



**MACARONI DRESS** “Macaroni” was a topical term connoting ultra-fashionable dressing in England circa 1760–1780. First use of the term appears within David Garrick’s play *The Male-Coquette* (1757) that includes the foppish character the Marchese di Macaroni. Although used occasionally to refer to women noted for their conspicuous gambling—described, like fashion, as a form of ephemeral expenditure—the term generally referred to the styling of men. The famous observer of manners Horace Walpole makes numerous reference to these figures. In the first relevant letter, dated February 1764, Walpole discussed gambling losses amongst the sons of foreign aristocrats at the “Maccaroni [*sic*] club, which is composed of all the traveled young men who wear long curls and spying-glasses” (Lewis 1937, p. 306). The “Macaroni Club,” was probably the Whig venue Almack’s in St. James’s, the court end of London.

Macaroni dress was not restricted to members of the aristocracy and gentry, but included men of the artisan and servant classes who wore examples or cheaper versions of this visually lavish clothing with a distinctive cut. To wear macaroni dress was to wear the contemporary continental court fashion of the male suit, or *habit à la française*, which consisted of a tight-sleeved coat with short skirts, waistcoat, and knee breeches. At a time when English dress generally consisted of more sober cuts and the use of monochrome broadcloth, macaronis emphasized pastel color, pattern, and textile ornamentation which included brocaded and embroidered silks and velvets, some encrusted with chenille threads and metallic sequins. Fashionable men in the late 1760s and 1770s replaced the small scratch-wig of the older generation with elaborate hairstyles that matched the towering heights of the contemporary female coiffure. For men, a tall toupée rising in front and a club of hair behind required extensive dressing with pomade and white powder. This wig was garnished with a large black satin wig-bag trimmed with bows. The use of a pigtail and wig-bag was viewed as a Francophile affectation; so much so that the visual shorthand for Frenchmen in caricature imagery was this device.

Macaroni men deployed a number of accessories that characterized court society. These included the hanger sword, which was traditionally the preserve of the nobility, and which in England was fading from general use.

Other Macaroni features include red-heeled and slipper-like leather shoes with decorative buckles of diamond, paste, or polished steel; a tiny *nivernais* or *nivernois* hat named after the French ambassador resident in London; large floral corsages or nosegays; chateleines or hanging watches, and seals suspended around the waist; decorative neoclassical metal snuffboxes; and eyeglasses feature in descriptions of macaronies. These objects contributed to an emphasizing of courtly artifice in posture, gesture, and speech further underlined by the use of cosmetics such as face-whiteners and rouge. According to contemporary reports, there was even a highly mannered macaroni accent and idiom, captured in popular ditties of the period. Colors particularly associated with the macaroni include those used in the contemporaneous interior design of Robert Adam: pea green, pink, and deep orange. Striped or spotted fabrics on stockings, waistcoats, and breeches appear to have been popular fashions, sometimes worn in contrasting arrangements.

### Macaroni Motives

Macaroni identity was not a peripheral incident in eighteenth-century culture but a lively topic of debate in the periodical press. Motives for retaining elaborate dress requisite at court but not necessary in the streets of commercial London was various, inflected by the class interests and personal motivations of the wearers. Macaroni status was attributed to such famous figures as the Whig politician Charles James Fox (1749–1806), “the Original Macaroni;” the botanist and South Sea explorer Sir Joseph Banks (1743–1820), the “Fly Catching Macaroni;” the renowned miniature painter Richard Cosway (1742–1821); the famed landscape garden-designer Humphrey Repton (1752–1818); the St. Martin’s Lane luxury upholsterer John Cobb; Julius “Soubise,” the freed slave of the duchess of Queensbury, the “Mungo Macaroni;” and the Reverend William Dodd (1729–1777), the extravagantly-dressed Chaplain to George III. Aristocratic Whig adherents emphasized a version of ultra-fashionable court-dress in order to assert their preeminent wealth and privilege in the face of Tories, the English court, and its more modest Hanoverian monarchy. French and Italian goods and manners had added appeal in that travel to the Continent had not been possible and the importation of French textiles had been banned during the Seven Years War



### HISTORICAL DEFINITION

“Macaroni [sic], An Italian paste made of flour and eggs; also, a fop; which name arose from a club, called the Macaroni [sic] Club, instituted by some of the most dressy travelled gentlemen about town, who led the fashions...”

Pierce Egan. *Grose's Classical Dictionary of the Vulgar Tongue*. Revised and corrected, with the addition of numerous slang phrases, collected from tried authorities. London, for the Editor, 1823 [revised ed. of work published 1785], n.p.

(1756–1763). Alleged macaroni status was used to attack the professional credentials of Joseph Banks within the scientific community; Cosway was similarly ridiculed as an absurd-looking parvenu. Dodd, the “Macaroni Parson,” in becoming the subject of a forgery trial resulting in his execution, further highlighted the potency of the macaroni label.

### Historiography

Macaroni dress was lampooned as excessive and bizarre in numerous caricature prints, plays, and satirical texts. The macaronies form the largest subset within the English graphical social satires produced in abundance from the early 1770s. The catalogers of the British Museum caricature collection, Frederic George Stephens in 1883 and Dorothy George in 1935, published a wealth of primary material relating to macaronis that has formed the basis of all further studies. Aileen Ribeiro wrote the first article devoted to them in 1978, and has included them in subsequent studies of eighteenth-century costume, where they are discussed as an amusing episode in the sartorial folly of young men. In 1985 they formed the subject of an article by Valerie Steele that broadened awareness of their social and political influence and helped lift them from the



“Such a figure, essenced and perfumed, with a bunch of lace sticking out under its chin, puzzles the common passenger to determine the thing's sex; and many a time an honest labouring porter has said, by your leave, madam, without intending to give offence.”

“Character of a Macaroni.” *The Town and Country Magazine* vol. IV, May 1772, p. 243

taint of triviality. Diana Donald's study of caricature indicates that a reading of the macaroni type provides important insights into eighteenth-century English society. She highlights their role in defining the English character as sane and measured in contrast to the reign of folly experienced across the Channel. Represented in a wide range of verbal and visual sources, from the press to the theater, the macaronis provided the perfect frame for critique regarding consumption and emulation, as they suggested wild expenditure, the spread of fashionability, and even the cult of gambling in late-eighteenth-century English society.

The commonly held explanation for the title “macaroni,” that it was derived from a fondness for that Italian dish, may be supplemented in that “macaronic” refers also to a type of mixed language poetry known for its wit, a hallmark of the macaroni stereotype. “Macaroni” thus also suggested the world of the medieval carnival, burlesque, carousing, and excessive food. The macaroni was regularly connected with a slavish and shallow love of things continental and Catholic. The amused suspicion of the English toward these supposedly uncritical followers of fashion is linked to a hostility toward fashionable dress that had colored British life since at least the seventeenth century. This censure had generally been more strongly directed at women, and the macaroni episode shifted much of this attention toward a redefinition of effeminate men. In occasional prints, plays, and satires the macaroni was cast as an indeterminate figure who did not fit normative stereotypes of gender and sexuality. Sometimes the macaroni stereotype took on sodomitical suggestion. Fictional descriptions of “Lord Dimple,” “Sir William Whiffle,” and “Marjorie Pattypan” deployed the notion of a neutral or unnatural gender in which “inappropriate” feminine attributes were grafted onto male appearance, dress, and behavior. The attributes of the Regency dandy (circa 1800)—deviant masculine consumption, nonreproductive irresponsibility, a rejection of middle-class gendering, a creation of the male body and home into a work of art—are firmly evinced in the macaroni type. As a foppish type, the macaroni also shares characteristics with the precursor, the seventeenth-century Restoration fop. The macaroni fashion preferences, however, were quite different and the two should not be conflated. The macaroni remains commemorated within the song *Yankee Doodle* (1767)—“Yankee Doodle Came to Town/Riding on a Pony./Stuck a feather in his cap/And called it Macaroni”—in which the appearance and masculine identity of the American troops is ridiculed within the theater of war.

See also **Dandyism; Europe and America: History of Dress (400–1900 C.E.); Fashion, Historical Studies of.**

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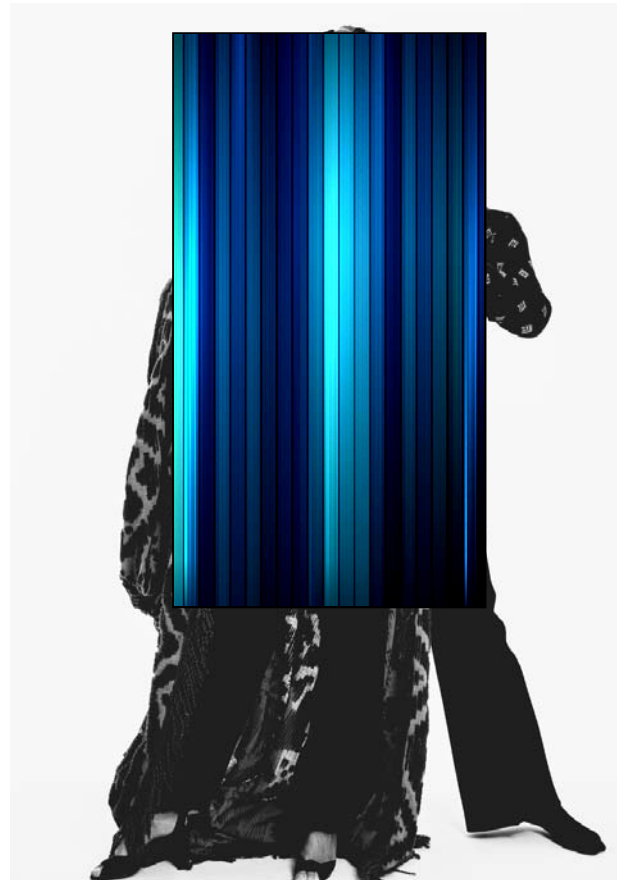
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Peter McNeil

**MACKIE, BOB** Bob Mackie was born in Monterey Park, California, on 24 March 1940. He attended Chouinard Art Institute in Los Angeles, but left after only two years to begin his career in costume design. In 1963 he teamed up with the costume designer Ray Aghayan for the television series *The Judy Garland Show*. For this project Mackie received his first screen credit and established a long working relationship with Aghayan. Mackie went on to design all the costumes for *The Carol Burnett Show* (1967–1978), while continuing to work on other television projects, such as *The Sonny and Cher Comedy Hour* (1971–1974). Throughout his career Mackie specialized in designing wardrobes for TV specials. His celebrity clientele brought him to Las Vegas, where he designed costumes for headliners and showgirls alike. Mackie has also provided costumes for numerous theater productions. His distinguished career has included seven Emmys and three Academy Award nominations. Over the course of four decades, he has dressed a dazzling array of celebrities including Diana Ross, Tina Turner, Madonna, and RuPaul.

### Costume Design

Two pervasive elements in Mackie's work are glamour and humor. His costumes for *The Carol Burnett Show* were instrumental to the program's character-driven comedy sketches. A perfect example of this is the "Starlett O'Hara" gown made of green velvet drapes—complete with curtain rod—which played a pivotal role in the "Went with the Wind" skit. The script had not called for the curtain-rod sight-gag, but the result was pure comedy genius and undoubtedly led to the skit's designation as one of "TV's Fifty All-Time Funniest Moments" by *TV Guide*. *The Carol Burnett Show* also provided Mackie



**Designer Bob Mackie with Cher.** Mackie's collaboration with Cher began in 1971 when he was hired to design the costumes for *The Sonny and Cher Comedy Hour*. © DOUGLAS KIRKLAND/CORBIS. REPRODUCED BY PERMISSION.

with the opportunity to dress an impressive array of guest stars, including Ethel Merman, Bernadette Peters, and Sonny and Cher.

In 1971 Mackie began work on *The Sonny and Cher Comedy Hour*, a series that amply displayed his distinctive design vision. Cher had met Mackie in 1967 when she was a guest on *The Carol Burnett Show* and asked him to provide costumes for her that would create a more mature, glamorous image. Cher's physical presence and her persona enabled Mackie to showcase his flamboyant designs without seeming too extreme. About her remarkable ability to wear his designs, Mackie once remarked: "There hasn't been a woman in the limelight since Garbo or Dietrich who could pull off such outrageous visual fantasies while maintaining her individual beauty" (Mackie, p. 176). *The Sonny and Cher Comedy Hour* proved to be a ratings bonanza, since viewers tuned in weekly to see what Cher was wearing. Using nude soufflé, a soft spongy fabric and strategically placed beads, Mackie's designs drove network censors and viewers wild by showcasing her long, slender torso with cropped tops and low-slung beaded

skirts. Her costumes were dripping with beads, feather, and fur, but Cher wore them with graceful nonchalance, as easily as if she were wearing a pair of blue jeans. With tongue firmly in cheek, she gamely accepted being dressed as a harem girl, an Indian princess, and even a snake. Cher is credited with making the “Mackie look” famous when she appeared on the cover of *Time* magazine in his nude soufflé gown in 1975.

Bob Mackie’s collaboration with Cher continued over the decades, and his designs for her became an integral part of her image. He has provided the memorable wardrobes for her many public appearances, including her 2002 Living Proof—The Farewell Tour. Tending toward the outrageous, he dressed her as Cleopatra for the launch of her fragrance, *Uninhibited*, and a “Mohawk Warrior” for the 1986 Academy Awards he provided the sheer catsuit worn in her infamous “If I Could Turn Back Time” music video. This ensemble, which gave viewers a good look at Cher’s tattooed derriere, was criticized as too risqué for daytime television, appearing on MTV only after 10 P.M. and sparked a national debate about decency standards. The “Mohawk Warrior,” with its bare midriff and high-feathered headdress, shocked many at the Oscars presentation, but for Cher, who felt snubbed by the Academy for not being nominated for her role in the film *Mask*, it pushed all the right buttons. Creating controversy through her choice of costume, Cher stole the show. Of Mackie’s designs she once remarked, “After we started working together, he just knew what I’d like. He walked the line between fashion and costume and that’s my favorite place to go” (Decaro, p. 67).

### Fashion Design

Mackie made the natural evolution into fashion design in 1982 when he launched a line of high-end ready-to-wear; today his empire includes furs, home furnishings, fragrance, a line of clothing sold on the cable shopping channel QVC, and a thriving made-to-order business. In 1990 Mackie began designing a highly successful line of collectible Barbie dolls for Mattel featuring his trademark style.

In 2001 Bob Mackie was honored with a special award for his “Fashion Exuberance” by the Council of Fashion Designers of America (CFDA). This was a particularly apt tribute, since Mackie’s lighthearted design philosophy has often run counter to the prevailing whims of fashion. Shrewdly understanding that the public associated his name with outrageous luxury and opulence, Mackie remained true to his aesthetic even at the height of early 1990s grunge. The beads, feathers, and furs that had been such an important part of his costume designs were translated into high fashion with heavily beaded evening dresses and dramatically draped chiffon gowns. His irreverent sense of humor, seen in so many of his costume designs, is also an important element in his fashion designs. This humor has translated into bugle-beaded wetsuits and jackets adorned with miniature racing cars.

Mackie’s whimsical approach to fashion is particularly apparent in a beaded minidress from 1988, which featured a trompe l’oeil beaded “bandana” at the halter-style neck. Never afraid to push a design concept to the limit, the cowboy-inspired dress was accessorized with a ten-gallon hat, boots, and gauntlets.

In 1999 Cher was honored with a CFDA award for her influence on fashion, an influence created largely by Mackie’s extraordinary vision. Through the power of television, Bob Mackie has made an important contribution to popular culture and helped to keep old-fashioned Hollywood glamour alive into the twenty-first century.

See also **Celebrities; Fashion Designer; Theatrical Costume.**

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Clare Sauro

**MADONNA** Whether she is wearing navel-baring miniskirts, cone bras, or Gap jeans, Madonna has been a fashion leader since she became famous in the mid-1980s. As an icon of popular culture, she has set fashion trends and boosted the careers of established as well as up-and-coming designers. She has appeared on numerous fashion-magazine covers and has been a fixture at runway shows around the world. Her chameleonlike ability to regularly transform her look reflects both the ephemeral nature of fashion and Madonna’s redefinition of femininity; her styles have encompassed everything from punk to androgynous, s-m, hip-hop, geisha, western, and military looks.

### Early Life and Career

Born Madonna Louise Veronica Ciccone in Bay City, Michigan, in 1958, Madonna was one of six children raised in a strict Catholic home by her father; her mother died when Madonna was only five years old. Madonna was a cheerleader in high school. She acted in school plays and trained as a dancer. She attended the University of Michigan at Ann Arbor on a full dance scholarship but dropped out to pursue a professional dancing career in New York City in the late 1970s, where she studied with choreographer Alvin Ailey. Realizing that she instead wanted to



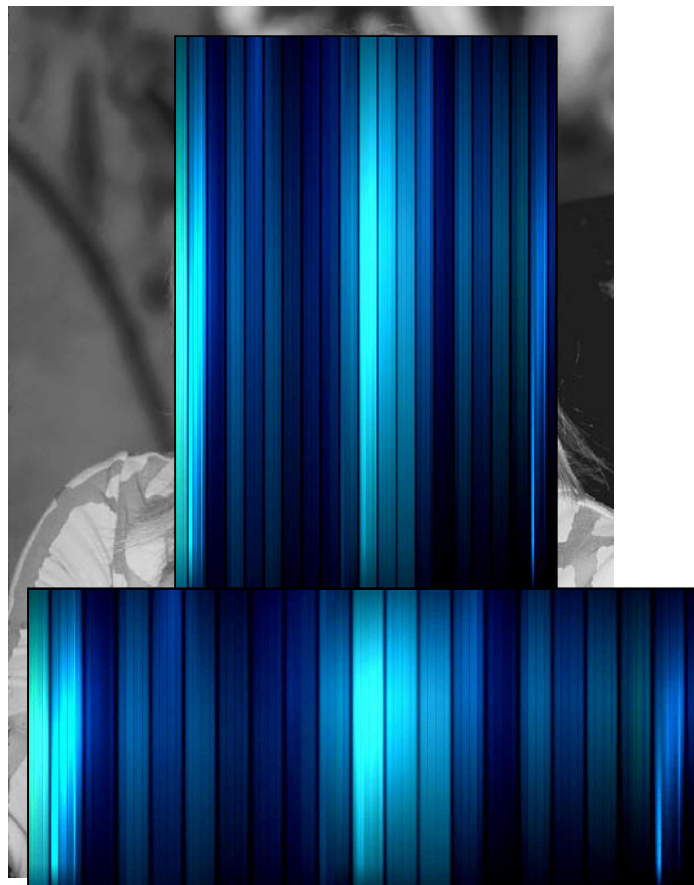
pursue a career as a singer and actor, she worked as a model, sang in the band The Breakfast Club, and starred in low-budget films such as *A Certain Sacrifice*. Her first success on the music scene came in 1983 with the release of her self-titled solo album; she released over a dozen full-length albums through 2003's *American Life*. Although best known as a singer, the multifaceted entertainer has also starred in numerous films, including the 1991 documentary *Truth or Dare*, and *Evita*, for which she won a Golden Globe in 1996; has been featured in Broadway productions; and has authored several books, including the controversial 1992 coffee-table work *Sex*.

Madonna's highly individual style was apparent in her debut on Music Television (MTV) in 1984. In her videos for "Lucky Star" and "Borderline," she wore her own version of punk—black miniskirt rolled down to expose her navel, mesh knit tank tops with her brassiere peeking through, black lace gloves, stiletto heels, a "Boy Toy" belt, rubber bracelets, teased hair with an oversized bow, and heavy makeup. Madonna's look spawned "Madonna wannabes"—legions of mostly young girls who copied her early style. The craze only heightened with her appearances in the 1985 movie *Desperately Seeking Susan* and on the MTV Music Awards ceremony the previous year, when she wore a white lace corset and "bridal" ensemble accessorized with her "Boy Toy" belt and strands of pearls, writhing onstage and singing the title track from her second album, *Like a Virgin*. Retailers like Macy's created "Madonnaland" and other Madonna-themed boutiques that sold Madonna-licensed clothing and accessories. Her look pervaded street styles of the mid-1980s and appeared in advertisements for fashion brands such as Benetton. The influence of this early look was still evident in the 1980s-inspired styles that appeared on runways almost two decades later; the popularity of navel-baring garments has only increased with the rise of young performers like Britney Spears and Christina Aguilera donning the look.

### Use of Past Fashion Icons

Madonna has looked to fashion icons of the past to create a persona. In her 1985 video for "Material Girl," she copied Marilyn Monroe's look from the film *Gentlemen Prefer Blondes*, in which Monroe wears a strapless, pink evening gown with matching long gloves, adorned with a lavish diamond necklace and earrings. She again resembled Monroe at the 1991 Academy Awards in her strapless, white, sequined Bob Mackie dress and Harry Winston diamonds. In the early 1990s Madonna imitated the androgynous look of the 1930s screen siren Marlene Dietrich, wearing menswear-inspired suits both in her videos, such as "Express Yourself," and while promoting her book *Sex* and her film *Truth or Dare*. For her 1990 video "Vogue," she mimicked the famous 1939 Horst P. Horst photo of the back of a woman in a loosely laced corset.

The corset became a dominant fashion theme in Madonna's look of the early 1990s. Madonna collabo-

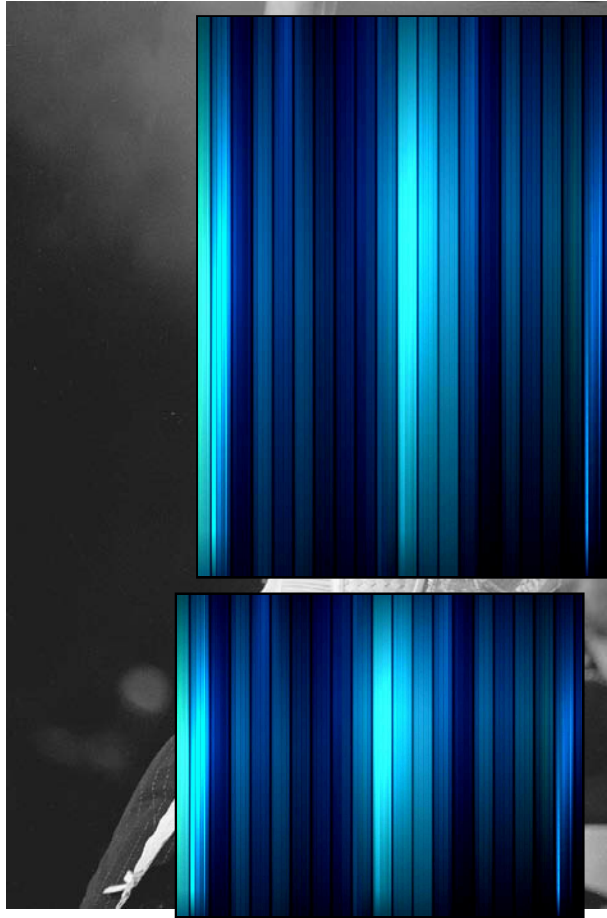


**Madonna.** Since her appearance on the pop culture scene in the 1980s, Madonna has had an impressive influence on fashion, pioneering many eclectic styles. © STEVE GRANITZ/WIREIMAGE.COM. REPRODUCED BY PERMISSION.

rated with the controversial couturier Jean Paul Gaultier for her 1990 *Blonde Ambition* world tour. Known for his fetishistic fashions, Gaultier designed Madonna's memorable pink corset with cone bra for her 1990 tour. Not only did Madonna's wearing of exaggerated foundation garments (sometimes worn under menswear-inspired fashions as in the "Vogue" video) toy with accepted notions of femininity, it also launched the trend of underwear as outerwear still prevalent today, seen on celebrities and in street fashions alike.

### Collaborations with Designers

Madonna is known for befriending designers and for wearing and promoting the fashions of established as well as lesser-known designers. In addition to her collaboration with Gaultier, who also designed the neo-punk fashions she wore for her 2001 *Drowned World* tour, Madonna has worked with the Italian designers Dolce & Gabbana, who designed her clothing for the 1993 *Girlie Show* tour; she also wore their western styles in the videos and performances for her 2000 album *Music*. She was a



**Madonna on tour, 1990.** For her *Blond Ambition* tour performance in London, legendary music icon Madonna wears a white belted corset featuring a cone-shaped bustier, with black leggings. Rather than using the typical microphone, she employs a headset, making it easier for her to dance while singing. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

friend to the late Gianni Versace, in whose 1995 advertising campaign she appeared, and she has often been seen in the front row of his sister Donatella's runway shows. Another close friend, the designer Stella McCartney, created a wedding ensemble for Madonna's 2000 marriage to the film director Guy Ritchie. Madonna has worn Azzedine Alaïa, Gucci, Givenchy, Alberta Ferretti, and Badgley Mischka, among others. She has also worn the fashions of designers before they were well known, such as Olivier Theyskens and Rick Owens, helping to boost their careers. In the fall of 2003 Madonna went from haute couture to mainstream, appearing in an advertising campaign for the Gap with the rapper Missy Elliot and wearing a white men's tank top, a newsboy cap, and Gap corduroy jean capris and a large amount of diamond jewelry.

Madonna's influence as a fashion leader has been consistent from the beginning of her career. Her style has been watched and followed from the moment she first ap-

peared on MTV. She has launched style trends such as wearing navel-baring fashions and underwear as outerwear, affecting the clothing choices both of other celebrities and the public at large. Her continual repackaging of herself has reflected her evolution as a woman and a performer. She has worn haute couture, supporting both known and unknown designers, and marketed mainstream fashions, with her looks encompassing different personas. The ubiquity of her unique and highly individual style makes Madonna an icon of modern fashion.

See also **Celebrities; Gaultier, Jean-Paul; Music and Fashion.**

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*Tiffany Webber-Hanchett*

**MAINBOCHER** Main (after his mother's Scottish maiden name and pronounced like the New England state) Rousseau Bocher (his French Huguenot surname was pronounced Bocker) was born in 1891 on Chicago's West Side. Artistically inclined from childhood, he attended the Chicago Academy of Fine Arts and had moved to New York City by 1909 to study at the Art Student's League. Broadening his pursuits to include classical voice training as well, he departed for Paris and Munich, where he celebrated his twenty-first birthday. While studying music, he began sketching dresses for fashion designers to help support his mother and sister, who had joined him abroad. They returned to America at the onset of World War I in 1914, but not before three of Main Bocher's drawings were included in an exhibition at the Paris *Salon des artistes decorateurs*. In New York he financed his studies with the career-building vocal coach Frank LaForge through the sale of his sketches to another Chicago transplant, ready-to-wear manufacturer Edward L. Mayer. This marked the true beginning of his fashion career.

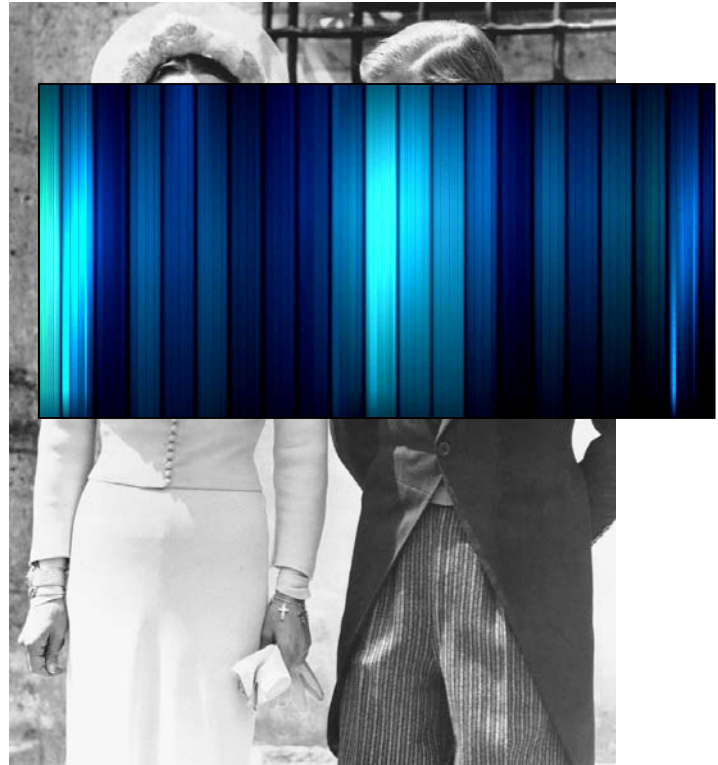
#### Editing Career

Back abroad in 1917 with a volunteer hospital unit, Bocher enlisted in the United States Army in the Intelligence Corps. Demobilized in France in 1918, he remained there and returned to singing. A vocal failure

during a pivotal audition finally forced him to abandon his operatic aspirations and to focus all of his creative attentions on fashion. He applied to the Paris office of *Harper's Bazaar* as a sketcher, then joined French *Vogue* in 1923 as the Paris fashion editor, became editor-in-chief in 1927, and resigned over a salary dispute in late 1929. With the financial backing of a discreet group of compatriots that included Mrs. Gilbert Miller, daughter of the American banker and art collector Jules Bache, he now turned his seasoned eye and editing skills toward the realization of his own fashion vision.

### Paris Salon

At a time when American designers had yet to establish credibility on their native soil, Mainbocher, his name now contracted in the manner of Paris-based couturiers Louiseboulanger and Augustabernard, opened his salon at 12, avenue George V. The impeccable designs and pristine dressmaking of this American-in-Paris proved irresistible, especially to the coterie of international hostess and taste arbiter Elsie de Wolfe. Through her influence Mainbocher was introduced to the most celebrated client of his young career, Mrs. Wallis Warfield Spencer Simpson. The international publicity surrounding the austere classic dress he devised for her Château de Cande wedding to the Duke of Windsor in June 1937 catapulted him to celebrity status, spawning a frenzy for "Wally" dress copies and the color "Wallis blue." His couture models were imported into the United States by elite establishments, including Hattie Carnegie, I. Magnin California, Saks Fifth Avenue's Salon Moderne,



**The Duke and Duchess of Windsor at their 1937 wedding.** Mainbocher designed the wedding dress for the duchess, which earned him instant popularity and inspired many imitations. © BETTMANN/CORBIS. REPRODUCED BY PERMISSION.



### DESIGN PHILOSOPHY

Throughout his forty-year career, Mainbocher's beliefs regarding the purpose and nature of clothing were inseparable from his work and were routinely incorporated into press coverage, providing a running philosophical commentary on his collections:

Between the beautiful classical that has proved its worth and some new stunt, I always choose the tried and true. I like persuasive dresses that have manners and I hate aggressive ill-bred concoctions (Bocher, 1938, p. 102).

A woman who has to remember to arrange any part of what she is wearing, simply cannot be smart. A well-dressed woman always appears to have forgotten what she is wearing.... To me, repose and natural ease are among the inimitable and essential attributes of the well-dressed woman (Bocher, 1950, p. 1).

and Jay Thorpe. By decade's end Mainbocher had become a pillar of the world of couture and in the process secured the adoration of a clientele who followed him back across the Atlantic upon his departure from occupied Paris in 1939.

### World War II

The fashion press celebrated the opening of Mainbocher's reincarnated salon at 6 East Fifty-seventh Street and his first American-designed collection late in 1940. The November 1941 *Harper's Bazaar* applauded his rigorous attention to maintaining all the traditions of his Paris house. Innovating ingeniously around daunting governmental restrictions (his invoices stating that his designs met with L-85 standards), his work remained fresh and appealing throughout the balance of World War II. During this period he featured glamour belts, aprons, and overskirts to vary the look of concise short or long black evening dresses. He launched a sensation for plunge-backed evening gowns and "Venus pink" with his Grecian designs for the 1943 Broadway production of *One Touch of Venus* starring Mary Martin. His surprising English cashmere sweaters, lined either in fur or coordinating silk, or jeweled, elegantly addressed wartime fuel conservation.



### Trademark Vision

The steadfast loyalty of his patrons and press withstood the challenge of the postwar return of French fashion and Christian Dior's triumphant "New Look" (a silhouette Mainbocher himself had presaged with his 1939 Victorian cinch-waist.) Mainbocher was as passionate about fabric as he was fastidious about craftsmanship and design. The opulent simplicity of his clothes weathered the ephemeral. His silhouettes nodded to trends yet remained true to Mainbocher. His archetypal vision of pedigreed, meticulous clothing was as readily transcribed into his polished 1950s designs as it was interpreted in architectural fabrics to relate his minimalist eloquence to the space-aged spirit of the 1960s.

### Famous Clients

Mainbocher's society client list included Daisy Fellowes, Diana Vreeland, Millicent Rogers, the Duchess of Windsor, Barbara Paley, C. Z. Guest, and Gloria Vanderbilt. He designed on and offstage wardrobes for Mary Martin, Katharine Cornell, Ethel Merman, Rosalind Russell, and Ruth Gordon.

Mainbocher closed the doors of his salon at 609 Fifth Avenue in 1971. Returning to Europe, he alternated his final years between Paris and Munich, where he died in 1976.

### Innovations

Although a self-described quiet innovator, Mainbocher succeeded in incrementally altering the complexion of contemporary fashion. As a fashion editor he initiated the "Vogue's Eye View" feature and introduced the terms *spectator-sports clothes* and *off-white*. As a couturier he promoted the nontraditional use of cotton gingham and lingerie crepe and glamorized cloth coats for evening use. His was the first strapless evening dress, which he executed in black satin in 1934. His wartime civilian and military contributions included "day length" evening dresses and adorned sweaters as well as uniform designs for the WAVES, the women's auxiliary of the Marine Corps, and the American Red Cross. In 1948 he designed the intermediate Girl Scout uniform.

See also **Evening Dress; Fashion Magazines; Uniforms, Military; Windsor, Duke and Duchess of.**

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Phyllis Magidson

**MAKEUP ARTISTS** In the media industries of fashion, film, television, and theater, an increasing number of runway shows, photographic shoots, and film and theater productions rely on the specialized skills of the makeup artist to communicate style and image.

When Maurice Levy designed the first retractable lipstick in 1915, no one could have guessed how popular cosmetics would become or how significant the role of the makeup artist would be in such emerging new fields as fashion photography and cinema production. Indeed, the concept of "makeup artist" hardly existed at the time. Until well into the twentieth century, theatrical performers were expected to do their own makeup, as they were expected to supply their own stage costumes. The professional makeup artist, like the theatrical or cinematic costume designer, is a modern phenomenon.

For much of the twentieth century, the role of the makeup artist remained a largely anonymous one, as audiences focused on the face of the model or actor rather than the makeup techniques that enhanced it. But makeup artists in fact have a great deal to do with how an actor or model looks in any given performance or production. The looks created evoke a theme, and it is important that the makeup be correct or else the artistic theme will be obscured or inaccurate, particularly when the makeup artist's task is to evoke a particular historical era or setting. While the image created by the makeup will always be paramount, by the early twenty-first century the makeup artist's expertise was receiving greater cultural recognition, and the role of the professional makeup artist had become a more conspicuous one.

