

Summary

Garment and textile workers unions have responded to changing economic, social, and political conditions throughout the world by emphasizing international organization and cooperation. The issues that led to the formation of strong garment and textile workers unions in the industrialized world of the nineteenth century remain important throughout the world, and can only be addressed on an international level and with reference to the international labor standards promulgated and upheld by the ILO. In addition, NGOs, such as the Clean Clothes Campaign, the National Labor Committee, and the Women Workers Worldwide, have been established to draw further attention to labor issues worldwide. Unions face continuing challenges to organize industrial workers in developing countries, and to reach into informal sectors of production in many parts of the world, sectors in which women's and child labor continue to be exploited.

See also **Globalization; Sweatshops.**

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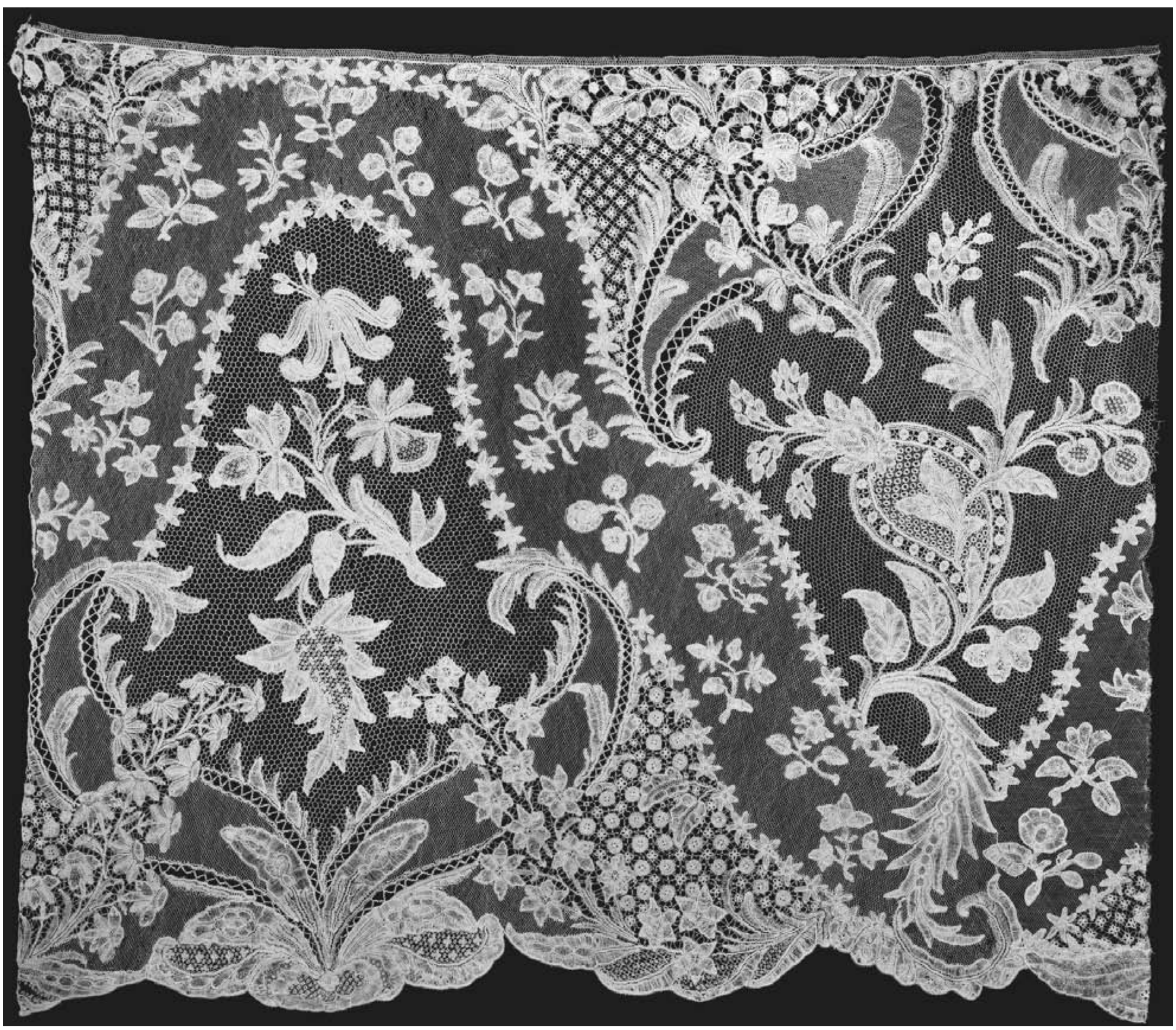
Gloria M. Williams

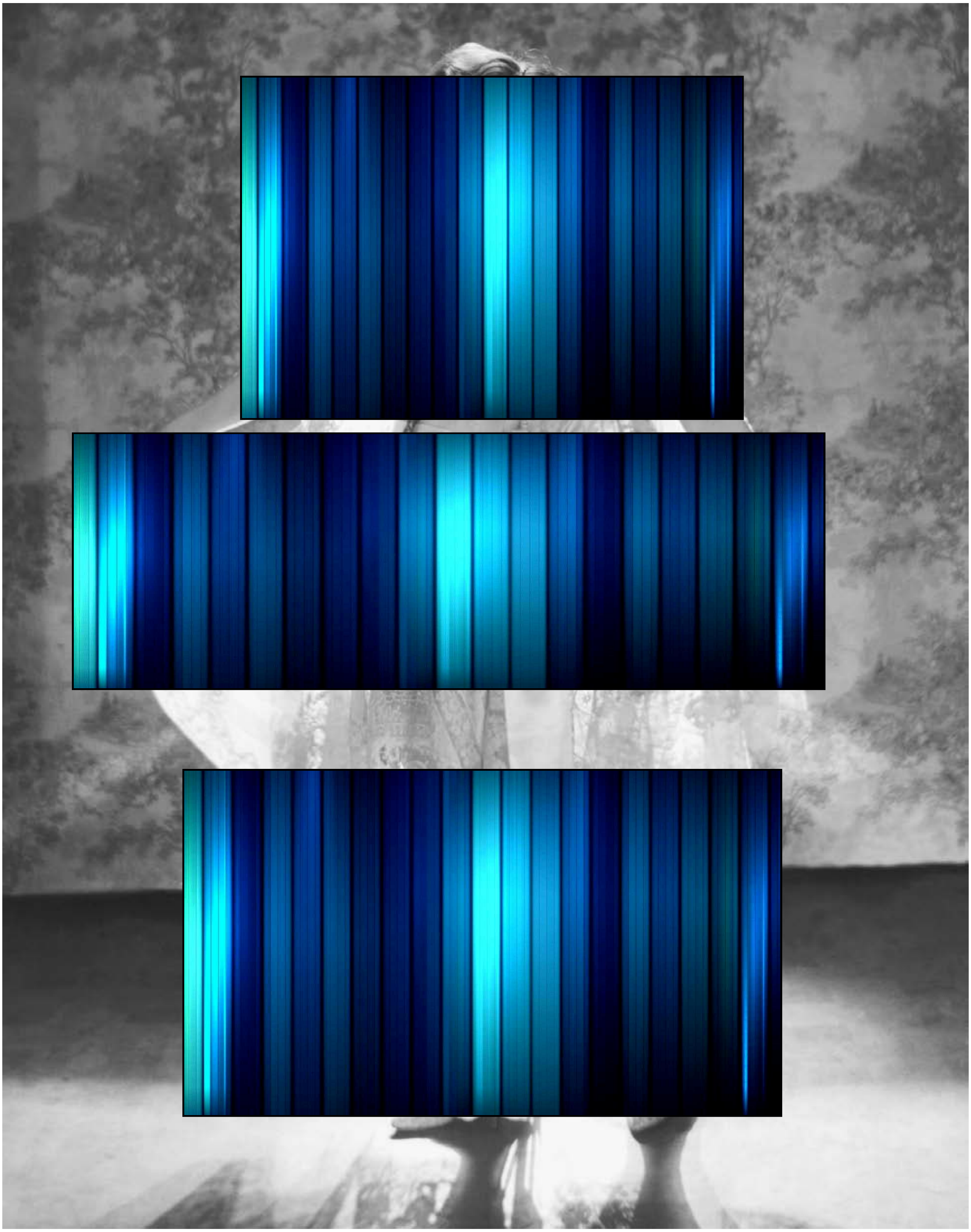
LACE Lace has played a role in fashionable dress ever since it was developed in the sixteenth century. Loosely defined, lace can be any nonwoven, light, openwork fabric, but in historical terms it was created using two tools: the needle and the bobbin. Both techniques were time-consuming and required great skill. As a consequence, lace was extremely expensive. During the seventeenth and eighteenth centuries, when lace became an essential element of fashionable dress, the European courts spent great sums of money to acquire the finest examples. Because of this demand, new techniques were continually developed to make lace production less costly and time consuming. Unfortunately, when machine lace finally came into production in the nineteenth century, lace lost its allure and it developed into just another fashion fabric, often used in lingerie, bridal wear, and evening wear.

Needle and Bobbin Lace Origins

Before needle and bobbin lace developed in the sixteenth century, the term lace referred to the cords that laced sep-



Lace flounce. This lace piece was created using the needle and bobbin technique developed in the sixteenth century. Though this method produced lovely, unique garments, it was extremely difficult and time intensive. SECTION OF A BOBBIN-MADE LACE FLOUNCE. BRUSSELS, 1760S. LINEN. COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION. GIFT OF RICHARD GREENLEAF IN MEMORY OF HIS MOTHER, ADELINE EMMA GREENLEAF, 1950-121-45.



Model wearing lace dress and cape. While handmade lace continued to be produced in the twentieth century, machine lace was more widely available, and several famous designers of the period began to use it in their collections. © CONDÉ NAST ARCHIVE/ CORBIS. REPRODUCED BY PERMISSION.

arate parts of a garment together, such as the sleeves to the shoulders, or to close the back of a bodice. The cords were made in a variety of methods, including the use of bobbins to braid the threads. The term also referred to braided tapes of metallic thread that often trimmed military uniforms. This use of the word "lace" in this context continued into the eighteenth century, when it also described the woven bands that trimmed servant's livery and the furnishings found in coaches and other vehicles.

During the sixteenth century, the term "lace" found another meaning when it came to refer to bobbin-made insertions that were becoming increasingly fashionable for trimming the undergarments and household furnishings of the wealthy merchants and aristocrats of the renaissance. An insertion was a narrow band that seamed together two pieces of a garment. Like the cords or laces mentioned above, the insertions were placed between the shoulders and the sleeves, and at the shoulder seams. The bobbin technique was adapted to make these narrow flat bands with delicate openwork designs. While linen was often used to make the bobbin lace insertions, colored silk and gold- and silver-metallic thread were also employed.

Embroiderers also adapted their techniques to create insertions. Needle lace, which had its origins in cutwork, an embroidery technique in which a small square of cloth was cut away and the resulting hole filled with a structure created with needle fillings, or buttonhole stitches, became a popular technique for creating insertions. These insertions, constructed in between the grid left after square sections of the base cloth were cut away, had designs with snowflake delicacy and were referred to as *reticella* or *rosette*. *Reticella* insertions were often stitched between the seams of household furnishings, such as table covers, as well as linen undergarments that were becoming an increasingly important component of fashionable dress. *Reticella* and other forms of cutwork also stood alone or were worked into shirts and shifts, creating the elaborate cuffs, collars, and ruffs seen in portraits of the Elizabethans and their European counterparts. As fashions changed during the last decades of the sixteenth century, the rigid geometry of cutwork was replaced with more free-flowing designs. These were first created by cutting larger squares out of the base cloth and later by developing a new method of creating a base structure to hold the buttonhole stitches in place. Instead of cutting squares out of a ground cloth, narrow tapes or thread were laid on a pre-drawn pattern, and buttonhole stitches were then used to fill in the spaces between the tapes or thread, and thus true needle lace was born.

Lace as Fashion Essential

As bobbin lace, cutwork, and needle laces became more sophisticated, they developed into essential fashion accessories. During the late sixteenth and two succeeding centuries, lace collars, cuffs, borders, ruffles, and headdresses were *de rigueur* for anyone with fashionable pretensions. While most European nations developed some form of lace industry, the two most important early centers were Venice and Flanders.

Venice developed into one of the first great lace centers during the sixteenth and early seventeenth centuries. Free-flowing designs based on delicate floral vines became popular and were inspired by the textiles and other decorative arts of the countries with whom Venice traded, such as Turkey and China. The second important area for the lace trade was Flanders, where an important linen embroidery trade existed during the sixteenth century. The Flemish supplied small linen and metallic bobbin lace edgings, needle lace edgings, and cutwork, along with embroidered linens. By the seventeenth century, the Flemish became well known for their light, delicate bobbin laces.

Both the Venetian needle laces and the developing Flemish bobbin laces were well suited to new fashions of the seventeenth century that favored flat band collars instead of standing ruffs. Fashionable dress also began to feature softer, lighter fabrics, such as satins and taffetas, as opposed to the heavy velvets of the previous century. Dark colors predominated and provided a suitable surface on which to display the increasingly refined bobbin and needle laces.

In seventeenth-century France, lace became extremely important among Louis XIV's courtiers and, because of France's fashion dominance, thus all the courts of Europe. Courtiers wore flat band collars of heavy Venetian lace that showed off beautifully against the lavish fabrics then in fashion. French courtiers spent huge sums of money, most of which left France for Italy and Flanders, to prepare for obligatory visits to Versailles. Eventually Louis and his finance minister, Colbert, despaired of the large sums of money being spent on foreign lace, and they established a lace industry in France. They brought lace makers from Flanders and Italy to France and settled them in select towns including Sedans, Argentan, Valenciennes, and Alençon. These towns developed distinct styles of lace that are still identified by the names of the towns in which they were made.

By the end of the seventeenth century, fashion again impacted the lace industries as a preference grew for lighter, airier laces. The thicker needle laces of Venice went out of fashion and the bobbin laces of Flanders and the new French centers began to take prominence. One of the reasons for this change was the increasing importance of ruffles that were used to decorate the shirtfronts and cuffs of men's clothing and the skirt fronts, necklines, petticoats, headdresses, and sleeves of women's dress. Complete lace ensembles were made at extraordinary cost and worn by the elite of Europe into the eighteenth century. The 1764 probate inventory of Mme. de Pompadour, mistress of Louis XV, lists many lace accessories, including a set of Argentan-needle lace accessories for a *robe de chambre* that included dress trimmings, sleeve ruffles, stomacher, neck ruffles, and a cap. The set was valued at 3,000 French pounds, more than a set of seven buttons set with yellow diamonds and rubies that was valued at 2,600 French pounds.

Lace remained an important fashion accessory throughout the eighteenth century, although by the last quarter, designs had begun to simplify and lace with simple net grounds patterned with small floral vines became particularly fashionable. This simplification in the design of lace occurred at the same time that changes in consumerism and technology impacted the fashion and textile trades. Increasing numbers of people aspired to fashionable dress and acquired the means to afford it. This increase in demand coupled with the simplification of design led to the exploration of techniques of production to bring down the cost and the time involved in its manufacture. Along with the development of new machines to spin yarns and weave fabrics, those at the forefront of the industrial revolution experimented with ways to create machine-made nets and laces.

While lace remained a luxury good, available to few men and women before the late eighteenth century, its subsequent history is one of expansion throughout the social classes and an increasing identification with femininity. As men's clothing moved away from the colorful fabrics and luxurious accessories of the previous centuries and democratized with the development of the three-piece wool suit, lace, ribbons, and trims became the purview of women's fashion. Lace developed into a purely feminine fabric that, because of advances in technology, became widely used in lingerie, evening wear, and as accessories. The invention of machine techniques, the increasing development of new hand techniques by which to create lacelike fabrics, such as embroidered nets, crochet, and tape lace, and decreasing expectations among consumers led to lace and lacelike fabrics' widespread availability. Fine laces continued to be made, especially in Brussels, where needle, bobbin, and combination laces and lace accessories were produced. Centers in France were also celebrated for their lace, especially Chantilly, which became famous for its fine black bobbin lace accessories, such as shawls, fan leaves, and parasol covers.

Despite the continued production of handmade laces, the real story of nineteenth-century lace is the development of fine machine laces that could compete with the handmade ones. The first lace machines, developed during the eighteenth century, actually produced fine net, which was then hand-embroidered to resemble lace. It was not until the early nineteenth century, when the jacquard was attached to the net machines, that patterns became possible. Improvements to the earliest lace machines, such as the Pusher and Leavers machines, continued throughout the century. Soon machine lace could compete with some of the finest handmade laces, and lace became available to almost anyone interested in wearing it.

By the middle of the nineteenth century, when lace became a standard fashion element and no longer a luxury good, a renewed interest in historic laces began. Those who could afford to started to collect historic laces and put together large collections of examples dating from the sixteenth through the eighteenth centuries. Some, like Mrs. J. Pierpont Morgan, would use their historic laces to trim their Worth gowns and would have stood out from their peers who were wearing mechanically produced laces. Other women restyled historic laces and made them into collars, cuffs, and other fashionable nineteenth-century accessories.

The interest in historic laces at the end of the nineteenth century also led to a revival of handmade lace. Italy, in particular, became a center for training young girls in needle and bobbin techniques. Schools such as Amelia Ars and the Burano Lace School taught young women to reproduce many designs from the past, especially the Renaissance. Their work was so good, that it continues to fool collectors in the early 2000s.

Lace in the Twentieth Century

Craftspeople and artists continued to make lace into the twentieth century. It was taught at art schools in Austria, Germany, Denmark, and Czechoslovakia, where designs followed the then current early-twentieth-century art movements, such as Wiener Werkstaette and the German Secession. By the middle of the twentieth century, artists began to explore the artistic potential of lace, and large hanging sculptures and hangings were made.

While artists and craftspeople continue to explore handmade lace techniques, the twentieth century is the time in which machine lace emerged as a true fashion fabric. Machine lace borders made with the Raschel, Leavers, and Pusher machines were incorporated into many fashionable dresses of the first three decades of the twentieth century. Floral and geometric designs were most common. However, novelty laces also became popular. Clowns, Greek maidens, and even one of Columbus's sailing vessels (used to commemorate the 400th anniversary of his voyage to the Americas) were incorporated into lace designs and could be found trimming women's skirts, bodices, and lingerie. During the 1920s and 1930s bolts of machine lace were produced and became a fashionable fabric out of which designers such as Gabrielle Chanel began to construct luxurious evening dresses. Lace continued to be used as a fashion fabric throughout the twentieth century, enjoying popularity during the 1950s, and again in the 1980s.

Lace continues to enjoy a place in fashionable dress and especially in lingerie. Its light, delicate, feminine qualities make it a fashion perennial, even into the twenty-first century, when the September 2003 issue of *Harper's Bazaar* proclaimed lace "fashion's most romantic fabric" (p. 364) and dedicated the fashion spread to current designs exploiting its seductive potential.

See also **Embroidery; Lingerie.**

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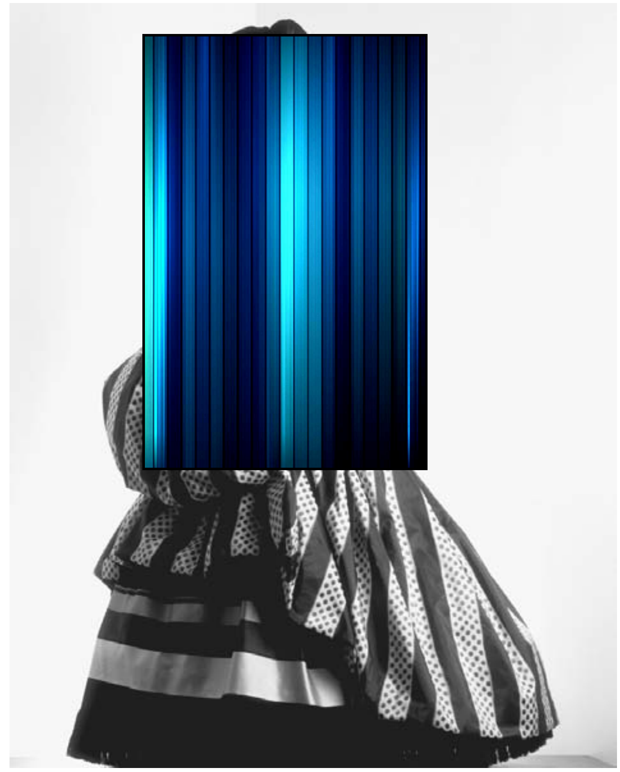
Pamela A. Parmal

LACROIX, CHRISTIAN The creations of Christian Lacroix embody in spectacular combinations his Provençal roots, his passion for folklore, and his fascination with the history of clothing. His artfully unexpected mixtures express a new form of luxury, simultaneously youthful, baroque, and sophisticated. Lacroix mingles bright tones and extravagant materials in creations that express a refined blending of different cultures; distant and forgotten costumes form the basis, if not the raison d'être, for his work.

Christian Marie Marc Lacroix was born in 1951 in Arles, France. In early childhood Lacroix showed a flair for design by putting together little albums on theater and opera, collages assembling family portraits, and reproductions by Christian Bérard. He left his native Arles to study the history of art in Montpellier, and then enrolled at the Sorbonne in Paris in 1973. He wrote a master's thesis on French costume in the paintings of the seventeenth century while at the same time taking courses at the École du Louvre to become a museum curator. It was at this time that he met his future wife, Françoise Rosensthiel; they married in 1974.

With the encouragement of his wife, he soon turned to fashion design. In 1978 he joined Hermès, where he learned the technical aspects of the profession. Two years later he was an assistant to Guy Paulin and then succeeded Roy Gonzales as a designer for Jean Patou in 1981. In 1986 he received the Golden Thimble award for dresses designed in honor of his native region of Camargue. In December 1986 Lacroix met Bernard Arnault, chief executive officer of the multinational luxury firm Louis Vuitton Moët Hennessy (LVMH), who offered him the financial support needed to open his own couture house.

