



NAIL ART Beautiful nails are considered to be a precious gift to be treasured and cared for. In Greek mythology Eros is identified as the first manicurist. He cut the goddess Aphrodite's fingernails while she was sleeping and scattered them on the beaches of the earth. Seeing what had transpired, the fates collected the clippings and turned them into the semiprecious stone onyx—that is Greek for fingernail. In fact, human nails—the convex, hard horny plates covering the dorsal aspect of the fingertips and toes—have evolved from the primeval claw. In folkloric beliefs, the nails are often said to continue growing after death, temporarily evading mortal decay. Thus, long nails are characteristic of vampires, revenants, and others of “undead” status. The phenomenon is in fact due to the dehydration of the corpse which causes the skin around the nails to retract and shrink back, but the alarming effect of this particular aspect of decomposition has inspired countless morbid horror stories where sorry individuals who have been buried alive attempt to scratch their way out of the tomb. Nails, along with bones, hair, and teeth of the dead were, as Sir Thomas Browne noted in the seventeenth century, “the treasures of Old Sorcerers” and one of the oldest forms of poisoning was grated nail, which was slipped into an unsuspecting victim's food or wine. Even today people take care to disinfect a human scratch, perhaps because nails actually do contain a small percentage of arsenic.

The Origins of Manicuring

The practice of manicuring is itself extremely ancient. There is evidence that as far back as 4,000 years ago, manicures took place in southern Babylonia, and manicure instruments have been found in Egypt's royal tombs. The Romans painted their nails with a mixture of sheep fat and blood. Turkish women created a pink tint for the nails from boiled rose petals. Women in biblical times not only dyed their hair but also painted their fingernails and toenails as well as hands and feet with henna juice (as mentioned in the Song of Solomon), a practice that still forms part of Middle Eastern culture today. The custom of growing long nails relates to status, since it can preclude certain forms of manual labor. Chinese noblemen and women of the Ming Dynasty (1368–1644) were well known for their extraordinarily long fingernails, which were sometimes protected with gold and jewel-

encrusted nail guards. Servants were required to feed, dress, and perform other personal chores for them so that they did not break a nail. The Chinese also used nail polish made from egg whites, beeswax, vegetable dyes, and Arabic gum.

In the Western Hemisphere colored nail polish was uncommon until the twentieth century. Instead, unstained hands with white and regularly formed nails were esteemed as part of a dominant aesthetic linking physical hygiene and moral purity. Etiquette guides from the 1800s recommend a little lemon juice or vinegar and water to whiten the nail tips and commercial products available at this time included nail polishers or buffers, crystal stones, emery boards, hand and cuticle creams, pearly white liquid, and several kinds of bleaching powders for the hands and nails. This apparent lack of adornment was an obvious indicator of wealth and enforced leisure. Emma Bovary's nails for instance are “scrubbed cleaner than Dieppe ivory and cut almond shape.” Such fastidious treatment of the nails was in keeping with the anti-cosmetics stance, which professed a belief in the transparency of inner beauty and continued well into the early 1900s.

The Innovation of Nail Polish

Hollywood film did more than any other visual medium to popularize the wearing of nail polish in the West. Film actresses of the 1920s looked exotic, symbolized modernity, and flaunted nails that were painted with colorful glossy enamel that soon became commercially available. In a literal sense, the new lacquer was derived from the movies since cinematic film and nail polish originate from the same primary ingredient—nitrocellulose. One early method of making nail polish was to mix cleaned scraps of film with alcohol and castor oil and leave the mixture to soak overnight. The first tinted nail lacquers were produced in subtle shades of pink and had names like “rose,” “ruby,” “coral,” and “natural” in an attempt both to downplay the chemical origins of the product and to overcome the monochrome format of contemporary advertising.

Deep color polishes like cardinal red were unavailable until the 1930s, when Charles Revson and his partners developed a method to add opaque pigments (rather than dyes) to polish so that it would coat the nails evenly.

"cute tomata!"

Activated...
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new red
le red...
or spring!

Separates by
Cole of California;
Fabric by A.R.C.;
Look for "Cute Tomata"
fashions when you shop!

Help Yourself to "Cute Tomata"... in
Chip-Pruf Cutex, America's best-wearing nail polish, 25¢
Pearl Cutex, new iridescent polish—the last word in luxury, 39¢
Cutex Stay Fast, creamiest, longest-lasting lipstick ever created, 59¢
Cutex Duo Vanity Stand with Pearl Cutex and Stay Fast Lipstick, 98¢.

Prices plus tax

Cutex brand advertisement. This "cute tomata" poster advertises a red nail color by Cutex. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

Their company, Revlon Inc., still one of the leading producers of nail polish, became particularly famous for its legendary 1950s “Fire and Ice” advertising campaign. These ads for a range of matching nail enamels and lipsticks were groundbreaking in their use of dramatic visuals and clever text and are considered to be among the first to overtly link cosmetics with sexuality. A typical headline ran “For you who love to flirt with fire . . . Who dare to skate on thin ice.” Like much cosmetic advertising of the period, Revlon’s marketing exploited a range of connotations of nail decoration. Painted nails were part of the self-scrutinizing feminine masquerade that was dependent on male approbation, but they were also associated with increasingly liberal ideas about a pleasure-seeking modern woman.