Spaces where the made-up face is viewed include theaters, films, and photographs; the makeup artist's workplace is the dressing room, the film set, and the photographer's studio. The techniques of makeup used in these spaces are quite different from those of cosmetic makeup, and the professional makeup artist's skills are typically acquired over the course of a long period of training and practice. The heavy greasepaint and panstick used for theatrical makeup require special techniques for effective use. They are designed to work in harmony with strong lighting, which the makeup artist must anticipate while doing the makeup under weaker light. What might appear exaggerated and excessive in normal lighting will appear natural to a theatrical audience watching a performance on a lit stage. The applied shading and highlighting may be deliberately over-



emphasized by the makeup artist to increase the impact of the designed look for stage, screen, or catwalk.

Makeup artists build on their training, technical skills, and personal experience to develop an individual style. For example, Serge Lutens, who worked for many years with the Japanese cosmetics company Shiseido, prefers to be acknowledged as an artist who uses makeup. His style has been inspired by the cultures of China and Japan, and particularly by the highly artificial makeup of the Japanese *geisha*. He is famous for creating a geisha-like oval facial effect on the models he uses for photographic shoots. Lutens dramatically changes the faces of his models, and it is often impossible to recognize even the most famous models when he has made them up. Topolino is also recognized as an innovator in professional fashion makeup. Since the 1980s his work has broken the mold of established practice in fashion makeup, and he is known for his ability to create new looks every season for designers. Another makeup artist who has raised the prestige and visibility of the profession is Sarah Monzani, who designed the looks for the 1996 film *Evita*, starring Madonna. Some makeup artists have achieved star quality in their own right; some, such as Laura Mercier, have built upon their artistic success to become entrepreneurs in the cosmetics business. These successes have helped to establish a healthy reputation for expertise and creativity for the profession of makeup artist as a whole.

Makeup artists in the fashion industry have used conventions and techniques drawn from theater and film to expand their individual styles. The result has been a change in the face of fashion, on catwalks, in magazine editorial content, and in advertising. Prosthetic and special-effects products are used to adorn the face and the body. Feathers and crystals are used to morph the body from its human form and re-create it in statuesque or animal proportions. Makeup artists create ghostly or ghoulish looks that reference the horror film genre, and film noir is a fertile source used to create the femme fatale often seen in the pages of monthly fashion magazines.

The makeup artist today is not bound by traditional materials, styles, and conventions, but is able to call upon a wide range of techniques to create innovative effects. While new materials and techniques expand the range of possibilities available to the makeup specialist, the success of performed roles in theater, film, and fashion will continue to depend heavily on the skill and artistic vision of makeup artists.

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

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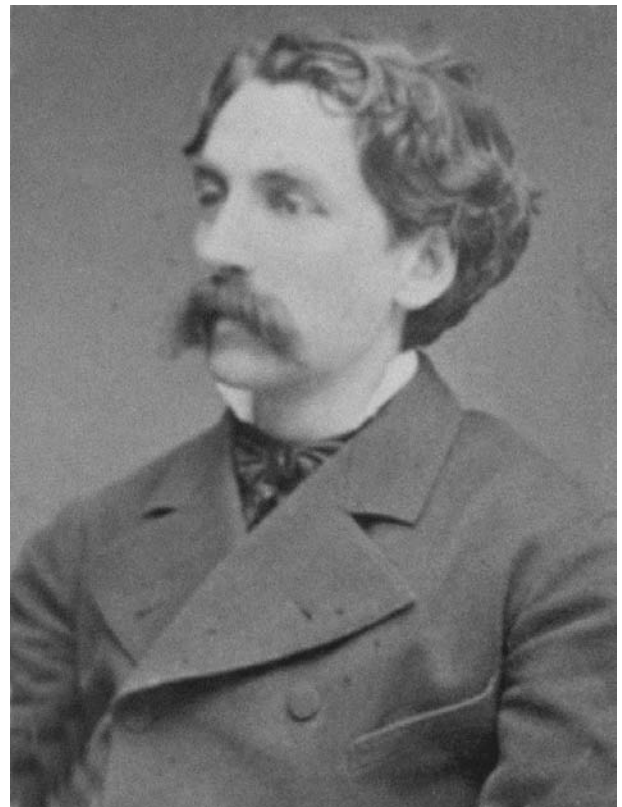
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*Elizabeth McLafferty*

**MALLARMÉ, STÉPHANE** The French poet and critic Stéphane Mallarmé was born in Paris in 1842 into a bourgeois family of civil servants. He was expected to follow into his father and grandfather's profession but, influenced by Charles Baudelaire and Théophile Gautier, he turned to writing poetry. After leaving school he went to England, and while in London, he married Marie Gerhard. They had two children, Geneviève and Anatole, who died at the age of eight.

Mallarmé taught English in Tournon, Besançon, and Paris until his retirement in 1893. Throughout Mallarmé's life his literary output was sparse and deliberate. His first poem was published when he was twenty-four. The famous "L'après-midi d'un faune" appeared in 1865, but between 1867 and 1873 his principal poems were left unfinished. From the 1880s he was at the center of a group of French artists that included Édouard Manet and Paul Valéry. Mallarmé died in Valvins, Seine-et-Marne, in 1898. His modernist masterpiece, "Un coup de dés jamais



**Stéphane Mallarmé.** In his works, Mallarmé treated fashion as a unique and ever-evolving art form on the same level of importance as theater, writing, or painting. THE LIBRARY OF CONGRESS. PUBLIC DOMAIN.

n'abolira le hasard" (A throw of the dice will never abolish chance), was published posthumously in 1914.

### Unique Approach to Fashion

Mallarmé's relationship with fashion is marked by his association with the exponents of two literary movements of the late nineteenth century, the Parnassians and the symbolists. However, his is not the use of clothing or accessories as mere metaphors or symbols for character or sentiment, which occupied the literary output of his contemporaries. Mallarmé's singular contribution lies in his recognition of fashion as a social, cultural, psychological, and economic force in itself, and in the way in which this recognition finds poetical expression in different forms of writing, from occasional quatrain, via complex prose poem, to journalism.

### *La dernière mode*

Mallarmé's artistic expression found its most potent voice in journalism. In the autumn of 1874 he single-handedly wrote and edited a magazine entitled *La dernière mode* (The latest fashion). It was composed of a number of stylistically well-defined columns on such topics as couture, accessories, and hair and makeup. The poet wrote each of these columns under different female pseudonyms, slipping easily into each mode and adopting, with a mixture of reverence and irony, various poetical voices as well as mannerisms of the commercial prose of the Second Empire.

Albeit short-lived—only eight issues were published before it went into receivership—the richly illustrated *La dernière mode* became a *gesamtkunstwerk*, a total work of art on fashion and style, crossing and quoting artistic disciplines in the spirit of the *fin de siècle*.

### Fashion as Cultural Form

Mallarmé's development from a symbolist poet to a modernist writer, from an esoteric style to pared-down aesthetics, finds its unique expression in his attitude to fashion, to a mode dressing as well as sociocultural existence. There are, of course, a number of central subjects around which he built respective works, but fashion—with its haptic qualities, its shaping of the human form, and its metaphoric potential—appears as one of the most significant themes in Mallarmé's oeuvre. In what proved to be the last issue of *La dernière mode* (20 December 1874), he concluded, "No! for a compendium that intends to view fashion as art, it does not suffice to say 'this is what is worn'; one has to state 'this is the reasoning behind it'" (p. 2).

Here is Mallarmé's credo in regard to fashion. It is not simply an industry that creates material objects, nor is it a medium for a merely typified, gendered, or socialized representation. Fashion is a cultural form that demands critical investigation on a par with other artistic media, like plays, paintings, or novels. Moreover, it possesses a unique structure that lends itself to a redefinition of habitual rules and expressions. Mallarmé realized

that, just as he used and reused a hermetic, musical vocabulary, where words take on very different meanings or are brought into an alternative syntax, so fashion invents its own forms anew each season. The look of a familiar piece of clothing is changed beyond recognition, or its use is radically redefined. As a structuralist before the advent of structuralism, Mallarmé found in fashion a willful and skillful reshaping of formal appearances, and thus a technique that he himself pursued from his early, fragmentary poems (such as "Hérodiade" of 1869) to the open spaces of his late, formal experiment, "Un coup de dés jamais n'abolira le hasard."

### Fold and Word

Mallarmé's work is characterized by a quest for pictorial composition and at the same time by a forceful rejection of the subject. In fashion he found both his visual stimulus, through the colorful, sweeping fabric of French couture between the 1850s and 1890s, and a subject matter that was regarded as marginal within the contemporary cultural hierarchy. The topic of fashion allowed Mallarmé to work against narratives, to remain resolutely subjective within the nonlinear, associative rhythms of his verses, but, simultaneously, to remove himself from the sublime, weighty subjectivism that was considered necessary for symbolist poetry.

*La dernière mode* ran a dialogue with imaginary correspondents, where the poet celebrated the "profound nothingness" that pervades the life and sartorial consumption of the bourgeois female. Unlike Gustave Flaubert, Mallarmé used the seemingly empty existence and ennui of a female readership not for narrative drama, as Flaubert did with the character of Emma Bovary, but for a concentration on formal questions. Fashion, seen as insignificant and ephemeral by the cultural status quo, thus becomes a *carte blanche* for a poetically elaborate, yet curiously precise, description of fabrics, ribbons, pleats, and folds, as the journal aimed at fulfilling its commercial function as a source of sartorial information.

The fold in particular operates, as *pli modal*—an abstract fold that primarily exists in semantic form—in a material analogy to syntactic or stylistic innovation. Thus, a notion is either hidden within the surface of a specific word, or else one word refers to another unknown one and needs to be drawn from the depth of the linguistic fabric through combinative or connotative efforts. Fellow poets credited *La dernière mode* with the "invention of the word" (Burty, p. 587); indeed, the vocabulary in the journal surpasses the mere description of clothes or accessories and moves to constitute fashion in the abstract, as a verbal equivalent of sartorial innovations in contemporary haute couture.

### Female Voices

The professed independence from the material aspect of clothing, and the deliberate ignorance vis-à-vis stylistic minutiae, rendered *La dernière mode* less than commer-

cially viable among competitive fashion journals. However, the formal yet radical nature of its prose (such as the metaphysical musings of Marguerite de Ponty in her column, “La Mode”) and the irony of its stylistic quotations (repeated references by Miss Satin to Charles Frederick Worth and Émile Pingat) create a unique and extended text that floats unconstrained by a specific stylistic period. Indeed, the prose speaks as eloquently of the sartorial as of the literary form.

A further removal from the habitual approach of the artist to fashion, whether critical or celebratory, occurs through the exclusive choice of female pseudonyms. This technique was not new in itself. Honoré de Balzac and Jules Barbey d’Aureville, for example, preceded Mallarmé as “female” fashion journalists in the 1830s and 1840s. Yet Mallarmé does not hide behind or subsequently disavow his feminine personae but becomes them. A mental cross-dressing allows the poet to indulge in the transitory and ephemeral, unobserved by the patriarchal mainstream, and thus free to subvert a commercial medium for the dissemination of formal experiments to a readership hitherto unaccustomed to such an approach.

### Personal and Historical Impact

At the end of his life Mallarmé reminisced about the literary significance and the personal impact of the autumn of 1874. “I tried,” he said, “to write up myself clothing, jewelry, furnishings, even columns on theaters and dinner menus, a journal *La dernière mode*, whose eight or ten issues still, when I undress them from their dust, help me to dream for a long time” (Correspondence, Vol. 2: Paris: Gallimard, 1965, p. 303). Such remembrance, aided by fashion’s mode of existence in modernity as quotations from a past source book, prepared the ground not just for Marcel Proust’s literary form, but also for Walter Benjamin’s philosophy of history. The view of fashion in Mallarmé’s writing, therefore, accounts for the coming hallmarks of modernity itself.

See also **Baudelaire, Charles; Benjamin, Walter; Proust, Marcel.**

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Ulrich Lehmann

**MANNEQUINS** There are several historical strands that led to the development of the modern female fashion-display mannequin. From the fifteenth century, the miniature fashion doll (known as a “milliners’ mannequin”) was sent by dressmakers to wealthy customers, or exhibited for money by dressmakers to customers who wanted to copy the fashions. Other precursors of the fashion-display mannequin include artists’ lay figures (life-sized wooden dolls used by artists); anatomical wax models, used for teaching medicine; and, finally, tailors’ dummies. These examples utilized expertise in modeling representations of the human figure in wood, cane, papier-mâché, and/or wax.

The first wickerwork mannequins appeared in the mid- to late-eighteenth century and were made to order. In 1835 a Parisian ironmonger introduced a wirework model, and it was in France in the mid-nineteenth century that the first fashion mannequins were developed. Among the first mannequins to be patented were those designed by Professor Lavigne. He had begun manufacturing tailor’s dummies, but won a medal in 1848 for his patented trunk mannequin, and opened a mannequin house in France in the 1850s. He went on, together with a student of his, Fred Stockman (who founded Stockman Brothers in 1869, later Siegel and Stockman’s) to develop mannequins with legs and realistic heads and hands made from wax, improving on the earlier and cruder papier-mâché ones. When clothed, these wax mannequins appeared strangely lifelike, with features detailed down to individual hairs and glass eyes. The market for fashion mannequins quickly opened up with the department stores built in Paris in the 1850s and soon after that in America and Britain.

### The Fashioned Body

It was Paris that defined fashion from the mid-nineteenth until the mid-twentieth century, and the French mannequin manufacturers were able to exploit this reputation. Not only were French mannequins technologically advanced—fueled by the investment in shops and display in France—but notions of what was fashionable at any one point were centered on France, so French mannequins were considered the apex of fashion. Their new





**Mannequin in Indian clothing store.** As department stores opened in France, Britain, and the United States in the late nineteenth century before expanding worldwide, the fashion mannequin saw a rise in popularity. © DAVID H. WELLS/CORBIS. REPRODUCED BY PERMISSION.

designs were also regularly exhibited at the international expositions, with French models usually winning prizes, thus enhancing their fame and desirability.

The arrival of electricity was important to the appearance of the mannequin, as the faces of wax models would suffer in the heat of the window. It was imperative that new materials be found. In the 1920s, the French firm of Pierre Iman's perfected a lighter and heat-resistant material, "Carnasine," a plaster composite which would take the mannequin into a new, faster phase of change and mass production. By 1927 the French firm of Siégel and Stockman had some 67 factories in New York City, Sydney, Stockholm, and Amsterdam and had acquired agents in other parts of the world. They also employed the architect-designer René Herbst as an artistic advisor, and under his aegis the mannequin became an icon of the moderne style.

### The Artistic Body

At the end of the nineteenth century, the female mannequin had become a silent muse for artists and photographers who were appropriating mass culture as subject matter. The photographer Eugene Atget photographed shop windows, and later Erwin Blumenfeld photographed mannequins as though they were human. These images resonated with the Surrealists who would use mannequins as subjects: from Man Ray's photograph of a Siégel mannequin at the 1925 Paris Exposition des Arts Décoratifs, published in the *Révolution Surréaliste* magazine, to the sixteen mannequins dressed by different artists and writers (including Salvador Dalí, André Masson, and Eileen Agar) that were used as the central motif in a room at the Parisian Exposition Internationale du Surréalisme in 1938. The mannequin even became the subject of a film, *L'Inhumaine*, designed by artist Fernand Léger in 1924.

On the other hand, mannequin designers drew on ideas in works by artists such as Pablo Picasso, Marcel Duchamp, and Jean Cocteau, modeling mannequins with abstracted features and dislocated figures. The aesthetic that these extreme mannequins, usually French in origin, represented was one which appealed in particular to the elite boutiques, and it began to look outdated, as a new popular aesthetic swept in from America.

### The Iconic Body

In the 1920s and 1930s the American film industry was providing an international visual language that would influence both the design of window displays and the appearance of mannequins. By the 1930s American mannequin designer Lester Gaba had produced mannequins of the film stars Marlene Dietrich and Greta Garbo, and a Shirley Temple mannequin produced by Pierre Iman's was sold on both sides of the Atlantic. Film stars imparted glamour to the window display, which was itself looking more like a film set than ever. While World War II halted mannequin production in Europe, in

America production increased, and mannequins continued to reflect the American mass aesthetic. In their expansion, American firms like D.G. Williams and Lillian Greneker were aided by a material new to mannequin production—plastic.

In the 1950s, mannequins represented a sophisticated and grown-up glamour. It wasn't until 1966, when mannequin designer Adel Rootstein produced models of Twiggy and Sandie Shaw, that the emergent youth culture was reflected in shop windows.

### Mannequins Now

In the late-twentieth century, supermodels and television stars served as models for fashion mannequins. Conversely, the mannequin again became a subject for artists as fashion photographer Deborah Turbeville featured mannequins extensively in her work, and fashion illustrator Ruben Toledo designed a plus-sized mannequin for manufacturer Pucci. Mannequins have also captured the interest of designers like Alexander McQueen, whose innovative shop windows provide alternatives to the ubiquitous visual merchandising of the large fashion chains.

See also **Fashion Advertising; Fashion Dolls.**

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*Jane Audas*

**MANTUA** The following definition of mantua was published in a book that recorded symbols for coats of arms and was compiled in 1688 by Randle Holme, a third-generation craftsman in that field. It is the earliest known definition of the style:

A Mantua is a kind of loose Coat without any stays in it, the body part and sleeves are of as many fashions as I have mentioned in the Gown Body; but the skirt is sometime no longer than the Knees, others have them down to the Heels. The short skirt is open before, and behind to the middle: this is called a Semmer, or Semare: have a loose Body, and four side laps or skirts; which extend to the knee, the sleeves short not to the Elbow turned up and faced.

The mantua style was introduced in the 1670s and remained fashionable until the beginning of the eighteenth century. Distinctive features of the mantua are its loose-fitting unboned bodice and the fact that it was cut in one length instead of cutting the bodice and skirt as two separate pieces. The loose-fitting over robe with a train was draped up and pulled back to reveal the petticoat. It was unboned but worn with a corset. The mantua is thought to have originated as informal dress to

provide relief from the heavily boned bodices of the *grand habit* that was the style at court. The mantua had a kimono-like construction inspired by imported Indian robes worn as dressing gowns in Europe. In its earliest form, the mantua was constructed of two long pieces of fabric that ran from the front hem over the shoulders and down the back to the hem of the train. The textile was cut only minimally—at the neck and under the arm to the waist. It was recognized that styles would change and it was advantageous to have as much fabric available to convert it to the new style. Its one-piece construction formed the basis of much of women's clothing in the eighteenth century. Sack gowns of the early eighteenth century directly evolved from the mantua style.

Its loose fit and reference to dressing gowns gave the mantua an air of undress that Louis XIV considered too informal to be worn at French court functions. The mantua was supposed to be worn only in one's own chamber or at specific country residences of the court. Despite royal disapproval of the style, the mantua was the height of fashion in town and became the dominant fashionable garment for women through the beginning of the eighteenth century. Another important distinction from the *grand habit* of the court was that the mantua covered the shoulders. Ladies appreciated the warmer, more comfortable style over the off-the-shoulder cut of the *grand habit* which had to be worn no matter what the temperature.

As the mantua evolved it became more formalized and was accepted at court. The loose folds of the bodice were stitched down into pleats for a closer-fitting shape. Eventually it was allowed for all but the most formal occasions at court, and even crystalized in varied forms as court dress in England through the eighteenth century.

The overall appearance, textile, trimmings, and accessories of a mantua were far more important than the fineness of its construction. The largest portion of the cost of any new garment in that period was the fabric. Careful consideration was given to the cutting of the textile and placement of dominant motifs, but the inside stitching was sometimes quite coarse and uneven. Distinctive brocaded silk damasks now known as *bizarre* silks, fashionable from circa 1695 to 1720, were often used for the mantua. Characterized by elongated, asymmetrical patterns that combined natural and abstract motifs, *bizarre* silks used bold color combinations and textured gold and silver metallic threads. The combination of textures and colors of these textiles created spectacular effects in a mantua's flowing appearance. The surface of gold and silk threads change with movement, casting light and dark within the free folds of the draped train.

The interest in scientific and technical experimentation, and the influence of exoticism from imported goods from the East, coupled with the increasing demand for luxury and change of the late seventeenth century, came together to create free and dazzling *bizarre* silk designs. The vertical lines of the mantua complemented the long, flowing lines and large repeats of the *bizarre* silks. An av-

erage vertical repeat of a *bizarre* silk at the height of the movement was nearly 27 inches, 10 across (69 centimeters and 26 centimeters across). Commonly, the design repeated across the width of the textile twice.

Mantua makers used a combination of flat cutting and draping. First, the pieces of the garment were cut from the fabric according to measurements taken from the client. Second, the long center back seam was sewn with close stitches in the bodice, and long loose stitches below the waist. The bodice area that fits more closely and takes more stress with movement than the lower parts requires closer stitching. Side gore pieces would have been added to the sides of the main panel to make the dress wider below the waist. These seams were sewn in two different ways depending on whether the mantua was of the lined or unlined style. If the mantua was lined, the seams were sewn in the conventional manner of placing the right sides together leaving the outside with a clean finish. If the robe was unlined these seams would have been sewn wrong sides together so that the seam allowances were on the outside of the dress. The draping back of the front edge of the mantua positions the inside of the mantua to the outside in this area. Fabrics that were attractive on both sides were joined with special mantua-makers seams giving both sides a clean finish for the draped arrangement of the skirt of the mantua.

See also **Coat; Europe and America, History of Dress (400–1900 C.E.)**.

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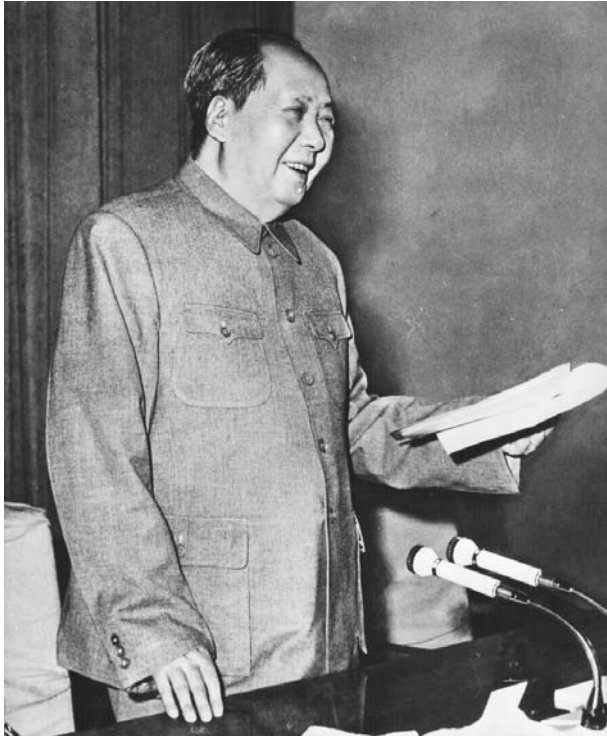
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*Dennita Sewell*

**MAO SUIT** This suit comprises a front-fastening jacket, buttoned to the neck, and a pair of trousers in matching material. Its main association is with communist China. It is named in English after Mao Zedong (1893–1976), the leader of the People's Republic of China from 1949 to 1976. Its salient features are a high, turned-down collar that fits the neck closely, and four patch pockets, two large ones at waist level and two smaller ones on the breast. A classic Mao suit has expandable lower pockets, and both the top and bottom pockets close with a buttoned-down flap. The trousers have a waistband, with a fly-front fastening for men and a side fastening for women. The suit can be made from a variety of materials with cotton, polyester, or a mix of the two being the most usual. It is almost always blue, though within that spectrum the colors range from pale gray to dark blue-black. The suit is often teamed with a matching worker's cap. Mao suits can either be purchased off-the-rack or tailor-made.

Despite its name, Mao was not the first person to wear such a suit. Its precise origins are hard to pin down.





**Mao Zedong.** Mao wears the suit named after him. The Mao suit was nearly always a shade of blue-grey and was the preferred ensemble of government officials. HULTON/ARCHIVE. GETTY IMAGES. REPRODUCED BY PERMISSION.

In the early years of the twentieth century, as an alternative to both the long gown and the western suit with collar and tie, several different styles, similar to the Mao suit but with a high-standing collar and no patch pockets, began to be worn by Chinese men. These have been viewed as precursors of the Mao suit and are called student suits because they were first adopted in Japan by Chinese studying there. The student suit, which had derived from European, probably Prussian, military dress, became linked with those urging political and economic reform for China. Another famous Chinese leader, Sun Yat-sen (1866–1925), revered by Chinese the world over as the “Father of the Nation” for his part in creating a Chinese Republic in 1911, is credited with making adaptations to the student suit, although it still did not look like the Mao suit we know today. It was in the 1920s that Sun himself appeared in what we now perceive as a fully fledged version of the Mao suit with patch pockets. This followed on a more overt link with Soviet communist advisors, who also wore this type of suit.

See also **China: History of Dress; Politics and Fashion.**

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Verity Wilson

**MARGIELA, MARTIN** Martin Margiela (1957– ) was born in Hasselt, Belgium. He studied fashion design at the Royal Academy of Fine Arts in Antwerp—at the same time as Ann Demeulemeester—followed by a three-year apprenticeship with Jean-Paul Gaultier (1984–1987). He established the Maison Martin Margiela in Paris in 1988, together with Jenny Meirens, a boutique owner. Margiela was categorized more than once as the deconstructivist par excellence in a period when the term was applied indiscriminately to designers whether or not it was appropriate. Margiela was probably one of the few designers in the early 2000s whose work could be fairly described as deconstructivist. His investigation into the different aspects underlying any article of clothing, such as form, material, structure, and technique, were central to his entire body of work. His work was deconstructivist because he took not only the garment itself into consideration, but also the system that produced it. Ideas about haute couture, tailoring, high or low fashion, innovation, and commercialism do not arise from any apolitical standpoint, nor are they formulated as criticisms of established fashion assumptions. Margiela’s work began from a set of analyses questioning the established theories of what already exists in order to search for alternatives that can be brought to life, both within and outside the system.

Margiela’s attention to tailoring often exposed the production process behind the clothing, or revealed techniques that traditionally remain hidden in its production. The experimental aspect of his clothes in fact did not take place at the expense of ease in wear or aesthetic considerations. Margiela’s summer collection for 2004 included blouses and dresses whose forms were no longer determined by classic lines or cut, but rather by small black stitches that stood out sharply against the fabrics he selected. The pleating and folding techniques that formed the starting point for his 2002 and 2003 collections were further developed in the 2004 garments. The tiny stitches were applied with surgical precision in order to achieve the correct fit. The result was elegant, slightly aggressive, yet simultaneously a tribute to the work of the many professionals in the field of fashion who remain literally unseen.

The study of form was equally central to Margiela’s 1998 summer collection, which was a series of “flat garments.” When the pieces are not being worn, they seem to preserve the two-dimensional structure of the paper pattern. The armholes were not placed at the sides of these garments, but rather cut out of the front section. Only when the flat garments are put on does their actual three-dimensional form appear. A second collection worthy of note in this regard was Margiela’s summer 1999

collection. The basic idea was to reproduce a series of doll clothes enlarged to human size. The designer retained the disproportions and finishing details, however, resulting in rather alienating pieces with giant buttons and zippers.

In 1997 Margiela based two successive semi-couture collections on an old Stockman tailor's dummy. Various elements that pointed to subsequent stages of the production process, such as the sections of a toile, for example, were permanently pinned to the bust as part of a jacket. Other jackets assumed a masculine shoulder line, with the inside of the prototype replaced with a second structure and with a feminine shoulder line. Removing the sleeves revealed both the masculine and the feminine tailoring. Shoulder pads were sometimes placed on the outside of the garment or used as a separate accessory: the inside became the outside.

This process of reversal also applied to other aspects of the designer's work. The use of recycled materials was particularly evident in Margiela's early collections. In his first winter collection, displayed in 1988, shards from broken plates were worked into shirts. Plastic shopping bags were cut to form tee-shirts and held together with brown cellophane tape. In the summer 1991 collection, secondhand ball gowns from the 1950s were dyed gray and given new life as waistcoats; old jeans and denim jackets were reworked to become elegant, full-length coats.

Margiela's reversals were more frequently a source of confusion. In his 1996 summer collection, photographs of garments, knitted goods, sequined evening wear and different fabrics were printed onto lightweight cloth with a subtle fall, which was in turn worked into simply cut designs. The very realistic printing created a trompe-l'oeil effect or optical illusion and suggested tailoring that the actual pieces did not have. The models wore cotton voile during the show to cover their faces and hair. Hiding the physical features that make a person unique increases the desire for identity and uniqueness evoked by the clothing itself.

The most noteworthy detail in Margiela's clothing was the nameless, somewhat oversized white label, identifiable on the outside of the garment by four white stitches attaching its corners. The label itself carried neither brand identification nor size indication, and therefore seemed utterly extraneous. The conspicuousness of the white stitches increased the visibility of something that at first did not seem intended to attract attention. The phenomenon of merchandise branding was thus referenced in all its complexities and ambiguities. Margiela's refusal to supply his designs with a brand name produced the opposite effect, a select in-crowd who recognized his "brand." In similar fashion, Margiela the designer wished to disappear behind his work in a decade characterized by extreme narcissism, in which other designers attained superstar status. No photographs of the designer were distributed. Communications concerning the collections consistently took place only through Maison Margiela.

Interviews were allowed only by fax, and were always answered in the first person plural. This created an ambiguous result as well. Margiela's refusal to appear in person resulted in the creation of a personality myth.

Maison Margiela seemed to rebel against the rhythm of production that the economic system imposes on designers, not by radically rejecting the system but by filling it in with its own table of contents. In the strictest sense, the house's collections and its various sideline activities are not bound to trends or seasons. Consequently, the tabi boot—a Japanese-inspired shoe in the form of a hoof—reappeared with each new season, albeit in slightly modified form. Moreover, not only were existing garments reworked into new creations, but also the "success items"—or favorite pieces from previous collections—were repeated. This method led to the evolution of different lines, each of which was given a number that referred to differences in content, working method, and technique. All the lines except 1—the main line for women—bore labels printed with a line of numbers from 0 to 23 and the relevant number was circled.

Margiela was engaged in 1997 as the in-house designer for Hermès, one of the greatest luxury houses of France, with an established reputation for quality and finishing. Here, too, Margiela succeeded in further developing the achievements of his characteristic investigations into tailoring, although he worked entirely within the Hermès atmosphere and tradition. The interpretation that Margiela contributed to Hermès was a guarantee of absolute quality and excellence in luxury productions in leather and cashmere. No busy prints were to be found, but rather a return to the article's essence, and the core of true luxury, that is, the stripping away of everything that is not essential.

Where the inside was brought outside in more experimental fashion in Margiela's own collections, the inside was also central to flawless finishing in his work for Hermès. Maison Margiela introduced line 4 in 2004, which appeared to be an in-between collection that bridged Margiela's work for his own house and his work for Hermès. Collection 4 represented a reworking of a number of pieces from line 1, with inside finishing placed on the outside of the garment but now executed in more traditional and luxurious form, as was customary in the Hermès tradition. Only the neck and shoulders of these garments were provided with a lining. Margiela left Hermès after the 2004 spring–summer collection.

See also **Belgian Fashion; Brands and Labels; Demeulemeester, Ann; Gaultier, Jean-Paul; Grunge; Hermès; Recycled Textiles.**

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*Kaat Debo and Linda Loppa*

**MARIMEKKO** Marimekko, the textile, apparel, and interior design company, was founded in Helsinki, Finland, in 1951 by the husband-wife team, Armi and Viljo Ratia, as an outgrowth of Printex, their oilcloth manufacturing company purchased in 1949. As the artistic director, it was Armi's decision to use the colorful, nonfigurative patterns designed by Finnish artist Maija Isola, which were silk-screened by hand on cotton material. It was difficult to get consumers to understand these new types of designs, as they were completely different from the traditional floral fabrics. Armi came up with the idea of using the fabrics in a collection of dresses, whose bright colors and simple style were warmly embraced in post-World War II Finland.

The name Marimekko, which translated means "little dress for Mary," comes from two words: *mekko* meaning a peasant woman's simple dress and *Mari*, the Finnish form of Mary or Maria, which is the eternal name for the eternal woman. The essence of Marimekko from the beginning was a certain way of dressing—a simple, comfortable, cotton dress that exemplified the Finnish ease of lifestyle.

One of the psychological factors behind the popularity of Marimekko design is its elemental diversity. Marimekko has offered the possibility of totally contrasting associations and identifications. It has fused traditionalism and radicalism, decorativeness and asceticism, anonymity and difference, the ordinary with the festive, and pure Finnish rural with international city style. At its peak, the design managed to appeal equally to young radicals and old intelligentsia, to a new breed of career woman as well as old-school housewives.

### Marimekko in the United States

Marimekko soon found a large, enthusiastic audience in the United States. Architect Benjamin Thompson, founder of Design Research (D/R) in Cambridge, Massachusetts, saw Printex fabric and Marimekko dresses at the Brussels World's Fair of 1958. When D/R prepared for an American exhibit of Finnish design in 1959, Armi Ratia arrived with two cardboard boxes of dresses and fabrics, that were an immediate hit. Ben Thompson's reaction to this was: "Marimekko certainly belonged at Design Research. Nothing like it had been seen in America.

It matched the mood of the times" (*Subonen*, p. 110). When Jacqueline Kennedy purchased seven Marimekko dresses to wear during the 1960 Presidential campaign, it was reported in 300 U.S. newspapers, making Marimekko a household name. In the 1960s, Marimekko was celebrated worldwide for its apparel and textiles that reflected the events and current trends of the decade: Op and Pop Art, flower power, student revolts, and the conquest of space.

### Marimekko Since 1979

With Armi Ratia's death in 1979, the future of Marimekko seemed uncertain. In 1985 Marimekko was sold to Amer Group Ltd., and later was acquired by Kirsti Paakkanen in 1991. By 2004 Marimekko had become a public company with some 800 retailers around the world, and was experiencing a revival with a new generation of consumers.

### Designers

**Maija and Kristina Isola.** Maija Isola (1927–2001) started working for Printex in 1949 and for Marimekko in 1951, where she continued to design fabrics until 1987. One of her most popular designs is *Unikko*, the large and colorful flower originally designed in 1965. In more recent years, it saw a huge revival and its popularity has made it an inadvertent trademark for Marimekko. Maija's daughter, Kristina Isola, joined Marimekko in 1964 and worked with her mother until 1987. She has updated some of her mother's original designs with new adaptations and colors, as well as creating new designs of her own. In 2000, *Pieni Unikko* was created using the original flower in a smaller scale in new colorways.



### ARMI RATIA AND MARIMEKKO

Armi Ratia (1912–1979) was the driving force behind the early success of Marimekko. The combination of her education as a textile artist and her work experience in public relations was a definite advantage to the company. At first Armi served as the Artistic Director, but eventually she became Marimekko's Managing Director. An idealist and a visionary, Armi was unafraid of taking risks. These assets combined with intelligence and a forceful personality made Armi capable of making Marimekko a successful business, but also of shaping it to become a cultural phenomenon. She served as an unofficial ambassador for Finland through worldwide representation of the company and by entertaining clients and guests lavishly at her summer manor house, Bökars.