The Christian Lacroix house was inaugurated in 1987 at 73, rue du Faubourg Saint-Honoré in Paris. On 26 July 1987 Lacroix presented his first collection under his own name, and that year the Council of Fashion Designers of America awarded him the prize for Most Influential Foreign Designer. Inspired by dresses in the style of the 1880s, he designed an off-the-shoulder dress with a high waist, the miniskirt of which became the emblematic "pouf." Completed by a short bolero jacket, the ensemble was cut in highly colored and decorative fabrics inspired by Provence. Folk and traditional elements were set off by a certain French grandeur, coquettishness, and whimsy that reflected the desires of a new generation hungry for luxury. Lacroix's style thus confirmed the taste for a typically southern opulence, instilling new life into French haute couture, which had been stigmatized as a dying art. *France Soir* described Christian Lacroix as the "Messiah," and *Time* featured him on its cover. In 1988 the profession awarded him a second Golden Thimble. The dream collapsed with the stock market crash. The pouf soon became a metaphor for the excesses of the 1980s, which gave way to the minimalism of the 1990s.



Model in Christian Lacroix ensemble. Lacroix's creations were full of whimsy and opulence, and they often featured his trademark pouf. © JULIO DONOSO/CORBIS SYGMA. REPRODUCED BY PERMISSION.

In his designs, Lacroix nevertheless remained faithful to his roots and his history in a clothing collection where east meets west, the north basks in the southern sun, and the past blends with the future. The 1980s had allowed him to define and focus these influences, and over the years he continued to quote from and vary his sources of inspiration, as he developed and refined them.

Lacroix also carried on using a glittering palette of colors. "Colors I have always liked, so much so that when

I was a child, I dreamed of swallowing tubes of yellow and vermilion paint," he said (de Bure, p. 129). His designs became more abstract and the dresses more simplified, their architecture more apparent. Previously, the decoration had been designed before the dress; now it came into play only after the dress had been constructed. "In reality, I love only what veers off course, has a defect, is heterogeneous, transitory," he said. "I think I love everything and its opposite. That is probably the key" (du Bure, p. 130).

Lacroix has turned his fashion world into a stage, designing for more than twenty ballets, operas, and plays. In 1996 he was awarded the Molière for best costume design for the Comédie Française production of *Phèdre.* In 2000 he signed a new contract with LVMH, the owner of his couture house. He divides his time between his responsibilities as artistic director of this couture house and his own company, XCLX. The list of his projects is long and varied and his commissions ever more spectacular. Among his extravagant designs are eight carriages of the TGV Méditerranée (a high-speed French train), which he "dressed" and presented as haute couture creations. "This is what now interests me: going beyond fashion to participate in ways of living, in our global environment, with uniforms [for Air France], seats for the TGV, stage costumes. Each of these areas—clothing, theater, design … helps me to express a facet of my personality" (Brébant, p. 61). Spectacle is inherent to his vision: "The Lacroix woman is staged in a theatrical fashion. She is not afraid of being noticed; for her one can imagine nothing that is bland (Alessandrini, p. 22).

In 2002 Lacroix was named artistic director of the Florence ready-to-wear house Emilio Pucci. That year he was awarded the medal of Chevalier of the Légion d'Honneur. Lacroix describes French haute couture as "eternally dying and paradoxically constantly being reborn from its ashes" (Sausson, p. 6). A great defender of couture, Lacroix does not conceive of it as an art but rather as a service rendered to his clientele: "Art is something made for love. Art is what makes life more beautiful. Something that motivates and inspires. My work has a purpose; it is not just made for the sake of it" (Lowthorpe, p. 14). His creations, brought into being by a wide range of craftsmen, knitters, corsetieres, painters, and embroiderers, overwhelm and plunge the spectator into a world located between dream and reality, where fantastic textures rival embroidered materials in elegance, where fluid fabrics wedded to richly colored costumes speak in a flamboyant vocabulary signed Christian Lacroix.

See also **Art and Fashion; Ballet Costume; Haute Couture; Paris Fashion; Pucci, Emilio; Theatrical Costume.**

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LAGERFELD, KARL Karl Lagerfeld was born on 10 September 1938 to a wealthy family in Hamburg, Germany. He moved to Paris in 1952 and first came to the attention of the fashion world two years later when he won a competition prize for his design of a woolen coat. In 1954 he was hired as a design assistant by Pierre Balmain, one of the premier couture houses of the early postwar period. In 1958 he parted ways with Balmain and became art director at the House of Patou, where he remained until 1962. For most of the next fifteen years he designed for a number of companies and under a variety of contractual and freelance agreements.

He was associated especially with Chloë (1963–1983), where he created styles that simultaneously were elegant and focused on the young. Many of his most striking designs for Chloë had an art deco flavor, being very streamlined and body conscious. He also utilized prints to excellent effect. At the same time, he worked as a freelance designer for Krizia, Valentino, Ballantyne, and other companies. Beginning in 1965 he designed furs for Fendi. His ability to design simultaneously for several different houses has been a defining characteristic of his career; Lagerfeld became known as a man who was never content to do just one thing at a time.

In 1975 Lagerfeld formed his own company and in 1983 became artistic director of the House of Chanel. While continuing his responsibilities at Chanel and at Fendi, he formed Karl Lagerfeld S.A. and KL to market his own ready-to-wear lines. Karl Lagerfeld S.A. was acquired by Dunhill (the parent company of Chloë) in 1992, and Lagerfeld returned to Chloë at that time and held the post of chief designer until 1997, when he was replaced by Stella McCartney. When he left Chloë, he regained control of the company bearing his own name; in the early 2000s Lagerfeld was designing for Karl Lagerfeld/KL, Chanel, and Fendi. He has also designed costumes for many films and theatrical productions.

Lagerfeld probably is most admired for his work at Chanel, where in 1982–1983 he took over responsibility for a company that had become somnolent, if not moribund, and very quickly made it exciting again. Taking the basic vocabulary established by Coco Chanel, he modernized it, introducing new materials, including denim, and exaggerating such details as the "double C" logo. Remarkably, his work for Chanel has remained as vital in the twenty-first century as it was in the mid-1980s.

Karl Lagerfeld has had a wide-ranging career in the arts, achieving considerable success as a writer and photographer. Over the years he has produced many fashion photography spreads for his collections at Chanel and for his own labels and has published several books of his photographs. He also is well known as an aesthete and connoisseur of art and antiques. In 2000 he sold part of his antique furniture and art collection at auction for more than $20 million. With his signature silver-white hair and newly slim figure, he is a familiar and iconic presence on the European fashion scene.

See also **Balmain, Pierre; Chanel, Gabrielle (Coco); Paris Fashion; Patou, Jean.**

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LANG, HELMUT Helmut Lang (1956–) was born on 10 March 1956 in Vienna, Austria. When he was three years old, his parents divorced; he then lived with his grandfather, who worked as a shoemaker in a village near Salzburg. Lang first took commercial courses at a local trade academy before he switched over to fashion design. Lang opened his first studio in 1977, when he was twenty-one years old, and designed T-shirts and jackets. He soon started to specialize in avant-garde fashion; by the mid-1980s, his women's ready-to-wear collections had become well known in his home country. He launched his first catwalk show in Paris in 1986, nine years after the opening of his first atelier. His minimalist approach was labeled as deconstructionist and avant-garde. In 1987 he also began to design men's wear, and promoted an essentially pure urban style. After Lang's success in Paris, he divided his time between his design studio in Vienna and his consulting agency in Paris. Lang was appointed professor of fashion design at Vienna's Universität für Angewandte Kunst, a college-level institution for the applied arts, in 1993.

Lang's core brand was the Helmut Lang Men's and Women's Collections. The brand was extended in 1995 with the addition of Helmut Lang underwear and shoes, followed by Helmut Lang jeans in the following year, as well as Helmut Lang protective eyewear and accessories. The designer achieved a high level of recognition through these extensions of his brand. He moved to New York in 1998 in order to get an international reputation in the fashion world and entered into a collaborative relationship with the Italian luxury brand Prada in 2000. Lang also launched his first perfumes in 2000.

Lang's minimalist approach was also apparent in his marketing strategy. The best example was the appearance of his Internet web page in the early 2000s. At first glance, a visitor might have thought that the designer's web domain was under construction. The page was almost completely empty; several small links provided access to his current ready-to-wear collections for women and men, accessories lines, store information, press images, and perfumes. Lang's marketing created a set of futuristic images. For example, his web page for women's perfumes featured a series of distinctive phrases in large capital letters that scrolled rapidly past the visitor's eyes: I walk in—I see you—I watch you—I scan you—I wait for you—I tease you—I breathe you—I smell you on my skin. His advertising was also minimal, with simple product shots that appeared surprisingly clean and therefore remarkable. Lang tried to make the reader "breathe" the fashionable quality in his advertising. The caption for an advertising campaign for Helmut Lang Eyewear read, "To promote an intellectual and fearless appearance," showing a "mug shot" of a model's face. While other brands put the designer himself in the foreground to promote collections, Lang avoided attracting attention to himself. When Lang was asked in an interview what his label represented, he replied, "It says Helmut Lang on it. Everything I know is in it." His catwalk shows were presented in a clean, urban minimalist style. In fact, his 1998 collection was shown only over the Internet instead of being displayed in a physical setting.

Claire Wilcox's introduction to *Radical Fashion* described Helmut Lang clothing at its simplest, as defined by a sophisticated interpretation of utilitarian wear. His clothes certainly resembled a uniform for urban living in the early twenty-first century. Lang had a preference for combining unusual materials: he blended cheap materials with expensive fabric, recycled fabrics with high technology. The fabric combinations varied from shiny to matte; they were often a mixture of natural fibers and synthetics. Lang sprayed silver and black varnish on denim in his 2000 collection, transforming basic utility into futuristic objects. His designs did not appear loud, but clearly reflected an androgynous style. A clinical look resulted from a mixture of deconstructionist and classicist forms that united contradictory elements. In "Imagining Fashion," Alistair O'Neill suggested that Lang's work could be understood as an attempt to liberate repressed attributes by concealing them under the supposedly unreadable surface of clothing. O'Neill took the advertising "Man in a Polyester Suit" as an example of Lang's suggestion that the surface of clothing is unreadable. O'Neill suggested that the phallic quality of the image reverberated in subsequent Lang campaigns, but it was the tension between the standard exterior and spectacular interior that came to the fore.

Although the era of minimalist fashion design ended in the early twenty-first century, Helmut Lang still used minimalist codes in his designs. His androgynous approach to fashion mirrored the clear distinctions between male and female dress in traditional clothing. Lang was stereotyped as the "King of Fashion Minimalism." It is true that the concept was as important to him as the clothes themselves. This concept was also reflected in his color palette, which mixed noncolors with flashy shades to produce a futuristic effect.

See also **Brands and Labels; Fashion Advertising; Fashion Marketing and Merchandising; Jeans; Unisex Clothing.**

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LANVIN, JEANNE Jeanne Lanvin (1867–1946) was born in Paris, France, and spent much of her youth as a seamstress and millinery apprentice. In 1883 she was employed to trim hats in the workshop of Madame Felix at 15, rue du Faubourg Saint-Honoré. Lanvin established her own millinery workshop at the age of eighteen in 1885. With just forty francs in cash and three hundred francs in credit, Madame Lanvin opened her millinery house in a modest apartment at 16, rue Boissy-d'Anglas in 1889.

Lanvin married the Italian aristocrat Emilio di Pietro in 1895. Although their marriage was brief, ending in 1903, the union produced a single child, Marguerite Marie-Blanche, who was born in 1897. This child inspired and supported one of the greatest design careers of the twentieth century. In 1907 Lanvin married Xavier Melet, a journalist. Lanvin's daughter married for the second time in 1925; her husband was the comte Jean de Polignac, and she became known as Marie-Blanche, comtesse de Polignac.

History of the House

In 1908 Lanvin opened a children's clothing department in the millinery shop, inspired by the wardrobe created for her own daughter, and just one year later she opened departments for ladies and girls as well. Becoming a full-fledged *couturière*, she joined the Syndicat de la Couture, the ruling body of the haute-couture industry. Her first dress designs followed the lines of the chemise frock, a long, slender, empire-waist design that offered ease of movement. By 1910, a mere two years after opening her children's department, her designs appeared in *Les modes*, a French fashion periodical.

By 1925 twenty-three ateliers operating under the Lanvin name employed up to eight hundred people. That year, branches of Lanvin were opened in Cannes and Le Touquet. Through the years the house continued to grow, with several other boutiques opening in foreign locales: In 1927 alone, additional shops were opened in Deauville, Biarritz, Barcelona, and Buenos Aires. Lanvin created departments for menswear, furs, and lingerie in 1926 and then launched several successful fragrance lines, including Arpège (1927), Scandal (1933), and Rumeur (1934).

When Jeanne Lavin died in 1946, her daughter, Marie-Blanche, became the chairman and managing director of Lanvin and Lanvin parfums; she remained at the helm of the businesses until her death in 1958.

In 1950 Marie-Blanche invited Antonio Canovas del Castillo to design the haute-couture collection. This position passed to Jules-François Crahay in 1963; to Maryll Lanvin, the wife of Jeanne Lanvin's nephew, in 1985; and, finally, to Claude Montana in 1990. He presented five haute-couture collections, two of which won the Golden Thimble Award from the Chambre Syndicale de la haute couture parisienne. By 1993 the House of Lanvin had withdrawn from haute couture to concentrate on their image as a luxury goods house.

The design career of Madame Lanvin survived sixty-one successful and productive years. Lanvin is the oldest surviving couture house in continuous existence, from 1909 to 1993. In the early 2000s, Lanvin continues to focus on ladies' ready-to-wear clothes and luxury accessories. Collections for men and made-to-measure sportswear are also produced. Fragrance remains part of the Lanvin offerings, releasing Oxygene to the masses. L'Oreal, the parent company, sold Lanvin to an unidentified Chinese owner in 2001 who focused on finding a designer who could put a modern edge on the historic, antiquated company; among designers employed during this period were Ocimar Versal Oto and Christine Ortiz. In 2003, Alber Elbaz began designing the luxury collection and has been making considerable progress in reviving the Lanvin name, gaining a more youthful clientele of models and celebrities.

Social Life

For the sole purpose of advertisement and publicity, Madame Lanvin employed the innovative technique of dressing the highly social demimondaines and actresses. Informally modeling the latest creations of the couture house, they created great interest among the social set. Demimondaines were a less respectable group of women who had lost their social standing—although they were highly social and extremely fashionable—due to sexual promiscuity or other ethically questionable activities (such as prostitution). Their male companions gave them the money to buy the finest fashions and accessories; in fact, demimondaines were notably the most fashionable women in town.

Jeanne Lanvin et sa fille, 1907. This photograph was the inspiration for the Lanvin insignia. PATRIMOINE LANVIN, DROITS RÉSERVÉS. REPRODUCED BY PERMISSION.

"The longevity of this couture house may be attributed to the untiring force and determination of a woman driven by the relentless need to create, succeed, and excel within her chosen field among many worthy, predominantly male, contemporaries."

Dean L. Merceron

Unlike her successful contemporaries, Madame Lanvin shunned the spotlight. She avoided large social settings, preferring her small, creative circle of artists, musicians, designers, and writers. On rare occasions Madame Lanvin could be seen at horse races for the sole purpose of research. Her attendance at these events enabled her to see what women were wearing, what looked good and what did not, how fabrics moved, how silhouettes looked, what was cumbersome, and what was ridiculous. In addition, by observing what the women were wearing, she could deduce what they would next be desiring to add to their wardrobes. Lanvin downplayed her image and personality, maintained a discreet background position, and rarely socialized with her clients. These habits contributed to her anonymity in the years following her death.

Inspiration

The originality of Lanvin garments, constructed in such a masterly fashion, lay in their surface detail and embellishment. Madame Lanvin extracted inspiration from various objects to be translated into viable, modern, functional design. For example, her signature color, "Lanvin blue," was inspired by the fifteenth-century Italian frescoes of Fra Angelico. Her desire to create the perfect colors for her designs prompted her to establish her own dye factories in Nanterre in 1923. This shrewd move ensured the originality and exclusivity of her colors, and, indeed, competitors who tried could never successfully duplicate them.

The beading and embroidery patterns on her designs were inspired by various exotic elements and destinations. Lanvin was an avid traveler and methodical collector of objects from various cultures around the globe; they later served as a personal library of inspiration.

Versatility

The House of Lanvin was a fashion leader and innovator in the 1920s, utilizing extraordinary beading techniques; and in the 1930s, with technically innovative surface treatment ensuring the singularity of her creations. Versatility contributed to the longevity of the couture house, as the Lanvin image was clearly defined and redefined from season to season. Marie-Blanche was her mother's muse and lent her youthful perspective to the designer's creative ideas. Consequently, the House of Lanvin forever maintained its image of youth, femininity, and beauty.

Clientele

Lanvin women typically began their association with the house as debutantes and maintained their loyalty through their weddings, motherhood, and widowhood. The youthful silhouette of the *robe de style*, synonymous with Lanvin, experienced great success, as it was offered in every collection. It flattered every figure at every age for all occasions. The *robe de style* was inspired by eighteenth-century fashions and consisted of a quasi two-dimensional silhouette created by the use of a pannier, or basket-like structure on either hip. This silhouette achieved great success during the 1920s as an option to the slender, cylindrical silhouettes promoted by other couturiers.

Madame Lanvin successfully combined romanticism and historicism in the most modern way. "Modern clothes need a certain romantic feel," she remarked (*Vogue*, 1 June 1942, p. 66). The youthful, elongated torso and romantic full skirts created a large surface that served as a canvas for any tasteful combination of beading, embroidery, or appliqué.

While the success of the vast Lanvin empire was a substantial accomplishment in itself, Madame Lanvin applied her skills to other creative areas as well. Pooling her talents with Armand Albert Rateau, a great French architect, in 1922, she completed several interior design projects, including her own homes, shops, and the Théâtre Daunou. She also opened her first interior decoration store, Lanvin Décoration. In addition, she shouldered the enormous responsibility of organizing and executing the couture exhibits at many of the great world expositions. For these efforts she was created chevalier of the Légion d'honneur on 9 January 1926. In 1938 Madame Lanvin was made an Officier of the Légion d'honneur.

Lanvin's legacy to the world of fashion is youth, beauty, and feminity—modernity softened with romance; beautiful colors in feminine silhouettes that blur the lines of age. The *robe de style* was a dress that could be worn literally by everyone. Lanvin was primarily an artist, and a businessperson second. She was guided by her artistic sensibility and supported by her fair sense of business and strong work ethic. She was an innovator and a leader, working for the industry as a whole, not just for the house of Lanvin. As one who "had it all," she was a role model for women: She started her own business, married, and had a child. Even as a single mother, she continued to run her empire and raised her daughter to be an inspirational success.

See also **Color in Dress; Dyeing; Twentieth-Century Fashion.**

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Dean L. Merceron

LATIN AMERICAN FASHION Latin American dress and fashion refers to the dress, body, and culture of a large and heterogeneous world culture region that includes Mexico, Central America, the Caribbean, and South America. Given that the nature of dress in Latin America is highly diversified, one can look to overlapping socio-historical influences that have shaped the pursuit of elegance and transformed the dynamics of everyday life to elucidate some general characteristics.

When Christopher Columbus claimed the islands of Cuba as well as the Dominican Republic and Haiti for Spain in 1492, he initiated the conquest of the indigenous populations living in the region that came to be known as Latin America and the Caribbean. The first images and accounts of American natives that circulated throughout Europe reveal much about a sense of awe experienced by the first colonizers. They view the natives' nakedness with bewilderment and marvel at the presence of material goods such as cotton cloth, intricate feather work, and weavings. This "New World" would provide Europe with material goods as varied as silver, gold, sugar, chocolate, textiles, and dye. Portugal, involved in its own push for colonial power, would successfully challenge Spain for the region that makes up the country of Brazil. As Spain and Portugal quickly established colonial governments, the native populations suffered the effects of brutal conquest, incurable disease, and forced conversion to Christianity. Friar Bartolomé de Las Casas harshly condemned the exploitative practices of conquistadors and settlers who had turned to slavery and other forms of systematic violence to establish ranches, mines, and textile industries.

To maintain a sense of hierarchy and respond to increasing *mestizaje*, or racial mixing, a caste system was established throughout the region. Prior to colonization, dress and textiles had often served as indicators of social and religious identity and as a medium of exchange. The caste system forced natives and African slaves to wear Western styles of dress, thereby reinforcing the authority of the Spanish and Portuguese, and over time, their Creole descendants. Some indigenous communities gave voice to their history and religious beliefs with the help of intricate color-coding systems, as found in woven textiles or compilations of strings. In this way, the *huipil* of Guatemala and the highlands of Mexico placed deities of the sun and the underworld in dialogue with the Christian faith. Still worn today, this traditional blouse component of the Mayan *traje*, or dress, reveals information about a woman's village, status, heritage, and personal beliefs. Recent excavations in Argentina and Brazil point to the African as well as Islamic origins of some pieces of jewelry found near the sites of plantations and urban mansions, suggesting that accessories may not have been censored by colonial authorities in the same way as dress. As court records indicate, one could wear almost any design provided that it was gender specific. The selection of fabric, however, was a highly serious matter. Depending on her social status, a Mexican woman of the eighteenth century would have purchased either a silk or cotton *rebozo*, or scarf. Decrees prohibited the use of certain textiles by those who the caste system deemed as inferiors, thus leading to the prohibition of velvet or taffeta for specially fashioned Incan *unku*s, or tunics, in the Andean region.

By the early nineteenth century, the region experienced several calls for independence from Spain and Portugal that deeply affected the way people consumed fashion. For Cuba and Puerto Rico, this struggle for independence would not materialize until the end of the nineteenth century, although the description of fashion and dance in several literary works began to plot the demise of Spanish rule and to construct alternate political identities. In the visual imaginary of this period, Creole leaders such as Simón Bolívar (Venezuela) and José de San Martín (Argentina) appear in wind-swept capes and uniforms of their own design. Many women found themselves called upon to sew the accessories of war, their products in view and their identities concealed. A few, among them Juana Azurduy de Padilla (Bolivia) and Josefa Tenorio (Argentina), took on male uniforms in order to fight on the battlefield, later arguing that they merited equal status in postcolonial society. Distancing themselves from the customs of Spain, fashionable women of Buenos Aires transformed the Spanish *peineta*, or hair comb, into the three-foot-by-three-foot Argentine *peinetón* in order to assert their presence and at times obstruct the very public sphere that professed independence from oppression but which, ironically, had not yet granted all the privilege of citizenship. In satirical caricatures from the period, the enlarged crests of women's combs take to downtown Buenos Aires and quickly overpower the top hats of men.