**Striped Marimekko cosmetic bags, 1996.** Marimekko, a famous Finnish textile company, is known for having introduced modern patterns, beyond traditional floral prints, into the world of fashion. © STEVE RAYMER/CORBIS. REPRODUCED BY PERMISSION.

***Vuokko Eskolin Nurmesniemi.*** Vuokko Eskolin Nurmesniemi (b. 1930) became Marimekko's chief clothing designer in 1953 and worked for the company until 1960. Vuokko's design concept for Marimekko remained into the twenty-first century: easy-to-wear clothing that has a minimum of buttons, darts, and detailing. In 1953 she designed *Piccolo*, a striped fabric that was produced in 450 colorways. A few years later, it was used in the creation of *Jokapoika*, or "Everyboy," a plain Finnish farmer's shirt, commonly known in the United States as the Finn Farmer shirt. In 2004, the *Jokapoika* shirts were still in production.

***Annika Rimala.*** Annika Rimala (b. 1936), the main clothing designer at Marimekko from 1959 to 1982, wished to produce clothing that was timeless, that represented ease in lifestyle, that was available from one year to the next, and that was suitable for men, women, and children alike. Inspiration for her famous *Tasaraita*, "even-stripe," cotton jersey T-shirts came in the 1960s when Levi Strauss blue jeans, formerly work clothes, became that of casual, everyday wear. Hence, the colorful even-stripe T-shirt replaced that of the classic solid color

T-shirt of the miner, and was worn by the "younger generation" worldwide. It has been among Marimekko's top sellers since 1968.

***Fujiwo Ishimoto.*** Fujiwo Ishimoto (b. 1941) began working as a textile designer for Marimekko in 1974, after first working for the company Decembre, set up by Risomatti Ratia, son of Marimekko's founders Armi and Viljo Ratia. Inspired by both Asian art and culture and Finnish traditions and nature, Fujiwo's abstract designs for textiles led the Marimekko line in the 1970s and 1980s, a change from the playful designs of the 1960s that had made Marimekko famous. Among his designs licensed for production in the United States is *Kukkaketo* (1975), a flower print used in bed linens.

***Katsuji Wakisaka.*** Katsuji Wakisaka (b. 1944) worked as a textile designer for Marimekko from 1968 to 1976. Among his best-known designs is *Bo Boo*, a children's pattern designed in 1975 and composed of cars, buses, and trucks printed in primary colors that became an immediate Marimekko classic. Although originally designed for printed fabrics, *Bo Boo* provided the basis for a wide se-

lection of articles ranging from towels, sheets, and bags to glassware, ceramics, and toys. It became the most popular Marimekko pattern used in licensed production in the United States.

**Risomatti Ratia.** Risomatti Ratia (b. 1941), son of founders Armi and Viljo Ratia, worked for Marimekko from 1973 to 1977 and its subsidiary, Marimekko Inc., from 1977 to 1984. In 1971 he designed *Olkalaukku*, one of the most beloved and widely sold canvas bags in Marimekko history. From this design came a collection of bags made in a firm cotton canvas available in the timeless colors of black, navy blue, bright red, and khaki gray. The line comprises several types of carryalls, briefcases, shoulder bags, purses, coin purses, and cosmetic cases.

See also **Art and Fashion; Traditional Dress; T-shirt.**

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*Marilee DesLauriers*

**MARKS & SPENCER** One of the best-known United Kingdom chain stores selling its own-brand merchandise, Marks & Spencer (M&S) made a substantial contribution to the democratization of fashion in the twentieth century: the provision of competitively priced, quality clothing. Before a downturn in the company's profits at the end of the 1990s, M&S's share of the U.K. clothing market stood at 14.3 percent with a turnover of £8.2 billion and nearly 300 stores in Britain alone.

#### Early Development

The company's founder, Michael Marks (1863–1907) was a Jewish immigrant who left Bialystok in Russian Poland in the 1880s for England and began work as a licensed hawker selling his wares in the Yorkshire countryside. Marks then opened market stalls selling a diverse range of household and personal items, all at the uniform price of a penny (1d). Marks went into partnership with Tom Spencer and together they formed a limited company in 1903 (hence Marks & Spencer). By the eve of World War I, there were more than 140 branches of the Marks & Spencer Penny Bazaar Chain.



**Marks & Spencer, November 2001.** Shoppers emerge from the Marks & Spencer store on Oxford Street in London, carrying their purchases. The chain store was one of the pioneers in the democratization of fashion, with its moderately-priced, own-brand quality clothing. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

### The Launch of Clothing

During the interwar period, with the declining importance of market stalls, shops became the preferred retailing outlet. Influenced both by a fact-finding trip to the United States, and by the increasing demand for ready-made clothing from a working-class market, Michael Marks's son, Simon Marks (now leading the M&S business), concentrated on building a direct relationship with U.K. clothing manufacturers and cutting out the wholesaler in order to reduce prices and have greater control over the quality of goods. At the head office (London), a Textile Laboratory was established in 1935, followed by Merchandise Development and Design Departments in 1936 to improve the quality and design of garments. By 1939 the company was selling excellent quality underwear and an expanding range of clothing for men, women, and children.

Following World War II, M&S's emphasis was on retailing easy-care and stylish clothing manufactured from the new synthetic fabrics (for example, Nylon, Terylene, Orlon, and Courtele). More focus was placed on design by employing designers as consultants, such as the Paris-based Anny Blatt in the 1950s (for women's jersey wear) and Italian Angelo Vitucci in the 1960s (for menswear). The company began a major phase of international expansion in the 1970s by opening stores in Europe, Canada, and later Hong Kong. For a short time, it acquired the well-known Brooks Brothers chain (1988).

### Marketing and Advertising

In 1928, M&S registered the St. Michael brand name, probably the company's most successful single marketing decision. For the next 70 years, only goods with the St. Michael label would be sold in M&S stores. Advertising in the modern sense began in the 1950s. For a short time in the 1990s the company used supermodels to sell its clothing. The optimism of the early to mid-1990s and the praise M&S received for the quality and design of its clothing ranges at this time soon disappeared in the context of competition on the high street from companies with narrower and more clearly defined markets such as Gap and Jigsaw on the one hand, and the discount retailers such as Matalan on the other.

### Recent Developments

Led by chairman Luc Vandeveld into the twenty-first century, and with the injection of design talent into womenswear via George Davies's Per Una range (launched autumn 2001), Marks & Spencer made a substantial recovery. Nevertheless, it is the opinion of some that "however well the company does, it will be a long time, if ever, before it regains its past reputation for unassailable excellence or is, once again, regarded as the benchmark of retailing standards" (J. Bevan, *The Rise and Fall of Marks & Spencer*, p. 262).

See also **Department Store; Fashion Marketing and Merchandising.**

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Rachel Worth

**MARX, KARL** Karl Marx was the major critic of capitalism in the nineteenth century, and he proposed, in its place, a society organized around need rather than profit. One of his main works is a three-volume study called *Capital*, which is a study of the political economy of capitalism. Fashion is at the core of Marx's political economy. Marx identified "modes of production." These are successive epochs of technical and social arrangement, which alter the organization of production and consumption. These modes have something of fashion's logic about them, if fashion is taken to be the latest trend, against which all else is considered outmoded. More specifically, in Marx, fashion's rhythms equate with the breakneck pace and whimsicality of industrial capitalist production, which *Capital* indicts: "The murderous, meaningless caprices of fashion" (1976, p. 609), employing and dismissing workers at whim, are linked to the general "anarchy" of capitalist production. Marx mentions "the season," with its "sudden placing of large orders that have to be executed in the shortest possible time" (1976, p. 608). This phenomenon intensified with the development of railways and telegraphs. Marx quotes a manufacturer on purchasers who travel every two weeks from Glasgow, Manchester, and Edinburgh to the wholesale warehouses supplied by his factory. Instead of buying from stock as before, they give small orders requiring immediate execution: "Years ago we were always able to work in the slack times, so as to meet demand of the next season, but now no-one can say beforehand what will be in demand then" (1976, p. 608). Employment and livelihood are dependent on fashion's vagaries.

Not simply analog to the rhythm of the capitalist mode of production, fashion—or clothing—was, for Marx, the very generator of the Industrial Revolution. The textile industry inaugurated the factory system of exploitation. In the cotton mills of the mid-nineteenth century, men, women, and children labored cheaply, six days per week, spinning materials harvested by slaves in the United States. In the silk mills child labor was even more grinding: ten-hour shifts and exemption from otherwise compulsory education. The need for a light touch when

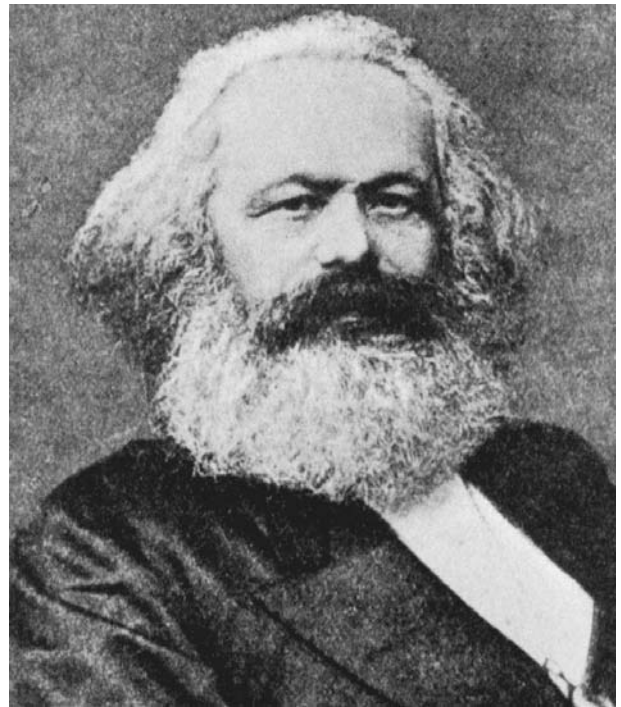


working with delicately textured silk was apparently only acquired by early introduction to this work.

In another vein, Marx deployed fashion metaphorically. Discussing the first French republic, he noted how it “was only a new evening dress for the old bourgeois society” (1992, p. 48). Elsewhere, Marx described the reactionary nature of the French politicians who were establishing modern bourgeois society. They adopted “Roman costume” and “Roman slogans” (1992, p. 147). These are “self-deceptions” necessary “to hide from themselves the limited bourgeois content of their struggles and to maintain their enthusiasm at the high level appropriate to great historical tragedy” (1992, p. 148). Here costume is suspect, donned to dissimulate.

Marx’s thoughts on fashion as motor, product, and metaphor of the capitalist system are echoed in the work of the German cultural critic Walter Benjamin (1892–1940). Benjamin analyzed modernity, focusing on how technology and urbanization alter experience, and, specifically, how cultural forms are affected by mechanization, industrialization, and capitalism. According to Benjamin, fashion’s tempo is driven by capitalism. Capitalism needs constant novelty in order to keep sales buoyant. Benjamin named this tempo the “eternal recurrence” of the “new” (2003, p. 179). Simultaneously, Benjamin observed a modern drive toward uniformity and mass reproduction, exemplified by the standardization of women in the song-and-dance revues. Here rows of girls were identically dressed and made up, and they danced in formation. Such cabaret entertainment was extremely popular in Weimar, Germany, and along with fellow critic Siegfried Kracauer, who wrote of such shows as a cultural equivalent to the predictable and mechanistic movements of the Fordist conveyor belt, Benjamin regarded such presentation of women as socially significant. Likewise, a vignette in *The Arcades Project* noted a 1935 fashion craze: women wore initial badges made of metal, pinned to jumpers and coats. The fashion accessory signified both the alienating reduction of self to alphabetic cipher and the loss of privacy in a crowded world. Developing Marx’s notion of commodity fetishism, Benjamin also analyzed fashion as a seducer of living humans into fashion’s dead, inorganic world of materials and gems. Capitalism makes people increasingly thinglike; fashion dramatizes this transformation.

Peter Stallybrass’s essay “Marx’s Coat” develops Marx’s theory of commodity fetishism in relation to the coat as useful object and as commodity or “exchange-value.” He recovers the “use-value” of a coat through an examination of Marx’s frequent pawing of his own overcoat, an event that prevented Marx’s research in the British Library, as he could not gain entry without such a garment testifying to his respectability. Significantly, Marx called the poorest class the *lumpenproletariat*; *lumpen* means cloth rags. As Stallybrass shows, for the poor, even the shirts off their backs had to be exchanged for a few



**Karl Marx (1818–1883).** The greatest nineteenth-century critic of capitalism, Karl Marx referred to the “murderous, meaningless caprices of fashion.” Marx considered the ever-changing trends of fashion to be wasteful and, combined with sweat shop-style industrialization, they epitomized for him the culture of capitalism. PUBLIC DOMAIN.

pennies at the pawn shop, however essential for living these shirts were or however sentimental their value. Marx’s attack on a system that made this sort of exchange necessary, notes Stallybrass, is an attempt to stand up for human dignity and memory as it is embodied in material. Indeed, Marx’s materialism can be, in this way, quite concretely linked to questions of cloth material, its mode of production, and its human meaning.

See also **Benjamin, Walter; Politics and Fashion.**

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*Esther Leslie*

**MASKS** Masks, which function to conceal a person’s face, occur in a variety of forms and can be made from numerous kinds of material, including wood, cloth, and vegetable fiber (the three most common) as well as paint, metal, clay, feathers, beads, bark cloth, and plastic. Masking is an ancient tradition, dating back to the Paleolithic sculpture and cave painting of southwestern Europe (30,000–15,000 B.C.E.) and to rock paintings from the Tassilli area of northern Africa (4,000–2,000 B.C.E.). The Tassilli masks appear very similar to types that are still being worn in West Africa. Additional examples of early masking can be found in rock painting located in parts of Asia and North America.

Masks cover all or part of the face and have been used for many reasons. Some masks function to protect an individual. In the fifteenth and sixteenth centuries, Japanese, European, and Middle Eastern armor included a helmet that safeguarded the head and, in some examples, also frightened an enemy. Numerous other kinds of protection masks exist including gas masks, hockey masks, and space helmets. Yet masks usually imply a type of disguise or transformation in which a person’s identity or appearance is clearly altered. Anonymity is often desired when a person acts in an antisocial or criminal manner and does not wish to be recognized. This would include bank robbers, members of terrorist organizations—including the Ku Klux Klan—and revelers that appear on festive occasions, such as Halloween, Carnival, or Mardi Gras.

In a number of examples, a mask may allow the wearer to transcend his—or in some cases her—ordinary physical nature and take on the identity of another creature, ancestor, or supernatural force. In fact, the majority of masks are associated with ceremonial or ritual activity of a social, religious, economic, or political nature. In a performance context, they often express the otherworldliness of the spirits and make visible what is invisible. Such masks tend to act dynamically when they appear either to a few initiated individuals or to a larger segment of the population—moving, speaking, or gesturing in a dramatic fashion. When considering masks of this category, it is best to employ the more inclusive concept of masquerade, since a masquerade involves more than concealing the face of a person. In most cases, it consists of a total costume functioning within a performance context. The costume may also include objects held or manipulated by the masquerader, which function

as props in the performance or help clarify the character’s nature. The creation of a masquerader can require the specialist talent of many individuals, and the actual performance requires the involvement of additional people, such as dancers, musicians, masquerade attendants, and audience members. The exact function and meaning of every mask is culturally determined. A mask may have different functions through time or it may have two or more functions at any given time. The focus of this entry is on what masks do and what they mean in different sociocultural systems. The structure presented below suggests one way that masks can be organized into functional categories.

### **Entertainment and Storytelling**

In both Europe and Asia, there is a tradition of covering the face with a mask for theatrical productions. Festivals in ancient Greece used masks, made from linen, cork, or lightweight wood, for both dramas and comedies. For tragedies, masks depicted highborn men and women as well as gods. Animal, bird, and insect masks were only found in comedies. Roman culture continued to utilize theatrical masks and from the sixteenth to the eighteenth centuries, Italian and French touring troupes employed masks or half masks to exaggerate the traits of stock characters in popular theater (*commedia dell’arte*). The improvised performances were never subtle but usually quite bawdy. Satire or social commentary is a feature commonly associated with masking traditions.

A connection between ritual and theater is strongly evident in Asia. Indonesian face masks are used widely for dramatic performances honoring ancestors and telling stories with a moral or historical reference. A spectacular example can be seen with the Barong-Rangda dramas of Bali that depict the age-old conflict between the forces of good and evil. These masks have sacred power and when not in use must be stored in a temple. Rangda, the queen of the witches, represents the forces of evil and both her mask-image and costume are viewed as frightening. She has a long mane of hair with flames protruding from her head and a fierce face with bulging eyes, gaping mouth, huge teeth or tusks, and a long tongue. Around her waist is a white cloth, an important instrument of her magic. Rangda’s opponent in the play, Barong—a defender of humanity, can be presented in a range of animal forms. The most sacred type of Barong is called Barong Ket, a shaggy-haired creature with large eyes, grinning mouth, and a huge curved tail embellished with a red flap and tiny bell. His face is overwhelmed by a huge headdress with large earflaps.

In Japan, *No* developed from rice planting and harvest rituals to theatrical performances that deal with social issues that spotlight past events, supernatural beings, and contemporary concerns. Men wearing lavish costumes and small wooden face masks with serene, neutral expressions perform all the roles. *No* masks, carved from Japanese cypress wood, represent young and old men,

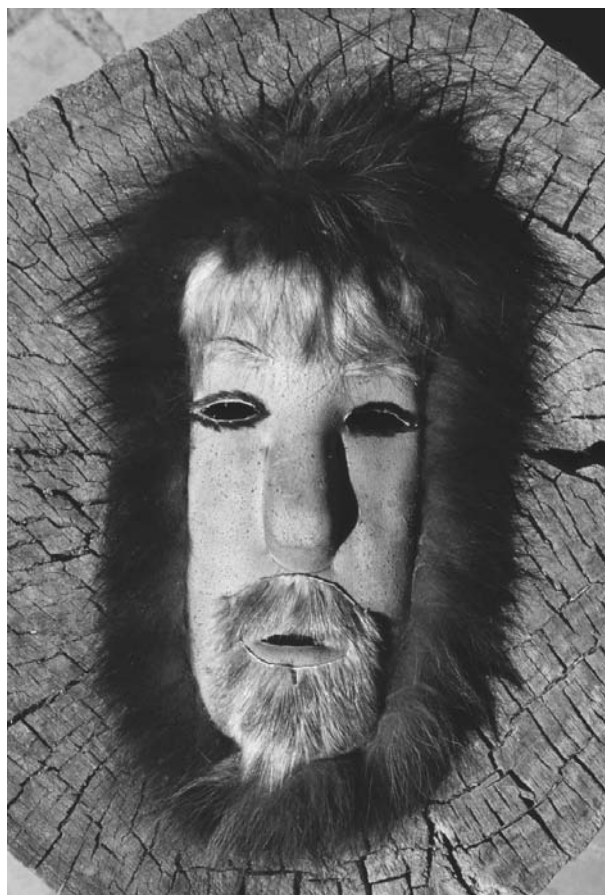
young and old women, deities, and demons. The specific character is brought to life through subtle movements of the actor's body. Actors have a long period of training, wearing their first mask—in a supporting role—as an early teenager. By the time he is sixty years old, an actor is permitted to play a major character that may wear more than one mask during a single performance.

Halloween has evolved from an Anglo-Saxon and Celtic ritual, to become a major American masking event involving both children and adults who wear costumes that depict aspects of popular culture, political issues, cross-dressers, social transgressions, or personal fantasies. In some communities adults have organized elaborate street fairs and parades to celebrate the holiday. For many college towns, Halloween has become a major public event associated with revelry.

### Nature

Among a number of cultures, masquerades are seen as the embodiment of the vital powers of the wilderness and its inhabitants. A major concern of the Baining of New Britain (Papua New Guinea) is the transformation of the products of nature into social products through collective human activity. Baining masks, representing spirits, usually consist of a variety of large bamboo frames covered with beaten tree bark and decorated with leaves, feathers, and elaborate patterns, painted red and black against a white background. All of the designs are named, usually after different types of trees, plants, or creatures of the bush. The mask ensembles refer back to the natural domain and during the dances they mediate between the bush and community. The masks in part derive their importance from the fact that they are made out of bush material that has been transformed by human work into finished products. Although there are many types of masquerade, all can be organized into two broad categories: day dances and night dances. Day dances are associated with females and the gardens while night dances relate to males and the bush; not every village has both. These night masks, consisting of a wide variety of plank and helmet types, are named after products of the bush, especially those that men hunt and gather. The day masks, on the other hand, are usually tall, vertical structures up to forty inches high. The designs on these masks relate to the growth of domesticated plants.

The Kalabari Ijo of the delta area of Nigeria believe they share their environment with water spirits (Owu) who play an important role in providing benefits to the community. Throughout West Africa, spirits of the water are seen as more positive and more helpful than spirits associated with the forest or wilderness. For the Kalabari, wooden masks are used in the ritual cycles that honor these spirits associated with a body of water, usually a creek. Although each water spirit has its own costume, music, and dance, and appears at different points in the festival, they all dance together at the end of the ritual cycle. Water spirit masks, in the form of fish or other



**Traditional Eskimo mask.** Masks are often worn by shamen during dances performed to influence spirits of nature in blessing the tribe with good hunting conditions. © DANNY LEHMAN/CORBIS. REPRODUCED BY PERMISSION.

aquatic creatures and humans, are worn horizontally on the head and are characterized by a swollen forehead, a long nose, and a projecting mouth. The masqueraders also wear a costume made from different layers of cloth.

The masks of the Alaskan Eskimo populations function to provide protection from potentially dangerous nature spirits and to ensure successful hunting. For the Eskimo, animals are not just food products but spiritual beings that must be treated with respect. They believe that all natural forms have a soul (*inua*) that will usually reveal itself to a person in the form of a small, human-like face on the back, breast, or in the eye of a creature. Masks represent supernatural beings who control the forces of nature, the spirits of particular mammals and fish, or natural phenomena such as air bubbles, a particular season, or even the wind; their specific form is based on the dream or trance of a shaman (religious leader who has an extraordinary ability to intercede with the spirits). Masks, normally made from driftwood, are created by shamans or by carvers working under their direction; they are found in a variety of shapes including a basic human





**Japanese Noh mask.** Noh is a form of stage art that combines elements of dance, drama, music, and poetry. It is performed by men wearing lavish costumes and expressive, wooden Noh masks. © REUTERS/CORBIS. REPRODUCED BY PERMISSION.

face, an oval form with some facial features, or abstract forms full of distortions and additive features. Twisted mouths, eyes of different shapes, peg teeth, encircling hoops, feathers, miniature legs, arms, small animal forms representing the shaman's spiritual helpers, sometimes frame the face and project outward into space. Masks are used in dances and elaborate winter ceremonies, which take place in the men's house and the ceremonial center of a village. A mask is usually worn by the shaman or by someone he selects and, in large part, is designed to appease the animals killed and to ensure that they continue to reproduce.

### Healing and Community Well-Being

Among the Bamana of Mali, the powerful Komo association is a high-level institution, under the leadership of blacksmiths. It functions to protect the community against sorcerers and other malicious beings. The Komo horizontal helmet mask is carved and worn by a blacksmith at special secret night ceremonies. The Komo mask is a conglomerate medicinal assemblage that moves swiftly and aggressively like a wild beast. It essentially functions as a wooden support for many different kinds of power substances. Protective amulets and feathers that

symbolize the celestial realm, antelope horns that symbolize the power and mystery of the wilderness, and porcupine quills that symbolize knowledge are added to the Komo mask as they are believed to constitute the necessary ingredients to effectively combat sorcery. Moreover, the surface of the mask is impregnated with kola juice, millet, and chicken blood, all of which contribute to the awesome power and frightening appearance.

The girl's four-day puberty rite of the Apache is more than an initiation ritual as it is significantly concerned with the well-being of the entire community. This ceremony invokes the benevolence of the deity, Changing Woman, to bring good fortune to everyone in the community. On the second night of the puberty ritual, Gan masqueraders, wearing plank headdresses made of slats of yucca or agave stalk and a black cloth hood (originally buckskin), impersonate mountain spirits who bless the area and help protect the community from dangers and disease. Originally the mountain spirits lived with ordinary people, but in order to avoid death, they fled to the mountaintops to seek a world of eternal life. Before departing, the mountain spirits taught the Apache how to conduct the curing ceremonial and how to construct the appropriate costume. The headdresses are painted with black, blue, yellow, and white with patterns that protect the dancer from evil forces. During the curing ceremony, both the Gan spirits and the initiate are able to purify the community and expel illness.

The Society of Faces of the Iroquois (New York and Ontario) use masks in the communal longhouse during the mid-winter ceremonies to drive away disease and to cure those who are sick. Private curing ceremonies can also be performed in the house of a sick person. Once someone is cured by the masks, he is able to join the society. Most masks portray humanlike spirits that reveal themselves to people in dreams or by suddenly appearing in the forest. These medicine masks also participate in seasonal renewal ceremonies held in the spring and fall. At this time they run through the village, shaking rattles, to cleanse the community from all afflictions. The masks are empowered to heal an individual and to protect an entire community from the evil that supernatural powers could inflict upon it.

The carved masks are usually made from basswood, but other soft woods can be used. Ideally, a mask should be carved from a living tree. Only men are permitted to carve and wear the False Face masks. Horsehair, paint, and metal to surround the eyes are applied to the wooden face. Most masks depict capricious forest spirits that have come to serve human beings with their medicine power through gifts of food and burnt tobacco offerings. Corn-husk masks, on the other hand, worn by either men or women, are used in curing ceremonies, which follow those of the wooden masks. Iroquois women create them by sewing together coils of braided husks; they represent vegetation spirits responsible for the renewal of growth from season to season.

### Agricultural Fertility

The Hopi of northern Arizona have established a yearly ceremonial cycle divided into two parts. The first from the winter solstice in December to mid-July is marked by kachina ceremonies. Five major and numerous one-day ceremonies are held during this time. The purpose of a kachina performance is the bringing of clouds and rain but it also includes promoting harmony in the universe in order to ensure health and long life to the Hopi. Kachinas, who are invisible forces that reside in the San Francisco Mountains, are associated with clouds and rainfall. All in all, there are about 250 kachinas, but only 30 are major ones. During the winter, kachinas participate in rituals held in the ceremonial center (kiva). When spring arrives, kachina dances are held in the village plaza. In the intervals between dances, when the main kachinas are resting, clown kachinas enter the plaza and afford comic relief. The cycle ends with the home dance (Niman), a sixteen-day ritual that begins just before the summer solstice. Although any kachina can participate, it is normally performed by a group of Hemis kachinas, characterized by an elaborate wooden tablita (crest form) depicting rainbow, cloud, sun, and phallic images. The tablita surmounts a case mask, usually half of it painted green while the other half is pink. The body of the impersonator is painted black and decorated with light-colored half moon motifs.

The best-known mask type of the Bamana of Mali is the Chi Wara, a graceful and decorative carved antelope, which appears when the fields are being prepared for planting. The primary purpose of the Chi Wara association, also concerned with the training of preadolescent boys, is to encourage cooperation among all members of the community to ensure a successful crop. Always performing together in a male and female pair, the coupling of the antelope masquerades speaks of fertility and agricultural abundance. The antelope imagery of the carved headdresses was inspired by a Bamana belief that recounts the story of a mythical beast (half antelope and half human) that introduced agriculture. The male antelopes are decorated with a mane consisting of rows of openwork zigzag patterns, and gracefully curved horns, while the female antelopes support baby antelopes on their backs and have straight horns. These headdresses are then attached to a wicker cap, which fits over the head of the masker, whose face is obscured by black raffia coils, hanging from the helmet.

### Initiation and Coming of Age

Many societies in different parts of the world institutionalize the physical and social transformation that boys and girls undergo at the time of puberty in order to ritually mark their passage from childhood to adulthood. In the West African country of Sierra Leone, Mende girls begin an initiation process into the female Sande association where they learn traditional songs and dances and are educated about their future roles as wives and mothers. After successfully completing all initiation obliga-



**Antelope masks.** A Bambara man and woman in Mali dance to Chi Wara, a half man, half antelope spirit believed to bring good luck to farmers. © CHARLES & JOSETTE LENARS/CORBIS. REPRODUCED BY PERMISSION.

tions, the girls dress in fine clothing, form a procession, and parade back to town led by Sande members and a masked dancer who represents a water spirit and symbolizes the power of the Sande association. In Africa, the Sande is unique in that it is the only documented association in which women both own masks and perform masquerades. The Sande masked dancer wears a costume of black raffia and a carved helmet-type mask. The masks—characterized by fleshy neck rolls, delicately carved features, a smooth, high forehead, and an elaborate coiffure—is seen as expressing a Mende feminine ideal. The shiny black surface of the mask alludes to the flowing river, the water spirit's home when the Sande association is not in session.

Variations of *mukanda*, a male initiation association, are found in the western Congo and Angola. Here, masks are worn by both initiated novices and senior officials for final initiation celebrations and during the period of seclusion when boys are socialized into men. Taken together the initiation masks symbolize the authority of males, including the ancestors. Among the Yaka people,

one type of *mukanda* mask is associated with elaborate headdresses surmounting a human face which is either naturalistic or, more commonly, a schematic interpretation where the features are abstracted and enlarged. A large and distinctive turned-up nose resembling a beak is frequently found. Lines may be incised into each cheek and refer to tear marks associated with the pain of the initiation. The headdress sometimes presents ribald sexual imagery with didactic and proverbial meaning. Worn by camp leaders these masks are said to protect the fertility of the *mukanda* members and to both demarcate and elucidate gender differences

As part of the puberty ceremony carried out among Sepik River peoples in New Guinea, boys undergo a period of seclusion during which masks depicting bush spirits appear. After appropriate training, the newly initiated boys enter a men's meetinghouse, the political and religious center of the community, and in the open space in front of the meetinghouse, initiation dances are held. Various mask types appear at this time, ranging from face masks to large fiber costumes to which wooden faces can be attached. Leaves and large orange fruits can also be attached to a costume. Most of these masquerades impersonate clan or bush spirits.

Among the Kwakiutl of the northwest coast of America, male initiation rituals take place in large ceremonial houses during the winter months. The most important Kwakiutl initiatory society is *hamatsa*, the cannibal society, which cuts across family and clan ties. After spending time in the forest and being introduced to the spirit world, a young man must be formally reintroduced back into society. This reentry is a four-day public event featuring dancing, singing, and masquerading. Masked dancers of animal and human form represent spirit beings associated with particular kinship groups or with the wilderness. The most theatrical of masks are those capable of transforming into another form. In this case, a single mask will have more than one identity. This feat is accomplished by the dancer who manipulates strings to open the outer mask to reveal another face within. An important component of this event is the appearance of large mythical cannibal bird masks, such as Raven and Crooked Beak of Heaven, who reside in the north end of the world. These enormous masks with a movable mouth are worn on the dancer's forehead at an upward angle. Kwakiutl masks, which have large bulging eyes, heavy curved eyebrows, and flat, rectangular drawn-back lips, are often embellished with broad geometric painted patterns. The most frequently used colors are black and red; blue-green and yellow are also found.

### Social Control and Leadership

Masks from the Dan, a politically noncentralized group in southeastern Liberia, function primarily as agents of social control. In the nineteenth century, these masks provided the only unifying structure in a region of autonomous communities. Dan masks, known as *gle* (spirit),

derive their authority from the possession of supernatural power. For the Dan, a spirit will select a man to be its owner by coming to him in a dream or vision, instructing him to have created a specific style of mask and costume. Stylistically these masks can be divided into two basic types. The first type, called Deangle is an oval face form with recognizably human features, representing a female spirit. These masks portray a gentle, peaceful spirit whose attributes of behavior are seen as feminine. The costume of the Deangle mask normally consists of a conical headdress, a commercially made cloth draped around the shoulders, and a raffia skirt. A second type of mask, Bugle, which represents male forest spirits, is grotesque and enlarged with tubular features and angular cheek planes.

In general, Bugle masks are responsible for important social control functions such as judicial decisions, law enforcement, criminal punishment, fine collection, and military supervision. Although a Deangle mask may begin its life history in an initiation camp or as an entertainment mask, its status can become elevated to that of a more powerful judge mask. Moreover, any Dan mask can function as the powerful great mask, which settles important matters like stopping wars between villages. When a mask assumes greater social control responsibility, its costume will change to reflect a new status and personality.

The Bamilike and Bamun kingdoms of the Cameroon grassfields perform masquerades owned and danced by men's regulatory associations responsible for maintaining social order. The most important regulatory society of the Bamilike is Kwifyon, which serves to support the royal establishment, but also counterbalances the power of the king by playing an important role in government, judicial administration, and policing activities. Grassfields wooden masks depicting human beings are characterized by rounded faces, prominent cheekbones, bulging almond-shaped eyes, and semicircular lateral ears. They exhibit considerable variation in form, ranging from a crest worn on top of the head to helmet forms with carved elaborate headdresses revealing symbols of authority. Attached materials, such as shells, beads, and brass, indicate high status. Animal masks symbolize important attributes of leadership and power, particularly the leopard and elephant.

The Kuba kingdom located in the Democratic Republic of the Congo has developed a masking tradition to function in a leadership context. The three principal royal masks, Mashambo, Ngaddy a mwaash, and Bwom, may dance separately at royal initiation and funeral ceremonies or perform together when portraying the mythological establishment of the Kuba nation. Mashambo, the most important royal mask, represents the legendary ancestor who founded the ruling Kuba dynasty. The mask's structural frame is made of wicker, covered with leopard, and cowrie shells. The second mask (Ngaady a mwaash), which symbolizes the sister-wife of



the legendary ancestor, is a more naturalistic wooden face with slit eyes. It is decorated with an overall pattern of painted striped and triangular motifs, seeds, beads, and shells. The third mask (Bwoom) represents a person of modest means or the nonroyal members of the society symbolically balancing the royal establishment. The Bwoom mask is a wooden helmet decorated with sheets of copper, hide, shells, seeds, and beads. Although the added materials enhance the mask, the carved form itself makes a powerful aesthetic statement.

See also **Carnival Dress; Ceremonial and Festival Costumes; Masquerade and Masked Balls.**

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Fred T. Smith

**MASQUERADE AND MASKED BALLS** Masquerades and masked balls are linked to the celebration of Carnival and *mardi gras*. Originally part of a cycle of pagan festivities celebrating the advent of the spring planting season, in the Middle Ages, Carnival began after the winter solstice as part of the Feast of Fools, for which the congregation elected abbots and bishops from among the junior clergy who masked and dressed in women's clothes and performed a mock Mass that ended with dancing in the church and streets, and the coronation of an Abbot of Misrule. With the Reformation, Protestant countries banned Carnival, while the Feast of Fools moved into the street. The result was that in Catholic countries, Carnival revelry and masking took over the streets of towns and cities between Twelfth Night and Ash Wednesday, in anticipation of giving up all *carne*—meat and sex—for Lent. Carnival thrived in Paris, Venice, and Rome, among other cities. The last six days of Carnival were called *les jours gras* (fat days) last-

ing from *feudi gras*, the Thursday before Ash Wednesday through the night of *mardi gras*. *Les jours gras* were celebrated with masked balls, obscene dancing, and eating, drinking, and sex. On the morning of Ash Wednesday, this orgiastic explosion ended in a parade of exhausted, masked revelers.