Following the retreat of Spanish colonialism, the rhetoric of fashion provided a forum for discussions on the configuration of national identity. In some cases, fashion writing allowed intellectuals to disseminate important political agendas and evade censors. In the Southern Cone region, the regime of Juan Manuel de Rosas sought to eliminate the political opposition by requiring a scarlet insignia on a *chaleco*, or men's vest, of all citizens. In a violent push toward homogeneity, a decree prohibited light blue, the identifying color of the opposition, and green, a well-known symbol of hope. In this challenging climate, socialites introduced a secret language of fans, coded inserts for top hats, and message-revealing gloves, to state what was on a wearer's mind. Appropriating metaphors from the realm of fashion, in 1837, a group of Argentine intellectuals founded a fashion magazine, entitled *La Moda* after the audacious *La Mode* that had served as a force of violent opposition in revolutionary France. Using female pseudonyms and taking advantage of the fact that few associated fashion writing with politics, these founding fathers of modern Argentina asserted their urban, democratic ideals before seeking exile in neighboring Chile and Uruguay to avoid persecution. In an exploration of the dynamics of civilization and barbarism in his native country, Domingo Faustino Sarmiento, one of *La Moda*'s founders and a future Argentinean president (1868–1874), advocated a consolidation process that shed the nation of its traditional rural values, epitomized by the lawless poncho-clad gaucho who had long upheld Rosas's power; Sarmiento's goal was for the country to embrace an urban, and therefore more "civilized," lifestyle more conducive to the government's goals for economic growth and modernization. Economic booms at the end of the nineteenth century would earn Argentina the reputation of the Paris of South America, as its cityscape stood transformed into an allusion of luxury, consumerism, and international capitalism.

With the massive influx of European immigrants to Latin American cities at the turn of the century, luxury took on a fraudulent role. Members of the nouveaux riches and new arrivals began to imitate the styles of the upper classes in order to find work, holding in high esteem the novelties of Paris. With the emergence of the fashion lithograph, *modistas*, or tailors, copied European designs (sometimes appropriating styles for the climate of a particular region) and then commissioned seamstresses who, enduring miserable working conditions, pieced garments together with the help of sewing machines. While women's dress had become a bit more flexible, it still incorporated the corset and layered skirts and trains that required bustles. As sewing machines became more affordable, many women opted to purchase ready-made clothing or to fashion their own, more comfortable, styles at home. Encouraging readers to consider individualized designs and the prospect of female emancipation, Juana Manuela Gorriti (Argentina) and Clorinda Matto de Turner (Peru) used the language of fantasy and self-transformation, or fashion writing, to enter a public debate on materialism and female economic autonomy.

During the twentieth century, Latin American dress would inspire several fashions in Europe and the United States, from the blouse with lace ruffles inspired by the Afro-Cuban rumba, to the well-known Mexican *huaraches*, or woven leather sandals, to the straw Panama hat actually created in Ecuador. *Vogue* and *Look* turned attention to trendsetting Latin American women whose visions of haute couture, as in the case of Eva Perón (Argentina), and native designs, bringing to mind the surrealist painter Frida Kahlo (Mexico) who incorporated folkloric *china poblana* costume in bright colors and with a full skirt in her self-portraits and in real life, would continue to resonate in the popular imaginary until the present day. Other, more contemporary, fashion statements have tended to revisit the past for a retro effect, such as the young Cuban American donning the *guayabera*, a lightweight, embroidered cotton shirt worn untucked throughout the Caribbean; or the Chicano zoot-suiter, whose wartime appropriations of his father's suits inspired ethnic pride in the face of racism and brutality; or the teenage club kid wearing Inca-techno styles while discotheque dancing.

The latter part of the twentieth century witnessed a horrifying backlash against democratic values when countries such as Argentina, Chile, and Uruguay installed military governments. Strict gender codes imposed clean-cut looks for men and feminine styles for women. Responding to human-rights abuses and the plight of the "disappeared" (which refers to the tens of thousands of victims who were killed or whose whereabouts still remain unknown), the Mothers of the Plaza de Mayo in Argentina began to protest near important national monuments in their morning robes and house slippers, as if to state visually that they had no one at home to care for, as the regime had taken away their sons and daughters. The Mothers wear a white scarf, embroidered with the names of their missing loved ones, during their weekly marches. Serving as living monuments for the victims of repression, mother's groups in El Salvador and throughout the world have appropriated this same white scarf in their struggles against social injustice.

The revolutionary movements of Cuba (1959–) and Nicaragua (1979–1990) signaled a turn toward socialist antifashion, which associated the elitist pursuit of luxury with the kind of capitalist domination that created dependencies on foreign goods and exploited the working classes. Indeed, much of Latin America had experienced uneven economic development throughout the twentieth century. In the garment industry, multinationals relied on the cheap labor of native workers for the weaving, assembly, and sewing of garments. But in more recent years, even revolutionary Fidel Castro (Cuba) occasionally shed his camouflage for the sartorial pleasures of a dark-blue designer suit. A heightened awareness of the sweatshop conditions of the *maquiladora*, the export-processing zones established in 1960s that continue to operate under the North American Free Trade Agreement (NAFTA), sometimes led consumers to boycott specific collections and push for a more socially conscious fashion system. Some designers, such as Carlos Miele (Brazil), have worked with women of the *favelas*, or shantytowns, and various indigenous communities to establish cooperatives that will ensure fair-trade wages for their creations.

Responding to the possibilities offered by a global marketplace and Internet connections, Hispanic designers Carolina Herrera (Venezuela), Oscar de la Renta (Dominican Republic), together with Beth Sobol (United States) and Victoria Puig de Lange (Ecuador), formed the Council of Latin American Fashion Designers in 1999. An affiliated Fashion Week of the Americas established an international platform for Latin American fashion and culture. In newspapers, a new word surfaced in popular culture that combined *fashion* and the Spanish suffix *-ista* (implying, with a tinge of sarcasm, a devotee). The dress-conscious *fashionista* scoured the ever-expanding style pages of newspapers and e-zines for information about new talents like Narciso Rodríguez (United States), the famed designer of Carolyn Bessette Kennedy's bridal gown, and faced the proliferation of fashionable identities with gusto. In the urban centers of São Paulo, Buenos Aires, and Bogotá, supermodels such as Gisele Bündchen (Brazil) and Valeria Mazza (Argentina) promoted national fashion events with international appeal. At the same time, free-trade agreements between countries, such as the Mercosur block of the Southern cone region, have enabled fashion designers to create transnational organizations, such as *Identidades Latinas*, to tap into new markets. Among others, the houses of Laurencio Adot (Argentina), Alexandre Herchcovitch (Brazil), Ronaldo Fraga (Brazil), Rubén Campos (Chile), Silvia Tcherassi (Colombia), Sitka Semsch (Peru), and Angel Sánchez (Venezuela) earned strong reputations in the category of women's wear. Lina Cantillo and Ricardo Pava (both of Colombia) seemed best known for their men's collections. Fraga and Sylma Cabrera (Puerto Rico) were noted in fashion circles for their attention to children's wear. Into the twenty-first century, the reputation of Latin American fashion designers continued to rise on the world fashion stage.

See also **Latino Style.**

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Regina A. Root

LATINO STYLE Latinos are people of Latin American ancestry in the United States. "Latino" is a term that embraces cultural differences among Spanish-speaking people and persons with indigenous and/or African American roots with ancestry from Latin America and the Caribbean. Thus, Latino or Latina style is a collective phrase that expresses group style for a diaspora of people.

In its broadest sense, Latino style is a contemporary manner of dressing by Latinos who pay particular attention to personal, fashion, or ethnic style that sets them apart from other ethnic groups in the United States. It is difficult to specifically characterize Latino style because Latinos as a group are not homogenous. However, Latinos tend to have high fashion interest, be brand conscious and loyal, and devote a larger percentage of household income to clothing purchases than other ethnic groups.

Latino Celebrities and Magazines

A rising Latino population and an increasing number of Latino celebrities are kindling interest in Latino cultures. Selena, the Tejana songstress, is credited with sparking widespread attention to the Latino market in the 1990s. In the early 2000s, actress and singer Jennifer Lopez (J.Lo) has influenced fashion with her clothing line and personal style. Contemporary Latina celebrities reflect strong personal styles and high fashion orientation, but minimize ethnic style compared with stereotyped Latina actresses of the past, such as Carmen Miranda.

Latino celebrities, including Jimmy Smits, Antonio Banderas, Ricky Martin, and Oscar de la Hoya, exude handsome masculinity. Latino actors are often portrayed as the "Latin lover" stereotype or a power figure. Latinos reflect less risk-taking in their appearance than Latinas, but certainly a strong sense of personal style and high fashion interest are evident.

Latina style is often illustrated as sexy, fashionable, and urban in contemporary magazines such as *Latina* and *Urban Latino*, by featuring longhaired models wearing body-revealing fashion clothing and emphasizing makeup wear. Other magazines, such as *Latina Style*, portray Latinas as educated professionals who are family-oriented *and* style-conscious. There is clearly an attention to appearance by the businesswomen featured in *Latina Style* that encompasses polished hair, makeup, and clothing styles.

Fashion

Latino style and mainstream fashion have also been shaped by noncelebrities, such as working-class Latinos. For example, in the 1980s, *cholas*, female gang members, began wearing a distinct dark lip liner and lighter lipstick that became a popular mainstream fashion.

A new phenomenon is the growth of Internet sites and product lines devoted to Latino style. Patria, a fashion house in New York City, offers fusion fashion inspired by the Latino experience. The Havanera Co. is a "Latin inspired brand" by Perry Ellis International.

CHICA, INC.

Founded by Helen Martinez, a Latina and a University of Southern California graduate, Chica, Inc. clothing company (www.chica1.com), targets Latinas from ages twelve to forty. Chica consumers are characterized as having ethnic pride, being self-assured, and connecting with the Spanish language. The company advertises its T-shirts as "having attitude." Presently, Chica clothing is sold in high-volume department stores, such as Macy's and Mervyn's.

Zalia Cosmetics promotes makeup for Latinas, and Web sites sell Latino-inspired merchandise. Increasingly, Latino youth act as fashion trendsetters, sporting branded clothing, and fueling fashion. In fact, this bicultural Latino population is becoming known as the "J.Lo generation." Moreover, institutions are highlighting Latino fashion contributions to the larger United States society.

The *Quinceañera*

Particular manifestations of Latino dress include special-occasion dress, costume for performance, unique day wear, and group dress. A *quinceañera* is a celebration for young girls of fifteen as an initiation into adulthood. With origins in pre-Columbian cultures, *quinceañeras* have spread to many Latino cultures and religions. The celebration often includes a mass followed by a reception. The *quinceañera* wears an elaborate floor-length ball gown of white, cream, or a pastel color. The ensemble can include a train, headpiece, gloves, high-heeled shoes, and elaborate hair and makeup. The celebrant is accompanied by a similarly dressed female court and male attendants wearing tuxedos.

Mariachi

Another familiar dress is that of mariachi, the "uniform" of musicians who perform a specific type of Mexican folk music. The contemporary ensemble was borrowed from the elegant suits worn by *charros* (Mexican horsemen) and gentlemen ranchers that include a close-fitting short jacket, close-fitting pants, shirt, belt with large, ornate belt buckle, wide bow-tie, boots, and sombrero. The sombrero, jacket, and pants are elegantly embroidered and may include extensive silver ornamentation.

Guayabera

A guayabera is a men's shirt style that signals Latin American heritage and is worn by men of all ages. Originating in Cuba, the guayabera is the quintessential shirt worn in hot climates. Made of lightweight fabrics, it is usually white, cream, or pastel colored, and is worn untucked. The guayabera is distinguished by its vertical rows of pin tucks or embroideries on the front and back, four symmetrical pockets, straight hem, and side vents.

Pachuco Style

In the twentieth century, group style emerged among Latino youth. The "pachucos" of the 1940s surfaced in the barrios of Los Angeles and the southwest. Pachucos were recognized by their distinct dress, mannerisms, and language. Dress for males was the adopted zoot suit, consisting of baggy, pleated pants with pegged legs and cuffs, elongated, padded shoulder jackets, long watch chains, hats, and thick-soled shoes. Hair was worn long and slicked back in a ducktail style. Females, "pachucas," wore tight, short skirts, sheer blouses, long hair, and heavy makeup. The Zoot Suit Riots of 1943 took place in Los Angeles and were the result of bias against Latinos; there was not any real provocation.

Pachucos are thought to be the precursors of low riders and of the *cholos* who emerged in the latter half of the twentieth century with their own distinct dress styles. Low riders are largely Chicano car-club members whose vehicles have been heavily customized and ride low to the ground. Multiple generations of low riding may exist within a family. Low-rider culture, cars, and persons are featured in *Lowrider* magazine, which first appeared in 1977.

Cholo Style

Cholos are urban youth who may be gang members, car-club members, or simply influenced by the *cholo* lifestyle. Gang members are called gangsters. They are identified by their unique style of dress, speech, and gestures. Although *cholo* style varies from group to group, khaki pants, white T-shirts, plaid long-sleeve shirts, and bandanas are included. Chol*as* are usually gang members who wear khaki pants, T-shirts or tank tops, plaid long-sleeve shirts, flat black shoes, extensive makeup, and long hair. Makeup includes heavy eyeliner and brown lipstick. Both *cholos* and *cholas* may signal gang membership through tattoos and the use of unique hand gestures specific to a group.

See also **Latin American Fashion; Zoot Suit.**

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Josephine Moreno

Advertisement for laundry soap. In the early 1900s, several delicate new fabrics such as rayon, nylon, and acetate were introduced, creating a need for less harsh laundry detergents. © BETTMANN/CORBIS. REPRODUCED BY PERMISSION.

LAUNDRY The French word *laver*, meaning "to wash," derives from Latin. It came into English usage (*lavendry*) in the twelfth century. By the sixteenth century, "laundry" and its associated terms were commonly used to describe dirty clothes in need of washing, the place they would be washed, and the individual whose task it was to wash them.

The history of laundry, however, is much older. Ancient civilizations were familiar with many "modern" laundry practices. Archaeological evidence survives of Babylonian soap-making in 2800 B.C.E. and Egyptian laundries from around 2000 B.C.E. During the Chinese Han Dynasty (206 B.C.E.–220 C.E.) delicate silk was washed with a natural soap, probably derived from the Soapberry tree (sapindus saponaria), which was known in China as well as on the African coast at that time.

In Europe, from the classical Greek era through the time of the Roman Empire and into the Dark Ages, laundries were used by the prosperous to clean clothes, and soap-making had become a craft by the seventh century. Urine, dung, and lye formed the basis of common cleaning substances, and a variety of domestic methods, utilizing streams, tubs, or troughs, were used to clean clothes and other household items. Laundresses are regularly mentioned in records from the Middle Ages, as washing was seen as women's work, but the majority of households would have used neither soap nor laundresses. Cleanliness was still an attribute of wealth.

Lye, made by passing water through ash (potash), appears to have been the most common washing substance for clothing made of materials such as flax, hemp, cotton, and wool. The alkali in lye helped release the dirt and clean water helped restore the clothes that were later laid out in sunlight to dry and bleach. Many different types of lye mix, some made with ferns, could be found across Europe. Soap, made by heating a mixture of fat and oil with lye and salt, was known in the ancient world but later was largely forgotten. Soap reappeared in Europe again from the seventeenth century onward, but for many years to come it was regarded as a luxury item; in England there was a luxury tax on soap from 1712 to 1853. Soap thus did not begin to supplant lye as the primary cleaning substance for laundering until the late eighteenth century.

By the seventeenth and eighteenth centuries, many households had rudimentary washing equipment. Stronger materials such as wool or linen were pounded against rocks or wooden blocks with smooth or ridged implements called "bats," "beetles," or "battledores." Lye, the washing substance, was produced from a lye dropper—a wooden box with holes in the bottom fitted over the washtub. Washing "dollies"—poles with ends shaped like a cone —were used to plunge washing around in tubs of boiling water and became popular in the nineteenth century.

Advertisement for Duz laundry detergent. Early twentieth century advertising for laundry soaps emphasized the importance of cleanliness in middle-class society and advocated doing laundry as appropriate feminine behavior. © BETTMANN/CORBIS. REPRODUCED BY PERMISSION.

However, until the eighteenth century, laundry methods and equipment remained largely unchanged. In the eighteenth century, early washing-machine design was underway as well as laundry recipes and equipment, including handmade mangles and scrubbing boards. Washboards were becoming more popular and were used with wider bath-shaped tubs. These devices were quicker and easier to use than the dollies. Eighteenth-century chemical discoveries and nineteenth-century advances in mechanization spurred the development of improved laundry processes and services.

During the early part of the nineteenth century, laundry work remained a small-scale, technologically unsophisticated trade, often performed by women in their own home or their employer's home. Toward the end of the nineteenth century, cities and services expanded, and women's employment outside the home increased, as did the size of the "middle classes" with substantial laundry needs. The diffusion of fashionable clothing to a larger segment of the population in the nineteenth century expanded the demand for laundry services. The growth of office employment—classic "white collar" work—led to increased demand for laundry services, as clean clothes were seen as a sign of status for such workers. Other workers (such as women in domestic service) also were increasingly expected to wear clean uniforms and aprons so that by the late nineteenth century, washing expenses incurred by laboring families were sometimes equal to half the sum they spent on rent.

These social developments, and the emergence of effective machinery, improved bleaching agents, and colorfast synthetic dyes led to the increased industrialization of laundry services. By the middle of the century, laundry had become a large-scale modern industry. In Great Britain public laundries came into being in the mid-nineteenth century; in the 1890s there was a sharp increase in power laundries. By the 1890s mechanized steam, gas, and electricity helped to fuel the service-sector growth of laundries. From 1890s to World War I, there was a move toward large steam laundries in Britain and America.

Economic relations, of course, determined not only what, but *who* washed the clothes. Laundry work historically had been primarily the work of poor women, and this remained true with the industrialization of laundry work in the nineteenth century. In the United States from around 1850, Chinese men also became associated with laundry, and by the 1880s, for example, 10 percent of the men in San Francisco's Chinese community worked in the laundry trades. By 1900, when piped water became more commonplace in many parts of the United States, most large American towns had a Chinese laundry, which offered both cleaning and pressing services. Both European-style steam laundries and Chinese hand laundries in the United States were associated with poor employment conditions, and pioneering social reformers produced studies that revealed long hours and arduous labor demands in the industry.

By the nineteenth century, chlorine, detergent, water starches, and blue bleaches were in use. Around 1850–1880 hard bars of soap (brands such as *Sunlight*) became more popular. Soap was still expensive, and it was not yet differentiated into "laundry soap" and "hand soap;" one bar would be used for all cleaning purposes. Soap flakes, pioneered in 1830, became ubiquitous from the turn of the century, culminating in the introduction of Persil (1906/07) in England. Persil offered a combination of washing and bleaching agents in one powder, and was followed by Hudson's new range including Omo (1908) and Rinso (1910).

The idea that new types of gentle but effective cleaning products were needed, coincided with the emergence of new fabrics, such as rayon (1910), acetate (1927), and more significantly, nylon (1939). New materials transformed the lingerie and fashion industries, but could be neither dry-cleaned nor roughly pounded during washing. The development of easy-to-wash, stable, "drip dry" contemporary fabrics, such as polyester and nylon and so many derivatives (bri-nylon, nylon chiffon, leather-look simplex, fake fur, and more), saw the reduction of demand for public laundries, along with the expansion of the dry-cleaning industry. Dry cleaning was inadvertently invented in 1849 when Parisian tailor Jolly Bellin accidentally spilled turpentine and learned to remove stains from a table cloth. By 1866, dry cleaning was a growing business. Pullars of Perth was offering a postal dry cleaning service anywhere in the British Isles and had developed advanced cleaning methods using petroleum and benzene, as well as specialist skills to deal with unstable fabrics. Dry cleaning, as compared with laundry work, demanded new kinds of expertise about volatile materials—not just dyes, but also finishes, interfacing, linings, buttons, trims, and threads now being used in contemporary fashion.

From 1914 onward, advertisements in newspapers, magazines, and journals linked cleaning products to female users, modernity, and social improvement. More women again were doing the washing at home. Cleanliness was a sign of gentility and respectability. Middle-class anxieties about dirt brought a new focus on "hygiene" at home and in the colonies; the phrase "the great unwashed" equated dirt with lower-class status or foreignness. Unilever's advertising slogan linked cleanliness to more than godliness, declaring that "soap is civilization."

The first electric washing machine was introduced in 1906. After World War II, radio and television promotions for soap and detergent, pioneered in America by Procter & Gamble, coincided with the expanded use of washing machines; General Electric introduced a fully automatic model for home use in 1947. The rise of self-service launderettes or Laundromats in the 1950s also contributed to the laundry industry's decline and refocus on the hotel and business sector of the market. A century after it had become industrialized in the public realm, laundry moved back to the privacy of the home, where automatic washing machines became the standard way of dealing with the family wash and fueled the market for effective but clothing-friendly detergents. While the chemical dry-cleaning industry continued to prosper, industrial laundries in Britain and America continued to serve commercial clients, but no longer the family.

Postwar detergent and appliance advertising that also covertly promoted doing the laundry as appropriate and stereotypical "feminine" behavior increasingly legitimated women washing clothes at home. Toward the end of the twentieth century, major detergent and soap-powder brands owned by soap conglomerates such as Procter & Gamble and Unilever, even targeted "new" men and women without families, suggesting it is easy/sexy/enjoyable to wash clothes. These advertisements, often for phosphate-based cleaning brands, mean certain washing products continue to dominate the international supermarket shelves, with little choice between brands. The irony is that many laundry-product advertisements convey doubtful social messages, and the products themselves contribute to environmental problems; the desire for clean clothing has been largely solved in the early 2000s, but not without creating other social costs.