Masquerades also existed in eighteenth-century London, but it is Parisian Carnival and its masked balls in the nineteenth century that have produced the most commentary, gossip, and visual images. Many European and American observers published memoirs describing their experiences at the masked balls in Paris, while lithographs of the masked balls at the opera and at other Parisian theaters and dance halls proliferated during the nineteenth century, producing countless imitations. Indeed, in popular culture masked balls and the French were so closely linked that an early American silent movie (1908) is titled *At the French Ball*—the story, of course, of adultery at a masked ball.

Court theatricals with masks and a ballet were initially introduced at the French and English courts in the seventeenth century. By the early eighteenth century, masquerades and *bals masqués* (the French term for masked balls) were attracting large crowds at the newly opened public dance halls in London and Paris, at the aristocratic balls at the Paris opera (as of 1715), and in private Parisian mansions that welcomed the masked public during Carnival. During the eighteenth century, the masked balls in public dance halls were the height of English fashion, while the French celebration of Carnival was increasingly politicized and used to attack the monarchy. In this world turned upside down, women dressed as men, frequently as soldiers, sailors, or stevedores; men as women; the poor disguised themselves as bishops, lawyers, and aristocrats; and the rich disguised themselves as beggars, peasants, fishmongers, in Oriental masquerade, and *in domino*, the classic Venetian costume of a hooded black cape and mask. Regardless of a person's gender and class, sexual license was tolerated at masked balls so that men and women were free to indulge their sexual proclivities with persons of whatever sex and class they chose. With the French Revolution, Carnival and masking were temporarily banned, while in England such permissiveness died. In 1800 Napoleon reintroduced Carnival, although by 1830 Parisian Carnival was said to be a thing of the past.

Nonetheless, from a mere three authorized public masked balls during Carnival in 1830, by 1831 Parisian Carnival exploded in the aftermath of the July Revolution (1830). The combination of a new revolutionary generation disaffected with the conservative government of the July Monarchy and the spread of romanticism infused new life into Parisian Carnival. The fashion press and the new satirical dailies, benefiting from the introduction of cheap lithographs illustrating the masked balls at the opera and at other theaters. The introduction of gossip columns and cheap newspapers, paid for by advertising

instead of subscription, provided Parisians and readers everywhere a blow-by-blow account of the masked balls during Carnival after 1830. The satirical daily *Le Charivari* coined the catchwords of Carnival, “Down with the Carnival of our ancestors! Hooray for the carnival of romanticism and politics,” and published lithographs by Honore Daumier and Paul Gavarni depicting the Carnival masked balls in all their glory. Hundreds of pamphlets, satires, illustrations, and fashion magazines supplied a running commentary on the pleasures to be found at the Carnival masked balls at their height in the 1830s and 1840s, including the masked balls that took place in the middle of the Revolution of 1848. It is not surprising, then, that although these balls continued until the end of the century, it was this period in the 1830s and 1840s that was mythic and that was depicted in Edouard Manet’s famous painting *Le Bal masqué de l’Opéra* (1873).

What made this Carnival and its masked balls so remarkable was the confluence of political discontent and the emergence of a consumer society that fanned the flames of pleasure and desire. Many of the costumes reflected a rejection of traditional roles and a yearning for the exotic, suggesting a widespread ambivalence about the values of emerging capitalist society and its imposition of middle-class culture and domesticity. The most chic costumes of the moment worn to masked balls in eighteenth-century London were Oriental masquerades, while in nineteenth-century Paris, Spanish dancers, or couples dressed as stevedores were the most fashionable. None of these fashions lasted beyond their moment, although designers in the early twenty-first century have looked at illustrations from the masked balls of nineteenth-century Paris as an inspiration for clothes.

However, what is significant about Parisian masked balls in the nineteenth century are the technological inventions that made the balls fashionable and accessible to an expanding literate public. The introduction of the lithographic process and the rotary press made it possible for newspapers and magazines to print more newspapers with cheap illustrations, while advertising, a new capitalist invention, reduced their cost. The preeminence of Paris fashion, made more accessible through beautifully illustrated fashion magazines and the introduction of department stores and costume warehouses, offered this new consuming public fashionable disguises and cheaper clothes. Serialized novels in newspapers and gossip columns fed the aspirations and desires of increasing populations and an expanding middle class, especially the women, who now had more money to spend and places to spend it, including the masked balls during Carnival. Most of these elements already existed in England in the eighteenth century, when masquerades were the height of fashion. Missing was the French genius for publicity and seduction, which made the special pleasures and intensity of Parisian masked balls legendary and guaranteed their immortality in print and visual culture, both high and low.

See also **Carnival Dress; Ceremonial and Festival Costumes; Masks.**

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Ann Ilan Alter

**MATELASSÉ.** See **Weave, Double.**

**MATERNITY DRESS** Throughout most of history, all over the world, women’s attire has of necessity been designed to adapt to the needs of pregnancy and breast-feeding, which were likely to take up a large percentage of women’s lives between puberty and menopause. Before the industrial revolution, the making of fabric and clothing was labor-intensive enough to preclude the making of garments exclusive to pregnancy.

Thus, in Western Europe since medieval times, regular dress of all classes has been easily adapted for pregnancy. Laced bodices, frequently involving center panels to cover expanding waistlines, were prevalent. Petticoats, separate or integral with bodices, were tied at both sides, equally adaptable. Women appeared not to mind the rising hemline in front that resulted from the use of a normal wardrobe during pregnancy.

Beginning in the sixteenth century, styles became more restrictive. Bodices were reinforced with boning, but they were still most often laced. Writers scolded women for wearing these styles during pregnancy, accusing them of putting vanity above the health of their unborn child. But it is possible to rest the bodice or corset on the pregnant belly without constricting it, and this was probably common. Women did not abandon corsets during pregnancy, at least in public. Women of all classes wore corsets during pregnancy, tilted across their stomachs, aprons worn high to conceal the gap at the bodice’s front.

Some women did contrive garments specifically for pregnancy, as a surviving set of eighteenth-century quilted garments in the collection at Colonial Williamsburg attests, in which a waistcoat expands over the belly to cover the gap in the jacket front. Possibly this sort of individualized contrivance occurred more often, at least among members of the upper class who could afford it, than surviving examples can document.

Privately, fashionable women in the seventeenth and eighteenth centuries could wear loose “wrapping gowns,” popular at-home wear, worn by both sexes. Women of all classes also donned unboned sleeveless bodices, quilted or corded to support the belly and breasts. Working-class women had the added choice of loose, unconstructed jackets called “bed gowns” over a petticoat.

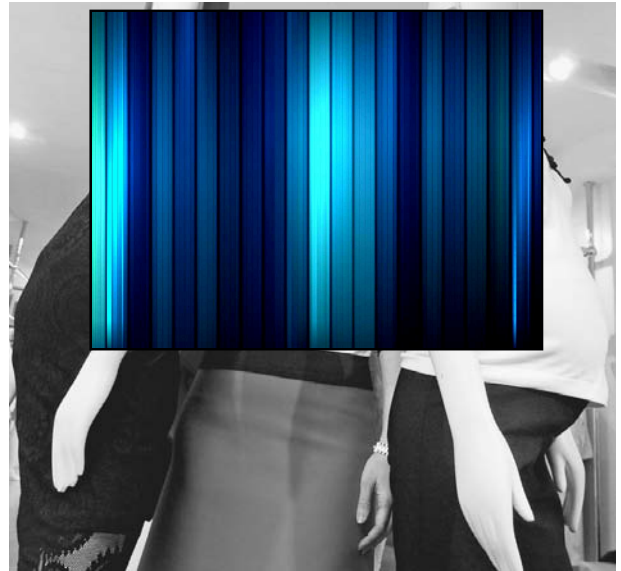
The sack or sacque gown, introduced in the early eighteenth century, can apparently be credited to the marquise de Montespan, mistress of Louis XIV, who strove to conceal her pregnancy to remain longer at court. This was reported at the time and may be credited more than most such anecdotes deserve. Falling loose both front and back, the sacque later became fitted in front, and thus no more suited to pregnancy than other styles.

At the turn of the nineteenth century, high-waisted styles were well suited both to pregnancy and breast-feeding. Not until waists returned to their normal level in the 1830s did pregnancy require more careful wardrobe planning.

By 1830, most dresses hooked in back; center front openings, and a “drop-front” skirt, were still occasionally used, suggesting wear during pregnancy. In the 1840s and 1850s, the “fan pleated” bodice was popular, partly because it was easily adapted. In surviving examples, gathers beginning at the shoulders extend to the waist and are gathered on drawstrings, allowing expansion and access for breast-feeding and gradual tightening as the body returned to pre-partum shape. Other innovations also existed, such as expansion of the gathers found in the era’s ample skirts. Some nineteenth-century maternity garments contain linings intended to lace over the belly, providing support without constricting it, since the period’s more curvilinear corsets were likelier to cause harm than earlier styles. Less constrictive corsets—less boned, or with expandable lacings over the belly—were also available.

Victorian women did not, as popular myth says, stay at home during pregnancy. Fashion magazines, with typical reticence, fail to identify maternity styles, but they can be detected by careful reading: pregnancy corsets are called “abdominal corsets,” and phrases such as “for the young matron,” “for the recently married lady,” reveal maternity styles. An alert modern reader can easily find them, although pregnant figures are not depicted.

The 1860s brought the use of separates to aid pregnant women. For the rest of the nineteenth century, both at-home and fashionable dress offered styles that worked



**Maternity wear.** Fashion designer Liz Lange stands between two mannequins displaying her designs at her store on Madison Avenue, New York, in 2003. More stylish maternity clothes became available in the late twentieth century. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

during pregnancy. Boxy jackets and amply gathered center bodice panels, for example, seen in the 1880s and 1890s, are among the obvious styles to choose.

In the twentieth century, the ready-to-wear industry strove to cater more to women by adapting current fashions to pregnancy. When catalogs finally identify maternity fashions (about 1910), they still refrain from depicting the pregnant form, revealing old discomfort with the issue but suggesting that the styles were the same as others of the time, albeit with specialized construction. Often this meant a series of fasteners at the sides, so that the dress need not be any larger than necessary in the earlier stages of pregnancy.

After World War II, specific maternity styles developed more markedly. Designers made pencil-thin skirts with elastic panels to cover a pregnant belly. Still, the tops often were made unnecessarily full, unlike regular fashions. Typical of postwar maternity fashion were oversized collars and buttons, an infantilizing effect possibly meant to balance the scale of the garment, although one may see in them a condescending attitude to women. Lucille Ball, star of *I Love Lucy*, exemplified the maternity fashions of the early 1950s, and at the time influenced many women during her 1952–1953 televised pregnancy, seen weekly by millions.

In the early 1980s, Diana, Princess of Wales’ two pregnancies influenced maternity styles. Dropped-waist dresses, then in fashion, were well suited to pregnancy and a favorite of Diana’s. Dresses dropping straight from the yoke with no waist at all, one of the styles favored in the



1950s and 1960s, were also worn. Long tunics and sweaters over stretchy leggings became a popular casual choice.

In the 1980s, styles for working pregnant women also emerged as a category of fashion, as garment makers, and would-be mothers, struggled to find styles apt for women in the workplace. Styles based on men's business suits still dominated, suggesting unease with the notion of women in business; pregnancy required even more cover-up. Maternity versions of masculine business suits resulted, with boxier jackets and expanded skirts. Since then, both office wear and maternity wear have developed away from closely copying men's business wear.

The 1990s saw an end to the customary attempt to conceal pregnancy. The emphasis on fit, athletic bodies, and the culture's comfort with revealing the human form, have led to adopting clinging maternity styles in place of centuries of draping and concealment, and even bare-midriff shirts are worn by pregnant women. Feminism and a body-conscious culture have taken maternity fashion in new directions.

See also **Empire Style**.

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*Alden O'Brien*

**METALLIC FIBERS.** See **Fibers**.

**MCCARDELL, CLAIRE** Claire McCardell was one of the most influential women's sportswear designers of the twentieth century. Best known for her contributions to the "American look," she was inspired by the active lifestyle of American women. Known for casual sportswear, shirtwaist dresses, and wool jersey sheaths, as well as practical leisure clothing and swimwear, which she liked to refer to as "playclothes," McCardell designed for working women who wanted stylish, well-made clothing in washable fabrics that were easily cared for.

McCardell was born in Frederick, Maryland, in 1905, where she attended Hood College for two years in the mid-1920s before earning a degree in fashion design at the Parsons School of Design in New York City in

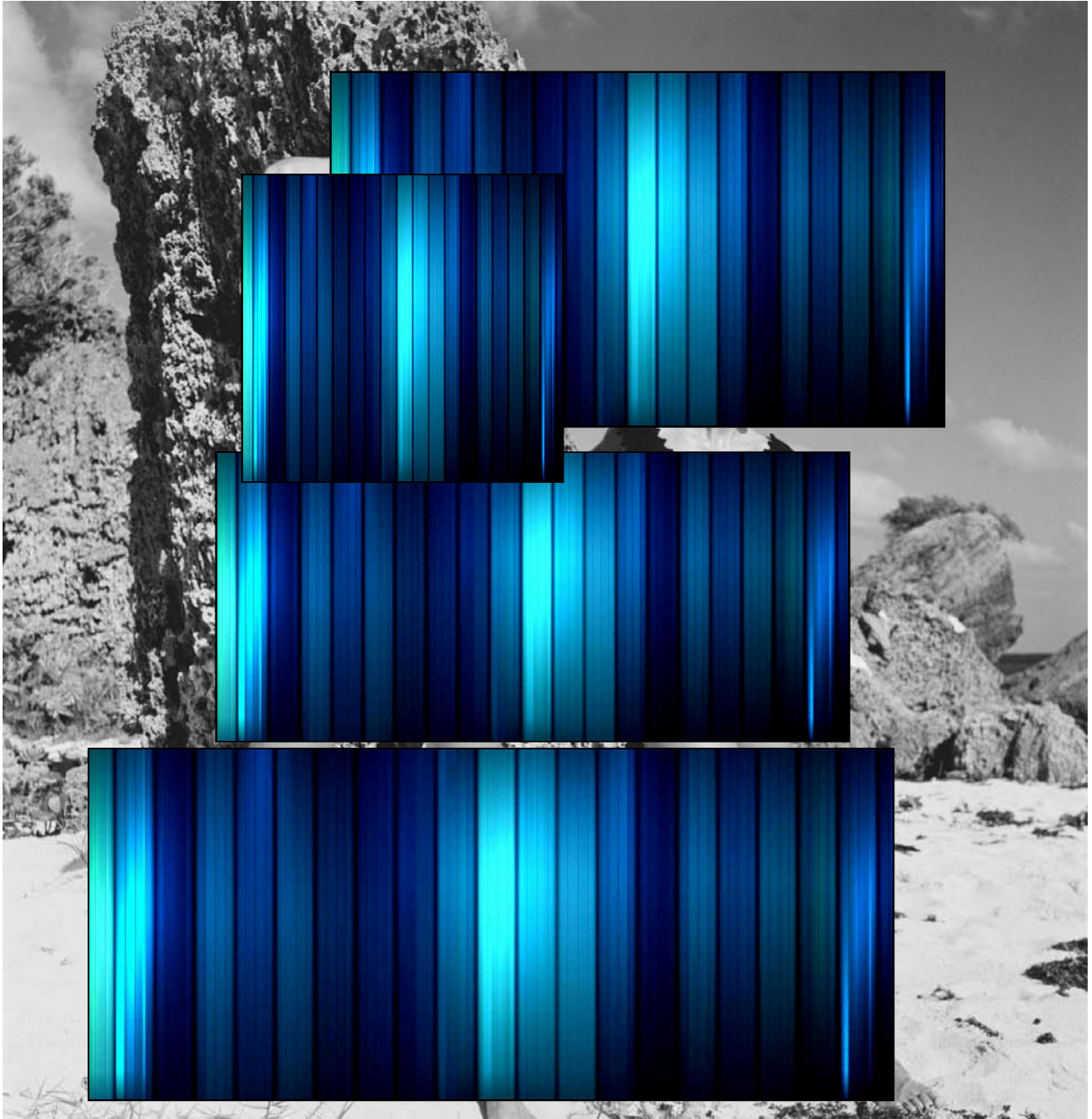
1928. In the course of her studies she spent one year in Paris. Working after graduation as a fit model for B. Altman and Company, McCardell later obtained a job as a salesperson and design assistant with Emmet Joyce, an exclusive, made-to-order salon on Fifth Avenue. Within a matter of months, she was lured away by the knitwear manufacturer Sol Pollack to design and oversee his Seventh Avenue cutting room, where she stayed for less than a year. By late 1929 McCardell was working as a design assistant to Robert Turk, an independent designer and dressmaker, who later took her along with him when he was employed as chief designer at Townley Frocks in the early 1930s.

Turk died unexpectedly in a boating accident in 1932, and McCardell was promoted to chief designer at Townley. McCardell remained with Townley throughout her career, with the exception of a brief hiatus in the early 1940s, and eventually became a partner. During the time that Townley's partners restructured their business, McCardell worked at Hattie Carnegie; however, Townley soon rehired her as their head designer.

#### Innovation

While most of McCardell's contemporaries followed the long-standing tradition of copying Paris fashion, McCardell looked instead to the lives of American women for her inspiration. Insisting that "clothes should be useful," McCardell became one of the first designers to successfully translate high-styled, reasonably priced, impeccably cut clothing into the mass-production arena. Proudly American and rebelliously innovative, McCardell (who, as a student in Paris, had admired the work of Vionnet, Chanel, and Madame Grès) turned her back on the expensive, handmade confections of the haute couture and instead promoted American mass production, readily available materials, and the form-follows-function approach to design. Insisting that heavily decorated, padded, and corseted French fashions often sacrificed comfort to style, McCardell designed clean-lined, comfortable clothes that proved such a sacrifice was not only unacceptable; it was also unnecessary.

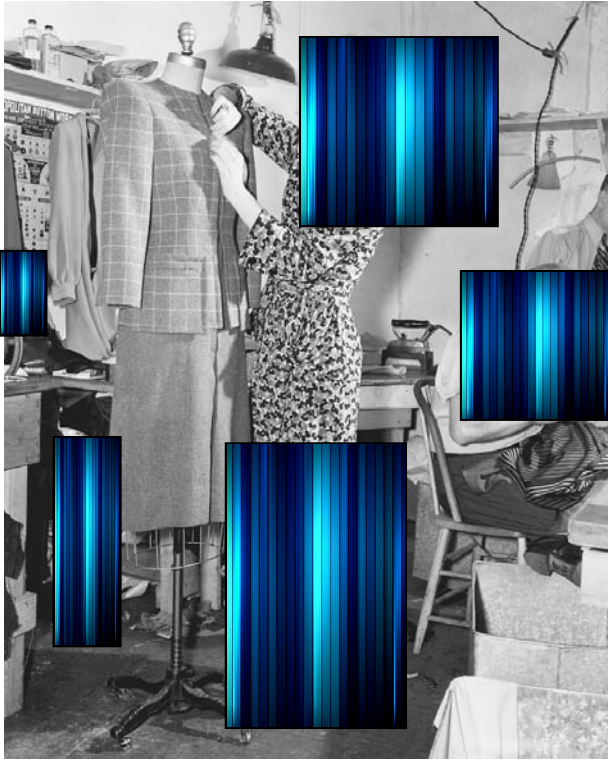
The retail magnate Stanley Marcus once described McCardell as "the master of the line, never a slave to the sequins ... one of the few truly creative designers this country has ever produced." Shunning shoulder pads, back zippers, boning, and heavily constructed looks, McCardell became known for her self-tailoring, wrap-and-tie styles, backless halters, hook-and-eye closures, coordinated separates, racy bathing suits, and boldly printed, cotton plaid, shirtwaist dresses cut from men's shirting fabrics. Often referred to as "America's most American designer," McCardell's fresh, youthful designs were founded on logic, informed by comfort, and replete with a common sense, entirely undecorated look. As the veteran fashion model Suzy Parker once described them, McCardell's designs were "refreshingly 'unFrench.'" McCardell's first commercial hit came in 1938 with the "Monastic" dress, an



**American Swimwear, 1946.** Models showcase Claire McCardell's "Pantung Loincloth" (left) and Joset Walker's "Hug Me Tights" (right) swimsuits. Crafted to show off the female body, these styles were considered racy during their time. © GENEVIEVE NAYLOR/CORBIS. REPRODUCED BY PERMISSION.

unfitted, waistless shift, cut on the bias, that hung straight from the waist and was belted in any way the wearer chose. The Monastic was so resoundingly popular that it was copied by competitors into the next decade and remained in her own line in updated versions for almost twenty years. Another McCardell success story was "capsule dressing," or four- and five-piece, mix-and-match separates groups in supple wool jersey, cotton, denim, and even

taffeta. These stylish, well-edited groupings offered women a convenient travel wardrobe that sold altogether for about one hundred dollars and could be tucked into a handbag. An avid champion of pants and wool jersey for both day and evening wear, McCardell's forward-looking designs and fabric sensibility provided American women with multiseasonal clothing that was easily cared for, comfortable, and stylish, but never conspicuously chic.



**American designer Clare McCardell, 1940.** With an eye to providing American women with comfortable, casually elegant clothing to match their active lifestyles, McCardell works at her studio in New York City. McCardell's work was essential to defining and establishing American fashion. © BETTMANN/CORBIS. REPRODUCED BY PERMISSION.

### The "American Look"

McCardell's pared-down, casual American style was the hallmark of what came to be hailed as the "American look," the name under which the work of McCardell and several of her like-minded contemporaries, such as Tina Leser and Tom Brigance, was marketed at Lord and Taylor during the late 1930s and early 1940s. During World War II, McCardell's designs earned further credibility, as they reflected an acute awareness of the evolving roles of mid-century American women. Offering sportswear and daywear that were at once appropriate for the office, cocktail hour, and leisure, McCardell eliminated the fuss, decoration, and strict categorization so often encountered in women's apparel of the time. Answering practical needs, McCardell's 1942 blue denim "Popover" dress, which sold for only \$6.95, was made specifically for at-home domestic work or gardening and even included an attached oven mitt. True to her problem-solving approach to fashion design, McCardell used humble fabrics such as cotton calico, denim, jersey, and even synthetics, effectively ennobling everyday materials by way of thoughtful design and deftly executed construction. And while restrained and disciplined, McCardell's work was hardly devoid of details: Her signature, even idiosyncratic, "McCardellisms"

included severe, asymmetrical, wrap necklines, yards-long sashes, spaghetti-string ties, double-needle top stitching, metal hook-and-eye closures, and even studded leather cuffs. With their sleek lines and "no-price look," McCardell's clothes became a mainstay in the wardrobe of college girls, working women, and housewives alike.

Claire McCardell achieved international fame during her lifetime, appearing on the cover of *Time* magazine and authoring a book on her fashion philosophy, *What Shall I Wear?* in 1957. In 1943 she married the architect Irving Drought Harris. McCardell was diagnosed with cancer in 1958, at the height of her success. The disease claimed her life that same year.

Looking at her own life as a starting point for her line, McCardell's casually elegant, pared-down minimalism and lifestyle-driven sportswear of the late 1930s and 1940s helped forge and define what came to be known as the "American look" and heralded the beginning of a new appreciation for American fashion. As fashion historian Valerie Steele points out in *Women of Fashion*, "without McCardell it is simply impossible to imagine a Donna Karan, Calvin Klein or a Marc Jacobs."

See also **Casual Business Dress; Ready-to-Wear; Sportswear.**

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*Kohle Yohannan*

**MCFADDEN, MARY** Born in New York City in 1938, Mary McFadden spent her childhood on a cotton plantation outside Memphis, Tennessee. She moved to Paris to study at the École Lubec from 1955 to 1956 and the Sorbonne from 1956 to 1957, returning to New York to study fashion at the Traphagen School of Design in 1956. McFadden went on to study sociology at Columbia University and the New School for Social Research from 1958 to 1960.

In 1962 McFadden began working as the director of public relations for Dior New York, until 1965 when she married Philip Hariri. He was a diamond merchant, so the marriage meant a move to South Africa, where McFadden worked as a journalist for *Vogue* South Africa and the *Rand Daily Mail*.



As special projects editor for American *Vogue* in 1970, her individual and idiosyncratic style and love of handcrafts made McFadden an influential figure. She initially designed clothes for herself, which were made to her own specifications from fabrics she had found during her extensive travels, creating an eclectic look that combined designer pieces with “ethnic” garments. When *Vogue* featured McFadden’s tunic ensembles, simple shapes showing her characteristic love of color and print, Geraldine Stutz, president of Henri Bendel, bought them for the store. It was possible at that time for designers to launch their careers by creating a tiny collection and selling it to a single store, and this initial success prompted McFadden to start her own designing and manufacturing business in 1973. She formed Mary McFadden Inc. in 1976 and began designing evening gowns in pleated silk using a unique “Marii” technique, resembling that used by Mariano Fortuny, which she patented in 1975. She combined this innovation with elements of hand-painting, quilting, beading, and embroidery, culling ideas and inspiration from diverse ancient and ethnic cultures. Details of the clothes were handcrafted and used passementerie and beaten brass for fastenings. Since they were made with satin-backed polyester and did not crease, these dresses were ideal for her wealthy, much-traveled customers. Her less expensive clothes, produced in the late 1970s, were still noteworthy for their use of embellishment and mix of luxurious fabrics. Later she marketed her designs on QVC, the shopping channel, where she experienced particular success with accessories. She oversaw numerous licenses of her designs for womenswear, sleepwear, footwear, eyewear, neckwear, and home furnishings.

McFadden’s many career accolades include two Coty Awards and induction into the Coty Hall of Fame in 1979. In 2002 she received a Lifetime Achievement Award from Fashion Week of the Americas. She was the first non-Hispanic recipient of this tribute.

Mary McFadden has always designed her clothes to be relatively independent of trends. Her designs are concerned with an eclectic appropriation of the past and decorative elements from other cultures, which she transforms into “wearable art.”

See also **Afrocentric Fashion**; **Fortuny, Mariano**.

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Marnie Fogg

**MCQUEEN, ALEXANDER** Born Lee McQueen in the East End of London in 1969, Alexander McQueen was the youngest of six children to a taxi driver and a social history teacher. He left school at the age of sixteen and started an apprenticeship with the Savile Row tailors



“He takes ideas from the past and sabotages them with his cut to make them thoroughly new and in the context of today.... He is like a Peeping Tom in the way he slits and stabs at fabric to explore all the erogenous zones of the body.”

Isabella Blow, quoted in Sarajane Hoare, “God Save McQueen.” *Harper’s Bazaar* 30 (June 1996): 148.

Anderson and Sheppard. From there McQueen moved to the tailors Gieves and Hawkes, the theatrical costumers Bermans and Nathans, the designer Koji Tatsuno in London, and (at age twenty) to Romeo Gigli in Milan. Returning to London in 1990, he sought employment teaching pattern-cutting at Central Saint Martins College of Art and Design; instead, despite his lack of formal fashion training, he was offered a place in the fashion design course as a graduate student. He was awarded the master of arts degree in 1992. After leaving college, McQueen claimed unemployed social security benefits and feared criminal prosecution if caught working for money. He then began designing under the name of Alexander McQueen, continuing to claim benefits as Lee McQueen. His graduate collection was bought in its entirety by the influential stylist Isabella Blow, at that time a *Vogue* fashion editor, who went on to promote and encourage his work over several years.

As Alexander McQueen he immediately started his own label, first showing in autumn-winter 1993. His early collections, such as Nihilism (spring-summer 1994) and Highland Rape (autumn-winter 1995) relied on shock tactics rather than wearability, a strategy that helped him establish a strong identity. With their harsh styling, the designs in these collections explored variations on the themes of abuse and victimization. They frequently featured slashed, stabbed, and torn cloth, as well as McQueen’s brutally sharp style of tailoring. He introduced extraordinary narrative and aesthetic content to his runway shows. Styling, showmanship, and dramatic presentation became as important as the design of the clothes; models walked on water, were drenched in “golden showers” on an ink-flooded catwalk, or were surrounded by rings of flame. The shows were put together on minimal budgets, assisted by models, makeup artists, stylists, and producers prepared to work for nothing. His creative director, Katy England, played an important role in both the development of his aesthetic and the design and styling of his shows. At this stage McQueen began collaborations with designers such as Dai Rees and the jewelers Shaun Leane and Naomi Filmer, whose accessories and jewelry he used in his shows. Besides these activities, he also worked with innovative film, video, and pop producers.

McQueen played up to his bad-boy reputation, opening himself to accusations of misogyny in his Highland Rape collection, which featured apparently bruised and battered models staggering along an apocalyptic, heather-strewn runway, and baring his backside to the buyers at the New York version of his Dante show (autumn-winter 1996). His commercial sense, however, was as sharp as his tailoring, and his antics and anecdotes were always to a purpose, be it to attract press, buyers, or backers. The Dante show in New York, for example, elicited an order from Bergdorf Goodman. From the start McQueen understood the commercial value of shock tactics in the British fashion industry, which had almost no infrastructure despite its reputation for innovation. After he had acquired his first backer, he toned down, while not entirely losing, the outrageous content of the shows. Other important developments for McQueen occurred in 1996. Late in that year he changed his backer to the Japanese corporate giant Onward Kashiyama, one of the world's biggest clothing production houses; it also backed Helmut Lang and Paul Smith. Its subsidiary, Gibo, produced the McQueen line. In October he was appointed designer in chief at Givenchy in Paris, replacing John Galliano, who went to Christian Dior. Also in 1996 McQueen was named the British Designer of the Year—a success he repeated in 1997 and 2001.

McQueen and Galliano thus spearheaded an assault on Paris-based fashion by young British designers in the 1990s, and their iconoclastic imagery and show techniques did much to boost a flagging French business. The appointment to Givenchy brought with it the backing of the conglomerate LVMH (Moët Hennessy Louis Vuitton), which allowed McQueen to continue his uncompromising design style for his own label. While he toned down the rougher edges of his style for Givenchy, in both the Givenchy and McQueen collections he continued to develop themes that had been with him since graduation. Darkly romantic, with a harsh vision of history and politics, McQueen's approach differed from the more straightforwardly romantic output of Galliano or Vivienne Westwood. His inspirations were as likely to be cult films by Stanley Kubrick, Pier Paolo Pasolini, or Alfred Hitchcock; seventeenth-century anatomical plates; or the photographs of Joel-Peter Witkin, as his predecessors in the pantheon of fashion design. His early designs included the low-slung and cleavage-revealing "bumster" trousers; he maintained a fascination with highly structured corsets and tailoring, as well as with historical cut and detailing. However, in the late 1990s the victimized look of his early models gave way to an Amazonian version of female glamour as a form of terror. Growing up with an older sister who was a victim of domestic violence, McQueen has said that as a designer he aimed to create a vision of a woman so powerful that no one would dare to lay a hand on her.

In tandem with his commercial work, McQueen continued to collaborate with photographers such as Nick

Knight and Norbert Schoerner in publishing projects, and to work with those outside the fashion world, such as the artist Sam Taylor-Wood and the musician Björk. Whereas his sharp tailoring was sold in shops, his dramatic, unique showpieces that never went into production were in demand from art galleries and exhibitions across the world.

McQueen sold a controlling share in his business to Gucci in December 2000 and left Givenchy early in 2001, continuing to show under his own name in Paris rather than London. His role as creative director of the company permitted him to retain creative freedom as a designer, while the backing of Gucci—owner of Yves Saint Laurent, Stella McCartney, and Balenciaga—facilitated the transition of his business from a small-scale London label to a global luxury brand. In March 2001 he launched his custom-made menswear line in collaboration with the Savile Row tailors Huntsman. That year McQueen also opened a flagship store in New York and, in 2003, two more in London and Milan. He launched his perfume, Kingdom, in 2003 as well, the same year that the Council of Fashion Designers of America named him International Designer of the Year and that Britain awarded him a CBE (Commander of the British Empire) for his services to the fashion industry.

See also **Fashion Shows; London Fashion.**

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Caroline Evans

**MEISEL, STEVEN** Born in 1954, Steven Meisel became arguably the most important and prolific fashion photographer of his generation. In a body of work notable for its imaginative range and diversity, he has achieved dominance in both editorial and advertising fashion photography. He is the primary photographer for the American and Italian editions of *Vogue*, where his covers and fashion pages have regularly appeared since the late 1980s, and he has produced some of the most memorable fashion advertising ever created, including campaigns for Versace, Dolce & Gabbana, Prada, Valentino, and Yves Saint Laurent, among a long list of advertising

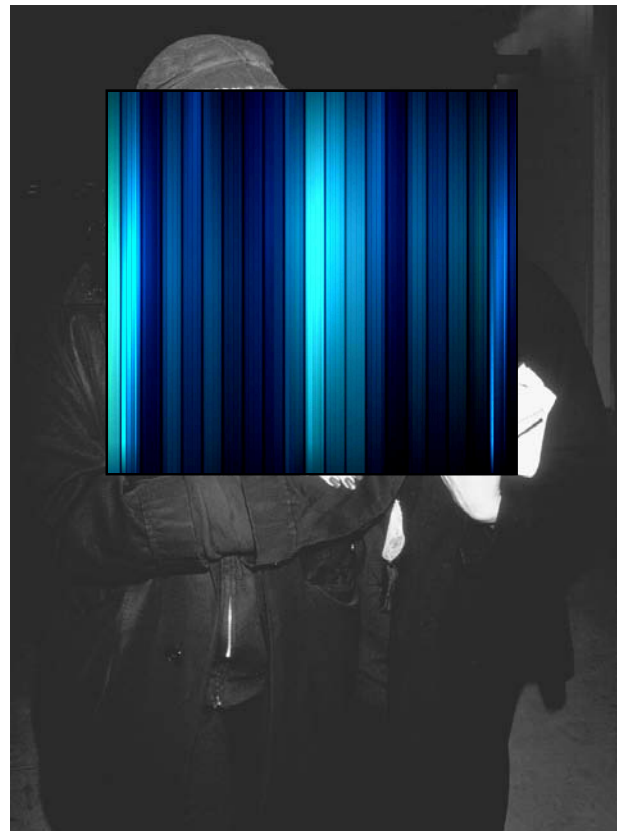
clients. In fact, when Meisel's work for the fall 2000 Versace advertising campaign was shown at London's prestigious White Cube Gallery, it significantly bridged the gap with fine art photography, a question that had plagued fashion photography since its inception.

As a child Meisel was fascinated with fashion magazines, from which he developed an abiding love of the clothing and photographic styles of the 1960s. As a fifth grader Meisel supposedly went to the studio of fashion photographer Melvin Sokolsky and demanded to meet the famous model Twiggy, and during his high school years he photographed models he saw on the streets of New York, including Loulou de la Falaise and Marisa Berenson. After graduating with a degree in fashion illustration from the Parsons School of Design, he immediately went to work as an illustrator, first for Halston, and then for *Women's Wear Daily* (*WWD*). Since he did not want to stay at *WWD*, he got a camera, taught himself how to take photographs, and took test shots on weekends of various young models and actresses, including Phoebe Cates. Some of these shoots—on which he was responsible for the hairstyles, makeup, clothes, and photography—attracted the attention of editors at *Seventeen* magazine, resulting in work for *Mademoiselle* and, eventually, for *Vogue*. Introduced to *Vogue's* editor-in-chief Alexander Liberman and its fashion editor Grace Mirabella, Meisel was asked to style hair, apply makeup, and take photographs, first for the French and Italian collections, and then for the New York collections.

### Influences

Unlike many fashion photographers who base their work on a signature style, the character of Meisel's work is intriguingly diverse. "Inspiration comes from all over the place," the photographer said. "I'm eager to soak up new information—it can be from the nineteenth century as long as it's new to me. It can come from going to the grocery store or looking at an artist from a million years ago" (Meisel interview, 2003; as are all subsequent quotes). His influences range from 1960s fashion, Los Angeles's architecture, Nan Golden's photography, Alex Katz's paintings, and many types of film, from work by Federico Fellini, Woody Allen, and Michelangelo Antonioni to *They Shoot Horses, Don't They?* and *Blow-Up*, with David Hemmings and Verushka. "My style changes constantly," Meisel started. "Fashion is about change. In order to stay current and excited, I try new and different approaches."

Meisel is also inspired by certain women and has been credited with discovering such supermodels as Iman, Linda Evangelista, and Kristin McMenamy. "My pictures are the result of my fantasies projected onto the girl and of me trying to get the girl into my brain," Meisel said. The photographer also feels he has changed fashion photography by using models of different ethnic types, such as the African Americans Naomi Campbell and Beverly Peele, and older models such as Marianne Faithful, Benedetta Barzini, and Lauren Hutton. "I have



**Steven Meisel with actress Liza Minnelli, 1991.** Celebrated for producing artful and original fashion photography, Meisel has also garnered controversy for his Calvin Klein underwear advertising campaigns and for photographing pop star Madonna's *Sex* book. TIME LIFE PICTURES/GETTY IMAGES. REPRODUCED BY PERMISSION.

the greatest respect for women of all ages. The Barney's ads with Lauren Hutton made a big impact, and I used Benedetta (an Italian beauty who was an internationally-known model in the 1970s) for the Gap campaign." Meisel, like Richard Avedon before him, chooses his models to reflect the zeitgeist. Meisel's work for Calvin Klein, for example, captures the glazed-over disconnect between people of the 1990s, which is why, in the words of one critic, they "feel so subversive." Meisel's Fall 2000 advertising campaign for Versace, which features models Amber Valetta and Georgina Grenville as pill-popping, blue-eye-shadow-wearing Hollywood housewives, affectionately scrutinizes American-style luxury of the late twentieth century.

Controversy seems to swirl around Meisel, to the point that he has himself become a celebrity. "People get interested in me," he said. "In the mid-80s there was a hubbub about me." The fact that he was Madonna's choice to photograph her 1992 book, *Sex*, further fanned the flames of Meisel's notoriety. "I knew Madonna from the clubs in New York. The content was entirely her fantasies ... from her thoughts." Equally shocking to some



were the so-called “kiddie porn” advertisements Meisel created for Calvin Klein, which in the photographer’s words “got so much grief from conservatives. I did a story for *L’Uomo Vogue* using bathing suits on young boys. Calvin came to the studio, saw those pictures and wanted it done like that.” In 1999 Meisel produced an Opium perfume campaign featuring model Sophie Dahl wearing nothing but diamonds and shoes, and in January 2002 he took fashion photography close to the realm of soft porn in a twenty-two-page story for Italian *Vogue*, which featured Russian model Natalia Vodianova.

Steven Meisel’s prodigious talent and extraordinary creativity, coupled with an unerring sense of the zeitgeist, make him the most important fashion photographer to have emerged in the late twentieth century. Like the greatest fashion photographers who have preceded him, Meisel continues to merge his own inventive range of ideas with an extraordinary ability to capture the moment in order to produce fashion photographs of importance and interest.

See also **Fashion Magazines; Fashion Models; Fashion Photography.**

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*Nancy Hall-Duncan*

**MICROFIBERS** Microfibers are very fine fibers manufactured by special processes. Developed to exhibit the drape and softness of silk in fabrics, microfibers are less than 0.00004 inches in diameter, about one-tenth the size of silk fibers. Technological improvements have made it possible to produce smaller and smaller fibers, into the range of ultrafine fibers that have diameters of less than 0.000004 inches.

The first microfibers were made by using the traditional melt-spinning process of melting a polymer, such as nylon or polyester, and extruding it through very fine holes. The disadvantage of this direct spinning method was that the filament fibers were so fine they would break during the extrusion process or during subsequent conversion into yarns and fabrics. Consequently, special manufacturing techniques are used. The most common is to spin bicomponent fibers composed of two different polymer types (for example, nylon and polyester). The

bicomponent fiber may have either a citrus or an islands-in-the-sea configuration. The citrus structure has wedge-shaped segments of one polymer held within a star-shaped core of a different polymer. In the islands-in-the-sea configuration, tiny “islands” of one polymer are dispersed in a “sea” of another polymer.

For both structures the bicomponent fiber as spun is thick enough to withstand the processing. After the bicomponent fibers are spun, they are made into yarns and woven or knitted into fabrics. After the fabric is formed, one of the polymer components is dissolved, leaving the other component as microfibers.

Because they are so fine, microfibers are flexible and bend easily, so that fabrics made from them are soft and drapable. In addition, microfiber fabrics are dense, because the small fibers are able to pack closely together. This gives the fabrics a degree of water repellency, since water cannot as easily penetrate the small pores between the fibers. These properties have dictated the types of apparel in which microfibers are used.

Polyester microfiber fabrics are often seen in all-weather coats, sports coats, and soft caps for men and women. Outerwear that has a comfortable feel and also repels moisture has made these microfiber garments popular. Further, the low moisture absorbency of the polyester fibers enhances the water repellency. Nylon microfiber fabrics on the other hand are used for underwear, lingerie, and hosiery. Nylon fibers have the stretch and recovery, as well as strength, often desired for these end uses. The very fine microfibers are soft and comfortable next to the skin, and nylon has higher moisture absorbency than polyester.

The aesthetic and functional advantages of microfibers are well recognized. They are, however, more expensive than their normal-size counterparts. This is because of the more complex manufacturing processes needed to produce them. Making the precursor bicomponent fibers requires specialized equipment, and dissolution of one component after the fabric is constructed is an additional finishing step that must be conducted under carefully controlled conditions.

See also **Nylon; Outerwear; Polyester.**

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*Billie J. Collier*

### MIDDLE EAST: HISTORY OF ISLAMIC DRESS

Dress in the Islamic world has historically conveyed the wearer’s rank and status, profession, and religious affiliation. Official recognition of loyal service was expressed in gifts of dress fabrics and clothing (in Arabic, *kabilca*; Turkish, *bilat*; Persian, *khalat*) until the late nineteenth century.

Wearing clothing of one's social grouping signified contentment, whereas to be seen publicly in dress worn by a higher class proclaimed dissatisfaction with the prevailing order. Likewise the refusal to don the color or headwear associated with the controlling authority, whether imperial or fraternal, formally demonstrated the withdrawal of allegiance.

The ruling household was presumed to be both arbiter and custodian of "good taste," and any deviant behavior could be used to legitimize rebellion to restore "order." The theologian/jurist constantly reminded the authorities to uphold dress standards to guard against serious social repercussions; thus the 1967 Israeli occupation of Egyptian Sinai was understood by some to be a consequence of Egyptian young women adopting Western fashions. The numerous legal edicts regarding dress (such as the prohibition of cross-dressing, ostentatious female attire, and non-Muslim clothing) were difficult to police, but market regulations (*bisba*), concerning weaving, tailoring, and dyeing practices, were easier to enforce.

The Qur'an contains few details concerning "proper" dress; most guidance is contained in the Hadith (sayings of the prophet Muhammad) literature, an important component of Islamic law. However, it is concerned primarily with certain Muslim rituals, such as the *hajj*, or burial, rather than with everyday wear. Each major grouping and sect of Islam relies on its own Hadith compilation for legal guidance, and over time and in response to regional requirements historic judgements were clarified or superseded. So there is no universal ruling regarding the nature and character of "proper" dress, including female veiling. Maliki law, for example, permitted one finger's width of pure silk for (male) garment trimming, while pure silk outer garments were acceptable in Hanafi circles. All theologians, whether Sunnī or Shīcī, preferred the devout Muslim male to dress austere in cotton, linen, or wool, and Muslim mystics were known as *sufīs* "wearers of wool." However, it was generally agreed that the prosperity and power of the Islamic state was best demonstrated through ostentatious dress and ceremonial; Muslim philosophers, such as Ibn Khaldun (d. 1406), acknowledged that cultured societies were recognized by their tailored garments, and not by simple Bedouin wraps.

Personal wealth was expressed by ownership of textiles and dress as recorded in the eleventh and twelfth century Cairo Geniza trousseau lists. Certain Muslim festivals were celebrated with gifts of new clothing, while other periods (e.g., the month of Muharram in Shīcī communities) were associated with mourning dress, the color of which depended on regional conventions. Cutting and tailoring of court clothing were undertaken on auspicious days determined by the royal astronomer. In the general belief that spells were more effective when secreted in clothing, the protective formula *bismillab* ("in the name of God...") would be uttered when dressing to deflect any evil. As further protection, many wore items decorated with talismanic designs incorporating Qur'anic verses and



**Medes and Persians at Persepolis, ancient Iran.** Ancient Persian soldiers dressed in *qaba*, a short, close-fitting robe, with trousers or leggings. PHOTO BY JOHN S. MAJOR. REPRODUCED BY PERMISSION.

associated symbols. Clothing of saintly persons, especially those of the prophet Muhammad, was understood to be imbued with *baraka* (divine blessing), and so the master's cloak (*kbirqa*, *burda*) was publicly draped over the initiate's shoulders in Sufi and guild rituals.

Textile processing and production formed the mainstay of the Islamic Middle Eastern economy until the nineteenth century, so, unsurprisingly, Arabic, Persian, and Turkish literature contain numerous references to fabrics and clothing. However, meanings are imprecise and, until recently, many scholars assumed that repetition of a specific garment term over centuries and across regions signified that its meaning and appearance remained unchanged and universal; this assumption has not fostered academic interest in the subject.

Most pictorial evidence is found in post-twelfth-century manuscripts, metalwork, and other artwork, but it rarely relates to family or working life. The advent of photography in the nineteenth century resulted in valuable insights into village and rural dress, but records contain few details of the wearers' ages and social placing, and of garment and fabric structure. Textile finds have rarely been recorded in archaeological reports of excavations, and few museum pieces have been published with full seaming and decorative details.

The basic garment structure was very simple: the loom width formed the main front and back panels, with additional fabric inserts to create extra width and shaping where required, even on many Ottoman and Iranian court robes. Drawstring waists created gathers and unsewn pleats. It was not until the nineteenth century and the introduction of European fashions that shaped armholes, padded and sloping shoulders, darts, and so forth were used in garment structure.

### Umayyad and Abbasid Dress

After Muhammad's death in 632 C.E., Islam spread across North Africa and into Spain, through Syria to southeastern Anatolia and Central Asia, reaching the boundaries of Imperial China and India by around 750. Chroniclers wrote extensively about such conquests, but little on dress matters. Some information is contained in Hadith compilations and in later criticisms of earlier regimes—for example ninth-century disapproval of the trailing robes of perfumed yellow silk worn by the Umayyad caliph Walid II (r. 743–744) as demonstrating a dissolute lifestyle, and the excessively large wardrobe of Hisham (r. 724–743).

With the establishment of the Islamic state, there was no immediate change in dress if only because non-Muslims, then the majority of the population, were required not to dress like Arab Muslims, and it is known that Egypt paid its annual tribute in Coptic garments. The simple wrap (*izar*, *thawb*) of pre-Islamic Arabia, along with a sleeved, collarless *qamis* (shirt) probably came to be recognized as “Muslim” dress for both genders. On top was worn a mantle (*caba*) formed from wide fabric, folded twice into the center along the weft and sewn along one selvage (forming the shoulder), and slit in both folds (armholes). At least six other terms for mantles were in use at this time, indicating that each differed in some way. By the eighth century the turban (*cimama*) of rolled, wound fabric became the acknowledged sign of a Muslim male, and at least sixty-six different methods of winding are mentioned.

As Muhammad disliked the color red and richly patterned fabrics, finding them distracting during prayer, devout Muslim men were advised to avoid such fabrics and colors along with green, the dress of angels. Such recommendations did not apply to Muslim women, but they were enjoined not to parade jewelry, to “cover” (*hijab*, meaning curtain or drape) themselves modestly, and to wear *sirwal* (drawers) of which, the Hadith records, Muhammad approved. Various footwear terms are mentioned, but the camel leather *nacl* sandal, worn by the Prophet, with two straps, one across the foot, the other encircling the large toe, became an enduring favorite and was required men's footwear for *hajj* pilgrims.

In his lifetime Muhammad honored certain individuals by giving an item of personal clothing or fabric length, and this became established court custom (*kbilca*) in the Umayyad period from 661 to 749. An additional honor

was an embroidered or tapestry band (*tiraz*) bearing the caliph's name and other details, sewn or woven near or on the dropped shoulder positioning of the *caba* and of the *jubba*, a long centrally-fastened garment with fabric rectangles joined at right angles to form sleeves. The earliest known *tiraz* fragment in red silk (in the Victoria and Albert Museum, London) records the name of the caliph Marwan I (r. 684–685) or Marwan II (r. 744–750).

Decorative collar and cuffs were features of kingly dress and possibly formed part of the caliphal insignia. The plaster statuary depicting the ruler in Sasanid regal dress (e.g., Khirbat al-Mafjar, Qasr al-Hayr al-Gharbi) perhaps records actual Umayyad caliphal dress, but possibly it merely utilizes a recognizable regal imagery. The Umayyad dynastic color was probably white, worn with a white *cimama* for the Friday prayer, but otherwise, as depicted on coins, the “crown” was similar to the Sasanid crown (*taj*) or a tall sugar-loaf cap (*qalansuwa*).

In this period depictions of women's dress are limited to female entertainers and attendants, with few exceptions. As noted above, *sirwal* were often worn along with a *qamis*, but whether or how these differed from the male garments is unknown. The early eighth century Qusayr Amra murals show half-naked entertainers in checkered skirt wraps, but the ladies in the enthronement composition have long garments with wide necks, and head veils. The Hadith disapproves of artificial tresses, indicating a seventh- and eighth-century fashion, but these entertainers have kiss-curls and ringlets.

A favorite dress fabric at court, especially during the reigns of Sulayman (r. 715–717) and of the Abbasid caliph Harun al-Rashid (r. 786–809), was *washi* from Egypt, Iraq, and Yemen—probably a weft-ikat (tie-dyed) silk because examples, albeit in cotton, have survived. However, the man and woman of fashion avidly sought garment fabrics from across the empire: Egyptian linens, silks from Iraq and the Caucasus, Adenese mantles, Iranian silk and cotton mixtures, and so on, avoiding, if possible, noticeable textural contrast (e.g., cotton and linen) and vivid, contrasting dye shades.

With Iranian support the Abbasid family, proclaiming the right of the Prophet's family to the caliphate, seized control from the Umayyad house in 749. Within decades Spain, North Africa, and then Egypt and southern Syria broke away from direct Abbasid control while hereditary governorships in the eastern regions had virtual independence, provided they paid tribute promptly to the Baghdad court. From 945 if not earlier, the overriding cultural influences in Abbasid court ceremonies and dress were Iranian (the bureaucrats) and also Turkic (military).

As Ibn Khaldun explained, the Abbasid dynastic color was black, commemorating the violent deaths of Muhammad's son-in-law and grandsons. Failure to wear black robes at the twice-weekly audiences demonstrated the wearer's dissatisfaction with the ruler and regime. On



ceremonial duty, the caliph usually wore black, with the Prophet's mantle over his shoulders (signifying his blessing) and carrying other relics associated with Muhammad, or he sometimes wore a monochrome overgarment embroidered in white wool or silk. The *qalansuwa* was still perceived as the "crown," but individual caliphs preferred one model over others.

As court ceremonial became more complex, the main professions of bureaucrat, army officer, and theologian had distinctive dress. The vizier (minister) was recognizable by his double belt, and his colleagues were known as the *ashab al-dararic* (literally, men of the *durraca*) because of their long woollen robes, buttoned neck to chest, probably with long ample sleeves. Army officers (*ashab al-aqbiyya*) wore the shorter, close-fitting *qaba*, probably introduced from Iran by Caliph al-Mansur (r. 754–775), with trousers or leggings. Its exact structure is debatable, but perhaps it was like the tailored eighth- and ninth-century silk robe, patterned with Sasanid motifs from Mochtshevaya Balka, Caucasus. The highest ranks wore black, an honor not permitted to lower ranks, but the caliphal personal guard dressed in patterned silks with gold belts. The military were allowed a form of *qalansuwa*, although by the late twelfth century the highest ranking officers displayed their Turkic origins—and indeed support for Saladin—by donning the *sharbusb*, a fur-trimmed cap with a distinctive triangular central plaque. The theologian on the other hand was identifiable by his voluminous outer robe of black cotton, linen, or wool, decorated with gold-embroidered *tiraz* bands. When giving the Friday sermon, he wore a black turban, but various thirteenth-century *Maqamat al-Hariri* illustrations show him on less formal occasions in a white turban, covered by a shoulder-length black *taylasan* hood.

A lady's ensemble still consisted of *sirwal*, *qamis* under a long robe belted with a sash or cummerbund, and a similarly-colored head covering, all covered by one or more long head- and face-veils for outdoor wear. White was worn by divorced women, and blue and black were reserved for those in mourning. Multi-colored and striped fabrics were best avoided for street wear while bright monochrome colors were associated with female entertainers. Theological criticisms reveal that royal ladies spent wildly on clothing for special occasions, a single robe sometimes costing more than sixteen hundred times a doctor's monthly salary. Unfortunately, specific descriptions of such costly garments are never included.

The *Maqamat al-Hariri* illustrated manuscripts, probably produced in northern Syria or Iraq, contain valuable visual information, and occasionally peasant and working classes are shown in other illustrated works. For the earlier Abbasid period, pictorial evidence is more or less limited to early-twentieth-century archaeological drawings of excavated mural fragments from the palace complexes at Samarra. The painted ceiling of the Capella Palatina (Palermo, Sicily) is more closely related to Fa-

timid (Egypt and North Africa) dress, while wall-paintings in the Xinjiang region (western China) and Lashkar-i Bazar (Afghanistan) depict regional costume styles.

### Dress of the Mamluk Sultanate

With the Mongol capture of Baghdad in 1258, the Abbasid caliph fled to the Mamluk court at Cairo, where he was accorded respect but no power. It has been usual for Western historians to consider the sultanate in two periods: Bahri military rule (c. 1250–c. 1293), and Burji rule (c. 1293–1516). In the Bahri army there were at least five main ethnic groupings, and three divisions, each with distinctive dress, which were fiercely protected, as well as a special uniform for attending the sultan, and another for royal processions. At least six different types of military *qaba* are named, but none can be securely assigned to the various military garments shown in late-thirteenth-century depictions. The *sharbusb* and the *sarajuq*, favorite military headgear until the late thirteenth century, were replaced by the *kalawta* or small fabric cap, sometimes costing almost two months of a doctor's salary, worn with or without a turban cloth. Army and court officers were allowed to display their own blazon (rank) on their belongings, whether shoes, pen cases, or servants' clothing; several, made of appliqué felt, have survived (for instance, those in the Textile Museum, Washington, D.C.).

As the Abbasid caliph was still theoretically the head of Muslim Sunnis, black robes and head coverings were retained as "official" theological dress although Sultan Barquq, tiring of it in 1396 and 1397, ordered the wearing of colored woollen outer garments. Highest-ranking *qadis* (judges) wore the *dilq*, while other magistrates had the *farajiyya*, a garment term in use since 1031; the precise characteristics of either robe are not known. That said, it is evident that there were regional differences, though undefined, as provincial theologians were recognized by their dress, perhaps in the manner of today's foreign tourists visiting another country.

Certain sultans had highly individual fashion tastes, such as al-Nasir Nasir al-Din Muhammad (r. 1294–1295; 1299–1308; 1309–1340), of Mongol parentage, who shocked court circles by wearing Arab bedouin dress. To proclaim the legality of Mamluk authority, the sultan was invested with Abbasid black by the caliph, but generally for court audiences he wore military dress, acknowledging his debt to his fellow Mamluk officers. The *kbilca* or system of honorific garments, described by al-Maqrizi, offers an insight into Mamluk court complexities. Highest-ranking commanders were awarded, among other things, garments of red and yellow *Rumi* (possibly Anatolian) satin, lined with squirrel and trimmed with beaver, with a gold belt and *kalawta* clasps. A white silk *fawqani* robe, woven with gold thread and decorated with silk embroidery, squirrel, and beaver was given to chief viziers while less-costly fabrics of other colors, only hemmed in beaver, were presented to lower-ranking bureaucrats. Such *kbilca* was presented to mark a new appointment, an individual's

arrival and departure from court, the successful conclusion of an architectural project or medical treatment, and similar occasions.

In 1371 and 1372 the sultan ordered members of the prophet Muhammad's family, men and women, to wear a piece of green fabric in public so that due respect could be paid to them. From then on, the leaf-green color, obtained by dyeing first in blue then yellow (thus more expensive than single-dyed fabrics), was formally restricted in Sunnī circles to this grouping. In Mamluk society a bright red worn in public denoted prostitutes, although elsewhere in the Islamic Middle East it was the ceremonial color for the highest-ranking Mongol ladies, and for bridal apparel.

By this time tailored garments were the norm, formed from ten or more shaped units sewn together, as seen in garment fragments in museum collections; regrettably none has been published adequately. Many "Mamluk" dress-weight fabrics have patterns based on foliated teardrop motifs, sometimes edged with Arabic inscriptions blessing the wearer, or lobed rosette shapes surrounded by running animals.

### Dress in the Ottoman Empire

From a small Anatolian principality, the Ottoman family quickly extended authority into most of Anatolia and the Balkans. In 1453 the court moved for the last time to Constantinople (Istanbul), continuing its territorial expansion into central Europe, Egypt and North Africa, the Arabian Peninsula, and western Iran.

Within the Topkapi Saray Museum (Istanbul) collections, there are more than two thousand dress items associated with the Ottoman sultans and their household; few are linked with the royal ladies and children. This source is augmented by numerous manuscript and album paintings, and other items.

Even the sultan's robes were essentially simple in construction, with shaping achieved through joining inserts to the main front and back panels. The central fastening of thread buttons with fabric loops was accentuated by horizontal lines of *chaprast* braiding, the number of rows denoting the wearer's higher status. The typical ceremonial garment, fashionable from the mid-fifteenth century to the mid-sixteenth century, was the ankle-length, elbow-length sleeved *kaftan* worn over another sleeved garment, collarless shirt, and trousers; a calf-length version was also available. A similarly tailored robe but with wide sleeves tapering sharply to a buttoned wrist-cuff was the *dolaman*, a seventeenth-century style. Over these garments, the sultan and high-ranking officials wore a long, ample mantle (*kapaniche*) with a fur-covered, shoulder-width, and shoulder-length square collar flap; for the sultan's investiture mantle, the fur was black fox, while the grand vizier, chief eunuch, and *bostanci bashi* (commander of personal guard) usually had sable. Sleeves were often extra long and worn loose to al-

low lower ranks to kiss the edge. The arm had access through a slit at the elbow or shoulder-sleeve seam. High office was also shown by excessively tall or wide headwear in various shapes, made of padded fine muslin cotton over a balsa-wood form. Breeches with drawstring waists were generously shaped, presumably to allow extra padded linings for winter wear.

There was no noticeable difference between the Ottoman ceremonial garments of the chief bureaucrat and army commander, but there were various distinct regimental uniforms, which became more ornate and less functional over the centuries. The *bostanci* was recognizable in his red, calf-length, long-sleeved outer garment worn with either a red felt cap, drooping over the right ear, or a tall, brown conical cap (perhaps denoting rank). The ceremonial archer *solak* corps wore tight-fitting *shalvar* (trousers) or hose with ankle boots, over which was worn a filmy underskirt and an elaborately patterned sleeved outer garment; an asymmetrical conical headdress with a wide gold headband completed the ensemble. The *peyk* troop of court messengers had a distinctive rounded "helmet" of gilded and incised copper, while the other Janissary regiments demonstrated their association with the Bektashi Sufi order by wearing the *keche*, a white felt "tube" rising some twelve inches from a stiff gold-embroidered band, then falling down the back; it symbolized the garment sleeve worn by the order's founder.

Muslim theologians continued to wear ample outer robes, the *cube* (in Arabic, *jubba*), sweeping the floor and buttoned from the waist, with very wide sleeves. The chief theologian was permitted a sable lining, but urban mullahs were restricted to ermine. In early-eighteenth-century *Sur-name* illustrated manuscripts, lower-ranking jurists are identifiable by their conical "lamp-shade" turbans, but important theologians wore the *wrf*, an enormous spherically shaped rolled turban, white in color, while from the 1590s the *nakib ul-eshrarf* (in Arabic, *naqib al-ashraf*), leader of the prophet Muhammad's descendants, had his in green like his outer robe. Thereafter, Europeans wearing green risked physical attack. Also depicted in various manuscripts are various Sufi (mystic) orders, whose garments and, especially, headgear had specific symbolic connotations according to the order.

There were four main grades of court honorific garments (in Turkish, *bilat*), costing the treasury each year half of what was spent on clothing the ninety-nine Janissary regiments: "most excellent," "belted," "variegated," and "plain." As the terms imply, the difference lay in fabric quality, fur lining or trimming, coloring, and number of items offered. Presentations were also made to provincial and regional governors and to visiting foreign delegates.

Status through dress was also found in the harem, conveyed in the type of fur trimming and lining, and the richness of the bejeweled "marital" belt. European reports regarding female private dress probably relate to

entertainers and women in similar occupations, and to non-Muslim women, as access into the harem by a non-Muslim male was strictly curtailed. Similar constraints applied to Ottoman court painters before around 1710, so it is unclear how accurate these dress representations are. Even with the detailed album paintings of Levni (flourished 1710–1720s), there is little indication of fabric texture and seaming. The late-sixteenth-century street clothing was a long-sleeved, voluminous *ferace* (in Arabic, *farajiyya*) with its long *yaka* back-collar and two-piece *mabrama* face covering, worn with a black oblong horsehair *peche* over the eyes. This garment covered various robes, including underdrawers, ample trousers, and a fine chemise. The main visual difference between female and male attire was not the direction of fastening as in later European dress, but the revealing necklines of women's dress. Various headdresses are depicted, but it is unclear whether these were exclusive to court ladies and whether they indicated ranking. One had a tall, waisted cylindrical form, similar to that worn by fourteenth-century Mongol princesses in Iran and Mamluk ladies in Cairo. Another two frequently illustrated were a small cap with an oval metal plate placed like an angled mirror, and a truncated conical form, sometimes four inches high covered with luxurious fabric.

The choice of fabrics was staggering. Fine wools were manufactured domestically along with choice water-marked silk-mohair mixtures and printed cottons, often used for linings. Sericulture had been in full operation in Anatolia since 1500, producing superb fabrics, often with large pattern repeats highlighted in woven gold and silver thread. As yet, the fabrics manufactured elsewhere in Ottoman territories—for example the Balkans, North Africa, Syria, and Iraq—cannot be securely identified, and there are no detailed descriptions of regional dress outside eastern Europe until the late eighteenth century. The favorite sixteenth-century patterns, often in four or more colors, were based on geometric compositions, meanders, and ogival lattices, formed by or infilled with stemmed flowers, such as the carnation, rose, and tulip, perhaps reflecting the contemporary court interest in gardens; inclusion of figural representations probably denotes non-Ottoman manufacture. Plague outbreaks in the eighteenth century with subsequent loss of skilled weavers perhaps led to the increased use of embroidery and small pattern motifs carried in stripes, as in contemporary French silks.

### Dress in Safavid Iran

Ismail of the Safavid family, relying on the support of some ten tribal clans (*qizilbash*), assumed control of Iran, eastern Turkey, the Caucasus, and present-day Afghanistan, sweeping aside the remnants of Timurid and other regimes. Although the majority of Iranian Muslims were then Sunnī in belief, Ismail ordered that the state religion be henceforth Shīcī Islam of the Ithna Ashari branch, which held that the twelfth descendant (Imam

of Muhammad would return to prepare the community for the day of reckoning. Accordingly early Safavid shahs required their supporters, especially the *qizilbash* (Turkish for “red head”) to wear a distinctive bloodred cap (*taj*) with twelve vertical padded folds ending in a baton-like finial, usually wound with a white turban cloth, symbolizing devotion to twelve Imams and willingness to die for the Safavid cause.

The typical early Safavid court garment retained the simple structure worn in fifteenth-century Iran under a similarly structured outer robe with loose hanging sleeves; both had horizontal chest braiding for fastening. By the 1570s, it was fashionable to don a heavier outer garment, again simply tailored but with the front left panel extended to fasten diagonally, with three or four fabric ties, under the right arm. Neither style was apparently the exclusive prerogative of any office or rank, as probably court and military officers carried identifying wands of office. As the *qizilbash* lost position to Caucasian Georgian mercenaries during the early seventeenth century, so the court turned to Georgian-styled garments with a more fitted line, still achieved by fabric insertion rather than by darts and pleats, accentuating the waist and hips with a calf-length, bell-shaped skirt and central fastening. Likewise, the *taj* was replaced by a fur-trimmed cap with a deep, upturned rim, or by various flamboyant turban forms.

As in the Ottoman court there was a rich variety of silks and velvets, many incorporating metal threads creating a shimmering background for twill weave patterns of isolated floral sprays. Unlike their Sunnī counterparts, Shīcī theologians were not overly concerned with the presence of figural representations on textiles, so motifs of people, animals, and birds were often incorporated into the pattern. Tailored within the palace, the honorific *khalat* garments were graded, according to a court administrator, on the percentage of gold used in silver-gilt metal thread. However, such rich clothing was set aside for black or dark garments during the Muslim month of Muharram, to commemorate the tragic death of the Prophet's grandson, Husain (Third Imam in Shīcī belief).

Examples of mid-seventeenth-century garment styling were described and drawn by Engelbert Kaempfer, John Chardin, and other European visitors, but without precise details of profession and status, and the pictorial accuracy of women's dress is questionable, as access would have been limited to Christian, Jewish, and Zoroastrian females. Iranian album paintings of the mid-seventeenth century depict languidly posed ladies, their heads covered by various patterned and shaped kerchiefs, and the whiteness of their faces emphasized by double strands of pearls draped over the head and under the chin. Their robes are narrow-fitting, full length, and sleeved, with fitted trousers patterned in diagonal stripes, whereas the dancing girls with their multi-plaits shown in contemporary “palace” paintings (e.g., Chihil Sutun,



Isfahan) wear hip-length, sleeved tunics and jackets over bell-shaped, calf-length drawstring skirts.

### Early Ottoman and Iranian Dress

Both the nineteenth-century Ottoman sultanate and the Qajar regime in Iran from 1775 to 1924 decided that military reorganization and reequipment on European lines were vital to counter European and Russian expansionist policies. Theological antipathy was immediate, proclaiming that Islam was being betrayed, and that the wearing of European-styled uniforms signified nothing less than the victory of Christianity; a peaked army cap prohibited proper prostration required in Muslim prayer ritual, while ornate frogging on Austrian-styled military jackets signified belief in the crucified Christ. Both regimes resorted to drastic measures to achieve military reequipment, and then initiated other dress reforms alongside major changes in criminal and civic law, education, and religious endowment management.

The 1839 Gulhane edict removed legal and social differentials between Ottoman Muslim and non-Muslim subjects, including sumptuary legislation relating to non-Muslims. Thirteen years earlier, all adult males, except theologians, had been ordered to wear clothing based on European styling: straight trousers, collared shirts, cravats, and the fez, instead of multicolored long, loose silk robes and turbans. Women were not included, but by the mid-nineteenth century Ottoman ladies of status were eagerly ordering copies of the fashions worn by visiting European ladies.

After World War I Mustafa Kemal “Ataturk” undertook further dress reforms as an integral part of his modernization programs, secularizing the new Turkish Republic and linking it politically with Europe rather than the Middle East. Viewing the fez as the symbol of allegiance to Ottoman values, he ordered the wearing of brimmed hats and Western-styled suits for men, with harsh penalties for noncompliance. Once again women’s clothing was not included; however, salaries were not paid to female government and public employees (for example, teachers, nurses, lawyers, and clerks) unless they dressed in European style and abandoned any face or head veiling.

In nineteenth-century Iran, similar policies were followed by the Qajar shahs. Fath Ali Shah (r. 1797–1834) had introduced a new type of *kulab* headgear of astrakhan lamb in an obliquely-cut conical form, eighteen inches high, and a close-fitting, narrow-sleeved, full-length garment designed to accentuate his height and slender form, which was worn with a dazzling array of jewelry. However, by the late 1840s, the shah’s ceremonial dress was military in style with straight European trousers and shoes and a long buttoned jacket with high “mandarin” collar, embellished with gold frogging including epaulettes. Court officials followed suit. A fur-trimmed open over-jacket of Kirman wool and white gloves completed the outfit.

Court ladies posed for oil paintings in richly patterned, full-length, wide “culottes” (*zir-jamah*), and a fine, filmy sleeved *pirahan* undershirt often slit vertically over each breast (symbolizing fecundity). Over this a short, hipped jacket (*chapkan, kurdi*), richly patterned, was worn. All this finery was concealed outdoors by a voluminous full-length dark-colored head veil (*chador*) and a fine, waist-length, white cotton or silk face veil (*ruband*). A radical change resulted from the shah’s state visit to Europe in 1873. Seeing the calf-length ballerina skirts and white stockings of the Paris opera chorus, he ordered similar garments for his *anderun* (harem) which, over the years, became markedly shorter, about twelve inches.

In 1924 the military commander Reza Khan (d. 1941) took control and listened sympathetically to Iranian intellectuals, increasingly questioning the relevance of women’s veiling and of social discrimination. Theological hostility erupted with the official abolition of the veil in Afghanistan in 1928, and was fanned in December that year by Reza Shah’s Uniform Dress Law, which required all Iranian men, including nomadic communities but excluding licensed theologians, to wear Western suits, shirts, ties, and brimmed hats or the peaked Pahlavi *kulab*, similar to the French Foreign Legion’s *kepi*. In 1934 female university students and teachers were ordered to wear hats, and by August 1935 women had been unveiled for renewal of identity documents. The Iranian queen appeared in public unveiled in early 1936, and in February of that year the *chador*, the *ruband*, and *pichab* (in Turkish, *peche*) were officially banned.