See also **Distressing; Dry Cleaning.**

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Lorraine Gamman and Sean O'Mara

LAUREN, RALPH An argument can be made that Ralph Lauren is the most successful and influential designer of his time, though he is known less for the creativity of his designs than for being an astute marketer and image maker. His fascination with style began in early childhood. He was born Ralph Lifshitz in the Bronx, New York, in 1939, the fourth and last child of Frank and Frieda Lifshitz, both Jewish refugees from Eastern Europe. He was educated in both public schools and strict yeshivas and raised with high expectations.

Early Interest in Fashion

Even as a boy Lauren loved to dress well and was always a sartorial step ahead of his peers. He liked to try on his dapper father's jaunty hats, and he wore his older brothers' hand-me-downs with a notable sense of style. Even if his clothes were not expensive, he distinguished them with an unusual drape or combination. He knew how to tie a Shetland sweater around his shoulders just so and rolled the cuffs of his jeans in a particular and unique way. When he fantasized about being a teacher, he imagined himself wearing a tweed jacket with suede elbow patches. Ralph and his brother Jerry often went shopping together where they discovered thrift-shop clothing. The memories of those hunting expeditions still inform Lauren's collections: it was in thrift shops that he discovered the joys of rugged military clothes, the integrity of British tweed suits, the thrilling transformation that could take place when a socially backward Jewish kid donned a cowboy shirt and a pair of jeans and imagined himself at home on the range.

Early Career

Once out of school he became a furnishings buyer for Allied Stores, and then (having changed his surname to Lauren) a tie salesman at Brooks Brothers. After a brief stint as a supply clerk in the U.S. Army, Lauren spent the 1960s pounding the New York pavement selling gloves, men's fragrance, and ties. More importantly, however, he was refining his personal style, designing his own custom-made suits, haunting great men's stores like Paul Stuart, and gaining inspiration from custom-made suit makers like Roland Meledandri.

Lauren grew frustrated with his conservative bosses in the tie business, since they seemed unaware of the oncoming peacock revolution in men's fashion. Secretly, he designed a line of wide ties, inspired by ones made in England by the brand Mr. Fish. He sought out a backer to finance the line and others to produce it. In 1967 he launched Polo as a division of the tie-maker Beau Brummel. Soon Bloomingdale's, then America's most cutting-edge department store, discovered Ralph Lauren. Thus began an intense and mutually advantageous relationship that still thrived in the early 2000s.

Polo Brand

In 1968 Lauren left Beau Brummel, taking the name Polo with him, and went into business with the suit maker Norman Hilton. Lauren began expanding, first into a full range of clothing and furnishings for men, and then, in 1971, into women's fashions. Even in those early days, he displayed characteristics that defined his career: an innate understanding of branding (he embroidered his polo player logo on the cuffs of his first women's shirts, creating one of the most singular brand identities in the history of marketing); a fearless refusal to be reined in by finances or expectations; and a recklessness (doing too much too soon with insufficient capital and staff) that soon led to the first of several financial crises. Later crises were caused by Lauren's fierce—but never entirely realized—desire to be as successful in women's fashions as he was, almost immediately, in men's wear. Still, he produced iconic clothing for both sexes after those first wide ties: his famous polo and oxford shirts, khakis, perfect Shetlands, prairie skirts, Navajo blanket coats, and men's wear–inspired women's suits. Over the years, despite nagging fit and delivery problems caused by his insistence on dressing only a certain body type and an almost paralyzing uncertainty over what to include in his lines, those styles won him a grudging respect. Clothing from his collections, which appeared in two acclaimed films from the 1970s—*The Great Gatsby* and *Annie Hall*—helped promote his name.

Print Advertising

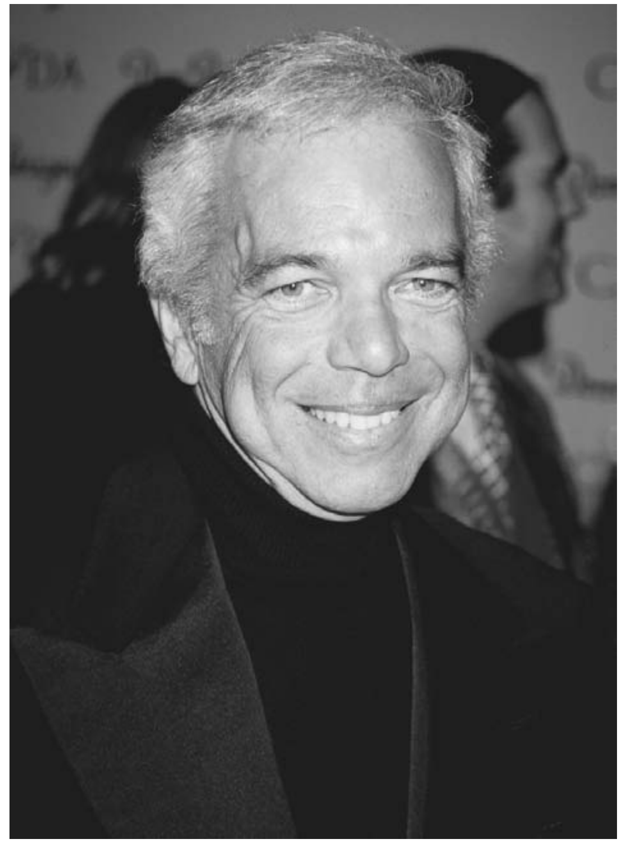
In the late 1970s, when Lauren formed a fragrance company with Warner Communications, money began pouring in, earning him serious commercial power and financing his next and perhaps greatest innovation. In partnership with the photographer Bruce Weber, who also worked for Calvin Klein, Polo began producing extraordinary print advertisements that served as mini-movies, advertising the myriad, linked product categories Lauren produced. More significantly, they hammered home Polo's most potent product, the idea that clothes not only make the man and woman, but make them whatever they want to be, whether that is a New England patrician or a Colorado cowgirl.

Retailing Legacy

In the late 1980s Lauren and his creative services department unveiled the extensive renovation and preservation project that is the Rhinelander Mansion, long one of New York's architectural treasures, and now the backdrop to Lauren's ultimate Polo retail store. It has forever redefined fashion retailing. He had become, as a biographer called him, the personification of "the commodification of status, of the democratization of symbols of the haute monde, of the perfection of luxury merchandising and the rise of 'lifestyle' marketing, and of the globalization of branding and the simultaneous Americanization of international fashion" (Gross, 2003).

Though Lauren still did not always receive the approbation of fashion editors and his peers in the fashion design world, he went on to win every award that could be bestowed on designers, as well as worldwide fame and enormous wealth. Polo grew so large that in June 1997 it became a public corporation, listed on the New York Stock Exchange.

At age sixty-five Lauren, one of the greatest businessmen-designers in fashion history, remained driven and unsatisfied, still struggling to prove himself. His attempt to reposition Polo as a premium luxury brand was a troubled one. In 2004 Polo's stock price still languished below the highs it hit the day it was first offered to the public, and investors and financiers remained skeptical not just of Polo's position in the market, but also of its future. As head of a company heavily dependent upon his design and marketing skills, his style intuition, and his personality, Ralph Lauren showed no signs, however, of climbing off his polo pony.



Ralph Lauren. Much of Lauren's success came from his canny understanding of the importance of marketing, illustrated through his creation of instantly recognizable brands. © MITCHELL GERBER/CORBIS. REPRODUCED BY PERMISSION.

See also **Fashion Advertising; Fashion Marketing and Merchandising; Perfume.**

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Michael Gross

LAVER, JAMES Born in Liverpool, England in 1899, James Laver was a dress historian who worked at the Victoria and Albert Museum in London as a curator from 1922 to 1959. His initial interest in dress grew out of the

Laver wrote or edited seventy books between 1921 and 1972, at least twenty-seven of which had to do with dress or costume. He explored a variety of topics, from poetry to art to the theatre. He was also the author or coauthor of seven plays.

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need to date accurately the pictures in his care. His instrumental relationship to costume quickly changed, and, as he writes in his autobiography, "Having studied the What and the When, I began to wonder about the How and the Why" (1963, p. 240). Laver became one of the most prolific authors in the English-speaking world to write on the history of dress and fashion as well as on the sociology of those topics. Not only did he recast the conventional narratives of European high fashion, but he also wrote about nonfashionable forms of attire, such as school and military uniforms, children's dress, and sporting clothes. He died in 1975.

Dress and Time

Laver was fascinated by the effects that the passing of time has upon people and their works. He was greatly influenced in his theory of time by a notion of *zeitgeist*, or "time spirit," a concept taken from nineteenth-century German philosophy. Zeitgeist proposes the existence of a collective psychological, or spiritual, entity that imparts a distinctive pattern of aims and emphases to a culture, nation, or historical epoch. Drawing on this idea of cultural unity, Laver concluded that every aspect of social life is permeated by the emotional and intellectual dispositions lodged within the zeitgeist. He broadened the scope of the original idea of the "time spirit" by aligning it to a theory of modernity, arguing that all things human are increasingly subject to dictates of "time consciousness." Clothing is one of the things most sensitive to changes in the zeitgeist. In dress is found an immediate physical manifestation of the patterns of the time spirit (style), while in their rapid changes (fashion) can be observed the ever widening influence of the modern form of time. As Laver observes, "Nothing illustrates the Triumph of Time more clearly than the growing dominance of fashion" (1933, p. 132).

Clothes and Style

Laver's approach to the forms of clothing was based upon his belief that there are "no accidents in the history of dress" and that "all clothes are inevitable" (1949, p.6). He explains this assertion so:

> In every period costume has some essential line, and . . . [when examining previous fashions] . . . we can see quite plainly what it is, and can see . . . that the forms of dresses, apparently so haphazard, so dependent on the whim of the designer, have an extraordinary relevance to the spirit of the age (1945, p. 250).

The task is to understand the meanings of this "essential line" as it insinuates itself into the dress styles of a culture or epoch. Some of Laver's most controversial assertions are to be found in the connections he makes between the social and political structures of an age and in the details of its dress, as indicated in *Taste and Fashion from the French Revolution until To-day*:

> The aristocratic stiffness of the old regime in France is completely mirrored in the brocaded gowns of the eighteenth century. . . . Victorian modesty expressed itself in the multiplicity of petticoats; the emancipation of the post-War flapper in short hair and short skirts (1937, p. 250).

Laver wrote a book about the French physician and astrologer Nostradamus (1942) and also *A Letter to a Young Girl on the Future of Clothes* (1946). At times, he came close to seeing the interpretation of clothing and its changes as being akin to clairvoyance. He names this apparent ability of clothing to anticipate the future "the wisdom of forms." When, later in life, he became a media personality, he would shock audiences by asserting that links exist between the fluctuations of the stock market index and a propensity for women to abandon corsets. In his book *Style in Costume* (1949), Laver describes his method for drawing these conclusions as "to take some dominant shape of dress—a hat, a trouser-leg, or whatever it may be—and to place it beside some form of architecture or interior decoration of the same epoch, and to note the parallelism, if such exists, between them" (p. 7).

Clothes and Fashion

Laver stressed that in modern life things are increasingly subject to change, and the existence of dress fashions is evidence of the extent to which *time* has displaced *place* as the major influence on clothing. He saw the process of fashion as having two aspects. There are the broad, objective rhythms of style change in dress and the subjective, but shared, aesthetic dispositions (taste) that incline groups to prefer one type of clothing to another. Laver was convinced that neither of these sorts of change is accidental or arbitrary, and in his book *Taste and Fashion: From the French Revolution to the Present Day* (1945), he attempted to describe and explain the regularities he noticed in both these areas.

Laver's approach to taste is novel because, rather than focusing on why certain types of clothing are deemed fashionable, he instead asks the question: How can it be that what was thought of as fashionable becomes grotesque and can then start to appear charming as time passes? The answer is his list of the stages (*Taste and Fashion*, p. 258) undergone in the decay of chic.

Indecent: 10 years before its time
Shameless: 5 years before its time

Outré (daring): 1 year before its time
Smart
Dowdy: 1 year after its time
Hideous: 10 years after its time
Ridiculous: 20 years after its time
Amusing: 30 years after its time
Quaint: 50 years after its time
Charming: 70 years after its time
Romantic: 100 years after its time

Laver encountered more serious intellectual difficulties in explaining the objective shifts in dress styles. As he investigated forms of attire such as uniforms and professional dress, he realized that not all clothing changed at the same rate. To explain these different rates of change or, in some cases, their complete absence, he began to supplement his ideas about the relation between zeitgeist and dress with those of Thorstein Veblen and J. C. Flügel.

When Laver published his book *Dress* in 1950, he explained changes in dress styles using a version of the "three motives" model of the nineteenth century. Laver argued that clothing both expresses and is shaped by three fundamental principles: the hierarchical principle, the attraction or seduction principle, and the utility principle. The seduction principle plays the most significant role in fashion change, particularly as it affects women's clothes. Laver theorizes that the seduction principle is the most important because "our clothes are dictated by the fundamental desires of the opposite sex." (1950, p. 15). He goes on, "Men still choose their mates by their physical allure; that is why women's clothes follow what might be called the Attraction Principle; they are designed to make their wearers as physically attractive as possible" (1950, p. 15).

Women, according to Laver, have to compete with one another through their appearance, and wherever there is sartorial competition there will also, he argued, be fashion.

See also **Fashion, Historical Studies of; Fashion Museums and Collections; Flügel, J. C.; Veblen, Thorstein.**

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LAWN. *See* **Cambric, Batiste, and Lawn.**

LEATHER AND SUEDE Leather is animal skin that has been processed in various ways (generically known as tanning) to preserve and soften it for use in clothing, accessories, and other applications. Suede is a special type of leather in which the inner surface of the skin is processed to produce a pleasing texture.

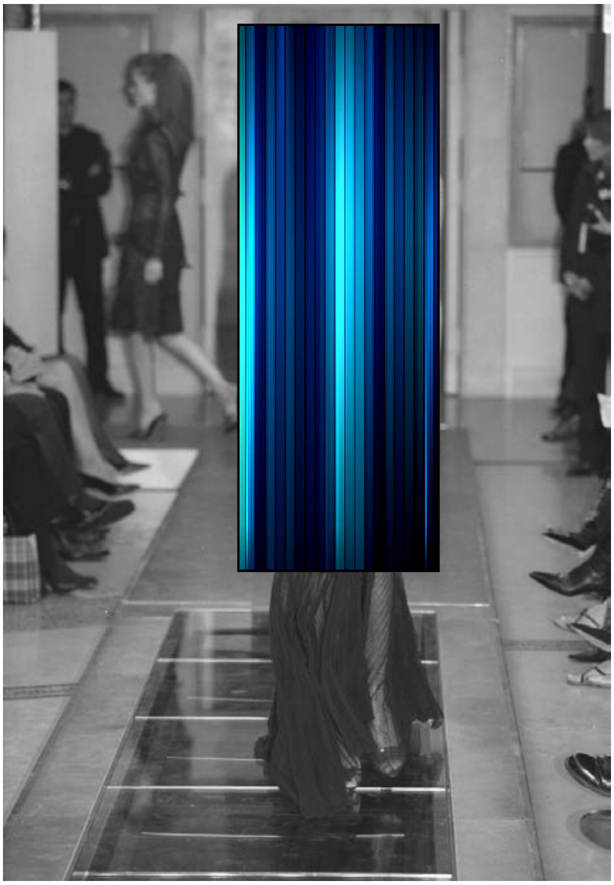
History

Leather as a medium to create clothing dates back to Cro-Magnon man some 50,000 years ago. Around that time, early humans began to migrate from relatively warm regions of the earth to the more northerly and colder parts of the northern hemisphere. Although prehistoric people learned that animal skins could be used to keep warm, they would have encountered difficulties in using untreated skins: when dried, animal skins get stiff. Among the many discoveries made by our ancient ancestors, the preservation (tanning) and processing of animal skins was one of the most important to their survival. They did this through a variety of means, such as boiling the skins in tree bark and then salting them. Almost all preservation techniques concluded with rubbing the skins with animal fat to soften them, and bending and working the skins (or chewing them) until they became soft. This would render the skins soft enough so that they could be comfortably worn and tied around the body. Later, bone tools (such as needles and awls) were developed so that skins could be sewn together to create clothing.

As far back as the fifth to the third millennium B.C., there is evidence that women wore garments made of leather in Sumeria and Mesopotamia. An almost perfectly preserved gazelle skin loincloth dating from 1580–1350 B.C.E. was found in Egypt. There are also numerous references to leather found in the Bible. Tanneries were uncovered in the ruins of Pompeii.

While animal skins were usually tanned for the purpose of showing off the skin's "grain" (outer) side, eventually it was discovered that otherwise unusable skins (e.g., grain sides were scratched) could be salvaged by processing the inside of the skins. Such "inside-out" leather was the forerunner of suede.

Over time, many countries, such as Spain, England, and France, began to perfect their own tanning tech-



Versace leather dress. In the 1980s, many top designers began working with leather, and it has become a lucrative industry, garnering over $14 million a year by the early 2000s. © VAUTHEY PIERRE/CORBIS. REPRODUCED BY PERMISSION.

niques. These sometimes included novel refinements; for example, during the seventeenth century, the French would cover up the disagreeable odor left on skins after tanning by bathing the skins in perfume.

In North America, Native Americans introduced early European settlers to the technique of oil tanning. American Indians made tepees out of leather and decorated their leather clothing with beads, bones, porcupine quills, and feathers. They also painted their garments with elaborate battle scenes. Through their exceptional tanning skills, they were able to produce white leather, a particularly difficult color to achieve.

During the nineteenth century, Augustus Schultz, an American chemist, invented a newer, faster method of tanning using chromium salts. This innovation made it possible to reduce the tanning process from weeks and months to hours. Engineers in America and Europe began to invent special machines and processes that further increased tanning productivity. By 2004, tanneries around the world closely guarded proprietary techniques to give themselves a competitive advantage. Many tanneries are exploring the eco-friendly method of vegetable tanning, using extracts from quebracho wood and chestnut.

Designers throughout history have regarded leather as having a certain allure. From the earliest decorated ceremonial garments worn by tribesmen to high fashion couture collections, the wearing of leather has been synonymous with status. Because of the high cost and craftsmanship involved in the processing of leather, leather represents "luxury."

Leather has also been used for thousands of years to make sandals and shoes. In addition, it has had important industrial uses, for example to make drive belts for industrial machinery.

The Processing of Leather

Leather, for the purpose of apparel manufacturing, is a byproduct of food consumption. The animals that are consumed for food and that are most often used for clothing are: cow, goat, sheep, lamb, pig, and deer. Leather is processed by a tannery. A tannery is a factory that buys raw skins from an abattoir, makes the skins into leather, colors them, and then sells them to manufacturers. Animal skins come from all over the world and tanneries are located worldwide.

"Hides" (the pelt of large animals such as pig, deer, and cow) and "skins" (smaller animals such as goat, sheep, and lamb) are delivered to the tannery de-haired, either in a preserved dried state or in a preserved "pickled" state (i.e., chemically treated with various salts, water, and sulfuric acid). These treated hides and skins are referred to as crusts. Crusts, which are dried to a boardlike state, can be stored for several months before tanning.

Tanning is a process that is dependent on several factors: the type of skin, the desired end use, and the price the buyer is willing to pay. By using specific amounts of fat liquors, chromium salts, and other chemicals or vegetable tannins, tanneries can formulate a recipe that can create a soft, subtle expensive skin. Or by cutting out certain steps, they can produce a less expensive skin. Color can be added to skins by either adding it to the drum after tanning to produce aniline skins, or for skins of lesser quality, color can be sprayed onto the surface of the skin to produce semi-aniline skins. In the case of extremely poor quality skins, color can be applied in heavier concentrations in an attempt to hide imperfections. These are called pigmented skins. Pigmented skins are generally hard to the touch.

Leather skins can be processed utilizing different sides of the skin. When a leather skin is de-haired and tanned with the grain side out, it produces a smooth finish known as nappa. When the underside of a leather skin is buffed, it produces a velvety nap known as suede. In 1809, a leather-splitting machine was invented that could split heavy leathers to any desired thickness, producing skins known as splits, which are sueded on both sides. Cow and pig splits are less expensive than processing singlesided lamb and goat suede. The grain side of leather can also be processed to create a napped finish known as nubuck, however, this is not considered true suede.

At the tannery, skins are sorted to choose which skins will be made into suede and which will be chosen for nappa. Suede can be made from relatively lower-quality skins than nappa; however suede requires several more processing steps. The animals most often used to create garment weight suede are: lamb, sheep, goat, pig, and cow. Suede produces a nap similar to velvet and corduroy, therefore care must be taken when cutting suede into garments as color shading will occur if not properly cut. While nappa skins are generally more expensive than suede, the higher material consumption, due to cutting loss while shading, usually results in equal pricing at the retail level.

Leather Innovation

Tanneries throughout the world are constantly inventing new recipes to tan and color skins to achieve a competitive advantage over their peers. Tanneries guard their recipes and special techniques for processing leather. By working together with fashion designers, tanneries often create many innovative production techniques. Stamping, embossing, distressing, tie-dyeing, pleating, printing, beading, flocking, perforating, and embroidery are only some of the special techniques that designers have created to make leather skins even more spectacular.

Designers throughout the years have used leather much the same as they would cloth. From its main use in outerwear and sportswear, to the most elaborate eveningwear, designers have always appreciated the uniqueness of leather. Leather items such as the aviator jacket worn by General Patton in World War II and the black leather jacket worn by James Dean in the 1950s have created important trends in the fashion world. From the 1960s through the 1970s, American designer Bonnie Cashin worked extensively in leather. European designers such as Claude Montana, Versace, Armani, Ungaro, Fendi, Gucci, Alaia, and Hermès took the lead in leather apparel design through the 1980s. By the mid- to late 1980s, many of the top American designers also discovered leather's limitless possibilities, such as Ralph Lauren, Calvin Klein, Geoffrey Beene, Donna Karan, and Bill Blass.

In 2004, leather garments could be found at all price points, from the most expensive leathers used in couture to skins used in the production of mass-market clothing.