### Rural and Tribal Dress

Before the 1930s, some 55 percent of the population throughout the Middle East were ruralist, and a further 25 percent were pastoralists (“nomads”), but centralized government, land legislation, economic development, and ecological changes resulted in massive migration from the land to the cities; in Iran and Turkey less than 5 percent lead a “nomadic” life in the early 2000s. Generally speaking, nineteenth- and early-twentieth-century European and Russian studies of nonurban communities were subjective, romanticizing the societies as “unchanging” and “unpolluted,” although knowledge of nonurban and ethnic dress (such as Iranian Kurdish or Bakhtiari) before photography was negligible. Since the 1970s, the anthropological approach has resulted in markedly more objectivity.

Generally, after the 1930s, legislation required men to wear Western dress except during communal celebrations, but occasionally a “national” or “community” emblem was adopted, such as the distinctive felt cap of the Qashqaci (Iran) tribal subclan, introduced in 1941, or the Palestinian *kufiyya* headdress. Most married women over the age of forty continue the dress conventions of their mothers while adopting the required outer wraps for town visits but, as Shelagh Weir concludes, styles and fashions within the community are constantly changing,

albeit less overtly than in the West. The variety of garment structures and dress conventions are as numerous as the clans and ethnic groups within each region.

See also **Islamic Dress, Contemporary; Religion and Dress.**

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Patricia L. Baker

**MILITARY STYLE** "Uniforms are the sportswear of the twentieth century," Diana Vreeland said once. Strolling through the streets of any cities in the world, one may add that military dress will be an important part of the twentieth-first-century look as well.

Teenagers in cargo pants, men in flight jackets and hooded parkas, and women in safari jackets and sailor pants are common sights on the everyday scene. Fashion runways have featured seasonal flurries of camouflage: print chiffon evening gowns, multipocket vests in bright satin, white leather cinched trench coats, and armies of military cashmere greatcoats with gilded buttons where the initials of famous fashion designers and the logos of powerful brands have taken the place of the insignia of royal families, dictators, and military empires. In the distant aftermath of the great wars, as real soldiers begin to look more and more like civilians—consider the Hollywood icon of the American soldier in plain khaki shirt, tie, and pants—"the imitation of the military uniform has triumphed over the original prototype." This was the comment of Holly Brubach in the *New York Times* on the decision of the American Navy to eliminate the bell-bottomed sailor

trousers just when the fashion designers and the club kids were eager to wear them again.

The formal and technological evolution of uniforms lies at the origin of modern dress; standard military issue consists of a system of industrially produced garments in different sizes and qualities, which change according to social and weather conditions, and communicate belonging or rejection values. We may say that military uniforms are the first ready-to-wear garments, with standardized sizes and proportions to adapt to men and women with different physiques.

In a continuous process of osmosis, military uniforms and civilian dress have influenced each other over the years. An early documented case of this is, after the French Revolution, when the leg-wear of the *sans-culottes*, in revolt against the monarchy, became the model for the practical, clinging trousers worn by Napoleon and his army. The same thing happens with the new fashions of the century: the practicality of civilian clothing is continuously incorporated into military uniforms. And the garments perfected and idealized in military iconography make a triumphant return in everyday civilian dress.

The hunting dress of English country gentlemen—the Norfolk suit—is the prototype for combat gear, the fatigue jacket with deep convenient pockets and a reversible collar. The khaki color—from the Persian word *khak*, meaning dust, earth or mud—of uniforms all over the world, was borrowed from the personal wardrobe of Indian soldiers who dyed their clothing with natural pigments to disguise dirt. Perhaps the most telling of all examples is the continuous and repeated passage of the trench coat from the military to the civil sphere. Created in England, probably by the manufacturer Burberry as a garment for shepherds, farmers, and country gentlemen for protection from rain and wind, this coat became such a common feature among soldiers in the rainy trenches during World War I that it took the name “trench coat” and became a standard garment in the uniforms of many armies around the world. The practicality of this belted raincoat in certain weather conditions justified its utilization even before it became a part of the uniform. Then, between the two world wars, the trench coat returned to everyday closets and became the uniform of adventurers, spies, and rebels without a country, perfectly worn by Humphrey Bogart in *Casablanca* (1942). After being worn again by generals and colonels during World War II, the trench coat returned as the uniforms of intellectuals, writers, and journalists all over the world. It later wound up, on and off, in fashion shows, from Yves Saint Laurent to Giorgio Armani, down to the monogrammed GG, LV, and DG—Gucci, Louis Vuitton and Dolce & Gabbana—versions of recent seasons.

Dozens of familiar, common items in our everyday wardrobe have shared a similar fate: the wool pea coat of sailors, the leather flight jacket of pilots, the fur-edged hooded parka of explorers, safari jackets and cargo pants, multipocket vests, and backpacks.

The short coat known as an Eisenhower jacket is a perfect example of the way national borders become useless against the power of fashion. This garment—Wool Field Jacket M1944—was originally a combat jacket cut short at the waist for comfort and to save on fabric. First worn by the English troops during World War II, was so admired by General Eisenhower, the head of the Allied Forces in Europe and future president of the United States, and so popular among American soldiers that it became Eisenhower’s most famous outfit, the most known uniform of the U.S. Army and the most common piece of sportswear in the male wardrobe. In the modern version, the buttons have been replaced by zippers, and a designer logo has taken the place of the decorations, but the proportions remain the same: wide around the chest and narrow at the waist with broad shoulders.

Soldiers in every war have come back from the front with new experiences and terrifying tales, but also with military garments that silently became a part of everyday dress. The functional quality and the comfort tested in combat, the technology used to create new, more resistant fibers and fabrics, and the economy of resources and materials represented a legacy, which the clothing industry ably transferred from military to civilian production.

While the more theatrical characteristics of uniforms are just a memory in the technologically advanced equipment issued to modern soldier, the 1990s and 2000s have seen an increase and refinement of the political, revolutionary, or conservative use of those same details. In the uniforms from the 1930s, as in the outfits of rock stars or runways models fringed epaulettes on capes, silver buckles on shiny high boots, hussar braiding on riding jackets, coats of arms, decorations, metal eagles, and gold buttons are all defining elements. Freed from their practical function—the epaulette was created as protection against blows of the sword—these elements have assumed a symbolic and at times ideological value, but increasingly serve just a decorative purpose. These include the Armani eagle, the Versace medusa head, and the crossed C’s of Chanel.

See also **Camouflage Cloth; Uniforms, Military; Unisex Clothing.**

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Stefano Tonchi



**MILLINERS** Milliners create hats for women; hat makers make hats for men. This is the nineteenth- and twentieth-century differentiation of the two trades, which, although related, require very different technical skills and working practices.

The term “millinery” is derived from “Millaners,” merchants from the Italian city of Milan, who traveled to northern Europe trading in silks, ribbons, braids, ornaments, and general finery. First chronicled in the early sixteenth century, these traveling haberdashers were received by noble aristocratic households, passing on news of the latest fashions as well as selling their wear. News of the latest styles and variations on dress was as important to men as it was to women, and milliners often acted as much sought-after fashion advisers to nobility all over Europe. One such milliner is mentioned by William Shakespeare in the historical drama *Henry IV* part 1, written in 1597, when the gallant warrior Hotspur refers to his encounter with a “trimly dress’d lord” as:

Fresh as a bridegroom; and his chin reap’d  
Show’d like a stubble-land at harvest-home;  
He was perfumed like a milliner;  
And ‘twixt his finger and his thumb he held  
A pouncet-box.

Milliners would also have traded in fine Florentine straw hats, a trade that might have been the reason for some of them to settle down as hat makers. Creating extravagant hats as well as having a flair for fashion and finery were, and still are, the trademarks of successful milliners.

The first celebrated “Marchande de Mode,” or “modiste” as they were later called in France, was Rose Bertin (1744–1813). Her name is linked with Queen Marie-Antoinette of France, the most extravagant and ill-fated fashion icon of the eighteenth century. It could be argued that Marie-Antoinette and her “Ministre de Modes,” Rose Bertin established haute couture in Paris and thus made it the capital of fine fashion. Elaborate hats, demure straw bonnets, and extravagant headdresses, called “poufs” were the height of fashion in the last quarter of the eighteenth century. Rose Bertin’s witty creations were perched high up on the coiffure and featured rising suns, miniature olive trees, and, most famously, a ship in full sail. Her fame was enhanced by her notoriety and attracted an array of ladies of European nobility. Her salon survived the French Revolution but sadly all her hats, just like her famous clients, have disappeared and can only be traced in copies of the *Journal des modes*, which according to the custom of the period, never mentioned or credited the designer or creator of model hats.

The fashion for straw bonnets spread to the newly independent America and with it the millinery trade. Betsy Metcalf of Providence, Rhode Island, was one of the first milliners in the United States. She is said to have invented a special way of splitting locally grown oat straw, which she bleached in sulfur fumes, plaited, and sewed



**Lady's portrait of gown and elaborate straw hat, 1796.** Straw bonnets were popular fashion accessories throughout the eighteenth century. © HISTORICAL PICTURE ARCHIVE/CORBIS. REPRODUCED BY PERMISSION.

in spirals, creating straw bonnets intersected with fine lace and lined with silk. Having started to make hats at the age of twelve, she set the trend for new straw weaving techniques and became the founder of American millinery. The production of straw hats became an important home industry and rivaled the expensive imports of Florentine (Leghorn) straw from Italy. A bonnet that is said to be one of Betsy Metcalf's is in the collection of Rhode Island's Literary and Historical Society.

During the nineteenth century, bonnets and hats were not only fashionable, but essential in any woman's wardrobe. Bonnets were romantic and coquettish and thus the perfect accessory for women of the era. Millinery flourished, led by a strong force of Parisian “modistes,” who set the tone for high fashion and demanded to be addressed reverently as “Madame.” Famous names were Madame Herbault, Madame Guerin, and Madame Victorine, who created Queen Victoria's bonnets. Society ladies expected milliners to create unique models and jealously kept their sources secret. Sadly, not many hats survived, as they were often restyled or the trimmings



**Milliner Frederick Fox, March 9, 1993.** This famous hatmaker, shown in his studio, was a royal milliner for Queen Elizabeth II. Based in London, Fox's career peaked during the 1970s and 1980s. © TIM GRAHAM/CORBIS. REPRODUCED BY PERMISSION.

reused. Testimony of some exquisite creations can only be found in illustrations and pictures without the mention of the relevant designer or maker. However, as millinery thrived on both sides of the Atlantic, millinery designers established their personal creed and reputation.

Caroline Reboux, at the Maison Virot, was the first legendary Parisian couture modiste, making hats for the French Empress Eugénie in 1868. She reputedly created individual designs by cutting and folding felt or fabric directly on the customer's head. Her famous salon in the rue Saint Honoré survived until the 1920s. Her pupil Madame Agnes became equally sought after for her experimental surrealistic styles. Elsa Schiaparelli, the Italian-born couture designer and friend of Salvador Dali, also created surreal hats in the 1930s. She unleashed her artistic talents by creating hats using newspapers, seashells, and birdcages with singing canaries. Her Shoe Hat designs of 1937, famously worn by Daisy Fellowes, editor of *Harper's Bazaar*, made headlines on both sides of the Atlantic.

Gabrielle (Coco) Chanel was a milliner before she started her couture career. She established her first salon in the elegant apartment of her lover in Paris in 1910. An avant-garde fashion trend leader of her time, she created

simple shapes and decorated sparingly to compliment her vision of modern dress. She is credited with the creation of the cloche hat, which, pulled down low over the new short hairstyles, was to become an all-time classic.

Other famous Parisian modistes of the 1930s and 1940s included Maria Guy, Rose Valois, Suzanne Talbot, Rose Descart, Louise Bourbon, and Jeanne Lanvin, who like Chanel expanded her millinery salon into haute couture. Most couture houses, like Dior, Jean Patou, or Nina Ricci, had their own millinery ateliers, all headed by a "Premiere" (Designer), a "Seconde" (Head of Workroom), with several workrooms full of "Petites Mains" (workers). Millinery hierarchy had strict rules of etiquette, with La Premiere and La Seconde always addressed as "Madame" and the inferior workers given diminutive names like Mimi, Gigi, and Flo-Flo. Milliners working in couture houses considered themselves superior to their dressmaking colleagues. The girls had a reputation for being pretty and coquettish, were always meticulously groomed, and spent more money on lipsticks and powder than on food and rent. The industry had economic importance, with top ateliers employing up to 300 milliners each.

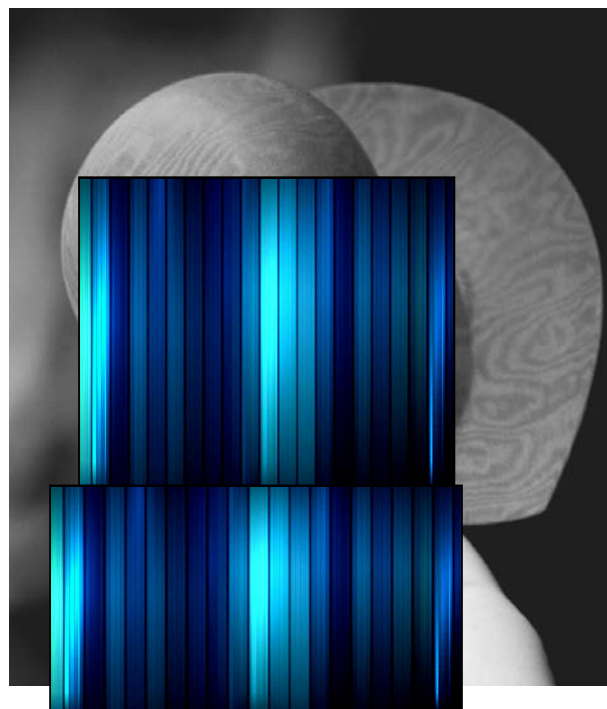
Parisian milliners not only created hats for a selective private clientele, they also supplied a thriving wholesale export business to many stores in the United States. Lilly Daché, a Viennese-born, Parisian-trained milliner, settled in New York and led the way for talented American designers. Having opened her first tiny studio in 1926, Lilly Daché built a millinery emporium, taking over a whole building of seven floors, with a silver room for her blonde clients and a gold one for brunettes. Her devotees included the Hollywood stars Carmen Miranda, Betty Grable, and Marlene Dietrich, who all loved her chic toques, demure snoods, and stylish “profile hats,” which were her trademark.

Sally Victor and Mr. John of New York later took over the reign of Lilly Daché and maintained the importance of American millinery design. Mr. John had been in partnership with Frederic Hirst since 1928 and established his own business in 1948. His famous clients included Marilyn Monroe, Lauren Bacall, and Mrs. Simpson, the future Duchess of Windsor. Toward the end of his career Mr. John of N.Y. collaborated with Cecil Beaton on the extravagant costumes for Audrey Hepburn in *My Fair Lady*.

In Europe, the most notable milliner of the interwar years was Adele List in Vienna, whose hats were an expression of aesthetics and art. She was a highly disciplined, austere-looking figure and created hats with masterly craftsmanship. Using felt, straws, silks, and feathers, she combined shape, proportion, and texture in a unique harmonious way, which never looked dated. Some of her intricate pieces took over fifty hours to make and had detachable necklaces built into the shapes. One devoted client collected and preserved 248 model hats created by Adele List, all preserved in individual hatboxes. After her death, the collection was donated to the Museum of Applied Art in Vienna, Austria, in 1983.

Aage Thaarup was a Danish milliner established in London and the first in a line of male milliners who were to dominate the second half of the twentieth century. He was self-taught and broke the established French rules of apprenticeship and gradual mastery of millinery. Having charmed the core of his high-society clientele on a voyage to India, his reputation spread quickly, and drew in ladies of the British Royal family, including the duchess of York and her daughters, Elizabeth and Margaret. When the duchess became queen of England in 1936, Aage Thaarup was officially “appointed by Her Royal Highness” and later created hats for the young Queen Elizabeth as well as for the Queen Mother.

Paris still dominated the millinery scene until the 1960s, when London took the lead with Otto Lucas, who established a most successful model wholesale business in Bond Street. His designers and ideas still came from Paris, but his flair for style created a chic, modern look much praised by millinery buyers on both sides of the Atlantic. Madame Paulette, his favorite designer, was the last of the

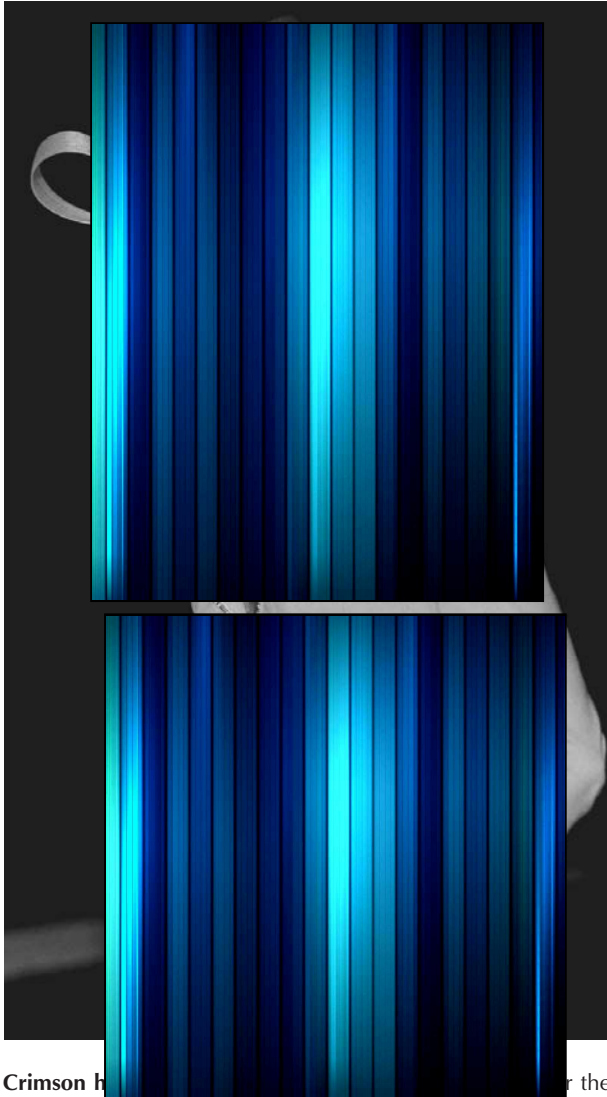


**Headdress by Philip Treacy, 2001.** Emblematic of Treacy's flamboyant style, this headdress-style hat formed part of his 2001 couture collection, shown in Paris on July 10, 2001. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

*grandes modistes* of the Parisian school. With Claude Saint-Cyr, Jean Barthelet, and Jean-Charles Brosseau, she was part of an era sadly in decline during the 1970s. At the height of her career Paulette had reigned over a much admired hat salon, with workrooms of 125 milliners and 8 *vendeuses mondaines*, society ladies with personal relations to important clients. Paulette created twice-yearly collections of 120 hats, presented to powerful foreign buyers as well as to her distinguished high-society clientele. Paulette's trademark was *le chapeau mou*, her draped soft turban, a sophisticated headwear for “bad hair days,” popular during the 1940s and 1950s. Few of her clients knew that Algerian soldiers had inspired Paulette's original turban design during the liberation parade on the Champs Elysées in 1944.

Youth culture and the social liberation during the 1960s and 1970s brought a demise in the fashion for hats and with it a steep decline in business for milliners. The 1980s heralded a brief revival, which was partly due to Princess Diana, a fashion leader and icon of the British hat industry. London held on to its lead in millinery design, supported by royal patronage and social summer events like horse racing at Royal Ascot and Garden Parties at Buckingham Palace. John Boyd, Graham Smith, and the royal milliners Frederick Fox and Philip Somerville, a quartet of hat designers during the 1970s and 1980s, managed very successful model millinery as





**Crimson hat** for the annual London Fashion Week and modeled on September 23, 2000, this crimson hat and matching suit reveal Treacy's skill of creating art from fashion. © AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

well as wholesale businesses in London. Small factories in Luton, Bedfordshire, U.K. supported manufacture, which, historically had been the center for straw hat production in the nineteenth century. Some factories, millinery supply businesses, and block makers are left in the early 2000s, but a museum has a rich collection documenting the importance of the hat trade in the past.

During the 1980s, a new generation of millinery designers graduated from London's Fashion and Art Colleges, creating hats as pieces of art. David Shilling was the first, gaining notoriety and much press coverage with striking Ascot creations he designed and made for his mother. Mrs. Gertrude Shilling's entrance, wearing yet another extraordinary hat, was much anticipated and celebrated every year at Royal Ascot.

Patricia Underwood was a star milliner in New York during the 1980s and 1990s, with her unmistakable style of pure shape and simplicity. New York also had Eric Javits, a very successful millinery designer, who built a multimillion-dollar business and was voted Hat Designer of the Year by the Millinery Institute of America. Millinery has also declined in the United States, but the Headwear Information Bureau (HIB) founded in New York in 1989, promotes millinery with public relations and competitions for young designers.

Stephen Jones, a New Romantic of the 1980s, included men among his devoted clients, and created hats for the pop stars Boy George and Steve Strange, as well as for the Spandau Ballet. His hat salon in London's Covent Garden district was designed to be full of fun, wit, and unexpected details. Stephen Jones is a rebel with a romantic streak and designs an eclectic mix of very wearable fabric hats, which reflect his original training as a tailor. Apart from creating diffusion ranges under the label "Miss Jones" and "Jonesboy," Stephen Jones works with many of the new top designers, such as Jean-Paul Gaultier, Claude Montana, and John Galiano, creating headpieces for cutting-edge catwalk shows.

Philip Treacy, an internationally awarded accessory designer, graduated from London's Royal College of Art in 1990 and immediately hit the headlines with his flamboyant and unmistakable hat creations, lifting millinery to an even higher level of art and design. The meteoric rise of the Irish-born young designer was also much celebrated at Parisian catwalk shows, staged by top couture houses like Dior, Chanel, and Givenchy. Philip Treacy even created his own millinery show in 1993, when supermodels paraded wearing show-stopping creations, acclaimed by the fashion press. One of his famous, much-photographed pieces was a hat with a black sailing ship, which might have been inspired by Rose Bertin's design in the late eighteenth century. A true and devoted lover of his craft, Philip Treacy personally makes many of his masterpieces. His label has become a status symbol and some of his celebrated hats are collector's pieces, treasured by museums, like the Victoria and Albert Museum in London.

During the twentieth century, women's lives changed drastically and imposed a fast-living lifestyle not compatible with the ethos of beautiful hat creations. The twenty-first century has become a bare-headed era and glamorous hats have become "special occasion wear," only worn for weddings and high-society horse races. However, it is conceivable that the next generation of young designers might reinvent millinery with a new concept and purpose.

See also **Chanel, Gabrielle (Coco); Hats, Men's; Hats, Women's; Lanvin, Jeanne; Schiaparelli, Elsa; Treacy, Philip.**

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*Susie Hopkins*

**MINISKIRT** The debut of the miniskirt in the early 1960s can be compared to the birth of rock'n'roll music. When rock'n'roll took hold in the 1950s, parents and clergy were up in arms, railing against it. They were hopeful that it was a fad that would play itself out and fade away. Neither the miniskirt nor rock'n'roll has faded away. They have both endured and continue to serve as chief symbols of youthful rebellion.

Fashion history is characterized by the shifting focus on one female "erogenous zone" of the body to another. The fashionable Victorian silhouette focused attention on the waist, bosom, and hips through the use of corsetry. By the beginning of the twentieth century, the "mono-bosom" was prominent. During the 1920s, the flapper-style dress, which was based on a loose tunic or tubular shift, dared to reveal more of the female leg than ever before in modern Western history. However, fashion reverted to longer hemlines by the 1930s. Just as Art Deco set the stage for modern art, so did the fashions of the Jazz Age pave the way for the miniskirt.

While the decade of the 1950s embraced prescribed rules of dressing for special occasions and time of day, there was a new freedom in the area of casual clothing. The ideal fashionable woman was a statuesque adult, and young women were expected to imitate adult styles when it came to dressing. Teenagers tended to wear grown-up versions of clothing, except for casual wear. But rumblings of change were in the air.

### Mary Quant

American teenagers of the 1950s and 1960s, later dubbed baby boomers, were taking note of each other on television dance party shows spawned by Dick Clark's "American Bandstand" in Philadelphia, especially after it went nationwide in 1957. Great Britain, which lagged behind the United States in recovering from World War II, was also giving birth to its own baby boomers. Among them was the intrepid Mary Quant, whose name is forever linked with the creation of the miniskirt.

Quant was part of the restless youth culture in the Chelsea section of London. Along with her friends Alexander Plunkett Green (who later became her husband) and Archie McNair, Quant felt that clothing for her age group did not really exist, so they opened their own shop called *Bazaar* in 1955. Quant infused her de-

signs with a fresh, youthful energy, and even appeared at Buckingham Palace in a miniskirt to receive the Order of the British Empire in 1966. Along with the Beatles, Quant reinvigorated British culture, helping to launch the phenomenon known as "swinging London." Quant once noted, "London led the way to changing the focus of fashion from the Establishment to the young. As a country we were aware of the great potential of these clothes long before the Americans and the French."

Short skirts were incompatible with garters and stockings, making tights a vital new option. Already in the early 1940s, American designer Claire McCardell had presented her tunic-jumpers with dance leotards. However, the relatively high cost of producing tights kept them a novelty until the 1960s, when colored tights diffused some of the overt sex appeal of the miniskirt. Soon panty hose had largely replaced stockings and garter belts.

### André Courrèges

By 1960, more than half of the world's population was under the age of 25, but it took some time before the Paris haute couture recognized the emergence of youth style. By the early sixties, however, even couture-trained designers, such as Pierre Cardin and André Courrèges, began designing youthful styles.

When Courrèges presented his autumn 1964 collection, it affected fashion as dramatically as Christian Dior's "New Look" had done in 1947. Courrèges' 1964 collection included stark, modern designs that were futuristic and electrifying. In addition to carefully sculpted tunics and trousers made out of heavy wool crepe, Courrèges created his version of the miniskirt. He paired his shorter skirts with white or colored leather, calf-high boots that added a confident flair to the ensemble. This look became one of the most important fashion developments of the decade and was widely copied. Scores of other designers embraced the miniskirt concept and strove to adapt the look for clients of various ages.

While the miniskirt did not always complement each and every figure, almost every Western woman eventually tried some version of the style during the 1960s. Young women were the first to embrace it, despite resistance from parents and school administrators. The miniskirt became a symbol of the sexual revolution, as the contemporaneous invention of the birth control pill liberated women from the specter of unplanned pregnancies.

Whereas during the early twentieth century short hemlines were associated with prostitutes and theatrical performers, by the 1960s short hemlines were also adopted by "respectable" women. The miniskirt was synonymous with Mod style. By 1969 the miniskirt evolved into the "micro-mini." As Mods gave way to hippies, however, subcultural styles increasingly emphasized long, romantic skirts. By 1970, the fashion industry had launched "midi" and "maxi" skirts, which dominated the following decade.

In the early 1980s, the miniskirt made a comeback, linked again with the power of music and the rise of MTV. Music videos promoted highly charged, sensual images of female performers wearing skimpy clothing. Rap and hip-hop performers have promoted their music by using miniclad women in their videos. The miniskirt, first unleashed by Mary Quant and André Courrèges, has come and gone every few seasons on the fashion runways, but it has become a mainstay of popular culture.

See also **Courrèges, André; Quant, Mary; Youthquake Fashions.**

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*Myra Walker*

**MISSONI** Since it was established in 1953, the Missoni company has been associated with expertly produced, lightweight, delicate knit separates. The company quickly established its image by combining innovative and fractured stripes, plaids, patchworks, ethnic effects, mosaics, zigzags, and flame stitch patterns in vivid and striking color combinations.

Young Ottavio (Tai) Missoni, a former athletic sprinter, and Rosita Jelmini, a language student, first conceived the company in 1953. Tai's workshop initially produced track suits. Through Rosita's family of manufacturers, knitting machines became available at a time when patterns were knitted only in horizontal and vertical stitches. The pair had the machines reconfigured for more modern alternatives. After the couple married, Rosita chose to become the firm's business manager. With his extraordinary eye for color, Tai focused his efforts on arranging color palettes.

Beginning with their first runway presentation in 1967, at the Pitti Palace, in Florence, the Missonis attracted attention. Fashion writers and arbiters of style such as Diana Vreeland and Bernardine Morris were the first to publicize the Missoni style. By the 1970s the rust-brown Missoni cloth label was recognized worldwide as a status symbol. Along with their artisanal approach and spirited color combinations, the Missonis developed their expertise in striping, scalloping, waves, prints, and jacquard dots. They used as many as twenty different ma-

terials, combining wool, cotton, linen, rayon, and silk in forty color selections.

In the mid-1990s Angela Missoni initiated a reinterpretation of the company's image, making her mark on her parents' label. Her intent was to update the Missoni line by creating redefined and edited collections of bright and sporty garments. Since 1998 Angela has held the position of design director, responsible for developing advertising campaigns with Mario Testino, the noted fashion photographer, in addition to retail sales and the interior design of retail stores. Her revised approach to marketing the brand emphasizes promoting the image of a more youthful, urban clientele. Her daughter, Margherita, serves as her assistant. Her brothers also are active in the family company: Vittorio is responsible for marketing and sales, and Luca directs research in fabric developments and computer technology. In 2003 he was made responsible for the development of the men's wear collection.

In the early 2000s the company employed about 250 craftspeople and technicians, designers, and administration staff at its Sumirago, Italy, enclave outside Milan. Displays of experimental knitting methods and scraps of fabric and yarn lie in a profusion of color on the factory floor. New materials and ideas are posted on the studio walls. The Missonis describe themselves as a working team of artisans and nurture that image.

The Missoni firm is identified with their collaging of unusual color combinations, patterns, and weights of sumptuous yarns. Layered knit patterns emerge from modern, computerized jacquard looms. Early in the twenty-first century the firm was producing about 150 new textiles and designs every year. The Missoni name can also be found on original collections of home furnishings, accessories, swimwear, cosmetics, and perfume.

The company owns more than twenty licensing agreements for men's wear, women's wear, accessories, children's apparel, linens, and furnishings, but the owners have been cautious about extending licensing agreements too far. The firm has ventured into fabrics for automobile interiors and also into theatrical costuming. Angela Missoni, her brothers, and their children seem eminently poised to proceed with the family love of color and their commitment to the continued success of the Missoni label.

See also **Color in Dress; Knitting Machinery.**

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*Gillion Carrara*



**MIYAKE, ISSEY** Issey Miyake was born in Hiroshima, in the southern part of Japan, in 1938. In 1965 he graduated from Tama Art University in Tokyo, where he majored in graphic design. Following graduation, he went to Paris just three months after Kenzo Takada, the first Japanese designer to become successful in France, arrived there. Miyake and Kenzo had known each other in Tokyo, and they studied together at a tailoring and dressmaking school, l'École de la chambre syndicale de la couture. In 1966 Miyake worked as an apprentice under the French couturier Guy Laroche, and two years later he apprenticed at Givenchy.

He then went to New York to work with the American designer Geoffrey Beene before returning to Tokyo, where he founded the Miyake Design Studio in 1970. One of Miyake's New York friends took some of his design samples to *Vogue* magazine and a major department store, Bloomingdale's. Both *Vogue* and Bloomingdale's were enthusiastic about his work, and Bloomingdale's was so im-

pressed that Miyake got a small section in the store. His first small collection in New York included T-shirts dyed with Japanese tattoo designs and *sashiko*-embroidered coats (*Sashiko* is a Japanese sewing technique that gives strength to the fabrics used in clothing designed for workers). In 1973, when French ready-to-wear was institutionalized for the first time as prêt-à-porter, Miyake was invited to Paris to join a group show with such other young designers as Sonia Rykiel and Thierry Mugler. He opened a boutique there two years later and continued to show his collection in Paris. Miyake later became an official member of the French prêt-à-porter organization.

#### **Founded Japanese Avant-Garde**

Miyake laid the foundation in Paris for avant-garde designers worldwide, the Japanese ones in particular. He was showing in Paris long before other Japanese designers, and his presence was further pronounced by the emergence of two influential, norm-breaking designers.



**Issey Miyake fashion show.** Models for avant-garde designer Issey Miyake show off his Japanese-inspired fashions. Bold fabric patterns and unusual shapes and lines typify Issey's quest to fuse his Japanese heritage with modern, Western clothing styles. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.



"I am neither a writer nor a theorist. For a person who creates things to utter too many words means to regulate himself, a frightening prospect."

Issey Miyake quoted in *Issey Miyake Bodyworks* 1983, p. 99.

Rei Kawakubo, working under the label Comme des Garçons, and Yohji Yamamoto began to present their collections in Paris in 1981 along with the already-established Miyake, who is considered the founding father of the new fashion trend. These three effectively started a new school of Japanese avant-garde fashion, although it was never their intention to classify themselves as such. Kawakubo said in an interview with Olivier Séguret in *Madame Air France*, "We certainly have no desire to create a fashion threesome, but each of us has a strong urge to design new, individual clothes which are recognizably ours" (pp. 140–141). Similarly, Miyake is quoted in Dana Wood's article in *Women's Wear Daily* as follows: "In the Eighties, Japanese fashion designers brought a new type of creativity; they brought something Europe didn't have. There was a bit of a shock effect, but it probably helped the Europeans wake up to a new value" (p. 32).

Miyake was the first to redefine sartorial conventions. His clothing patterns were very different from the Western styles in that he restructured the conventional construction of a garment. As the *Time* magazine writer Jay Cocks observed:

"Issey," asks one of his friends, standing in the middle of a bustling hotel lobby, "how do I work this?" . . . "I made it like this," says the designer . . . He unbuttons a half-cape that spans the sleeves, and puts the loose ends around his friend's neck. (p. 46)

A student who worked as a dresser backstage at one of Miyake's show in the late 1980s recalled the intricate construction of his garment:



"When I first began working in Japan, I had to confront the Japanese people's excessive worship for foreign goods and the fixed idea of what clothes ought to be. I wanted to change the rigid formula of clothing that the Japanese followed."

Issey Miyake quoted in *Issey Miyake Bodyworks* 1983, p.103.

There was a garment that was totally out of shape and had four holes. You could hardly tell which holes are supposed to be for the arms to go in or the neck to go in. During the rehearsal, Issey's patternmakers would be going around the dressers making sure we knew which hole was for which part of the body. Models usually come running back from the stage to get changed to the next outfit, and it is our job to help them get dressed as quickly as possible with the right shoes, the right accessories and so on. It's a mad house at the back during the show. At that point, you have no time to think which hole goes where! Some dressers couldn't match the neck to the right hole. It was totally wrong. But who can tell?

In other words, it is up to the wearer to be creative and decide how to wear it. Miyake claims that simplicity is often the key to wearing his clothes, which are versatile enough to be worn in a variety of ways.

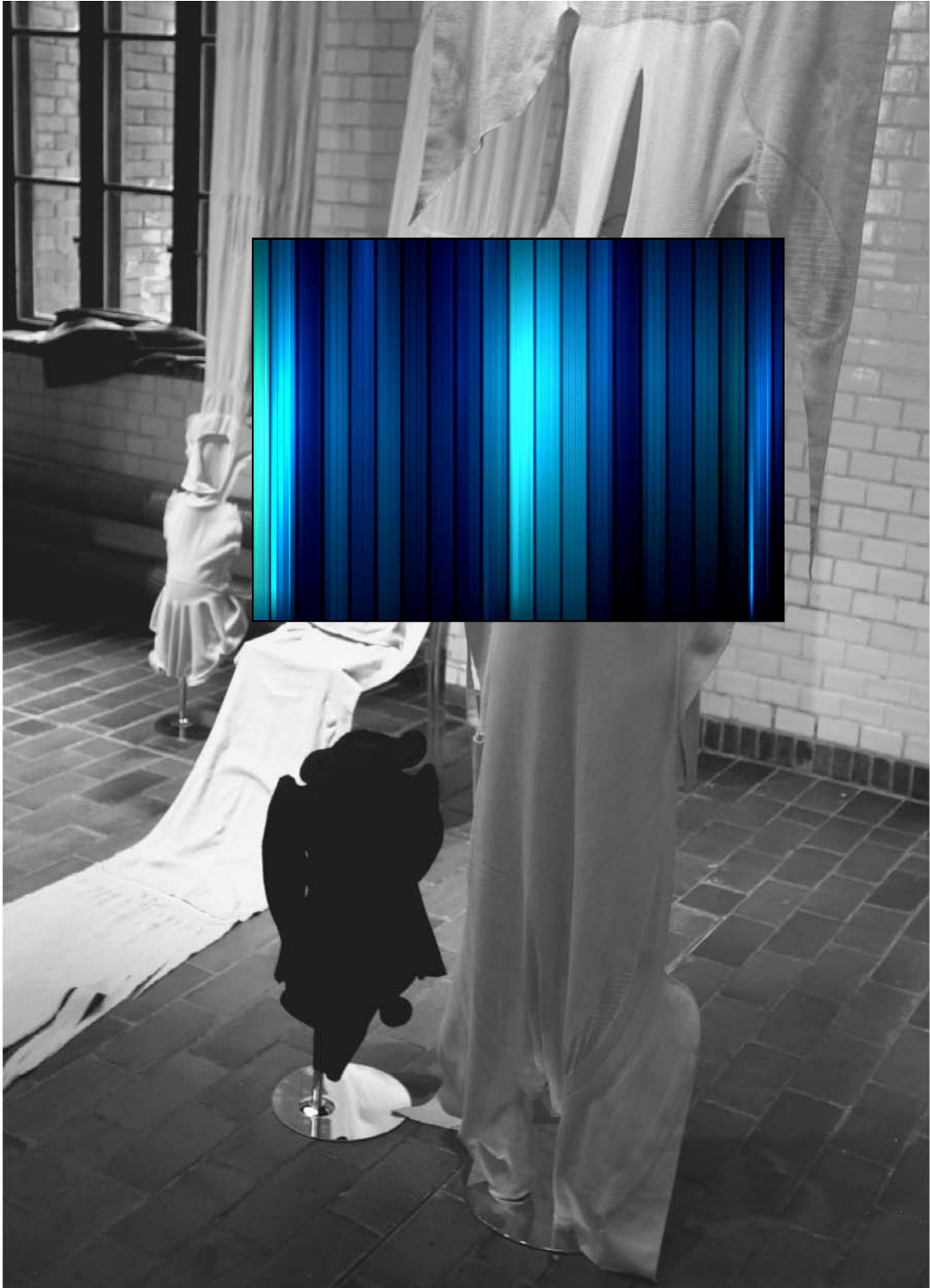
Western female clothes have historically been fitted to expose the contours of the body, but Miyake introduced large, loose-fitting garments, such as jackets with no traditional construction and a minimum of detail or buttons. His dresses often have a straight, simple shape, and his large coats with sweepingly oversized proportions can be worn by both men and women. He challenged not only the conventions of garment construction, but also the normative concept of fashion. All of this came at a time when women's clothes by most traditional Western designers were moving in the opposite direction, toward a tighter fit and greater formality. The avant-garde Japanese view of fashion was opposed to the conventional Western fashion. It was not Miyake's intention to reproduce Western fashion, as he pointed out in his speech at the Japan Society in San Francisco in 1984:

I realized that my very disadvantage, lack of western heritage, would also be my advantage. I was free of Western tradition or convention . . . The lack of western tradition was the very thing I needed to create contemporary and universal fashion.

### Sculptor of Fabric

Miyake is best known for his original fabrics. He collaborates with his textile director, Makiko Minagawa, who interprets his abstract ideas. With Minagawa and the Japanese textile mills, he introduced his most commercially successful collection, Pleats Please, in 1993. Traditionally, pleats are permanently pressed before a garment is cut, but he did it the other way round. He cut and assembled a garment two-and-a-half to three times its proper size. Then he folded, ironed, and oversewed the material so that the straight lines remained in place. Finally the garment was placed in a press between two sheets of paper, from which it emerged with permanent pleats (Sato 1998, p. 23).

As early as 1976 Miyake began his concept of A-Piece-of-Cloth (A-POC), or clothes made out of a single piece of cloth that entirely cover the body. He introduced the line, which evolved from his earlier concept, in 1999.



**Issey Miyake and Dai Fujiwara exhibit in Berlin, 2001.** Japanese designers Issey Miyake and Dai Fujiwara show their A-Piece-of-Cloth (A-POC) designs at the Vitra Design Museum in Berlin, Germany. Each garment item is fashioned from one single piece of fabric. © SEIMONEIT RONALD/CORBIS SYGMA. REPRODUCED BY PERMISSION.



The A-POC clothes consist of a long tube of jersey from which individuals can cut without wasting any material. A large variety of different clothes can be made in this manner; the tubes are manufactured with an old knitting machine controlled by a computer and can be made in large quantities. His objective was to minimize waste by using all leftover material. These garments allow the buyer to size and cut out a small hat, gloves, socks, a skirt, or a dress. Depending on the way the dress is cut, it may appear in two or three pieces. In addition to Miyake's A-POC project, new techniques of sewing garments, such as heat taping and cutting by ultrasound, were also featured in his *Making Things* exhibition at the Fondation Cartier pour l'art contemporain in Paris in 1999.

### Place in History

No history of fashion is complete without the mention of Issey Miyake, as he has made a major contribution to the world of fashion. Miyake retired from the Paris fashion scene in 1999, when Kenzo also decided to withdraw from his own brand. The Issey Miyake brand was taken over by Naoki Takizawa, who had been designing Miyake's Plantation Line since 1983 and Issey Miyake Men since 1993. Many of Miyake's former assistants, such as Yoshiki Hishinuma and Zucca (Akira Onozuka), now participate in the Paris Collection.

Every convention carries with it an aesthetic, according to which—what is conventional becomes the standard by which artistic beauty and effectiveness is judged. The conception of fashion is synonymous with the conception of beauty. Therefore, an attack on a convention becomes an attack on the aesthetic related to it. By breaking the Western convention of fashion, Miyake suggested the new style and new definition of aesthetics. It could have been taken as an offense not only against the Western aesthetic, but also against the existing arrangement of ranked statuses, a stratification system in fashion, or the hegemony of the French system.

Miyake's cutting-edge concept that there is beauty in the unfinished and the neglected has had a major influence on today's fashion. Miyake says, "I do not create a fashionable aesthetic . . . I create a style based on life" (Mendes and de la Haye 1999, p. 233). He is opposed to the words "haute couture," "mode," and "fashion," because they imply a quest for novelty; he stretched the boundaries of fashion, reshaped the symmetry of clothes, let wrapped garments respond to the body's shape and movement, and destroyed all previous definition of clothing and fashion. His concepts were undoubtedly original, especially when compared to the rules of fashion set by orthodox, legitimate Western designers such as Coco Chanel, Christian Dior, and Yves Saint Laurent. It was Miyake who set the stage for the Japanese look in the fashion establishment.

See also *Japanese Fashion; Trendsetters*.

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Yuniya Kawamura

**MODACRYLIC.** See *Acrylic and Modacrylic Fibers*.

**MODERN PRIMITIVES** The Modern Primitive subculture exists primarily in North America and Europe. Members are known for their use of body modifications, such as blackwork tattoos (i.e., heavy black ink applied and reapplied until the color of the skin is completely obscured), three-dimensional implants, scarification, and brands. Utilizing both modern and ancient technology, members often participate in culturally authenticated rituals to achieve the desired body modifications. The subculture's basic ideology is to return to a simpler way of life, which they believe they can achieve through their body modifications.

### Modern Primitive History

Modern Primitive subculture members were first evident in the latter half of the 1960s. A self-proclaimed Modern Primitive and body artist, Fakir Musafar, originally named this subculture "Modern Primitive" because "modern" represents this subculture's connection to and place in the contemporary (urban) world, and "primitive" represents the primary or initial (non-Western) cultural groups.

Fakir Musafar is one of the most recognized and publicized members of the Modern Primitive subculture. Naming himself after a nineteenth-century Sufi who wandered through India for nearly two decades with heavy metal objects hanging from his torso's flesh as a spiritual sacrifice, Musafar has numerous body modifications, such

as septum, ear, and chest piercings, and blackwork tattoos. Articles in *National Geographic* and other such ethnographies about non-Western cultures, as well as personal visions, inspired many of his body modifications.

### Body Modification Technology

Modern Primitive subculture members have distinct appearances because of their extreme body modifications, achieved by a variety of both modern and ancient methods. Not only do members research the design, but some also research the techniques and tools to be used for their body modification. Steve Haworth invented instruments and techniques to insert transdermally or subdermally three-dimensional Teflon and surgical steel implants (for example capture jewelry).

### Body Modification Rituals

Some Modern Primitives acquire body modifications by participating in rituals, often inspired by non-Western cultures. For example, Musafar has acquired some of his most notable body modifications from participating in rituals, such as the Kavandi-bearing ceremony, where spears of Siva are placed through the skin to achieve spiritual transcendence; the Hindu Ball Dance, a ritual in which a Sadhu (i.e., an Indian holy man) is pierced by weight-bearing hooks as proof of religious fervor; and the Sun Dance, a Native American ceremony in which a participant is bodily hung from chest piercings as a token of personal sacrifice and endurance. Often the chosen rituals are modified to utilize a chosen technology, to incorporate the participant's spirituality and ideology, and to create the desired body modification. The result is a unique Modern Primitive body modification ritual.

### Ideology

Modern Primitives acquire body modifications as rites of passage, spiritual transcendence, and autonomy. Members of this subculture wear their body modifications as evidence of their experiences, often in an attempt to mimic non-Western cultures. Some subculture members claim that participation in these rituals allows spiritual transcendence via enduring the associated pain. Modern Primitives believe that pain is the key to connecting the real truth and the self in the modern world. Body modifications are the link between the contemporary world and the desired "tribal," "pagan," or "primitive."

See also **Branding; Goths; Punk; Scarification; Street Style; Tattoos.**

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Theresa M. Winge

**MOHAIR** The Angora goat produces a long, lustrous white fiber called "mohair." The goat originated in the Angora province of Turkey, where it has been raised for thousands of years. The word mohair stems from the Arabic word for goat's-hair fabric, *mukbayyar*. In medieval times the fabric was called *mockaire*.

Mohair varies in length depending on the number of times per year that the goats are sheared. Mohair measuring 4 to 6 inches is sheared twice per year, and 8-to-12-inch mohair fiber is sheared once per year. It grows in uniform locks, but is relatively coarse compared with sheep's wool, making it less comfortable when worn next to the skin. Unlike wool it has no crimp or waviness in the fiber length. When mohair is obtained from Angora goats less than one year old, it is called "kid mohair" and is softer and finer than fiber from adult Angora goats.

Mohair fibers have a circular cross-section, which makes them lustrous to the eye. Mohair is much smoother than wool because of its faint scale structure, making mohair more resistant to dirt than sheep's wool. The fine scales do not allow mohair to be felted. The fiber has microscopic air ducts running through the cells, giving mohair a light, airy quality. Mohair fiber is very strong and has a superior affinity for dyes.

Mohair is used in knitted sweaters, upholstery pile fabrics, summer apparel, linings, coats, and imitation furs. It is a durable, long-lasting fiber. In the twenty-first century, Turkey, Texas, and South Africa provide the majority of mohair fiber for the world market.

See also **Angora; Dyeing; Fibers.**

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Ann W. Braaten

**MOORE, DORIS LANGLEY** Doris Langley Moore was one of the foremost scholars and collectors of historic dress in the twentieth century, a cofounder of the Costume Society, and the founder of the Museum of Costume, Bath. Born in Liverpool, England in 1902, Doris Elizabeth Langley Levy spent her youth in Johannesburg, South Africa, where her father worked as a newspaper editor. She returned to England in the early 1920s and published her first book in 1926, the same year in which she married Robin Sugden Moore.

In addition to her significant work in the field of historic clothing, Moore had a long and varied career. She was a successful designer for stage and film; a television commentator; a well-known author of fiction and non-fiction, including biography; and a Byron scholar (in 1962 at Bowood House, Wiltshire, she discovered the Albanian ensemble worn by the romantic writer in a portrait of 1814 by Thomas Phillips). Moore's many achievements were recognized during her lifetime. She was made a Member of the Order of the British Empire in 1971; a Fellow of the Royal Society of Literature in 1973; and she was awarded the Rose Mary Crawshay Prize by the British Academy in 1975. Moore died in London in 1989.

Moore's enduring contributions to the field of costume history include her outstanding collection of men's, women's, and children's dress and accessories, primarily English and Continental, dating from the sixteenth through the mid-twentieth century, and amassed over four decades beginning around 1930; her numerous books, articles, and related publications both on her collection and on the wider subject of dress; and her establishment of the Museum of Costume in 1963, and of the Costume and Fashion Research Centre (a part of the museum) in 1974. At the time of its opening, the Museum had the largest collection of fashionable historic dress on view in Britain. Both the museum and the Research Centre remain important educational and study facilities for scholars, students, and the general public.

Moore's impressive and rigorous connoisseurship encompassed all aspects of dress history, including surviving garments, visual and literary source material, display, and fashion theory. *The Woman in Fashion* (1949) and *The Child in Fashion* (1953), in particular, attest to her detailed knowledge of the silhouette and its evolution, acquired by years of close observation of objects in her own and other collections. Beyond clothing itself, Moore's expertise included the mechanics of the fashion industry and representations of costume in portraits, prints, and fashion plates. In *Fashion through Fashion Plates* (1971), Moore examined both the history of the fashion press and the nature of the plate as an idealized image.

Although she would later change her mind about the appropriateness of using live models for historic dress (as she did in *The Woman in Fashion* and *The Child in Fashion*), Moore felt strongly about presenting the totality of a given period silhouette, without which she felt the main garment would be meaningless and misunderstood. Her displays at the museum in Bath featured realistic, fully accessorized mannequins, complete with real or simulated hair, set in lively vignettes.

Moore was a pioneer in the study of costume history and instrumental in bringing appreciation of the subject to a popular audience. The perceptive, inquiring, and far-ranging approach of her scholarship laid the foundation for future dress historians. Moore's publications are still considered important sources of information, and her ex-

emplary costume collection constitutes one of the most important in public institutions worldwide.

See also **Fashion, Historical Studies of; Fashion Museums and Collections.**

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Michele Majer

**MORI, HANAE** Hanae Mori was born Hanae Fujii in Shimane, a prefecture in the southern part of Japan, in 1926. Immediately after graduating from the Tokyo Women's Christian University in 1947, she married Ken Mori, a textile executive. She was bored by fulfilling the role that was expected of most women in Japan at the time, which was being a wife and a mother to her two sons, Akira and Kei. Consequently, she enrolled in a dressmaking school to acquire the skills that led her to establish her first shop in 1951 in the center of Tokyo. A movie theater that showed the latest films from the West was located directly across the street from her shop. Movie director Sotojiro Kuromoto noticed the window display of her store one day, walked in, and asked Mori to design costumes for his films. As a result of this chance occurrence, her career was launched, and she became Japan's first internationally known designer.

After the defeat in World War II, Mori wanted to introduce to the world the positive and beautiful aspects of the country and used fashion as the means to give Japan a new image. Mori's fashions are especially noteworthy for their use of vibrant color and lustrous textiles. She designed costumes for the opera *Madame Butterfly* at La Scala, in Milan in 1985; the ballet *Cynderella* for the Paris Opera in 1986; and the opera *Electra* at the Salzburg Music Festival in 1996, among many others. She also designs costumes for the traditional Japanese theater, Kabuki. She has also made a contribution to the area of uniforms, such as the Japanese Olympics team in 1994 and the flight attendants in 1970.

In 1977 Mori was admitted to the exclusive French fashion circle of la Chambre Syndicale de la haute couture parisienne, the first Asian couturiere to be so honored. Admission to the organization is the ultimate title





For Hanae Mori, a suit made by Coco Chanel was a source of inspiration: "I was fascinated by the impeccable tailoring often found in men's suits. But it also looked elegant. . . . That experience motivated me to continue as a designer" (Mori, pp. 72–76).

that many prêt-à-porter designers aspire to achieve, though few realize their goals. In January 2003 the organization had only eleven members.

Mori introduced Japanese high culture, with its luxury and great beauty, to the West. She featured Japanese cultural products—such as cherry blossoms, Mount Fuji, Kabuki, and Japanese calligraphy—and applied them to Western aesthetics. One of her most famous trademarks is the butterfly, and she is therefore known as Madame Butterfly. Unlike Kenzo or the other avant-garde Japanese designers who used unconventional styles and fabrics, Mori did not attempt to break the system of Western fashion or alter its concept of clothing. What she challenged was the stereotypical, inferior image of the Orient and Japanese women that was current in the 1960s.

Mori remains exclusive among all the Japanese designers in Japan and in France because of her status as a *Couturiere*, the title that no other Japanese designers had attained in the early twenty-first century. She has received many prestigious awards, including the *Croix de chevalier des arts et lettres* (1984) and *chevalier of the Légion d'honneur* (1989), both from the French government. In 1989 the Japanese government designated her a *Person of Cultural Merit*.

Mori's enterprise was privately owned and managed by her husband, Ken, until his death in 1996, and later by her elder son, Akira. However, as the structure of the haute couture system began to change, the company was forced to go through an organizational transition. In 2001 the company announced that Mori's prêt-à-porter and licensing divisions had been sold to a British investment group, Rothschild, and a major Japanese trading company, Mitsui. Her haute couture division was sold in 2002. While Mori now designs only for her haute couture collection, which is shown biannually in Paris, her family members have completely withdrawn from her business.

See also **Costume Designer; Japanese Fashion; Textiles, Japanese.**

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*Yuniya Kawamura*

**MOSCHINO, FRANCO** Franco Moschino was born in Abbiategrasso, Italy, in 1950. He attended art classes at the *Accademia di Belle Arti di Brera* in Milan until 1969. Although he expected to be a painter, he pursued opportunities as a fashion illustrator for a variety of periodicals. He was a keen observer of the current art phenomena, from avant-garde to contemporary styles. Until 1983, Moschino collaborated with other manufacturers as a creative consultant with Aspesi, Blumarine, and Cassoli. Rather than inventing new styling, he combined existing elements in unexpected ways. His expertly tailored and classic styles, punctuated with whimsical detailing, were already apparent at the inception of his company, Moschino S.n.c., which became Moon Shadow S.r.l. in 1983. In 2000, the company was again renamed as Moschino S.p.A.

Moschino, a fashion show produced by the highly regarded Aeffe SpA, attracted media attention for the designer's persistence in appropriating garments as sign boards of irreverence and irony. In 1989, Moschino's signature line, *Couture*, was introduced during the "XX Olympics of Fashion." His second line, labeled *Cheap and Chic*, was introduced in 1988. During that unforgettable runway presentation, safety pins adorned evening clothes and garbage bags replaced woven fabric, reflecting surrealism and dadaism. Moschino previewed his *Uomo* menswear in 1986 and followed it with his *Diffusion* line in 1999. Superbly cut styling for *Jeans Uomo* arrived in 1996.

#### Business Innovations

The introduction of each of Moschino's lines featured accessories, fragrances, swimwear, eyewear, men's and women's clothing, and most notably jeans. Designs were provocatively and playfully posed in artistic vitrines, store interiors, showrooms, and even a corporate office. *Vignettes* are still represented as formidable instruments of communication for Moschino's acerbic wit, passions, and politics.

Theatrically dressed troubadours and character actors heralded the opening of Moschino's first boutique in Milan, in 1989. At the opening of the *Cheap and Chic*

store, canvases painted by Moschino transformed the retail space into a fine art gallery, Una Galleria d'Arte Finta. By 1991 he had opened boutiques in Rome, Los Angeles, and New York City. The displays that launched his New York store and his Milan store, with its controversial windows, in 1992 brilliantly expressed his opinions on environmental issues, drug addiction, racism, animal causes, and violence. Stores in Bangkok and Osaka opened in 1997.

In 1999, skilled designers and artisans revisited Moschino's iconographic themes; using unorthodox methods, they updated the decor of the original showroom and the retail store. Aware of the company's historic sense of humor and irreverent approach to design, designers enlarged and renovated the Milan office space—including the corporate office, showroom, and design studios—and installed amusing sculpture and artistic, structural detailing.

Since Moschino's death in 1994, due to complications from AIDS, the company's creative force, Rossella Jardini, has preserved the Moschino traditions and message in the global market, with an emphasis on trade. In 1999, ownership of the company was transferred to the manufacturer Aeffe SpA.

### Personal Image and Acknowledgments

Moschino called himself half tailor, half artist; although he did not cut or sew, he drew frequently, quickly, and spontaneously. His cuts were meticulously constructed and traditional, as well as sexy and flattering to the wearer. Yet he claimed he was in conflict with the system that produced fashion because it shamefully disregarded modern society. Moschino chose a life surrounded by mere essentials, while he provided financial support to his favorite charities, including drug rehabilitation programs and a pediatric hospice for children suffering with HIV/AIDS. In 1995, Fondazione Moschino established an organization called Smile, which offers assistance to children in developing countries.

### Clothing Designs and Artistic Hallmarks

Zany theatrics have always distinguished Moschino's memorable fashion presentations, events, performances, and happenings. He produced wildly imaginative seasonal presentations, radically changing how fashion shows are conceived. The designer once bounded on stage to interrupt a runway show, exclaiming that fashion was over, although a videotape of the show kept running, all to the bemusement of journalists and buyers. On another occasion, he displayed garments on easels and orchestrated a party inspired by the atmosphere of an open-air market. Once, he paraded models on their hands and knees down the runway, all featuring his unconventional ideals of beauty, such as a crooked nose or frizzy hair. Many Moschino models have assumed the roles of clowns, madonnas, nuns, and fairies in his unusual shows.

In 1985, a sampling of his defining silhouettes was the subject of *Italia: the Genius of Fashion* exhibit at the Fashion Institute of Technology in New York. Moschino's impassioned messages appeared printed, embroidered, and otherwise stitched on garments. The strategy behind his activism can also be regarded as an ingenious ploy to motivate the customer to buy. Advertising campaigns throughout the 1990s proclaimed "Stop the Fashion System," while the clothes were brazenly printed or otherwise appliquéd with hilarious slogans and resonant symbols, including peace signs, hearts, spaghetti stains, and bar codes. Moschino's clothing has always reflected a sense of humor together with a strong sense of social justice through words and iconic patterns such as mortar and bricks, exotic opera characters, or cowboy stereotypes. In his Ecouture line he labeled fake fur as ecological and promoted "friendly garments," colored with natural dyes, since he was concerned that dress was becoming detached from humanity and nature.

Throughout the 1990s, Moschino used an abundance of props to make statements and visual puns. In his store windows he displayed mannequins in straight jackets bearing the stenciled text "For Fashion Victims Only." He posed a regal figure regally, wearing a crown fashioned from dried macaroni, illustrating his distrust for authority. Another window featured models posed among open, suspended scissors, making scraps of glamorous materials. Once he embellished a gown with the silhouette of a duck bubbling a balloon message from its beak, "I love Fashion," and through fishnet-draped windows, Venus on a Half/Shell revealed a white bathing suit stenciled with the words "Save Our Sea." A retrospective exhibition, titled XX Years of Kaos, at the Museo della Permanente, exhibited the enterprising history of Moschino. The pages of the 1993 publication, including a video, opened with an acerbic quote describing the designer's "ten years of stupidity, fantasy and me."

The city of Milan paid tribute to the designer through an exhibition titled *Moschino Forever* in 1995. Universally recognized trademark symbols, including a cow, a heart, the peace sign, and a happy face, were placed all over the city. In 1996, the *New Persona, New Universe* exhibition featured a larger-than-life, heart-shaped labyrinth created for the occasion by the design studio within Moschino's company. This exhibition formed part of the *Biennale di Firenze*, a celebration that combined art and dress for the first time in the galleries, museums, and alternative spaces of the city of Florence, Italy. A selection of Moschino designs was included in the 1998 *Fashion and Surrealism* exhibition by Richard Martin, guest curator, at the Victoria and Albert Museum in London.

Throughout his life Moschino exhibited a remarkable ability to laugh at himself. He delighted in appropriating universal symbols, playing with them as elements of dress design, and simply having fun with fashion. He claimed fashion did not exist, and if it did, its true significance would embody the freedom to wear anything.

See also **Fashion Designer; Fashion Shows; Italian Fashion; Politics and Fashion.**

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*Gillion Carrara*

**MOURNING DRESS** In the twenty-first century, when family funerals are private and black is worn as a fashion color, it is rarely possible to recognize that a person is in mourning. But in the past, family bereavement involved a series of highly visible public rituals. The use of mourning ceremonial and dress was originally a privilege of the royal courts of Europe from the Middle Ages and was regulated by court protocol through sumptuary laws. Over a period of five hundred years, however, the use of mourning dress spread outward to the rest of society.

#### Court and National Mourning

At royal funerals, the hearse was accompanied for burial by a vast procession of representatives of the nation's power: the bereaved family, the aristocracy, military, church, and merchants—their mourning dress carefully coded to indicate their gender and social rank. The highest in the land, both men and women, wore the longest mourning trains and hoods in expensive dull black wool, with black or white crape or linen trimmings. Lengths of mourning and details of the requisite dress followed strict royal protocol. Widows, always deeply veiled in public, wore mourning for the longest periods.

National mourning was declared on the death of a sovereign or key political figure. This indicated that black clothing had to be worn for a specific period by established society on formal occasions and whenever royalty was present. In the eighteenth century, this could be as long as a year. After the death of Queen Elizabeth the Queen Mother, on 30 March 2002, Buckingham Palace announced ten days of national mourning in Britain.

#### Eighteenth Century

Efforts to restrict the use of mourning dress to court use had to be abandoned from the late seventeenth century because wealthy European merchant families, determined to copy aristocratic etiquette, defied sumptuary restrictions, paid any fines imposed, and wore versions of court mourning dress as they pleased. Mourning dress for the wealthy became increasingly fashionably styled,

with black coats and breeches for men and mantua dresses for women, in black and half-mourning mauve.

The use of mourning dress, also for reasons of social ambition, next spread slowly to the growing middle classes. Demand across Europe thus expanded and was met through the extensive manufacture of dull black mourning wools, black and white silk mourning crapes, and jewelry. Mourning dress was made up by court and private dressmakers and tailors to suit the specific styles required by these widening consumer groups.

#### Mourning Dress 1850–1914

By the middle of the nineteenth century, the correct fulfillment of the minutiae of family mourning became a coded and very public sign of middle-class social respectability. Etiquette rules escalated. Queen Victoria, widowed at the age of 45 in 1861, wore mourning until her death in 1901. Many other widows and families followed her example, including those of the rising industrial middle classes of Europe and North America.

The weight of participation still fell heavily on widows. A respectable widow wore mourning dress for at least two and a half years after her husband died, while a widower was required only to do so for three months. Other family bereavements were mourned for specific, graduated periods.

#### Widening the Market

Another reason for this rising tide of mourning wear was its successful commercial exploitation by astute manufacturers who produced etiquette-coded goods priced to suit a wide range of consumers. Thus, from the 1840s, family-mourning dress was provided by couture salons, private dressmakers working at every social level, new department stores, wholesale ready-to-wear manufacturers, and by homemade provision. Speed of supply was essential, encouraging new and well-organized wholesale manufacturing and delivery methods. Advertising struck a balance between enticing wealthy clients and encouraging the less well off. Thus, *Myra's Journal* of March 1876 reassured middle-class customers that “these extremely cheap clothes will look and wear well, a consideration for those whose means are not unlimited.” This heavily feminized cult reached a peak between 1880 and 1900.

#### Commodification Processes

The vast array of products included widow's weeds (crape-laden bodice, skirt, and cape, with black outdoor bonnet and crape veil), indoor caps, fans, underwear, gloves, black-edged handkerchiefs, and a huge array of mourning jewelry, including black jet and “in memoriam” rings, brooches, and lockets. All of these came in three styles for use in first, second, ordinary, and half mourning. The complexities are epitomized by the finesse of descriptions for half-mourning mauve—“violet,” “pansy,” “scabious,” and “heliotrope,” none of which were to be confused with



the bright purple fashion shade of “Parma violet.” For wealthy women, all mourning dress also had to follow the seasonal shifts of fashion set by Paris. Styles thus went rapidly out of date and had to be replaced.

### Etiquette Anxieties and Errors

Advice on all of this was offered to the anxious through books and magazines. *Sylvia's Home Journal* in 1881 advised, for example, that mothers should wear black without crape for six weeks after the death of the mothers- or fathers-in-law of their married children. Aristocratic families were advised always to travel with complete sets of mourning clothes, because they might be required to wear complementary court mourning if a death occurred in any European royal family. This practice is still maintained by the British royal family.

### Altering and Making Do

At the other end of society, from the 1840s, many women purchased simpler and secondhand mourning dress. Many dyed and altered garments. Styles were modified in conformity with the less fashionable expectations of local communities. By 1900, through the growth of ready-to-wear production of women's woolen costumes, black clothing was also directed at the better-off working-class consumer. For the poorest the provision of any sort of mourning dress remained a trauma. Many, unable to afford it, even had to rely on the help of neighbors to avoid the public disgrace of a pauper funeral.

### Decline of Mourning Dress

The use of black mourning crape declined steadily from the 1880s, and by the 1930s, widows' veils were already out of use except in Catholic countries and royal circles.



### COURT MOURNING, FRANCE, FROM *ORDRE CHRONOLOGIQUE DES DEUILS DE LA COUR*, 1765

Widower for wife: total 6 months: first 6 weeks in black wool suit with deep weepers on cuffs; 6 weeks in black suit with silver buckles.

Widow for husband: total 1 year and 6 weeks; first 6 months in black wool trained robe with white trimmings; 6 months in black silk with white crape trimmings, 6 weeks in black and white.

First cousin: total 8 days of ordinary mourning—5 in black and 3 in white.

Translation from Mercier, 1877.



### FAMILY MOURNING, FRANCE, 1876

Widower for wife: total 3 months: black suit with black trimmings.

Widow for husband: total 2.5 years: 1 year and 1 day, black wool and crape; 9 months in black wool with less crape; 3 months in black silk; 6 months in half mourning.

First Cousin: total 6 weeks to 6 months: 3 weeks to 3 months in black silk; 6 weeks to 3 months in half mourning.

Translation from Mercier, 1877

After World War II, the provision of mourning dress was no longer a specific branch of the ready-to-wear industry. By the early 2000s family funerals had become so discreet that death barely interrupted the routine of life for both women and men alike. There are no longer “norms” of mourning dress—even among royalty. In 2002, Princess Anne's break with correct royal funeral etiquette was extreme and is so far unique. Taking on a male rather than a female role at her grandmother's funeral, she strode in the funeral procession behind the coffin, alongside the male royal mourners, wearing male military uniform complete with trousers and sword.

### Conclusion

The cultural functions of mourning dress as well as the styles thus varied across society. Although Fred Davis writes that “the democratization of fashion was furthered, of course, by major technical advances in the late nineteenth and early twentieth centuries in clothing manufacture” (p. 139), the widening commodification of mourning dress by 1900 in fact reinforced existing social differences through the provision of different qualities of mourning garments and the inability of the poor to afford them at all.

Mourning dress did, however, significantly influence modern processes of garment manufacture, retailing, and consumption. The need for a rapidity of supply helped found department stores and encouraged the wholesale manufacture of women's wear. It enhanced the commercial implementation of the use of sewing machines and early forms of mail order. Mourning etiquette also contributed to the development of early forms of plastic used in imitation of jet jewelry, and finally, the careful niche marketing of mourning dress contributed to the development of modern mass-advertising techniques.

See also **Royal and Aristocratic Dress**.

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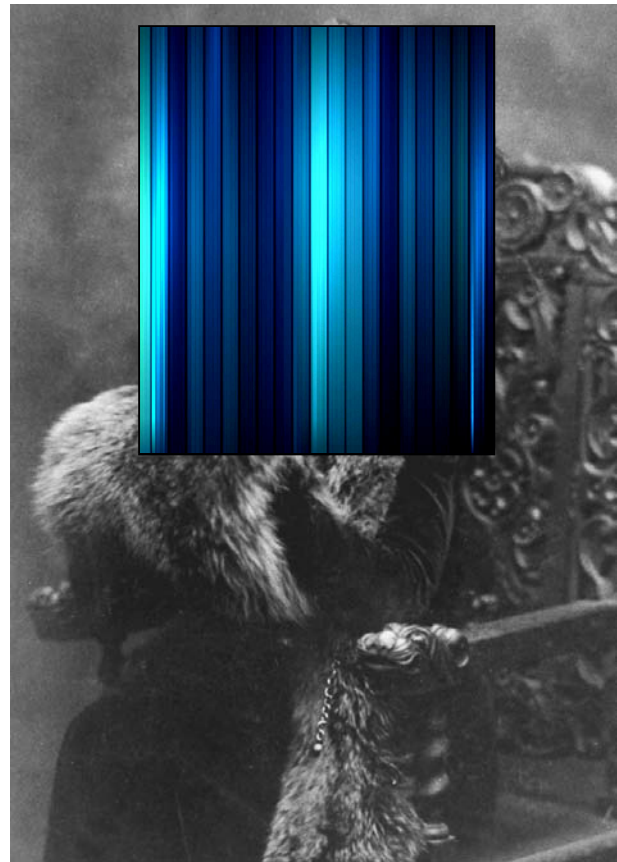
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*Lou Taylor*

**MUDCLOTH.** See Bogolan.

**MUFFS** The muff, a cylindrical accessory, usually furred, into which the wearer's hands are placed on either side, was called *manchon* in French, *mouffe* in Flemish, and *manicone* in Italian, and was first called snuffkin, skimskyn, and snoskyn in England. Francis Weiss cites the first mention of a snuffkin in 1483 but the earliest image is in the illustration of L'Angloyse in *Recueil de la diversité des habits*, 1567, a small tube attached to the girdle by a cord. Furs per se were not fashionable in the English or French courts in the last thirty years of the sixteenth century, but imported skins for trims and accessories had cachet, and the muff was to prove a popular means of displaying furs and status; in 1583 a skinner named Adam Blande trimmed a velvet snuffkin with five "genette skins." Imported from Africa via Italy, the genet was exotic and expensive. The quantities of skins used suggest that the snuffkins were furred inside and out.