Suede Innovation

Clothing made of suede is more fragile and harder to keep clean than non-suede leathers. This is because suede tends to absorb stains. Wearing suede is considered a luxury and a symbol of status. Designers throughout history have used suede for its beauty. Many designers prefer suede to work in, especially when they are designing soft, drapey, fluid styles. Suede is used much the way a designer would use cloth. Suede can be draped, pleated, gathered, and fluted. In 1930, the French designer Paquin created a suit using goat suede and wool. Cow-slit was used by Hermès in 1957 to create a coatdress and also by Bonnie Cashin in her suede ensemble from the 1960's. Suede is also a favorite among couturiers, as demonstrated in Givenchy's suede patchwork suit from Couture Collection 1992 and Jean Paul Gaultier's suede-draped tunic from his Couture Autumn/Winter Collection 2002.

Designers often work with tanneries to develop innovations in suede such as reversible and double-faced skins, embossing to resemble hides of endangered animals, and in the creation of new perforating techniques.

Social and Political Issues

The animal-rights organization known as People for the Ethical Treatment of Animals (PETA) has a history of attacking the leather apparel industry as well the fur industry. Though they acknowledge that most leathers used in apparel are made from the byproducts of food consumption, they have accused manufacturers in developing countries of inhumane slaughtering processes as well as using toxins in the tanning of leather.

The Leather Apparel Association (LAA) is a trade association representing leather manufacturers, cleaners, suppliers, tanners, and retailers nationwide. The mission of the LAA is to continually monitor and improve the health and future of the leather apparel industry and provide support against PETA. The Leather Industries of America (LIA) is another organization that represents tanneries, sellers, and other leather-related companies. The LIA provides technical, environmental, educational, statistical, and marketing services to its members and the public.

Even with numerous attacks by PETA, the leather apparel industry remains a $14.5 million global industry. As appeal for leather clothing continues, the leather industry seeks new eco-friendly methods to process leather. Although leather apparel experiences trend cycles, it most definitely remains in 2004 a desirable commodity in the world of fashion.

See also **Cashin, Bonnie; Handbags and Purses.**

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LEGAL AND JUDICIAL COSTUME Legal and judicial costume is defined as special occupational dress worn by judges and members of the legal community to mark their membership in this professional group.

Dress in the Early Modern Period

Legal and judicial dress has its origins in royal and ecclesiastical history. Prior to the early modern period, monks and other ecclesiasts were responsible for the administration of justice in the European territories. By the fifteenth and sixteenth centuries, this group was replaced by lesser nobility appointed by European sovereigns. As direct servants of the monarch, they were charged with the administration of sovereign law, and it was important for their clothing to reflect the legitimacy and authority of the sovereign's rule. Therefore, early judicial and legal dress borrowed heavily from the styles of the church's legal representatives, while reflecting the new era now defined by royal rule.

Judicial Dress

During the fifteenth and sixteenth centuries, judicial dress varied considerably between nations due to the decentralization of ownership and rule in Europe. Ecclesiastical costume history, however, assured some general similarities in basic judicial and legal dress among European nations. Judges of the early modern period wore sleeved tunics, and over this, wide-sleeved pleated gowns or robes made from cloth, wool, or silk. This garment, previously worn by monks, was sometimes referred to as a *supertunica.* High judges might wear tabards (essentially, a sleeveless version of the supertunica) instead. Judges also wore closed mantles covering the shoulders to the middle-upper arm, and rolled hoods or casting hoods of the same fabric, lined with miniver. For ceremonial occasions, some judges wore a shorter cloak, called an *armelausa* (in France, called a *manteau*), made from the same fabric.

Despite this basic attire, there was little consistency in color of judicial uniform. James Robinson Planché summarizes this point well in his *Cyclopædia of Costume:* "Information respecting the official costume of the Bench and the Bar is abundant; but, unfortunately, the descriptions are not so clear as they are copious" (Planché, p. 426). Royalty frequently dressed judges in ornate, regal costumes of scarlet and black, although vibrant hues of pink, violet, and royal blue were also common. Color reflected royal taste, but also judicial rank or position, and lower judicial officials wore different colors than presiding judges. Justices of the peace, appointed on a local basis to police the king's laws and manage local affairs, wore lay dress associated with their middle-class rank.

Upon the head, members of the early modern judiciary typically wore a coif, a white circular lawn or silk cap, along with a black silk or velvet skullcap on top. Such head coverings bore resemblance to academic dress, which signified the possession of a doctorate degree. In fact, "The Order of the Coif" was a name given to a group of British sergeants-at-law, a special legal class who comprised the body from which high judicial offices was chosen. Judges often wore another hat on top of the coif and skullcap, particularly in France and Germany.

Early Legal Dress

Early costume for lawyers, also known as barristers, solicitors, advocates, or councillors, depending on the country, bore strong similarities to that of judges. During the Middle Ages, lawyers were considered to be apprentices to the judiciary, which explain the likeness in dress. Like their judicial counterparts, barristers in Britain also wore closed gowns made of cloth or silk. These garments, however, had raised, stuffed shoulders and elbow-length glove sleeves. Even before Queen Mary's death, these gowns were predominantly black, in accordance with the rules of the Inns of Court that organized barrister education and membership. Like judges, barristers also wore coifs and skullcaps, as well as white ruff-like bands around the neck. Solicitors, who unlike barristers, did not have the right to present in court, wore long, open black gowns with winged sleeves, although by the seventeenth century, they had lost their special dress and instead wore common business attire. French advocates wore wide, colored, bell-sleeved gowns, often in scarlet, with shoulder pieces and chaperons like their judicial counterparts. They also wore white bands and stiff black toques called *bonnets carrés.*

Regulations of the Seventeenth Century

Historically, monarchs set out complex dictates on judicial and legal dress, which reflected that individual sovereign's taste. By the seventeenth century, as countries continued to centralize and codify legal order, it became important to systemize the mélange of customs and traditions relating to legal and judicial dress. This did not, however, result in a simple, concise, framework for dress—in fact, the exact opposite! In 1602, France regulated, by royal mandate, the dress of its judges and lawyers of all ranks. Although scarlet still predominated, the monarchy dictated the specific robe fabrics, colors, and lengths for its judges, advocates, and clerks. It even made distinctions for colors by seasons and days of the week.

Britain had similarly intricate legislation, which resulted in complicated and confusing dictates. According to the 1635 Decree by Westminster, the monarch became the exclusive administrator of judicial dress. From spring to mid-autumn, it was mandatory for judges to wear a taffeta-lined black or violet silk robe with deep cuffs lined in silk or fur, a matching hood, and a mantle. Judges were also required to wear coifs, caps, and a cornered cap on top. During the winter months, the taffeta lining was replaced with miniver to keep judges warm. Special scarlet dress replaced this standard costume on holy days or the visit of the Lord Mayor.

There was no parallel code for barristers' dress at this time, and the Inns of Court governed bar costume.

Why Judges Wear Black

Free use of color in judicial dress lasted in European countries until the late seventeenth century, when the black robe, which many consider to be the traditional judicial color, became the preferred color for daily judicial dress. France adopted black as the color of undress for its judges, and historians believe that the British tradition of black robes began when barristers and judges adopted mourning dress for Queen Mary II in 1694. Although high court judges eventually reverted back to colors of scarlet and violet, it remained for barristers, lower-court judges, and court clerks in Britain. By the eighteenth century, American judges had followed suit, though as a symbol of liberty from British control over the American colonies, and an affirmation of Victorian values of dignity and propriety.

During the same time, Britain also regulated the judicial dress of the American colonies. Settlers followed codes and ceremonies of British law, and while little has been written on judicial and legal dress in the colonies, scarlet, which was the ceremonial and traditional color for British judges, was de rigueur for the colonial bench. American dress, however, did not mirror the same level of British complexity, given the puritan and austere circumstances and culture of the region.

Adoption of the Wig

Even the dignified and traditional dress of the legal and judicial system has not been isolated from whims of popular fashion. The wigs worn by members of the British bench and bar are perfect examples of this idea. Fashion has always influenced its styles, from changes in sleeve to ruffs and sashes. Charles II imported the wig from France in 1660, and during the seventeenth century, they were a fashionable item for all gentlemen of wealthy and established social classes. Made from human or horsehair, they sat very high at the crown, and cascaded in curls over the shoulders. Judges and barristers took to wearing these fashionable full-bottomed wigs with their robes, no doubt under the recommendation of Charles II. By the middle of the eighteenth century, wigs fell out of favor with the general public, but legal professionals adopted the wig as a vital part of the legal and judicial uniform. In the early 2000s, high-court judges and the Queen's Counsel in Britain and the Commonwealth continue to wear full-bottomed wigs for ceremonial occasions, and shorter bench wigs are customary for daily courtroom proceedings. Barristers wear an even more abbreviated version of the seventeenth-century wig, known as a tie-wig, which sits back from the forehead to expose the hairline.

Legal Dress in the Early 2000s

The styles put into place in the seventeenth century for the legal and judicial community have persisted in their basic form, although styles for sleeves, collars, and accoutrements like wigs and bands have changed, according to lay fashion and monarchial taste. Central governments rather than monarchs regulate legal and judicial dress, and complex and confusing directives, in principle, continue to exist. In Britain, judges, barristers, and court clerks sitting in high courts are generally required to wear black silk or stuff gowns over suits, and a short bench or tie-wig and bands. Black robes for judges account for more of their dress than in previous times, and high court, district, and circuit courts prescribe their use all or much of the time.

More frequently, colored mantles or sashes denote the type of case and court a judge presides over. Scarlet robes remain reserved for ceremonial occasions, as well as for some high-court criminal cases in winter. Violet is also used for certain cases according to season and court. Judges may be called to add or remove cuffs, scarves, mantles, and hoods of varying color and fabric at different times and seasons. These rules, however, are frequently amended and discarded in practice by judges in particular, who may dispense of their wigs or robes, either due to weather or due to special circumstances, such as cases involving children. Barristers' dress remains more clear-cut, and in court they continue to wear black silk or cloth gowns, tie-wigs, and bands, depending on the seniority of their position. Solicitors and lower court officials do not wear wigs. Justices of the Peace, now predominantly confined to name only, do not wear any special dress.

Like Britain, France has also retained its complex guidelines for members of the legal profession. French high court judges traditionally wear bell-sleeve cloth or silk black gowns and heavy draped manteaus lined with rabbit fur. Over the coat, they also wear fur shoulder pieces upon which they hang national medals. Like Britain, this full dress is not always abided by in daily practice. For ceremonial occasions, high-court judges may wear scarlet robes. Lower-court judges wear similar robes in black or scarlet with black satin cuffs. Unlike their British or American peers, these robes button down the front, and have trains that can be tucked up inside the robe. Additionally, they wear black moiré belts and *epitoges*, or shawls tipped in ermine or rabbit, along white cloth fichus. They also continue to wear black toques. Although French advocates wear business attire outside of the courtroom, they still wear black robes like their lower court judicial counterparts in court trials. They can, but rarely do, wear toques as well. French court clerks wear dress similar to advocates, but this depends on the formality and level of the court.

Other European countries follow similar national judicial-costume history, and even the European Community's high judges wear distinctive scarlet or royal blue judicial robes, although this is governed by tradition rather than written statute. Lawyers and advocates presenting at the European Courts of Justice wear their national legal costume, whether it be plain dress or robe.

Unlike in Europe, both national and local governments regulate judicial and legal dress in the United States, and American legal costume is confined only to judges. All levels of the judiciary wear long, black, cloth or silk gowns with bell-sleeves and yoked necklines. They wear no wig, special headdress or collar, although male judges are expected to wear a shirt and tie underneath their robes. There is no specific dress code for court clerks appearing in courts, although professional dress is assumed or required. Justices of the Peace, now largely succeeded in authority by organized lower-level courts, wear lay dress as well.

Production and Retailing

Legal and judicial dress is produced by specialized manufacturers and sold through specialty legal retailers or by companies that also cater to academic and religious vestments. Legal dress can be quite expensive, and in Britain, a black judicial gown may cost between £600 ($960) and £850 ($1,360), and a full-bottomed judicial wig, £1,600 ($2,560). Such expenses have actually resulted in a thriving market for used wigs in Britain. Some high-court judges in Britain and other European countries are given a stipend for their judicial attire, but lower-court judges, barristers, and advocates, must provide for their own. In America, judges are expected to pay for their judicial dress, but pricing is far more moderate.

Modernization

There has been considerable debate since the mid-1980s about the relevance of traditional legal and judicial dress in modern society. The United States and many European countries have relaxed regulations regarding such attire, particularly for judges, and judges have had the ability to exercise their individual judgment in such matters. Judges in Britain have chosen to disband with wigs and robes upon certain situations when they want to convey a feeling of equality to laypersons, and Muslim and Sikh judges wear their turbans instead of wigs.

Modernization has also included the exercise of individual judicial tastes as well. In 1999 American Supreme Court Justice William Rehnquist chose to wear a robe decorated with gold stripes on each sleeve at the Impeachment Trial of President William Jefferson Clinton in 1999. Justice Byron Johnson of the Idaho Supreme Court in the United States chose to wear a blue robe, rather than a black one when he sat on the bench. Although both examples are American, they reflect the questioning of relevance of judicial and legal dress in the early twenty-first century, and how it relates to the role of judges and lawyers in community organizations.

Another example of modernization is the ongoing debate regarding the relaxation of legal and judicial garb in the United Kingdom, and specifically the abolishment of wigs. In 1992, and again in 2003, the judicial system in Britain debated the redesign of judicial and legal dress in order to be more relevant to society. With this has come the question of whether to retain the wig.

In addition to being a visual guide for members of the legal profession to that of their peers, the image of judges and barristers in their traditional occupational dress for society reminds the public of the dignity and gravity of the law, and the impartiality of the judicial system. It also acts as a disguise to protect judges and barristers outside of the courtroom, as well as a tool for downplaying differences in age and gender. Hence, the decision to retain, relax, or disband with legal and judicial dress, extends beyond a discussion of the physical garments. Current debates about judicial dress are also deliberations over the function of governments and tradition in the structure of civil life, and the role of a judicial representative in the modern execution of justice.

See also **Royal and Aristocratic Dress.**

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It should be noted that there are very few books devoted to legal and judicial dress, and even fewer incorporating issues of modernization. Information can often be found in the occupational dress section in general costume histories, but books specifically dedicated to the history of judicial and legal practice too often omit dress from discussions. History journals and legal journals have been the most helpful sources, and information covering Britain and America are most predominant. Journals documenting parliamentary discussions and debates are also useful as primary source material.

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Leslie Harris

LEIBER, JUDITH Judith Peto was born in Budapest, Hungary, where she and her family survived World War II and the Holocaust. In 1946 she married Gerson Leiber, a Brooklyn-born American soldier serving in Budapest, and returned with him to the United States the following year. (He later became well known as an artist of the New York school.) She spent the next sixteen years working for several handbag companies, moving up the ladder from machine operator to designer, before she and her husband founded Judith Leiber, Inc., in 1963. The company became highly successful, and Mrs. Leiber's bags were avidly sought after by a growing list of clients. They sold the company in 1993, with Mrs. Leiber remaining as president and chief designer for several years thereafter; later she became a consultant to the company. She retired in 1998.

Judith Leiber's name is synonymous with a particular type of evening bag known as a minaudière. Minaudières (the name comes from a French word that means "to be charming") are small evening bags made of metal or other rigid materials and that usually have highly decorated or bejeweled surfaces. They often are fanciful or whimsical in design and can take the form of plants, animals, or trompe l'oeil objects. Minaudières, which first appeared as fashion accessories in the 1930s, have been made by a number of designers, but Judith Leiber is by far the best-known designer and manufacturer in the field. Her company has produced minaudières in hundreds of different designs, usually in very limited editions.

One of Leiber's best known designs is a bag in the shape of a ripe, red tomato, covered with thousands of hand-set red and green crystals. Each bag is handcrafted and requires several days to complete. A model is sculpted in wax and then cast in metal using the *ciré-perdu* process. The bag is then gold-plated, painted with a surface design, and covered with rhinestones, crystals, or other hand-set, faux gemstones. Other typical designs have included a white, pearl-beaded teddy bear, a slice of watermelon, and a variety of eggs.

Though Judith Leiber is best known for minaudières, she has also designed and produced a wide range of other luxurious bags. She is well known to her wealthy clientele for both day bags and evening bags, fashioned in alligator and other leathers, as well as in velvet, silk, and other fabrics, and often graced with crystal-encrusted metal handles and closures. Minaudières and other handbags by Judith Leiber are avidly collected by connoisseurs. They have been widely imitated and counterfeited, but the craftsmanship and art of the originals remain unmistakable.

See also **Handbags and Purses.**

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Valerie Steele

LEOTARD In January 1943, *Harper's Bazaar* hailed the leotard as "a new idea, leading toward the twenty-first century and the cosmic costumes of Flash Gordon's supergirl" (p.35). That same year's August issue urged college girls to "be the first to wear the leotard under your wool jersey jumper, a silhouette new from the ground up, a fashion so honest and sound it's bound to be a classic" (p. 65). In September of that year, *Life* magazine featured these "strange-looking garments" on its cover, declaring that "'Leotard' is a new word in fashion parlance" (p. 47).

The leotard may have been new to fashion, but it had been pioneered some eighty years before by Jules Leotard, a French gymnast who invented the flying trapeze in 1859. To show off his figure during daring aerial performances, he wore a short, close-fitting garment, cut low in the neck and gusseted between the legs. By the late nineteenth century, the worsted-wool or silk garment that acquired his name was standard wear for acrobats and gymnasts. In the early twentieth century, the leotard with tights was also the traditional rehearsal costume for ballet dancers and increasingly preferred as modern dance-performance costume. This stylized form of nudity—starkly anonymous or with minimal accessories—accentuated the line of bodies in motion in works by innovators such as Serge Diaghilev, Martha Graham, and George Balanchine.

As wartime fashion for co-eds, the leotards designed by Mildred Orrick and Claire McCardell could be snug, two-piece, wool-jersey garments with long legs, long sleeves, and high necks. Made in many colors or vividly striped, they were worn with sleeveless jumpers, skirts, or evening pants; underneath, according to *Harper's Bazaar*, went a brassiere and garterless pantie-girdle—or nothing at all.

The freedom given by leotards was appreciated in the 1960s by hip young women and by designers including Rudi Gernreich, a former dancer, as the modern concept of "body clothes" emerged. By the late 1970s, advances in technology gave active sportswear maximum comfort and fit. Made of stretchy nylon and spandex, a leotard and tights became the basic fitness fashion, sanctioned by Jane Fonda in her influential *Workout Book* of 1981. By 1985, comedian Dave Barry, in *Stay Fit and Healthy Until You're Dead* could joke that this outfit encouraged women to exercise extra vigorously since it "shows every bodily flaw a woman has, no matter how minute" and to refrain from drinking, since "there is no way to go to the bathroom in a leotard and tights."

In the body-conscious late 1970s and 1980s, many forms of the leotard—also known as the bodysuit, maillot, catsuit, unitard, body stocking, or bodytard—were everywhere or the disco or roller disco; according to the 1980 book *Sportsfashion*, leotards "stretching and moving to the beat of the music" (p. 137) adopted shimmering fabrics, Day-Glo colors, sequins, and rhinestones. The versatile garment was also seen as perfect on the beach, in town, and at the office, as dancewear companies Danskin and Capezio and designers such as Betsey Johnson made the leotard the basis of a wardrobe of separates that were "interchangeable, washable, packable, seasonless, timeless, ageless" (p. 142). To the late twentieth century, the leotard still seemed "the first dressing concept worthy of the twenty-first century" (p. 116). In the new millenium, now sometimes simply called a "body," it continues to be a streamlined second skin.

See also **Ballet Costume; Elastomers.**

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H. Kristina Haugland

LESAGE, FRANÇOIS François Lesage, a French embroiderer born in Chaville in 1929, is the son of Albert Lesage (1888–1949), founder of Albert Lesage and Company in 1924, and of Marie-Louise Favot, known as Yo, a designer for Madeleine Vionnet. After an apprenticeship in the family firm in Paris, François Lesage went to the United States in 1948 and opened a shop on Sunset Boulevard, Los Angeles, where he embroidered for dressmakers and Hollywood studios, but the death of his father the following year put an end to his American adventure. François Lesage returned to Paris to assist his mother in managing the renowned company.

History

At the time of his father's death, the embroidery house that Lesage inherited was among the most important and prestigious specialty companies of its type in the world. In 1924 his father, Albert, had taken over the business of the embroiderer Michonet. Michonet's venerable firm, which was founded in 1858, had supplied the great names of couture of the belle epoque (Charles Frederick Worth, John Redfern, Jacques Doucet, Callot Soeurs) with beautiful embroidery to decorate their creations. The firm had also supplied the imperial court of Napoleon III with embroidery and had succeeded in establishing new connections with the talented generation of couturiers between World War I and World War II. François Lesage was thus familiar from a very young age with the technical and aesthetic feats accomplished by his parents for the original collections of Madeleine Vionnet and Elsa Schiaparelli, among others.

When he took charge of the firm, which possessed tens of thousands of samples, the young François continued the craft tradition and created his own collections of samples, which were immediately admired by such designers as Pierre Balmain, Cristóbal Balenciaga, Robert Piguet, Jacques Griffe, and Jean Dessès. For the *jolie Madame* (the trade name of Pierre Balmain), full of grace and delicacy expressed in muted tones, he updated the rococo ribbon. The artificial flowers, straw spangles, and planished sequins to be found in the work of several couturiers of the time are early examples of the style of the young Lesage, a subtle mixture of tradition, novelty, and a bold approach to every challenge.

Innovations

François Lesage freed himself from the weight of tradition in the 1960s. He successfully experimented with new materials, including patterns of plasticine and cellophane, bold treatments of classic materials, and uncommon arrangements that revealed a different approach to relief. Embroidery had become fabric, and fashionable dresses, cut straight and not fitted to the body, offered an ideal setting for Lesage's graphic compositions, which covered the entire surface of the design. Lesage acquired new clients, including such stellar names as Lanvin, Givenchy, Dior, Grès, Patou, and Yves Saint Laurent.

Work with Haute Couture

In the 1970s Lesage designs returned to the thematic collections that had been favored by Schiaparelli. Yves Saint Laurent was the first designer to recognize the aesthetic potential of this change. The entire industry, stimulated by lavish orders from Arab princesses, followed Saint Laurent's lead and kept the embroidery workshops operating overtime. Lesage developed embroidery on jersey and new techniques, such as precut designs attached by thermoplastic films to fabrics. In 1977 he embroidered the court dress of the wife of Jean Bedel Bokassa, which was ordered from Lanvin on the occasion of the coronation of Bokassa to the office of emperor of the Central African Empire.