The rich source of fur-bearing animals inhabiting colonized Newfoundland, Canada, and North America provided quantities of beaver for hats and marten, mink, lynx, otter, and fox for dress and what were, by 1601, called muffs (also a double entendre for the female genitalia). Furs provided decoration and interest, contrasting with the undecorated silks worn following sumptuary legislation controlling the use of gold decoration in fabric. In Wenceslaus Hollar's *Winter*, 1641–1644, an English lady of fashion carries a sable or marten fur muff as befits her station, decorated with a ribbon to tie at the waist: "The cold not cruelty makes her weare/In Winter, furs and Wild beasts haire/For a smoother skinn at night/Embraceth her with more delight." Not all muffs were fur, but this contrast between smooth and hairy skins belies the notion of function over fashion and the frisson of sex; Hollar's later studies of muffs show an almost fetishistic interest in the look and feel of furs. Antoine Furetiere in his *Dictionnaire universel*, 1690, defined a muff as a fur object, "originally used only by women; at present, however, men also carry them. The finest muffs are of marten, the less expensive ones of squirrel. The muffs for horsemen are of otter or tiger." Ladies would also carry lapdogs in their *manchons*. The engrav-



**Actress Ethel Barrymore with a fur muff.** Fur muffs received a revival in popularity during the early twentieth century, but were then overshadowed by the fur coat. THE ADVERTISING ARCHIVE, LTD. REPRODUCED BY PERMISSION.

ings of Bonnard and Jean de St. Jean show men of fashion carrying large muffs in lynx and otter furs suspended from the waist on a belt.

The Hudson's Bay Company was formed in 1670 and provided a supply of furs to a burgeoning middle-class consumer base. In *Mundus Muliebris*, the lady has "three Muffs of Sable, Ermine, Grey (squirrel)," from the most expensive to a cheaper but pretty fur. The rococo period saw delicate muffs in sable, skunk, squirrel, and sea otter, small and barrel-shaped or large and baglike; in 1765 William Cole noted with disapproval that in Paris "all the world got into Muffs, some ridiculously large and unwieldy." The *Gallerie des modes et costumes français* showed large muffs worn by men and women of fashion in the 1780s, one style, worn to the opera, 1784, called "*d'agitation momentanee*." More prosaic is Thomas Gainsborough's portrait of the actress Mrs. Siddons depicting a large fox muff, matching the trim of her silk mantle. As a supporter of Charles James Fox, Siddons is showing her political affiliations—as well as being fashionable. The wearers of the light dress fabrics of the revolutionary and

early nineteenth century required warm muffs and fashion plates depict ones made from bearskins. By the 1820s and the Romantic period, faux medieval muffs in ermine or the more luxurious chinchilla were imported from Chile and Peru. In the 1860s, the fur coat, the ultimate in conspicuous consumption, became fashionable and muffs were less prominent. Muffs enjoyed revivals in the early twentieth century, when Revillon stocked over a million muffs in their shops and *Vogue* wrote of chinchilla, sable, leopard, mole, ocelot, and monkey muffs (Sears and Roebuck advertised coney, meaning rabbit); but muffs were less of a focus. The all-important fur item, because fur now meant status, was the coat. During World War II, there was a brief return of the accessory, which added a touch of glamour, often reworked from an old fur. American *Vogue* described muffs in 1940, being in skunk, Persian lamb, blue fox, broadtail, mink, and leopard. The muff, however, did not survive the war. They were unsuited to modern women who drove cars, traveled on planes, lived in heated houses, and earned their own living.

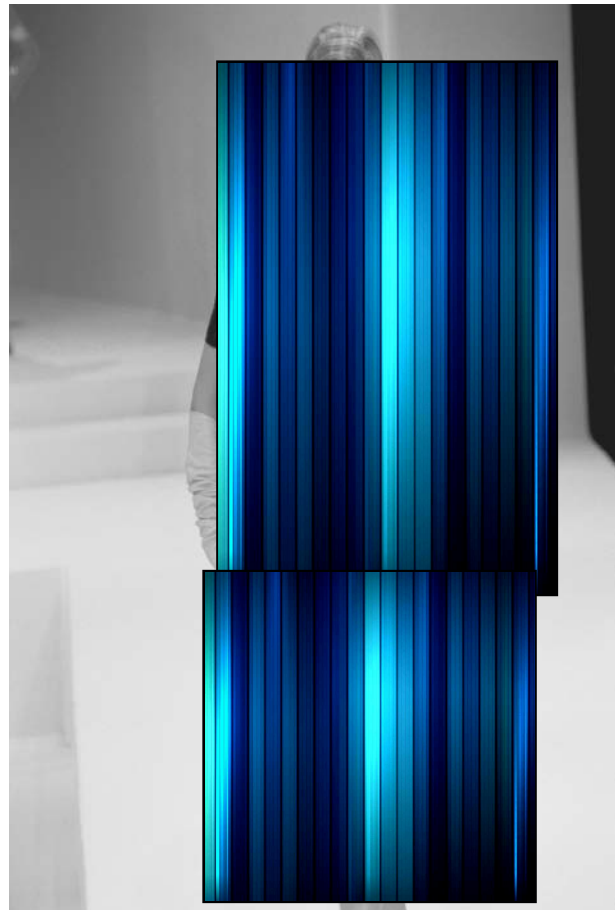
See also **Europe and America: History of Dress (400–1900 C.E.); Fetish Fashion; Fur.**

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*Judith Watt*

**MUGLER, THIERRY** Known for spectacular runway shows and fetishistic fashions, Thierry Mugler came to his career in fashion design via dance and photography. Born in Strasbourg, France, in 1948, he studied at the Lycée Fustel de Coulange in Strasbourg from 1960 to 1965 and at the School of Fine Arts in 1966 and 1967. He performed as a dancer with the Rhine Opera Ballet in the 1965–1966 season. He moved to Paris and began working as a professional photographer while simultaneously freelancing as an assistant designer for a number of fashion houses in Paris, London, and Milan. Mugler showed his first ready-to-wear collection (using the brand name Café de Paris) in 1973 and obtained financial backing to open his own company, Thierry Mugler, in 1974. In 1986 he bought out his investors to obtain full ownership of the company. He opened a fragrance company in 1990 and scored considerable success with the perfume



**Thierry Mugler, spring-summer haute couture collection, 1999.** Reflecting Mugler's use of sexual fetishism in designing fashion, this model displays a black leather outfit consisting of a halter top, mini-skirt, and choker, as well as leather wrapped around the lower thighs and knees. © PIERRE VAUTHEY/CORBIS. REPRODUCED BY PERMISSION.

Angel in 1992. In that same year he showed his first couture collection.

Mugler's characteristic style draws heavily on the iconography of sexual fetishism, and his models frequently resemble dominatrixes, from their towering high-heeled boots and corseted curves to such accessories as neck corsets and riding crops. Among his most notorious ensembles are a hot-red "cowboy" outfit consisting of hat, corset, chaps, and heels, modeled by a black transvestite, and his famous motorcycle bustier inspired by Detroit car styles of the 1950s. Mugler frequently made garments of leather and rubber, some of which make their wearers resemble giant insects drawn from science fiction. Examples of his less-theatrical outfits, such as his colorful and sharply tailored suits, were extremely popular, especially in the 1980s. As of 2004 Mugler suspended designing both couture and ready-to-wear, although he continued to produce special costumes.



See also **Costume Designer; Cross-Dressing; Dance and Fashion; Fetish Fashion; Rubber as Fashion Fabric.**

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*John S. Major*

**MUIR, JEAN** Born in London, England, in 1928, Miss Muir (as she liked to be called) started her career at Liberty in Regent Street. She worked in sales and as a sketcher (1950–1954) at Liberty, followed by a brief spell at Jacqmar, before joining Jaeger, Ltd., as a designer (1956–1962). She was then invited to design a range of garments in woolen jersey for David Barnes, a collection that was so successful that he formed the company Jane and Jane for her (1962–1966). With her husband, Harry Leuckert, whom she married in 1955, she launched Jean Muir, Ltd., at 22 Bruton Street, London, in 1966. She described herself as a “dressmaker” and acknowledged no influences.

From its inception, the Jean Muir label became associated with virtually timeless designs that flattered but never dominated the wearer. The collections evolved subtly but remained true to Muir’s basic ethos: to create clothing that was feminine without being fussy, and classic but devoid of nostalgia. In a 1985 article in *British Vogue*, Muir stated that her style of dressmaking had been developed through an adherence to the anatomy and techniques of dressmaking:

On that, one diverts, exaggerates, pares down the lines to make the kind of shape and movement one wants. Then it’s a natural eye in terms of shape and colour, a sense of evolving while never losing sight of the structure (p. 118).

Muir’s signature fabrics were matte wool crepe and jersey, buttery-soft suede, and ultrasoft leather, which was invariably punched with small holes in decorative borders. Her fluid jersey garments were accented with precise rows of stitched or pin tucks, pleats, smocking, and shirring. Hemlines were determined by proportion rather than fashion. Although she was best known for her dark and neutral palettes, Muir was also a superb colorist. She adored beautiful buttons; for example, her tubular Perspex buttons, which were dyed to match the fabric of the garment they adorned and featured notched sides, were exquisitely restrained.

In addition to her mainline collections, Muir presented “JM in Cotton” from 1978 until about 1985 and

“JM in Wool” from 1978 to 1995. In 1986 she launched her lower-priced Jean Muir Studio line, and within this, from the early 1990s, she introduced a capsule collection of well-priced separates in washable jersey called “Jean Muir Essentials.” She was an ardent supporter of the United Kingdom’s clothing industry.

Muir shared her knowledge of fashion and design by teaching and was a vocal spokesperson for the need to raise standards in education, training, manufacture, and design. Not surprisingly, her contribution to the catalog that accompanied a 1980 traveling exhibition of her designs was an entirely practical essay aimed at students, outlining every stage of the production process. Her many honors include the following: Royal Designer for Industry (1972), Fellow of the Royal Society of Arts (1973), and Fellow, Chartered Society of Designers (1978). She was appointed a Member of the Design Council in 1983; made a Commander, Order of the British Empire in 1984; and received a British Fashion Council Award for Services to Industry in 1985. Muir was inducted into the British Fashion Council’s Hall of Fame in 1994.

Following Muir’s death in 1995, the company amalgamated the Main and Studio lines under the Jean Muir label. The label’s design team, in the early twenty-first century—Sinty Stemp, Joyce Fenton, Angela Gill, and Caroline Angell—jointly have some forty year’s experience working with Miss Muir. Since the founder’s death they have continued to evolve the line while retaining Miss Muir’s signature.

See also **Jersey; Leather and Suede.**

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*Amy de la Haye*

**MUSIC AND FASHION** The relationship between fashion and popular music is one of abundant and mutual creativity. Reciprocal influences have resulted in some of the most dynamic apparel visualizations ever created in popular culture. Some exist as memorable creations for the stage and music video; others become long-lasting fashion trends, which settle in the culture to become noteworthy, referential, and lasting.

Three collaborations exist. One is when fashion designers and entertainment celebrities engineer fashion to fit a declared project. Another collaboration occurs when youth subcultures articulate themselves through fashion. The third is when the fashion industry interprets a music-led theme or trend.

Music celebrities and designer collaborations have altered the course of fashion, though good examples of this relationship are few. The affects of these unions have been very significant. Outcomes include Jean Paul Gaultier's whirlpool corset dress worn by Madonna on her 1990 *Blonde Ambition* tour, which subsequently contributed to the trend for wearing bra tops and less clothing. Grace Jones's collaborations with the art director Jean-Paul Goude, who in the 1980s rendered Grace Jones's body a fashion object, made groundbreaking music videos and advertisements for various products. However, Grace Jones's haircut became a major trend; it became known as a "high top" when copied by young black youth.

Both Madonna and Grace Jones acted as muses for creative designers; their musical representations became reference points for widespread interpretations. The images produced by these collaborations were decisive, especially in the way they altered conceptions of traditional beauty and gestures.

The outcome of many associations of the performer and the designer or stylist is usually a confirmation of the extant youth subcultural fashion. Rather new perspectives, new methods, and new resonances of fashion are made when fashion and music are linked to subcultural expression.

Consider the partnerships of Kurt Cobain and Grunge, Marilyn Manson and Goth, and Avril Lavigne and Skater. Designer interpretations of performer and subculture expression include Jean Paul Gaultier's facsimile Marilyn Mason (Summer 2003) and Belgian designer Raf Simons's continual referencing of music-led subcultures. Simons's collections have included T-shirts emblazoned with images of the missing Manic Street Preachers guitarist Richey Edwards and a joint effort with Peter Saville, the graphic designer of Factory Records.

This article non-chronologically highlights the main collaborations since the inception of popular music. It is not a comprehensive review; Goth, Skinheads, Northern Soul, Funk, Independent Music, Rock, Grunge, Soul, Dance, and Drum & Bass cultures and collaborations are not considered. Nevertheless, it does demonstrate how innovative music and fashion expression are rooted.

### Music's Influence on Fashion

**Bobby-soxers.** With the birth of rock'n'roll in 1951, youth culture and popular culture gained impetus. In the 1940s, American teenage girls known as bobby-soxers, became famous not only for their fashions, but for their fanatical adulation of male crooners such as Frank Sinatra. Bobby-soxers wore ankle socks, hair ribbons, denim rolled-up jeans, felt poodle skirts with an embroidered and appliquéd French poodle, and blouses with small flounced edging, sloppy sweaters, and saddle shoes. Bobby-soxers were rare in music fashion cultures because males usually led most innovations.

**Mods.** The idea of intra- and inter-group identification was also important to the Mods, who formed in Britain around 1965 and had a resonant influence on fashion and menswear. They sited themselves in an urban backdrop of espresso bars, Vespa scooters, the mini motorcar, and an image backdrop of Perry Como and the French look, which was influenced by the movie *Shoot the Pianist* (1960). They wore American army parkas over imported American shirts and their suits were tailored. A small number of Mods altered off-the-peg suits or tailored their own suits. Much of the allure of Mod was that fashion designers such as Mary Quant and Pierre Cardin had the term applied to their work. Graphics symbols such as targets, Union Jacks, horizontal color stripes, and cycling images were appealing to the Mods, fashion designers, and artists. Although Mods were a fusion of teenage groups that had different interests, they were sound sophisticates who had rejected the wooliness and unhewn skiffle and trad music for the poise of modern jazz, and later rhythm and blues, blues, and bluebeat. Mods were fanatical stylist who understood that nodes of change already existed and if they connected them they would become distinct from the rest of society.

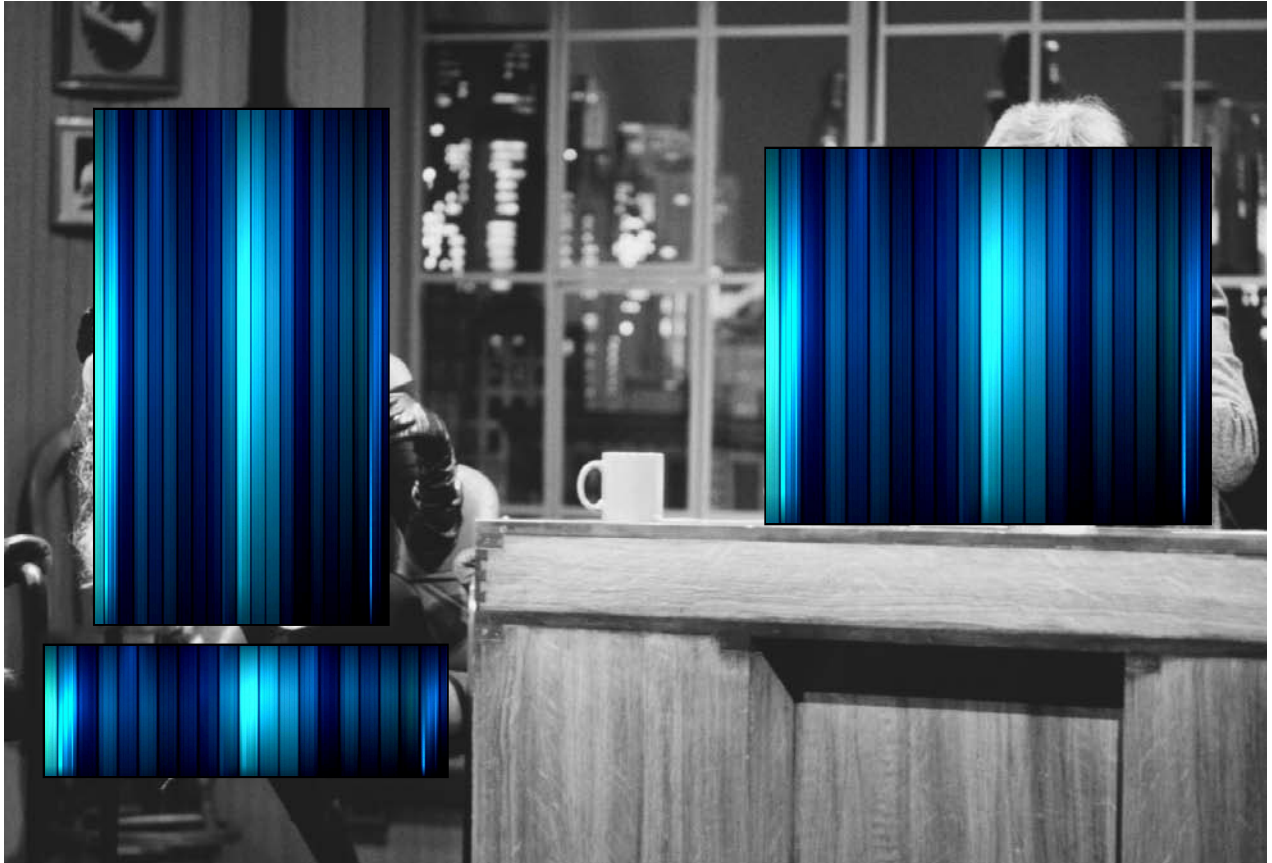
In the 1980s, the new wave band the Jam illustrated the divergence of old and new Mod. The music became trashy and aggressive while the look drew on the stereotypical apparel items that already had been diluted by other Mod bands.

During the 1980s and 1990s the legacy of Mod continued in bands such as the Style Council, Blur, and Oasis though the fashion trend had begun to assume cross-cultural references. Sojourns to Ibiza and Morocco, references to Northern soul, and 1970s Regency Mod provided the visual vitality for bands such as the James Taylor Quartet, Brand New Heavies, D'Influence, and Galliano, whose clothes fused with the "ethnicity" of Mod. The new guise, Acid Jazz, became synonymous with the urban modern menswear that included formal and sportswear items.

### Retro-Futurism and Neoclassicism

The German band Kraftwerk had underwritten the creative disposition for a number of British bands and the musical styles of Electro, Techno, and Rave. Kraftwerk were influenced by Stockhausen and Italian futurism. Their music encapsulated a metronomic electronic minimalism. Its austere, almost uniformed and metered beats defined a musical soundscape that challenged the conception of music in the way John Cage's ideas about music, noise, and silence did.

During the early 1980s Gianni Versace, Thierry Mugler, and Claude Montana used motifs that included asymmetry, stark bicolouration, and monochromatic uniformity. Fashion shops such as PX and Plaza in London were good examples of how fashion synchronizes with music.



**Grace Jones's "hightop," 1983.** A designer's "muse" and fashion trendsetter, musician Grace Jones displays her "hightop" haircut while being interviewed by nighttime television host David Letterman. © CORBIS. REPRODUCED BY PERMISSION.

Designer Anthony Price's close-fitting uniforms worn by Kraftwerk were indivisible from Price's menswear. Price's London shop, Plaza, was one of the most innovative retail concepts of its day. Price clearly referenced the Retro-Futuristic trend. From outside, neon signage was juxtaposed onto a stark white storefront, and a waist-up view of two android-like shop dummies standing behind the shop window.

These were references to Retro-Futurism and Neoclassicism that were the zeitgeists of that period. Album covers by New Order, Joy Division, and Roxy Music referenced Neoclassicism. Artists such as Gary Numan, Ultravox, and David Bowie were influenced by Kraftwerk and styled themselves in celebration of the Futurist, the Suprematist, and German and Russian Modernist.

The fashions worn by these artists varied from Numan's asymmetric all-in-one uniforms, to Bowie's mid-1970s foray in to monochromatic plain black pants and white shirt, his loose peasant shirts, pants tucked into riding boots, and exceptionally broad leather belt. Ultravox's Midge Ure captured a romantic kitsch-heroic characterization that was suitable for inclusion in a Tyrolean peasant painting by Franz von Defregger.

### Rave

Techno music was an inheritor of Kraftwerk's music. Techno became a cornerstone of British Rave in the late 1980s. Rave, a loose symbiosis of Chicago House, Electro, and Balearic Beat, started as Acid House in Manchester during 1987, which became known as the second "summer of love." The label was applied to a frenetic period that ushered in the drug Ecstasy (MDMA), the ascendant of the band the Stone Roses, and Manchester's Hacienda Club, which had become acknowledged as the center of British club culture.

Known for impromptu "happenings" at motorway service stations and on farmland, raves were notorious for the popularization of the drug Ecstasy, which became the essential accompaniment to the movement.

Techno's hypnotic digitized bleeps and sampled hooks drew diverse followers from across the social and racial spectrum. Despite an indefinable constituency, Rave began to define itself as a fashion expression.

Girls wore tight leather or denim pants, waistcoats, fitted T-shirts, and long-sleeved jerkins. Accessories included large silver rings often worn on the thumb and index finger, masses of silver bracelets, and friendship



bracelets and leather wristbands like those that hippies wore. Long, lank hair became de rigueur.

Boys were less definable, though many wore fashions by leading designers such as C. P Company, Stone Island, Paul Smith, John Richmond, Nick Coleman, and Armand Basi. Their clothes consisted of Polo shirts, T-shirts, jeans, anoraks, and reflected the current mood of menswear. Certainly, the “clubwear” designer label came of age between 1987 and 1993. However, these labels tended to be cheap, poorly made clothes, although they were perfect for Rave followers who were accustomed to wearing different clothes to “party” in each weekend. Rave personalities, such as Keith of the band Prodigy, communicated a visual sensibility that the second phase (mid-1990s onward) of Rave in Europe, America, and Britain continued. Rave’s second phase improved on the intense colorations, silly costumes, and computer graphics that had featured Rave’s first phase. Events like Berlin’s annual Love Parade, which started in 1992, and designer Walter van Beirendonck’s W&LT collection demonstrate how Rave has evolved into a lifestyle form.

### Hip-hop and Rastafarians

Occasionally fashion draws directly on music culture for inspiration. Rastafarian music has provided popular culture with an aesthetic that is applicable in a number of forms. Fashion has been a consistent interpreter of Rastafari’s fashion iconography. Fashion companies like Complice, Jean Paul Gaultier, and Rifat Ozbek have used the Rastafarian iconography such as the red, gold and green symbolism of Rastafarianism, dreadlocked hair, and khaki uniforms, in what the fashion press had called “international ethno-chic.” This term could also be applied to the collections of Owen Gaster and John Galliano who in 2000 appropriated Jamaican Dancehall and America Fly Girls as the themes for their respective collections.

The summer 2000 advertisements by the Italian fashion label “Versace Jeans Couture,” show white models wearing multiple heavy, gold neck chains, a male model wearing a stocking hat, a gold tooth, and low-slung jeans. Here the grittiness of hip-hop fashion is reconstituted, sanitized, and made accessible for the mainstream.

### New Romantics

In his 2003 spring/summer runway presentation for Dior, John Galliano referenced New Romantic personalities such as Leigh Bowery and Trojan.

The New Romantics were the most outré fashion-obsessed youth subculture London had ever witnessed. Youth subcultures tend to be motivated by class conflict and evolve fashions to counteract their position; the New Romantics lacked those anxieties. They were “Posers” who did not accept the limited propensity of glamour offered by the Punk movement. The New Romantics were led by Rusty Egan and Steve Strange, who in the late 1970s ran Billy’s—A Club for Heroes—, and later Blitz,

a wine bar in London’s Covent Garden, where they danced to Roxy Music, David Bowie, and Kraftwerk. They developed a series of looks based on romantic themes; in fact, almost any theme was possible if the wearer made the appropriate changes to create an outlandish and weird look. Dressing themes included Russian constructivism, Incroyables, Bonny Prince Charlie, Pirates, 1930s Berlin cabaret, and Hollywood starlet, puritans, and clowns, all heavily and inventively made-up. This alternative fashion expression became tangible and important once designers such as Vivienne Westwood, Stephan Linard, Helen Robinson, Richard Torry, Melissa Kaplan, Bell and Khan, and Rachel Auburn took notice. There were no references for this type of dressing, and no magazines except for *i-D*, *The Face*, and *Blitz*, which featured a review of what people wore in the clubs three months ago. The subculture became the catalyst for a number of new bands. In 1982 two new bands emerged, looking distinctly less weird than many die-hard New Romantics. Spandau Ballet and Duran Duran commercially crossed and became accepted by the radio stations, newspapers, and television as the palatable faces and sounds of New Romanticism.

### Fashion’s Influence on Music

When the British band Wham wore Katherine Hamnett’s “Choose Life” T-shirts—a prompt for self-preservation in the middle of the 1980s AIDS crisis—a subtext of protest was being enacted. This call to “revolt into style” was analogous to the Hepcat’s bewilderment about society’s ordinariness (Cosgrove 1984, pp. 77–91).

African American youth were the first to wear zoot suits and to adopt a number of bodily gestures appropriate to the wearing of a suit, which took five yards of cloth to make. The idea of the revolt into style in youth culture is well founded (Melly 1970). Interpreters of the zoot suit were the early rock’n’roll fans from America, the Caribbean, and Europe. The drape shape of the zoot suit transferred in Britain via photographs of American rock’n’roll stars on albums and other publicity, and through the West Indian migrants who arrived at London’s Tilbury Docks in 1948. West Indian migrants to Britain were mainly young people who were influenced by American movies, music, and fashion. They wore clothes that were more vivid in shape and color than anything the British had been accustomed to. Fashion and music melded together in attempts to disengage its participants from the procession of tradition. A small number of Savile Row tailors had reintroduced the Edwardian look in 1948; it became popular with young upper-class men Londoners called *Guardees*. Subsequently, working-class youth groups, the *Cosh boys* and late in the 1950s the *Teddy Boys*, began to indicate their discontent with society’s norms by adopting dandies narcissistic tendencies. They copied the style of the *Guardees* by wearing long jackets that were cut in a drape shape with velvet collars and cuffs, bright ankle socks, slim ties, and drainpipe



### REBELLIOUS FASHION

In 2001 the Belgian designer Raf Simons paid homage to the Welsh band the Manic Street Preachers. The menswear collection feature oversized shirts and sweaters adorned with marxist slogans. The manics were not the first music group to wear political iconography (the Sex Pistols wore Lenin) but Simons's adoration of the Manics and of the politics of rebellion was a first in *high* fashion. (Porter, 2001)

trousers that were similar to those worn at the time of Edward VII (1901–1910). The clothes of early American rock stars such as Bill Haley, Gene Vincent, Little Richard, and Elvis Presley drew from and exaggerated the prevailing fashion aesthetic of black America, the drape silhouette. Also from the Mississippi riverboat gambler, blue-collar worker styles that included youth culture's omnipresent blue denim jeans with rolled cuffs, leather biker jackets, biker boots, a chain, and a white T-shirt were evident. Detractors labeled the status of the rock'n'roll musicians to being outside of the mainstream and to label the fashion adoptions, music and dance moves as being aligned to "the devil."

#### Punk

Punk rock was of the most influential and stimulating collaborations of fashion and music. It served as a pivotal catalyst for the way people in the 2000s think, create, and comment on fashion, music, and design.

Punk started in London during the 1970s and almost simultaneously became a musical genre, a fashion expression, and a way of life. Although bands such as the Slits, the Dammed, the Clash, and the Banshees were important, the Sex Pistols became the preeminent band of the genre. The fashions and the attitude of punk were on display in Malcom Maclaren's Kings Road store called Sex, and later, Seditonaries. Maclaren and his partner, Vivienne Westwood, sold clothing that was dislocated from the accepted idea of what fashion should be. The spectacle of the punk was attained by using forthright images out of context, thereby creating a distortion. Consequently, punk fashions shocked and intimidated. Punk's iconic fashion items included Maclaren and Westwood's replica of the Cambridge rapist mask, T-shirts emblazoned with corny playing card pin-up girls, homosexual cowboys, shirts with a Nazi swastika, and T-shirts of the Queen of England's face corrupted with a safety pin through her nose. All of the punk bands wore similar clothes with images that were taboo; this included

torn clothes, fetish clothes, and even clothes with simulated bloodstains.

#### Hippies

Punk was a reaction against the hippie culture, which became accepted as the pinnacle of youth rebellion.

The hippies were a 1960s folk- and rock-led movement that propagated an alternative perspective for living. According to one hippie commentator, "Hippy fashions originated from used-clothes bins, army/navy stores, and handmade clothes from scraps. In other words, whatever was cheap and available..." (New York Sun: 25, July, 2002). Clothes also originated from the Hippie trail, which passed through Turkey, Iran, Afghanistan, and Pakistan to India and Nepal.

During the 1980s and the 2000s, mainstream fashion design and rock music youth cultures adopted the hippie look. In the 1980s, the Italian designer Romeo Gigli used rich Indian embroideries and delicate prints and handwork to create soft and romantic themes that are seen in hippie dress. Marni, another Italian design company, has used the hippie theme exclusively in a brand that is elite and expensive and is therefore the antithesis of hippie ideology.

#### Fashion Catalysts

Music offers fashion more than a theme or a movement. Occasionally, a performer possesses fashion awareness that directly influences fashion.

As catalysts of fashion change (1973–1980s), David Bowie and Bryan Ferry experimented with new themes, beliefs, and values. Bowie's alter ego, Ziggy Stardust, wore elaborate costumes designed by avant-garde designer Kansai Yamamoto. The garments were not made exclusively for Bowie; they were simply part of Yamamoto's ready-to-wear collection. Bowie's fans reinterpreted the Ziggy look by wearing street clothes of the period. The ensemble consisted of high-waist pants, platform shoes, and brightly colored shirts and tank tops, which were occasionally bought from women's stores for their colors and tight fit. Ferry's various costumes included a Cosmic rocker look of a metallic leopard-skin bomber jacket and black silk trousers; the 1950s Rocker with black pants, dark blue T-shirt, and neck chain; and the lounge lizard clad in a white tuxedo, black bow tie, white shirt, and red cummerbund. He also dressed as an Army G.I., wearing khaki shirt and pants; a Neoclassic storm trooper; a gaucho, complete with gaucho pantaloons, a vest and shirt with wide sleeves and a black hat; and a 1960s soul singer, wearing a three-buttoned suit in various colors and materials, including leather and shark-skin. In many ways, 1970s disco provided exception of a music-led movement that comprehensively affected fashion. Existing at the same time as glam rock, disco had spread through much of the West. In America and Britain it had achieved the alliteration of a spectacle that fluently

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contorted across the age gap and from stage to the dis-cothèque to the street.

Fashion and music proficiently and often independently create similar themes, yet the dynamic interaction between them motivates reactions that might not have otherwise occurred. The mistlike phenomenon of sub-cultural fashion holds apparel and popular music in totemic significance, creating fantastic fashion objects and moments from these restless forms. Formalized fashion is bound by an emphatic trepidation and terror. Its praxis and natural impulse is to conduct the activity of objectifying popular music, youth subcultures, and other “sexy” forms. This is why developments away from orthodox or formalized fashion customs can only be made when the agenda is no longer centered on the commerce of fashion, but is concerned with the irreverence and irrationality of making fashion images.

See also **Hippie Style; London Fashion; Punk.**

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*Van Dyk Lewis*

**MUSLIN** In the early twenty-first century muslin is an inexpensive, bleached or unbleached cotton plain-weave cloth. There is no direct connection of the name “muslin” to the earlier thin silk cloths of Mosul; rather, the name arose in the eighteenth century from the French word for foam (*mousse*), which seemed to convey the feel and texture of India’s filmy cotton product. When introduced into Europe in the 1600s by the English and Dutch East India Companies, “muslin” denoted a soft, white, plain-weave cotton cloth produced in India, notably around Dacca where the constant, intense humidity eased the stress of the spinning and weaving processes on the fibers.



**Muslin dress.** This girl’s dress, featuring a simple, princess-style cut and embroidered leaf vines, is made from sheer Indian cotton muslin fabric. AMERICAN COSTUME STUDIES. REPRODUCED BY PERMISSION.

Some muslins—their degrees of delicacy graphically identified in terms of spider webs, woven wind, and evening dew—were made from particularly fragile yarns. Less ethereal versions like *mulmul*, or mull, were sometimes embellished with embroidered and drawn-thread floral designs.

The classically-inspired white muslin dresses of the early nineteenth century are well-known, but during the eighteenth century, ladies wore muslin in the form of petticoats, aprons, and kerchiefs. French reformers like Jean-



Jacques Rousseau urged parents to dress their children in unrestrictive, washable cotton clothing better suited to their ages than the customary miniature-adult styles. Girls who grew up wearing loose muslin dresses became women who considered the *ingénue* habit worth continuing—undoubtedly encouraged by Marie Antoinette's scandalous example.

Although silks and heavier fabrics reclaimed fashion dominance by 1825, muslin continued in favor for young women's and children's dresses. Embroidered muslin accessories made pretty foils to mid-century wool, silk, and printed cotton garments. The first decade of the twentieth century saw a resurgence of enthusiasm for fine cotton dresses like those of a hundred years earlier—equally likely to be called muslin, mull, longcloth, nainsook, dimity, organdy, batiste, cambric, or lawn.

India muslins proceeded to undermine the dominance of domestic linen manufactures. At the end of the eighteenth century, European manufacturers were imitating the medium-weight India cottons and moving on to master fine ones. Delicate linen favorites like cambric and lawn increasingly came to be made of cotton instead, mainly because cotton was cheaper. In the 1830s the English exported striped and checked "muslin" for cheap clothing worn by American sailors who almost certainly would have disdained the dainty kind—an indication that

utility weight domestic cotton cloth was already usurping the exotic name. By the 1870s, "muslin" was being touted for ladies' underwear, still the hard-wearing, sturdy item it had been when made of linen. Muslin has become known as a cheap, durable cloth suitable for pattern draping, upholstery, stage scenery, drop cloths and dust covers.

The world-changing influence of these imports culminated in a legacy of a few thin cotton fabrics, some of which bear names originally assigned to European linens. The once-evocative word "muslin" is now attached to an opaque, utilitarian cotton cloth that first entered the West simply designated as "calico," a name that now specifies a fairly substantial cotton fabric printed with tiny motifs.

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

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