In 1982 Lesage began to collaborate with the American designers Calvin Klein, Bill Blass, Geoffrey Beene, and Oscar de la Renta. Throughout the decade thematic collections provided opportunities for creation and innovation. Lesage established fruitful dialogues with Yves Saint Laurent; as well as with Karl Lagerfeld, the new artistic director of Chanel and Christian Lacroix, with whom he collaborated from the opening of his couture house in 1987. While Lacroix was still at the house of Patou, he met Lesage, whom he considered his "godfather in fashion." For all these designers, who competed with one another in erudition and historical references, Lesage revisited the entire history of art, producing masterpieces for each of them that required hundreds of hours of work. Among the most famous of his productions transposed Van Gogh's irises and sunflowers onto Yves Saint Laurent jackets in 1988, a feat requiring no fewer than six hundred hours per jacket.

Accessory Line

Encouraged by this infatuation with the magic of embroidery, Lesage launched a line of embroidered accessories in 1987, created by Gérard Trémolet and sold in the Lesage boutique opened that year on the Place Vendome on the former site of Schiaparelli's business. After the shop closed in 1992, the accessories were sold in department stores around the world.

Legacy

In 1990 Lesage joined the Comité Colbert; in 1992, in order to perpetuate his art and transmit his skill, he opened the Lesage School of Embroidery at the address of his workshop, 13 rue de la Grange Batelière in Paris.

Having attained the summit of his art, Lesage became the subject of several one-man shows: at the Fashion Institute of Technology in New York (1987), at the Musée de la mode et du costume Palais Galleria in Paris (1989), at the Fashion Foundation Hanae Mori of Tokyo (1989), and at the Los Angeles County Museum of Art (1991).

With the 1990s came an influx of new orders from creators such as Thierry Mugler and Jean Paul Gaultier, who launched their own haute couture activities. But also, paradoxically, orders for ready-to-wear clothes from houses and designers such as Chanel, Dior, and Yves Saint Laurent added to the work of the embroiderers working under Lesage.

In addition to the work done for designers, Lesage has carried out many special orders. For example, on the occasion of the World Youth Days in Paris (1997), he embroidered the chasuble and miter of Pope John Paul II. Additionally, he embroidered the costumes of Erik Orsenna and Roman Polanski for their entry into the Académie française (1999) and costumes for the new revue at the Moulin Rouge (1999). Lesage followed the long tradition of the house in working for royalty when he collaborated with Moroccan craftsmen and designed costumes for the trousseau of the bride of Mohammed VI in 2001. In 2002 the Lesage company was acquired by Chanel as part of its Paraffection group, bringing together craftsmen of elegance who possess exceptional skill.

See also **Beads; Embroidery; Spangles.**

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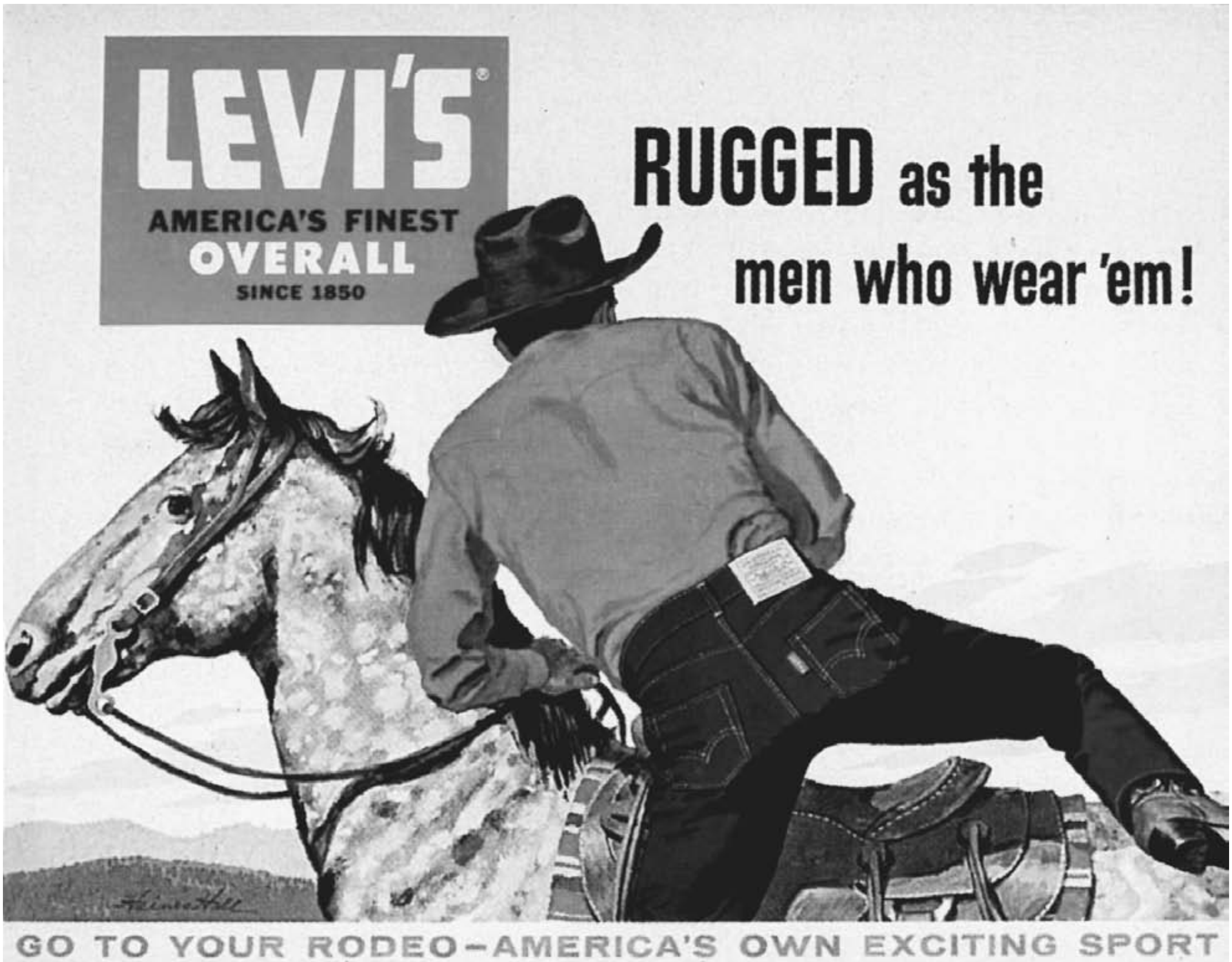
Lydia Kamitsis

LEVI STRAUSS & CO. The name Levi Strauss is indelibly linked with a quintessential American fashion—blue jeans. The original riveted work pants, called "waist overalls," were patented by Levi Strauss in 1873 and became staples of quality, durable workingmen's garments for more than fifty years. In the 1950s blue jeans, particularly Levi Strauss classic riveted "501's" emerged as fashion statements, anticipating the skyrocketing popularity of denims worldwide in the following decades. The dominance of Levi's in this fashion phenomena transformed Levi Strauss & Co. from a successful regional company into one of the world's largest clothing brands, with $4.1 billion in total sales in 2002.

While Levi Strauss & Co. has aligned itself more closely with style and fashion in the twenty-first century, its origins were humble and rooted in the dry goods trade. Its founder, Levi Strauss, was born "Loeb" Strauss in Buttenheim, Bavaria, in 1829, one of seven children of Hirsch Strauss. In 1847, Loeb Strauss emigrated to the United States to join his stepbrothers, Jonas and Louis, owners of a dry-goods business in New York City. Loeb quickly learned the family trade and by 1850 he had changed his name to Levi.

The discovery of gold in California and the subsequent Gold Rush of 1849 brought throngs of fortune hunters west in the hopes of striking it rich. In 1853, Levi Strauss headed to San Francisco, too, not to pan for gold, but to establish his own dry-goods business catering to this new workforce.

Levi Strauss set up his wholesale business selling bolts of cloth, linens, and clothing at 90 Sacramento Street, close to the waterfront for convenient access to goods coming off ships. In the late 1850s and early 1860s, his enterprise, known merely as "Levi Strauss," profited, and its steady expansion forced him to relocate several times to other waterfront addresses. In 1863 his brother-in-law, David Stern, joined his firm, and the company was officially renamed Levi Strauss & Co. By this time, Levi Strauss was in his thirties and the firm was a profitable entity providing a variety of goods. The next decade, however, would assure Levi Strauss his place in fashion history.



Levi's advertisement, circa 1950s. Levi's gained popularity as a fashion item as Western movies romanticized the straightfoward and rugged cowboys who wore the jeans. THE ADVERTISING ARCHIVE LTD. REPRODUCED BY PERMISSION.

In 1872, Levi Strauss was contacted by one of his customers, Jacob Davis, a tailor in Reno, Nevada. Davis had discovered a practical and ingenious way to make work pants stronger by adding metal rivets to the weak points at the pocket corners and the base of the fly. Davis's rivets proved successful and his new reinforced work pants became popular among his local clients. Fearful that his idea would be copied, Davis wanted to secure a patent, but did not possess the $68 necessary to file for a patent. Instead, he turned to Levi Strauss, a successful wholesale goods purveyor from whom he often purchased fabric, and offered to share the patent if Levi Strauss & Co. would underwrite the expense.

Levi Strauss recognized the potential in this endeavor and agreed to share the patent. In 1873, Davis and Strauss received patent #139,121 from the U.S. Patent and Trademark Office for an "Improvement in Fastening Pocket-Openings." The riveted "waist overalls" (as work pants were then known) quickly achieved a reputation for strength, quality, and durability among working men. For twenty years Levis Strauss & Co. held the patent on riveted waist overalls, thereby curbing competition from other manufacturers. In 1890 the lot number 501 (which it would thereafter retain) was first used to designate the riveted waist overall. The following year, the patent expired and went into the public domain, where riveted waist overalls were quickly copied by other firms. However, the demand for Levi's waist overalls continued to grow, forcing Levi Strauss & Co. to open several manufacturing plants of its own in San Francisco.

By the turn of the century, Levi Strauss was in his early seventies and highly regarded as a successful businessman and philanthropist. He died in September 1902, a lifelong bachelor, leaving the bulk of his $6 million estate to relatives and to his favorite charities. With his four nephews running the company, Levi Strauss & Co. continued to thrive and became one of the leading companies producing work pants in the 1920s.

The company's market, however, was still restricted to predominantly western states and to the niche of work clothing. In the 1930s and 1940s, Levi Strauss & Co.'s sphere of influence got a boost from Hollywood through western movies. Popular westerns mythologized cowboys and cowboy dress, including the waist overalls. It was during this period that denims became associated with the ideals of honesty, integrity, and rugged American individualism.

After World War II, Americans enjoyed a level of prosperity marked by greater leisure time. Denims, including Levi's, began to lose their connection with manual labor and emerged as appropriate casual dress. Pivotal to the acceptance of denims was their adoption by teenagers, an increasingly vocal and important market group. When the actor James Dean wore blue jeans in the film *Rebel Without a Cause*, denims attained a completely new status as cool fashion. By this time, the term "waist overalls" was no longer used; denims were known as jean pants or simply as "Levi's."

In the 1960s denims continued their evolution as acceptable leisure wear. As a result, denim producers such as Levi Strauss & Co. and Lee (another former working-pant manufacturer) continued to expand. The 1960s was an important decade for fashion—one which witnessed challenges to the traditional haute couture system and the rising popularity of more democratic, street-inspired fashions. Denims emerged as a symbol of individualism and anti-establishment fashion, much to the benefit of Levi Strauss and its competitors. During the height of the hippie era, Levi Strauss & Co. even sponsored a competition to promote the personalized decoration of Levi's jeans.

Founder Levi Strauss could never have foreseen the meteoric rise of Levi Strauss & Co. in subsequent decades. As tastes changed in the 1970s, denims were transformed from leisure wear to high fashion at the hands of designers such as Calvin Klein. Denims now became acceptable dress for all occasions. In the 1970s and the 1980s, Levi Strauss & Co. dominated the market for blue jeans, which became a de facto uniform for youth in America and abroad. Demand for American Levi's in Europe and around the globe was widespread. In Eastern block countries American Levi's jeans even attained the status of black-market cash in the early 1980s.

The importance of the Levi Strauss brand name in the denim market has been enormous. Through clever marketing and hip advertisements, Levi's capitalized on the revival in popularity of the "classic" 501 button-fly jeans in the mid 1980s. By 1990, Levi Strauss & Co. was an international manufacturer with a global market, selling under the brands Levi's, Dockers, and Slates. Only in the late 1990s and early years of the twenty-first century has Levi Strauss & Co. seen a slight reversal of fortune. Changes in taste, from traditional blue to other colors and the revival of retro-1970s flared leg and baggy, hip-hop silhouettes has worked against Levi's classic-cut jeans in favor of trendy styles marketed by new competitors such as Tommy Hilfiger and Guess. Since the 1990s, Levi Strauss & Co. has been forced to restructure its company to remain competitive. Ironically, Levi's "classic" denims are no longer manufactured in the United States, the production having been entirely shifted to overseas manufacturers with cheaper labor.

Despite competition from the Gap, Tommy Hilfiger, and Guess jeans, Levi Strauss & Co. remains the standard bearer in the denim world. With roots in the settling of America's west, Levi Stauss & Co. has come full circle achieving (and retaining) iconic status as the maker of the quintessential American garment, still popular throughout the world.

See also **Cowboy Clothing; Denim; Jeans; Klein, Calvin.**

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Lauren D. Whitley

LIBERTY & CO. In 1875, Liberty & Co.'s first small shop opened on Regent Street in London's emergent West End. It grew into a showcase for cosmopolitan goods, and the company became synonymous with exotic and avant-garde design. In particular, Liberty garments were associated with the Aesthetic movement.

Arthur Lasenby Liberty (1843–1917), the company's founder, was the son of a small provincial draper. From 1862 his formative business and aesthetic experiences were at Farmer and Rogers' Oriental Warehouse, Regent Street, specializing in fashionable Kashmir shawls and oriental goods.

At Liberty's, Middle Eastern and Asian goods determined the character of the store. Sympathetic to Arts and Crafts ideals, which rejected factory production in favor of hand craft and sought to beautify everyday things, Lasenby Liberty's ambition became the reform of dress and home furnishings along "artistic" lines. As an entrepreneur, he found ways of supplying an expanding market with exotic, handmade goods in a retail environment evoking an oriental *souk* rather than a conventional department store.

Textiles

Liberty's early catalogs, published from 1881, featured silks remarkable for their variety of color, print, and weight. By the 1880s Liberty's name had become a trademark. "Liberty Art Fabrics" were sensuous and subtly colored, widely admired and imitated. Fashionable aniline dyes were rejected in favor of natural colorings; lack of chemical adulteration, antiquity of design, and irregularity of weave, indicating hand production, were also emphasized.

Initially, dyed and printed silks were imported from India; later, silks were dyed and hand-printed in England, often by Thomas Wardle. Other companies used by Liberty include G. P. and J. Baker; David Barbour; Arthur H. Lee and Sons; Alexander Morton and Co; Turnbull and Stockdale; and Warner and Sons. Leading designers were used anonymously by Liberty. Textile printing was done increasingly by Edmund Littler at Merton, just upstream from Morris and Co.'s workshops. In 1904 Liberty bought the business; until the 1960s, the emphasis was on hand printing with wooden blocks.

Early Liberty textiles were inspired by the Middle East and Asia; by the 1890s, they had a more contemporary look. Although Lasenby Liberty expressed dislike for its more extreme forms, Art Nouveau was dubbed *Stile Liberty* in Italy. "Oriental" designs continued to sell well in the 1920s and 1930s, when small floral patterns also became associated with Liberty fabrics, which then included a huge variety of natural and synthetic materials.

Cloth and Costume

Liberty fabrics were renowned for their softness. Artists appreciated their draping qualities, and Liberty's early dress designs exploited this tendency to follow the contours of the body. This could be perceived as a challenge to propriety, particularly when used in at-home garments such as the tea gown, pioneered by Liberty and others. Early catalogs are illustrated with vignettes of women in exotic or classical costumes. Some assistants in the shop wore unusual dress; even in the 1930s, shopwalkers wore medievally inspired velvet gowns. Liberty's "artistic" styles were imitated and caricatured, notably by the cartoonist George du Maurier.

A Costume Department was established in 1884 to design and make garments suited to the fabrics; eclecticism predominated over fashionable dress. It reflected Lasenby Liberty's determination to control the entire process of design, production, and retailing. The architect E. W. Godwin was consultant designer until his death in 1886. While his earlier designs were notably Japoniste, classical models and the principles of dress reform inspired Godwin's later ideas about dress.

Liberty resisted the dominance of Paris-led styles, although a successful branch was maintained there from 1890 to 1932. Instead, the company pioneered the unstructured cut of Asian clothing as a means of liberating women from their corsets. *Tokado* was described in the company's 1884 catalog as a "Japanese robe arranged as a tea gown." Other popular garments included the *burnous* cloak, derived from North Africa, and the Greek-inspired tea gown (*Hera*, 1901–1909) was an example of Liberty's attempt to promote classical "Greek" dress well after Godwin's death. As fashion absorbed dress-reform principles, Liberty designs appeared less eccentric. By 1925, a "kimono" style floral-print coat, reminiscent of designs by the French couturier Paul Poiret, appeared highly fashionable. Poiret even used Liberty fabrics in his couture business and, following its demise, designed four collections for Liberty in the 1930s. From the 1880s, Liberty also promoted "Artistic Dress for Children," inspired by the drawings of Kate Greenaway; the "Liberty Smock" was a notable example.

The Liberty Home

Liberty also developed a reputation for furnishing fabrics, curtains, bedspreads, and upholstery. A furniture department, supported by its own workshops, opened in 1880 under the direction of Leonard F. Wyburd. At first Liberty imported goods from countries seen as "exotic" and pre-industrial, producing handmade, but relatively inexpensive, furniture and artifacts. Lasenby Liberty traveled widely, notably to Japan, to observe their production firsthand. Shrewd business instincts drove him to innovate however, and he had no scruples about modifying designs for the home market, developing hybrid, Anglo-oriental artifacts and other ersatz styles, incorporating Arts and Crafts, "Celtic," "Tudor," Art Nouveau, and oriental elements. He also invested substantially in small companies producing ceramics, metalwork, and jewelry.

During the 1920s and 1930s, Liberty goods changed little, although after both World Wars, traditional, "English" values were favored. In the 1950s and early 1960s, the company redefined itself as contemporary and European, commissioning work from world-class designers. From 1962, Bernard Nevill directed a new era of distinguished textile design; dress reflected the exuberance of the fabrics. When "ethnic" and revivalist styles became fashionable in the late 1960s and 1970s, Liberty acknowledged the exotic and Art Nouveau heritage it had earlier rejected.

The company remained in family ownership until 2000. Subsequently, the store was modernized, and fabrics and oriental goods became less prominent, while greater emphasis was placed on luxury accessories, furnishing, and "idiosyncratic" fashion by international designers.

See also **London Fashion.**

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Sonia Ashmore

LINEN Linen (flax) is considered to be one of the oldest textile fibers. Linen, the commonly used term for flax, a bast fiber, comes from the stem of the flax plant. Flax plants are either raised for their fiber or for the linseed oil harvested from flax seeds. Scientists have traced linen textiles to prehistoric times. Linen cloth was found among the artifacts of Swiss Lake Dwellers dating from 8000 B.C.E. When Tutankhamen's tomb was opened, linen curtains placed in the tomb circa 1250 B.C.E. were still identifiable. Linen was introduced to the Roman Republic by Phoenician traders who originally came from the eastern Mediterranean region. As the Roman Empire spread, so did the use of linen textiles. By the Middle Ages, German and Russian regions were major sources of fiber, while Northern Ireland, Belgium, England, Scotland, and the Netherlands established industries well known for production of linen textiles. It is from this historical development that Irish Linen became a household name and continues in 2004 as a label associated with genuine linen fiber content.

Linen production in North America, and then in Europe, became less important due to an emphasis on producing cotton that began in the eighteenth century. Argentina and Japan joined in production of linen midway into the twentieth century and production in the early twenty-first century extends to New Zealand and China. Russia, Poland, Northern Ireland, Egypt, France, and Belgium are the key producers of linen for the global marketplace. The limitation of requiring hand labor to produce linen fiber, compared to the ongoing mechanization of cotton, also contributed to limited production of linen goods.

Processing Flax Fiber

Linen is cellulosic and thus has aesthetic, comfort, and performance characteristics reminiscent of cotton and rayon textiles. These include high absorbency, low insulation, a tendency to be cool in hot temperatures. Linen textiles are additionally famous for their ability to "wick," a form of moisture transport known for providing a cooling effect in hot temperatures via drying quickly. Linen

Irish Linen handkerchiefs. Ireland was one of a handful of countries producing large amounts of linen by the Middle Ages, and the name Irish Linen remains synonymous with quality. © GERAY SWEENEY/CORBIS. REPRODUCED BY PERMISSION.

is not subject to linting, the shedding of fibers that can result in bits of fiber lying on the surface of the textile. It is therefore ideal for drying dishes and for appearance retention in apparel. While twice the strength of cotton, linen is highly subject to wrinkling and thus is reputed to produce "prestigious wrinkles." Wrinkling is diminished when fibers are long and fine, and yarns are flexible. Wrinkle-resistant finishes have been applied to many cellulosic fibers as another way to reduce this tendency to wrinkle.

Natural colors for linen fibers include buff and gray. White and pure colors are obtained through bleaching. Highly bleached textiles have lower strength and durability than those with natural color or tonal variations of color resulting when linen is not heavily bleached before dyeing. Dyeing linen is challenging because fibers resist absorbing dyes and fade easily. It has become a tradition that linen textiles are quite often in the buff, tan, and gray colors associated with the look of linen.

Dirt and stains are resisted by flattened smooth surfaces. Linen has high heat resistance, is stronger wet than dry, and withstands cleaning, pressing, and creasing very successfully. Abrasion can break fibers on creases due to low resiliency. Linen textiles are flammable and are subject to damage from mildew, perspiration, bleach, and silverfish.

Linen in Fashion Across Time

Knitwear has considerable design potential for linen apparel. The flexibility of the knit structure compensates for linen's tendency to wrinkle, yet the textile retains all the comfort factors of natural linen.

Many fabrications appear to be linen. By achieving the visual effect of linen, many textiles are called linen even when fiber content includes little or no linen fiber. For example, textiles labeled linen are often actually either rayon or polyester, or a blend of both fibers. These two fibers that have great propensity to imitate the prestigious look of linen while lowering the cost and sometimes increasing performance in terms of wrinkling and shrinkage without losing the "look of linen." Rayon textiles come a close second with regard to the absorbency, feel on the skin, and similar tendency to wrinkle. Polyester textiles can eliminate the need for ironing. Raw silk and linen suiting textiles can have a quite similar visual aesthetic, yet touching either textile reveals that linen will always have a crisper and dryer feel than silk. Linen supports keeping the body cool, while raw silk is known for keeping the body warm.

Another fiber that has been widely used in imitating linen is ramie. Ramie (also known as China grass due to its origin in China and Asia) has much of the look of linen but is not subject to import quotas, as is linen. Therefore, it is commonplace to find ramie instead of linen as the fiber content for a great many "linen" textiles. Ramie is naturally white so can be dyed a broader range of colors more easily than linen, and thus the products can be stronger since less processing is needed to reach the final product. There is a tendency for these relatively shorter fibers (from 6–8 inches) to produce textiles that have an inherent scratchiness rather than the smoothness of linen. Thus, ramie products tend to be more successful as interior textile products. With the end of fiber quotas, it is expected there will be a moderation in the use of ramie in linen-like products as designers seek creation of high-quality goods.

See also **Ramie.**

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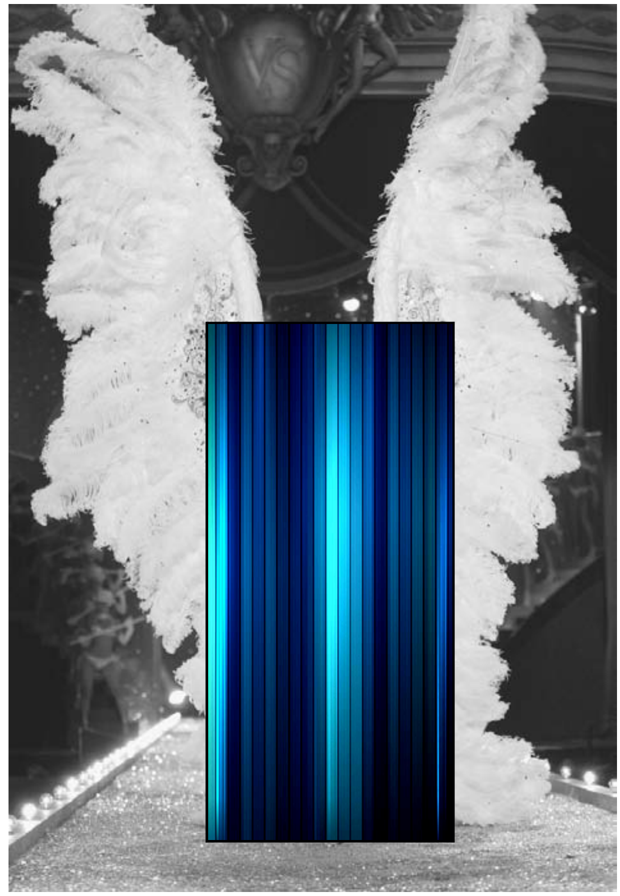
Carol J. Salusso

LINGERIE The term "lingerie" is derived from the French *linge*, or linen, and thus makes direct reference to the material from which underwear was traditionally made. By the late nineteenth century, lingerie had become a generic term commonly used to describe under-



Heidi Klum in Victoria's Secret fashion show. In the 1990s, California-based Victoria's Secret became one of the most popular and successful lingerie companies. © PETRE BUZOIANU/CORBIS. REPRODUCED BY PERMISSION.

wear that had moved beyond practical function to become a tool of erotic pleasure used for the display of the body during sexual play. The notion that women, other than prostitutes, could use underwear to designate specific occasions as sexual was particularly popularized during the Edwardian era. Under the relatively austere "tailor-made" suit, women were prepared to wear sensual camisoles and petticoats of lace, chiffon, and crepe de chine, offsetting the accusations of "mannishness" directed by the conservative press at the New Woman, a product of the suffragette movement. Lingerie was a symptom of conflicting gender relations at the turn of the century, on the one hand, the suffragette movement promoted a sea change in sexual politics, while lingerie evoked a more traditional brand of femininity, which objectified the female body. Underwear became deliberately branded as either male or female, feminine or masculine, determined by the use of delicate fabrics and applied decoration for women and practical wool and cotton for men. However, as the twentieth century progressed, the increase in the popularity and use of lingerie mirrored women's gradual freedom from the constraints of Victorian morality and notions of what constituted an appropriate femininity as they emerged as more sexually and socially independent beings. Lingerie was also set apart from the rationalist and unashamedly moralistic undergarments advocated by the Victorian Dr. Jaeger, who espoused the use of wool next to the skin for reasons of hygiene and health—lingerie was unashamedly erotic. However, caution was advocated at first: Lingerie should only be used by women within the confines of a happily married life. One female fashion journalist wrote in 1902, "'Lovely lingerie' does not belong only to the fast. . . . dainty undergarments are not necessarily [**sic**] a sign of depravity. The most virtuous of us are now allowed to possess pretty undergarments, without being looked upon as suspicious characters" (Steele, p. 194).

At first, handmade lingerie was a sign of social status, afforded only by the very few. Of note were those designed by English couturiere known as Lucile (Lady Duff-Gordon), who fashioned camisoles, peignoirs, and petticoats using lace, chiffon, and crepe de chine—materials that mirrored the feel of idealized flesh, deliberately appealing to the sense of touch, and evoking a new sensuality for the twentieth-century woman. Although artificial fibers such as rayon were marketed in the 1920s as a luxury fabric through the use of the name "artificial silk," their development led to a democratization of lingerie. The more body-conscious fashions of that decade also led to a new item of lingerie, the teddy, named after its inventor Theodore Baer, who combined a chemise with a short slip or attached panties. The camisole, originally derived from a decorative waist-length garment with an embroidered and pleated front and shoulder straps that were worn over the corset for warmth and modesty, became a staple garment of lingerie, eventually becoming an item of outerwear by the 1970s. Similarly the slip, a standard piece of lingerie from the 1950s and produced by the company La Perla, founded by Ada Masotti, in 1954, was used by a number of fashion designers as outerwear in the 1990s, most notably John Galliano, Dolce & Gabbana.

Sales of lingerie declined in the 1960s as the new silhouette defined by the miniskirt needed a more practical combination of matching polyester bra and panties with tights to replace stockings and suspenders. In the 1970s, however, a lingerie revival was lead by the English designer Janet Reger, whose company became one of the most renowned lingerie names of the late twentieth century. Reger was even the object of an essay by the English journalist and cultural commentator Angela Carter, who described her ranges of lingerie as "part of the 'fantasy courtesan' syndrome of the sexy exec, a syndrome reflected admirably in the pages of *Cosmopolitan* magazine. Working women regain the femininity they have lost behind the office desk by parading about like *grande horizontale* from early Colette in the privacy of their flats, even if there is nobody there to see" (Carter, p. 97). Carter was prescient in her comments, as with the rise of women entering the executive arena in the 1980s came an exponential rise in the sales of lingerie and the power suit with a lacy camisole peeping through the jacket became the staple of many a working wardrobe. In the 1990s, a lingerie revival, attracting both male and female consumers, was led by Californian companies Victoria's Secret and Frederick's of Hollywood. Victoria's Secret was estimated in 2000 to be selling six hundred items of lingerie per minute while the simple Egyptian cotton camisole made by the Swiss firm Hanro and worn by Nicole Kidman in Stanley Kubrick's film *Eyes Wide Shut* (1999) was a major lingerie bestseller. The British company Agent Provocateur, founded by Joseph Corres and Serena Rees in 1994, has successfully integrated the glamour of 1950s underwear with the catwalk, recreating seminal garments like the baby-doll nightie and matching puff panties worn by Carroll Baker in the 1956 film *Baby Doll.* Sourcing vintage undergarments and amalgamating them with new fabrics, such as Lycra, and high-fashion design concepts, they have redefined lingerie as a luxury item with a strong appeal for a young fashion-oriented consumer. Dorothy Parker's well-known remark, "Brevity is the soul of lingerie," invokes the appeal of these most personal of undergarments.

See also **Embroidery; Lace; Lucile; Pajamas.**

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Caroline Cox

LIPSTICK In many cultures, red lips are an important component of feminine beauty, and this has often prompted women to augment the redness of their lips through artificial means. The modern use of lipstick in Western society has been part of a more general development of makeup for women, one often unstated, and possibly the unconscious goal of which is the emulation of the clear skin, good blood circulation, and sexual fecundity associated with youth and good health.

Lipstick, a cosmetic product used for coloring the lips, and now usually made in the form of a cylindrical stick of waxy material encased in a metal or plastic tube, has a very long history. In ancient Egypt, powdered red ocher in a base of grease or wax was used as a lip coloring. During the time of the Roman empire, henna and carmine, in various preparations, were used for the same purpose. Other ancient lip coloring preparations were made with vermilion or mulberry juice.

Queen Elizabeth I of England made her lips crimson by using a concoction of cochineal blended with gum

Arabic and egg white; her red lips made a striking contrast with her pale powered face. In the seventeenth century artificially colored lips were denounced as immoral by the Puritan clergy; stained lips were sometimes referred to as "the devil's candy." During the eighteenth century, a moderate use of makeup was regarded as normal and attractive for members of the upper classes, but frowned upon for people of more humble status; thus the use of lip color was involved in distinctions of social class. During the nineteenth century, however, in both Europe and America, social commentators generally frowned upon the use of any cosmetics (referred to as "paint") at all; women who resorted to the conspicuous use of makeup, including lip coloring, invited social criticism. By the end of the century, in turn, many younger women rejected this socially conservative attitude and began to use cosmetics openly. The use of lip coloring came to be one of the beauty secrets of the New Woman.

Until the early twenthieth century, lip coloring was often made in the form of a salve, packaged in small jars and applied with a fingertip or small brush. Lipstick as such probably derived from theatrical makeup ("greasepaint"), which was often produced in the form of a waxy crayon or pencil. The term "lipstick" itself dates from the late nineteenth century. Maurice Levy designed the first lipstick in a sliding tube in 1915. Soon thereafter, both Helena Rubinstien and Elizabeth Arden followed his lead and produced lip salve, rouge, and later lipsticks to respond to popular demand.

The influence of movie stars, heavily made up for the screen, may have prompted a shift to stronger colors of makeup, including lipstick, by the 1920s. At that time also, new clothing styles and shorter hairstyles, both of which promoted an image of fashionable youthfulness, led to new styles of makeup and more conspicuous use of lipstick and other cosmetics. By the 1920s also, cosmetic companies relied heavily on advertising to introduce new products, stimulate demand, and promote brand loyalty.

Lipstick came to be associated with other closely related products that were promoted as aids to health and good hygiene. Lip salve and lip balm, designed to protect against sunburn, dryness, and chapping, were introduced around the time of World War II and won widespread consumer approval.

Modern lipsticks typically are made from waxes (beeswax, carnauba wax, palm wax, candelilla wax), oils (olive oil, mineral oil, castor oil, cocoa butter, and others), and chemical dyes. These basic ingredients are supplemented by a range of moisturizers, vitamins, aloe vera, collagen, and other enhancers.

Recent improvements in lipstick have included lip glosses, which give the lips a moist appearance, lipstick with improved adhesion that avoids unsightly lipstick-stained cups and glasses, a wide range of colors keyed to the individual complexions of wearers, and lipsticks that also contain sunscreen. The palette of fashionable lipstick colors changes from year to year, varying from bright and vivid reds to soft pastels. Lipstick in unusual colors, such as black and dark green, is made for niche markets, such as goths and punks. In the mainstream, the continuing allure of red lips seems to assure that lipstick will be part of the beauty and fashion scene for a long time to come.

See also **Cosmetics, Non-Western; Cosmetics, Western.**

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Elizabeth McLafferty

LITTLE BLACK DRESS At once demure and daring, the little black dress conjures up a host of images and associations. Consistently a symbol of elegance and chic, it is an international fashion icon capable of being interpreted in myriad different styles. Since the late 1920s, some of the world's most elegant women, including Audrey Hepburn, Marlene Dietrich, Maria Callas, and Edith Piaf, have been photographed wearing a version of the little black dress. Coco Chanel claimed to have "invented"

Famous Characters in the Little Black Dress

The little black dress has long been a star of page and screen, its ability to convey meaning a powerful tool. Edith Wharton's Ellen Olenska in *The Age of Innocence* wore black and shocked New York's high society when she decided to get a divorce. Majorie Morningstar, the eponymous heroine of Herman Wouk's novel, wore black, as did Mrs. Danvers of *Rebecca.* Jeanne Moreau was an image of perfection in her Chanel little black dress, chignon, and pearls in Louis Malle's *The Lovers.* But in *The Bride Wore Black,* Moreau, also in a Chanel little black dress but now a murderess, was anything but perfect. Anouk Aimee wore her signature dark glasses and little black dress in *La Dolce Vita.* Catherine Deneuve's little black dress was detailed with white in *Belle de jour,* creating an image that was at once pure and corrupt. And perhaps the most famous of all little black dresses was Audrey Hepburn's Givenchy in *Breakfast at Tiffany's.*

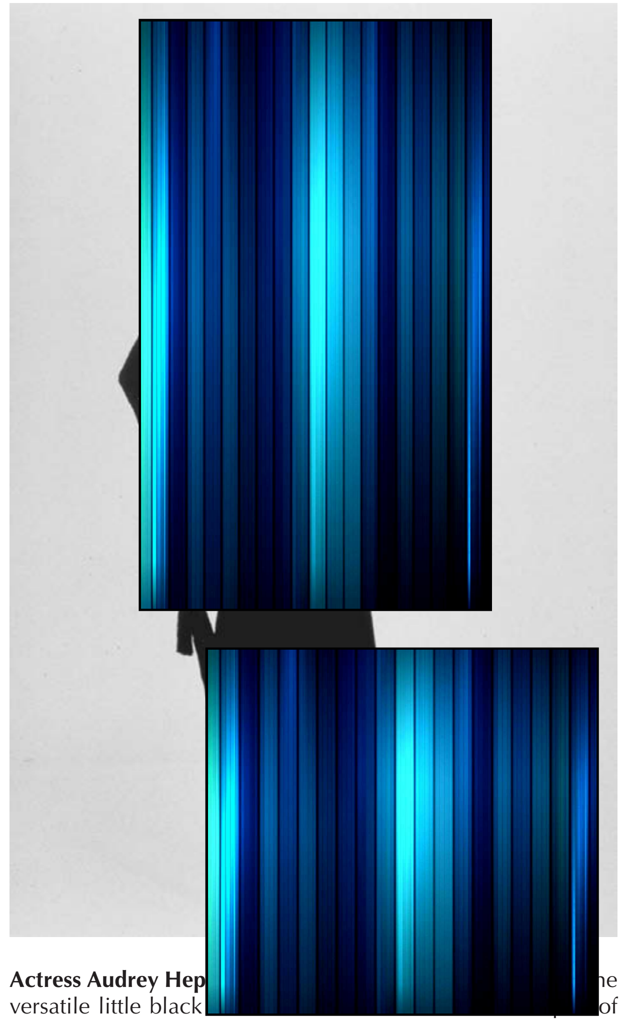
the little black dress, and that claim has found its way into fashion mythology. But although Chanel greatly influenced the status of the little black dress as a classic fashion item, beginning with her 1926 introduction of a simple black jersey day dress, many other designers were experimenting with the same look at the same time, and black as a fashion color has a long history.

Historically, black has been associated with mourning and asceticism. By the fourteenth century, however, black was being used to create a dramatic effect in one's appearance. In the fifteenth century, Philip the Good, duke of Burgundy, dressed exclusively in black. He was second to none in the luxury of his dress, but in black this magnificence was conveyed with much greater discretion. Black, expensive to produce with natural dyes and thought to convey an air of refinement, became the color of choice for the fifteenth-century Spanish aristocracy, and connoted wealth and social status among the Dutch commercial middle class.

By the eighteenth century black clothing was considered respectable, even dowdy, as it was associated with mourning and the dress of the clergy. Black was revived as the color of elegance, especially for men, by the dandies of the early nineteenth century. The introduction of aniline dyes later in the nineteenth century created a new vogue for bright colors for fashionable women's clothing; black clothing for women signified mourning, or was a badge of middle-class respectability. When fashionable women did wear black it was to make a statement. One of the most memorable, if controversial, examples of this was John Singer Sargent's 1884 portrait of "Madame X," Virginie Gautreau, dressed in a form-fitting black evening gown. Conventional portraiture employed colorful frilly, even demure dress that all but obscured the subject. That Mme. Gautreau, a socialite of the day whose improprieties were hardly secret, appeared in a seductively form-fitting black gown with deep décolletage was quite a departure, underscoring the subject's decision to play by a different set of rules.

In the early 1900s, black "widow's weeds" were still being sold in department stores, but black was beginning to make appearances on other occasions as well. Paul Poiret made vivid colors fashionable between 1908 and 1914. Chanel claimed to be "nauseated" by Poiret's colors and favored instead black, beige, and navy blue. Her 1926 showing of the little black dress was a milestone in the creation of this fashion icon. However, she was hardly alone. The House of Premet had already had a great success with a little black dress. Indeed, the terrible death toll in World War I had resulted in a plethora of fashionable black dresses.

The little black dress was the ideal mix of elements. It was easy, versatile, and practical; it was also chic, elegant, and sophisticated. Capable of embodying many meanings, the little black dress's chameleon-like quality enabled it to evolve with the trends, but never to be beholden to them.



Actress Audrey Hep[redacted]**he** versatile little black [redacted] of every fashion-conscious woman's wardrobe. © SUNSET BOULEVARD/CORBIS SYGMA. REPRODUCED BY PERMISSION.

Of the little black dress, *Vogue* declared in 1944, "Ten out of ten women have one" (MacDonell Smith, 2003, p. 14). Fashion magazines everywhere featured the new phenomenon. By 1948 Christian Dior's groundbreaking New Look was calling for hem- and necklines to drop and skirts to be fuller. The little black dress obliged. As Dior said in 1954, "You can wear black at any time. You can wear black at any age. You may wear it on almost any occasion. A little black frock is essential to a woman's wardrobe" (MacDonell Smith, 2003, p. 14).

The little black dress's versatility ensured its immortality. Parisian Left Bank intellectuals wore it for its associations with creativity and rebellion. Paired with black tights and black eyeliner, it was the uniform of the beatnik generation. Audrey Hepburn wore black in *Funny Face*, and a little black dress by Givenchy in *Breakfast at Tiffany's.*

The 1960s marked a low point in the life of the little black dress. Not only did one of its masters, Cristóbal Balenciaga, retire in 1968, but it was an era focused on a youthful sense of color and fun rather than sophistication and elegance. But a decade later, a new generation of designers began to make it once again the uniform of the modern woman. From Claude Montana's versions in leather to Azzedine Alaia's in stretch fabric, the little black dress took on a more aggressive edge during the late 1970s and 1980s. Showcased at the groundbreaking New York store Charivari, the status of the little black dress was underscored by Helmut Newton, the German-born, Australian photographer, known for his blatantly provocative erotic, sometimes violent images of women. The evolution continued and by the early 1980s a new breed of Japanese designers led by Rei Kawakubo and Yohji Yamamoto reinterpreted the little black dress according to new somber, intellectual criteria.

At the turn of the twenty-first century, the little black dress remains a mainstay of the clothing industry and a must in the wardrobe of every woman. At once impervious to and accommodating of the vicissitudes of fashion, the little black dress has become a lens through which to view the evolution of fashion and dress, since at least the late 1920's.

See also **Balenciaga, Cristóbal; Chanel, Gabrielle (Coco).**

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Liz Gessner

LOGOS The logo (logotype) is the emblem or device used to identify a particular company or organization. The design of a logo may be based around the name or initials of a company using a distinctive letter form, such as Coca-Cola (first used in 1887). It may also be a visual symbol of abstract or figurative design, such as the Nike swoosh (designed 1971). In order to function effectively a logo must be easily recognized in a variety of forms—on products, packaging, and advertising.

The logo is the modern equivalent of the maker's stamp; the hallmark or trademark that indicates the authenticity of a product. Logos, like monograms, heraldic devices, flags, and crests, are forms of graphical devices that have been used to indicate the origin, ownership, and status of property and people.

Law protects modern logos, so that the form, color, shape, and graphical detail of any mark cannot be copied or closely imitated without legal redress. This legislation was put into place in the mid-nineteenth century in Europe and America, and is now effective across national borders.

The logo is central to any company's concept of its brand. As the graphic designer Milton Glaser once said, "The logo is the point of entry to the brand" and is used to encapsulate all that a brand may stand for. A logo with a high recognition factor can be a major financial asset to any business, and therefore it sits at the heart of any corporate identity policy. A manufacturer's product range may change from season to season, but successful logos are rarely tampered with and, when design changes are made, they are usually subtle rather than radical. Logos also need to be adaptable to a variety of uses. The interlocking CC logo of Chanel, like many logos used by the garment industry, work well as both a repeat pattern on fabric and as an embossed button on a coat or jacket. The "Medusa head" logo used by Versace was adapted from a classical architectural motif. It can be used in print or relief, and appears on stationery, packaging, buttons, cosmetics containers, and tableware.

The use of the logo as a decorative element was traditionally the preserve of the luxury goods sector (rather than the clothing industry). Leather goods (luggage and saddlery) companies have exploited the familiarity of their logos and signature patterns as they compete in the high-fashion market. The French luggage company Louis Vuitton (founded 1854) first used its monogram in a repeat-patterned canvas in 1896, and the monogram fabric has been a staple of its collections ever since. The monogram pattern has been reinterpreted by a succession of designers from the mid-1990s, including Marc Jacobs and Stephen Sprouse. Gucci's monogrammed fabric, using the GG logo adopted in the 1960s, appeared for many years on handbags and as linings before being used for clothing.

One key factor in the development of fashion branding has been the shift of the "signature" or logo from the inside to the outside of the garment. Conventionally, the designer or manufacturer's label would be sewn inside a garment, originally to guard against the illegal copying of fashion house models. In the field of sportswear, logos began to be more prominent in the 1940s, when the brand named after the tennis star Fred Perry borrowed the idea of the team or club crest, displayed on the breast of shirts and sweaters. In the 1970s, when sportswear was worn increasingly off pitch, court, or course as leisurewear, brands such as Lacoste and Fred Perry used their logos to brand generic garments like the polo shirt. This first wave of fashion sports brands was eclipsed by the phenomenal rise of global sports corporations such as Nike in the 1980s and 1990s.

The "designer decade" of the 1980s introduced many more designer logos to the mass market, where they became adopted as part of street culture. Logos associated with status and expense, such as BMW and Mercedes car mascots in the shape of corporate logos, were worn as jewelry by American rap artists. Heavily branded sportswear by Nike and Tommy Hilfiger (where the logos became increasingly prominent) was worn with a brash, competitive attitude and an emphasis on "box-fresh" products. Between 1995 and 2000, several high-fashion brands including Gucci, Fendi, Dior, and Louis Vuitton produced collections almost entirely focused on the repeat use of the logo (dubbed "logomania" by the style press).

Reaction to this visibly over-branded culture has been strong. One economic and legal side effect has been the flourishing of a counterfeit trade in clothes and accessories where fake logos are applied to unlicensed and inferior goods. The other effect is cultural and political. Global brands have come under attack by the so-called "No Logo" generation (named after Naomi Klein's 1999 book of that title), who reject overtly branded goods as symbols of late capitalist economic exploitation and social inequality.

See also **Brands and Labels.**

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Jane Pavitt

LONDON FASHION In the twenty-first century London ranks highly amongst the world's cities as a distinctive fashion center. Its characteristic products and sense of style compete with and complement the fashion values of other global fashion capitals including Paris, New York, Milan, and Tokyo. In the popular imagination, which is fed by the stereotyping tendencies of fashion journalism, London has become most associated with the traditional handcrafts of tailoring, shirtmaking, hatmaking, and shoemaking that underpin the image of the English gentleman, a vibrant subcultural club and street scene, and the nurturing of eccentric and innovative design talent in its famous art schools. These are largely phenomena that blossomed during the twentieth century, but London's fashion history is as old as the city itself and closely related to its economic, social, and cultural development over time.

With its thriving docks and strong mercantile economy, London operated as a natural hub for trade and cultural exchange in the late medieval period, building on a heritage that stretched back to its status as an important port on the western fringes of the Roman Empire. By the fifteenth century, it was already one of the largest cities in the world, though it could not compete with smaller European centers such as Paris, Florence, and Rome as a focus for the production and display of fashionable commodities. London operated more as a transit point in an international fashion system, exporting primary or unfinished products like wool and metal and importing luxuries such as fur and embroideries. But in a national context, the city began to exert a formidable political and cultural pressure over the rest of the country as parliament, law courts, and the crown established permanent bases there. This process drew the rich and influential into London and helped to ensure that fashionable trends originated in its streets, markets, and great houses. The palaces of Henry VIII, Elizabeth I, and Charles I at Hampton Court, Greenwich, and Whitehall thus operated as forcing houses for a very English sense of sartorial style, which nevertheless still relied largely on the pattern books, fabrics, and craftsmanship of Spain, France, and Italy for its luxurious impact.

By the early eighteenth century, the political stability afforded by the accession of the Hanoverian line of monarchs and a prosperous professional class, together with the increased income that attended London's rise as the capital of a widening network of colonies, meant that the city entered a new phase of development during which its growing confidence and urbane sophistication produced the distinctive sartorial identity that would influence world trends for the next three centuries. After the Great Fire of 1666, London's developers and architects had shifted their attention westward and the arising geography of graceful squares and parks encouraged the aristocracy to base their domestic and business affairs in the West End during those periods of the year (later known as the Season) when Parliament was sitting or the royal family was in residence. The flurry of social activity that followed, with its balls, theater visits, and court presentations, offered great incentives to entrepreneurs in the clothing trades, and it was on this basis, from the 1740s on, that the craftsmen of Savile Row, Jermyn Street, and St. James's established themselves as producers of a home-grown masculine style of dressing, replete with the genteel codes and sporting influences that have bracketed the idea of London with the identity of the dandy. The methods of tailoring developed in Savile Row in the eighteenth century also went on to inform the design of women's wear in the capital, producing the severe "tailor-mades" of the late nineteenth century and the artfully restrained creations of Norman Hartnell, Hardy Amies, and Victor Stiebel in the mid-twentieth century.

Through the nineteenth century the range and organization of the clothing industries in London expanded considerably, augmented by successive waves of immigration. As the West End became increasingly associated with the consumption of high quality, locally produced bespoke goods, so the East End or working-class districts of Aldgate and Bethnal Green played host to other, less prestigious forms of manufacturing. In the eighteenth and early nineteenth centuries, the French Huguenot community had woven high-quality figured silks for gowns, waistcoats, and ribbons in the upper floors of their tall Spitalfields houses, but by the 1870s, when the fashion for brocades had passed, the sewing of shirts and ready-made suits provided one of the few opportunities for employment in an area bedeviled by poverty and overcrowding. Even then, the infamous practice of sweating ensured that clothing production was a profession of poor pay and low esteem, associated with the exploited labor of women and Jews.

Some aspects of Victorian London's fashion scene maintained a positive gloss. In line with the city's entrepreneurial spirit, the capital witnessed several pioneering inventions such as William Perkin's discovery of synthetic (aniline) dyes in the late 1850s or Thomas Burberry's experiments with waterproofing later in the century. Perhaps the most lasting innovations to come out of London in the period were in the realm of fashion retailing. By the 1830s the West End had been transformed by the architectural renewal set in place by the Prince Regent and John Nash. The new arcades leading off of Piccadilly and the majestic sweep of Regent Street offered a fresh conception of shopping as a modish leisure activity for the middle and upper classes, where emphasis was placed on spectacular display, comfort, and escapism. Unsurprisingly the first great couturier Charles Worth learned his trade in a Regent Street emporium, and two decades later in the 1870s and 1880s Arthur Liberty perfected the selling of a lifestyle nearby, in a store that provided all the exotic accoutrements for the aesthetic movement. Napoleon's dismissive take on the English as a nation of shopkeepers would find further resonance in the development of the great London department stores such as Harrods, Selfridges, and Harvey Nichols from the Edwardian period on, and the emergence of the "happening" fashion boutique in Chelsea and West Soho in the 1950s and 1960s.

These London traits of tradition, innovation, and a certain sense of theatricality continued to inform the development of fashionable style in the city in the twentieth century. In the late 1940s and 1950s young men from chic Mayfair and working-class South and East London, with seemingly little else in common than a passionate interest in style as a means of subverting the stultifying status quo, resurrected Edwardian notions of elegance in a shocking manner of dressing that soon became associated with the "Teddy Boy" craze. Their velvet-trimmed draped jackets, drainpipe trousers, and extravagantly combed hairstyles presaged a succession of teenage poses whose influence was felt worldwide. The Mods of 1960s Carnaby Street and the Punks of 1970s King's Road all earned London a certain notoriety as the breeding ground for revolutionary acts of sartorial rebellion.

Various London designers have found their inspiration in this street-level creativity. In the 1960s Mary Quant, Barbara Hulanicki (of Biba), and Ossie Clarke were closely associated with the phenomenon of "Swinging London," famously promoted to America by *Time* magazine in 1966; while in the 1970s Zandra Rhodes and Vivienne Westwood offered a more astringent and eccentric take on contemporary mores. By the 1980s and 1990s a generation brought up in the hedonistic, post-punk environment of neo-romanticism and the commercial club scene, seemed more adept at selling their London-honed individuality abroad. Central Saint Martins–trained John Galliano, Stella McCartney, and Alexander McQueen, and the Royal College protégé Julien McDonald have thus famously risen to supplant local talent at the creative helms of the great Parisian fashion houses. But behind the famous names, the studios and warehouses of London continue to support an active and influential local economy of young independent designers, stylists, photographers, publishers, and journalists (London has nurtured a wide-range of edgy fashion magazines including *The Face*, *i-D*, *Sleaze Nation*, and *Dazed and Confused*). Though there has been little concrete state support for the growth of a British fashion industry, the sheer size, diversity, and chaotic energy of the British capital still seems to foster a productive and adventurous sartorial spirit in the early twenty-first century.

See also **Amies, Hardy; Biba; Clark, Ossie; Europe and America: History of Dress (400–1900 C.E.); Galliano, John; Hartnell, Norman; McQueen, Alexander; Paris Fashion; Rhodes, Zandra; Royal and Aristocratic Dress; Westwood, Vivienne.**

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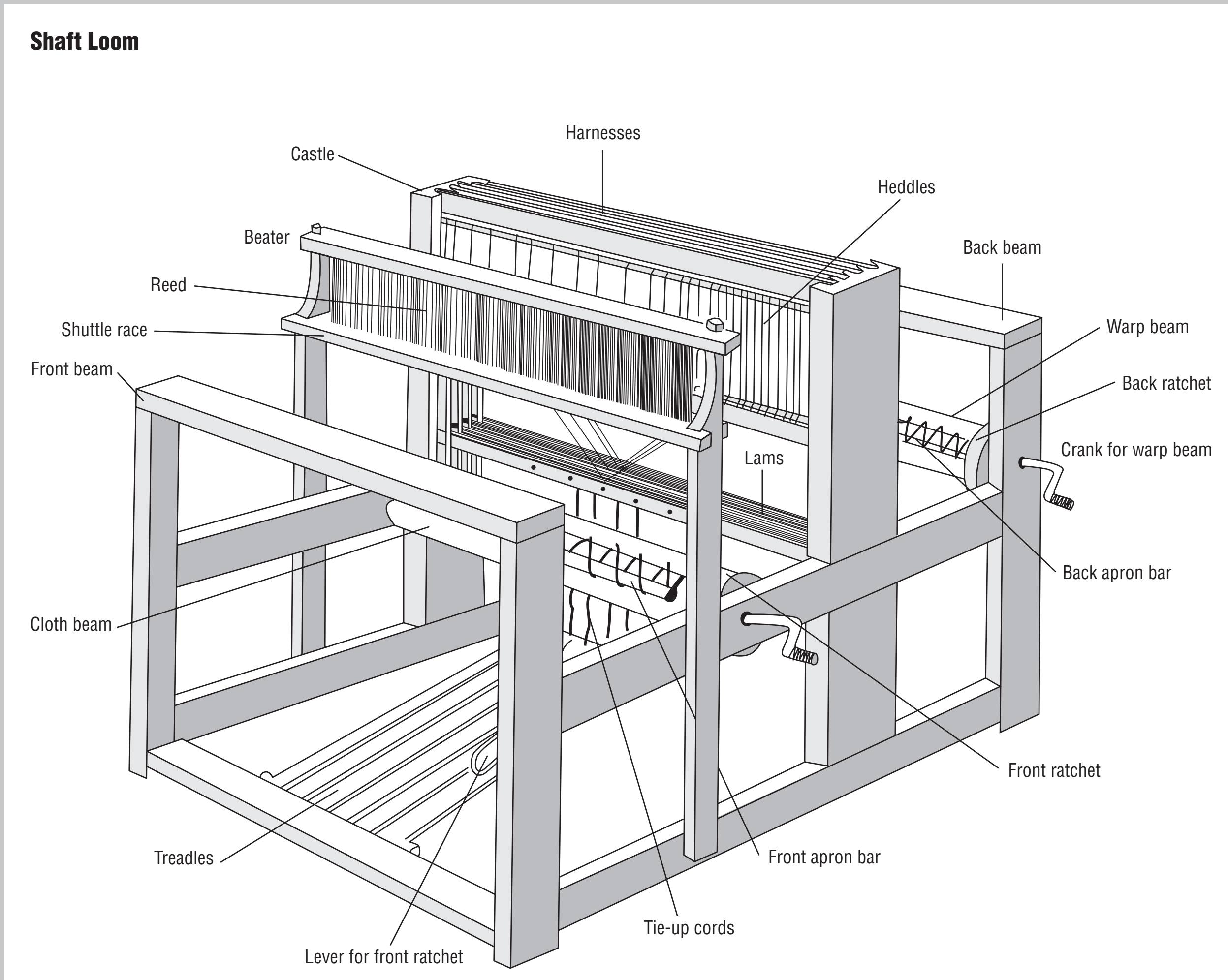
Christopher Breward

LOOM Although the process of weaving has been modified and adapted to every technological advancement known to humanity, including that of computers, when one watches a contemporary weaver working at a loom in the early 2000s, what is being observed is essentially a process, and equipment, that goes back thousands of years. The loom was invented as a means to hold one set of elements, the warp (yarns extended lengthwise on the loom), under tension so that the second set of elements, the weft (yarns running crosswise), could be inserted and interlaced with the warp, to form cloth. The loom that most contemporary weavers use is called a floor loom (or a treadle loom, a shaft loom, or a harness loom). There are numerous companies making these looms in the early twenty-first century, each with its own modifications, but the essentials of the shaft looms are the same.

Elements of a Shaft Loom

The essential parts of a shaft loom are illustrated in the given diagram. The loom has a frame with both a front



Shaft Loom. Also known as a floor loom, the shaft loom is the loom used most often by contemporary weavers.

beam and a back beam. Below the back beam lie one or two warp beams, which hold the warp or warps threads. Each warp beam will have a crank attached to it that is used to turn the beam as the warp is wound on to it. Below the front beam is the cloth beam, which holds the finished cloth as it is woven. The warp is tensioned between the back and cloth beams; the tensioning of these threads is one of the essential reasons for having a loom.

The castle is in the middle of the loom; it can be high or low, depending on the manufacturer, and the shafts (sometimes called harnesses by weavers in the United States) are seated within it. The shafts can be suspended from chains or ropes attached to levers or pulleys, or they may be riding in slots at the side of the castle.

Floor looms are generally built with anywhere from 2 to 24 shafts, though the majority of looms are 4-, or 8-, or 16-shaft looms. Shafts are movable frames that hold heddles. Heddles have eyes (holes) in their center through which individual warp ends are threaded. In the space between the shafts and the front beam, a loom has a beater, which may be suspended from a high castle or pivoting from the bottom of the loom. The beater has a furrow in its frame in which a reed is placed. Reeds are flat metal or steel combs, with evenly spaced teeth. The spaces of a reed are called dents, and these are manufactured with different specifications. A weaver will usually have a number of different reeds (perhaps one with 8 dents per inch; one with 12 dents per inch; maybe one with 20 dents per inch). Depending on the sett (the density) of their warp, the weaver will insert the appropriate reed into the beater. When the beater is brought forward during weaving, the reed passes smoothly between the warp ends that are threaded in it, and then pushes the weft into the web of the cloth. More than one warp end can pass through a dent of the reed, as long as they are adjacent ends. The front of the beater usually extends a bit under the threads, and is called the shuttle race. When the shuttle (the device that holds a bobbin wound with the weft yarn) is thrown from edge to edge, it slides smoothly along the shuttle race.

Floor looms have treadles (pedals) that are attached to the shafts, so when a treadle is depressed the shaft will raise or lower. Lamms are the horizontal levers that reside between the treadle and the shaft and they help with the mechanics of the lifting of the shafts. Looms are usually equipped with the same number of treadles as shafts, plus two; but some four-harness looms have only four pedals. Since a weaver needs to change which shafts are tied to a pedal fairly often, the ease of changing the connection (the tie-up) is very important. Some manufacturers use string devices to make the tie-up; others use metal hooks.

At the front side of the loom, usually the right side, is another pedal, called the brake pedal. When the weaver depresses the brake pedal, it releases the ratchet that is holding the cloth beam tight, and allows the warp to be moved forward. There is a lever attached to the front ratchet, which is attached to the cloth beam, and the weaver can move this ratchet to roll the cloth forward onto the cloth beam. A weaver needs the ratchet on the warp beam to fall back into place as soon as the brake pedal is released, so she can use the front ratchet and tension the warp so weaving can proceed.

Most looms also have cloth aprons attached to both the warp beam and cloth beam. They act as extensions for the warp so there won't be too much yarn wastage at the beginning and end of the weaving. Strings can be used instead of cloth aprons.

When a loom is "dressed" with a warp, the warp is wound evenly on the warp beam, passes over the back beam, through the eyes of the heddles on the shafts, through the dents of the reed in the beater, over the front beam, and then is tied to the cloth beam. Each individual warp end passes through a different heddle, and its path should be straight from back to front. The reed not only acts as a comb to beat the weft into the cloth, it also acts to keep the warp threads in order and spaced out to their required width.

Jack-type looms

Card weaving, also known as tablet weaving, is a very ancient process. Here square cards have holes near each corner, and a warp end is threaded through each hole. When the weaver puts tension on the threaded warp, a shed forms between the ends on the two top holes and those in the bottom holes. After a weft is inserted, the cards are turned, either forward or backward, and a new shed is created. Amazingly intricate narrow bands have been woven with tablets (sometimes they are triangular or hexagonal), including Buddhist prayer bands that were woven in Burma until the early twentieth century. Card weaving can also be done using an inkle loom (band loom, a small loom that allows for a tubular warp that can be moved as weaving proceeds), or just tensioning the warp between two stationary posts or C-clamps.

Horizontal ground-loom

A dobby loom is a modified shaft loom, which uses a sequence of pegged bars to make the lifts for weaving. When the textile industry embraced the industrial revolution, electrical dobby looms and cam looms wove most of the simple fabric. These looms have now given way to computerized versions of them that can weave more than 750 picks per minute. Many handweavers also use computerized dobby looms for their weaving.

See also **Weave, Jacquard; Weaving; Weaving, Machinery.**

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Bhakti Ziek

LUCILE Although many of Lady Duff-Gordon's claims to originality and innovation are now discredited, her high-end dressmaking firm Lucile remains a potent example of early British couture. Although at the forefront of designing and merchanting clothes for society women at the turn of the twentieth century, these skills were eclipsed by her talent for literary biography demonstrated by the entertaining autobiography *Discretions and Indiscretions* (1932) that was intended to cement her reputation with a light, literary style of prose.

Divorced from an alcoholic husband and with little formal education, Lady Duff-Gordon persuaded her mother in 1889 to save her reputation by financially backing her as a dressmaker, capitalizing on her only practical skill of sewing. Her first design was based on a tea gown, inspired by a dress worn by an actress on stage. It became her calling card for society ladies and was worn by the Hon. Mrs Arthur Brand on the occasion of her staying with a society hostess.

The tea gown originated as a garment worn by society women when in the country, after they had de-robed from their shooting tweeds and before donning evening dress for dinner. This practice is considered to have followed on from them being solely worn for the purpose of taking tea. Set between function and formality the loose and un-corseted style of the garment implied, if not a state of undress, then at least a private and introspective state on the part of the wearer. Duff-Gordon seized on the risqué potential of the tea gown as a way of challenging late Victorian London's views on modesty and morality in women's dress, while championing her own cause for notoriety. This led her to be accused of peddling the cult of immoral dressing (Etherington-Smith 1986, p. 73).

The association of the tea gown with refreshment and sociability between women became actively embedded in the business, most notably at Maison Lucile, her Hanover Square shop at no. 17 opened in 1897 (no. 23 opened in 1901).

Duff-Gordon's belief that "nobody had thought of developing the social side of choosing clothes, of serving tea and imitating the setting of a drawing-room" informed her idea of a commercial space for the selling of clothing appearing as a space of leisure and, to some degree, domesticity. However, it was her skill in innovative sales techniques that helped to establish a glamorous cult of personality for both the designer and her committed clients.

Lucile's business was unusual in that it also was well known for designing theatrical dress for the stage. Many of the features of dress design that Lucile became renowned for, such as the delicate layering of fabrics, fusions of color, and use of filigree and trim, were very much learned from the traditions of theatrical dress design that were engineered to catch the floodlights and project the performer.

Yet it was in her efforts to create a theatrical setting in her own salon for the presentation of her latest designs for the fashionable woman that Duff-Gordon excelled. From a small stage hung with olive-colored chiffon curtains, she presented collections on models that she personally trained in deportment, each one bearing a dress with a literary title rather than a number. Duff-Gordon termed them "Gowns of Emotion," also referred to at the time as personality dresses. This oddity began in her wish to promote the idea that the clothes she made in her early career were individual to each client. As a working practice, this went against the model of practice for a couturier established by Worth, who always decided the blueprint of what all fashionable woman should wear. Duff-Gordon's approach suggested that the inspiration of what could be termed fashionable was drawn from the innate quality of each of her clients individually; a dress that could suit their personality rather than their needs.

Lucile's Gowns of Emotions were given titles such as The Captain's Whiskers, The Sighing Sound of Lips Unsatisfied, and Twilight and Memories. In associating the appearance of a dress with an inner state of mind, the disassociation of dress from social hierarchy and towards signifying a psychological state began.

What is also notable about Lucile's titles is their similarity to the themes of love found in the salacious novels written by Duff-Gordon's sister, Elinor Glyn, who also wore her sister's designs. Many of Glyn's fashionable works featured well-dressed women with descriptions that faithfully aped the latest designs of Maison Lucile. Duff-Gordon's last epic was not to be literary invention. In 1912 she survived the inaugural trip of the *Titanic.* For her husband, who also survived after joining her in a rescue boat intended for women and children only, it led to the end of his reputation. For Duff-Gordon it was the final chapter in a sensationalized career. To distance herself from the tragedy of the *Titanic*, Lady Duff-Gordon moved her career to New York where her models came to the attention of Florenz Ziegfeld in 1916. Ziegfeld persuaded Duff-Gordon to let her models wear her creations in his current Follies. She designed the costumes until 1920.

See also **Haute Couture; Tea Gown; Theatrical Costume.**

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Alistair O'Neill

LYCRA. *See* **Elastomers.**

LYOCELL. *See* **Rayon.**