Nail Art Today

The last few decades have seen further innovations and fashions in Western nail art. Manufacturers have created quick-drying polishes targeted at women with active lifestyles, and the range of colors available has multiplied. From the 1980s onward brightly colored polish has been available in unusual colors ranging from ice-cream pastels to gunmetal gray, along with polishes that contain built-in decorations such as glitter or tiny metallic stars. In 1995 Chanel brought these colors firmly into the mainstream when it launched a deep black-red polish. “Vamp” continued the Hollywood connection when the actress Uma Thurman in the film *Pulp Fiction* wore it that same year. Priced at \$15 a bottle, Chanel’s polish helped to create a market for high-priced nail products and paved the way for the success of companies like Urban Decay and Hard Candy—which made huge profits from manufacturing odd experimental colors for nails. In 1998 the American Jenai Lane created “mood nail polish” which is designed to change color according to body temperature—in reflection of one’s mood.

Over \$6 billion is spent on services in American nail salons every year and the art of the manicurist has become increasingly prized worldwide. Men as well as women are now regular clients since well-kept hands are considered to be an important part of a professional image. New technologies have also resulted in more realistic-looking acrylic nails and nail extensions, which are attached with glue adhesives and glue tabs. At the fantasy end of the market, fingernails and toenails have become a natural canvas for the expression of creative imagination. Nail art is often stunningly elaborate—nails can be sculpted, stenciled, pierced, and of course painted with intricate designs. Competitions such as the Nail Olympics held annually in Las Vegas honor the art of the manicurist—as a latter-day miniaturist painter—and indicate the growing professionalization of the industry. In Britain and the United States, contemporary nail art resonates particularly with black culture. In this context elaborately painted nails are seen to offer a highly decorative alternative to Eurocentric ideals of beauty.

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

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Katherine Forde

NAPPING Napping is a raised surface on a textile that is a result of brushing loose staple fibers out of the fabric structure. It may also refer to the surface texture on pile-weave fabrics. The nap makes the fabric feel softer and traps air that serves as insulation. The nap is typically brushed in one direction on fabrics such as corduroy, velvet, velveteen, and flannel. Light reflects off the surface of the fabric according to the direction of the nap and produces unique aesthetic qualities on pile-weave fabrics. This aspect is important in garment construction, because if the garment pattern pieces are not laid out correctly, the end product will appear to be constructed out of fabrics of different colors.

Napping is the finishing process that raises the fibers on a fabric to produce a mat of fiber ends, or nap. It may be used on knit or woven textiles made of staple fibers, such as wool and cotton, or with fibers cut to staple length and spun into yarns such as silk, rayon, and polyester. Napped fabrics are usually made with loosely spun yarns in the filling direction so that the fibers can easily be pulled out to form the nap. Historically, napping was done with teasels—the flower heads of thistlelike plants that have many sharp, hooklike ends. Except in the case of some fine wools that are still napped by hand, napping in the early 2000s was executed with machines that mimicked the early process. The early twenty-first century napping machines involve feeding the fabric through rollers that are covered with heavy fabric that is embedded with small, brushlike wires.

Napping can be done on one or both sides of the fabric. Napping may improve durability, hide defects, or

obscure the weave of the cloth. Napped fabrics may also have increased pilling, abrade more easily even with care, or flatten with wear. Common fabrics that are napped are wool and cotton flannel, flannel-back satin, polyester fleece, flannelette, and outing flannel. Sueded fabrics are also napped through a process that includes an additional step to shear the nap close to the surface of the fabric to produce a smooth, soft finish.

See also **Corduroy; Flannel; Jersey; Velvet; Wool.**

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Marie Botkin

NATIVE AMERICAN DRESS. See *America, North: History of Indigenous Peoples' Dress.*

NAUTICAL STYLE Nautical refers to the sea and to ships. There is a romantic image of life on the sea reflected in a navy jacket with brass buttons, a crisp white sailor's uniform, a sou'wester hat and yellow slicker, or a fisherman's sweater. All sailors and those whose occupation depends on the sea deal with the unpredictable nature and allure of the sea. Protection from the salt water, wind, and sun is a primary consideration along with allowing the mobility needed to perform the duties of their job on a ship among the ropes, nets, and sails. Historic traditions in nautical dress continue to influence modern nautical apparel.

Occupational Sailing

The "Jack-tar" describes a sailor of sixteenth century Europe who wore a waist-length tarred leather jacket and hat for water protection. To facilitate movement on the ships, loose breeches called "slops" and tunics of canvas or coarse linen were worn. The slops were often striped or red in color. In addition, a tar-coated canvas petticoat called a tarpaulin was often worn over the slops during

rough weather. A neckerchief and knitted woolen cap provided additional protection for the head. The tarred jacket has evolved into the classic pea coat of today, while the tarpaulin remained prevalent with fishermen through the nineteenth century.

With the birth of an official Navy uniform in England during the mid-eighteenth century, there was a more noticeable distinction between the occupational dress of a sailor and a fisherman. Blue and white with gold and silver trim for officers was the designated color palette for the Navy. This was the origination of the term "navy blue." Later in the century, American-tar wore a short blue or black-tarred jacket, cropped trousers with a knitted striped shirt, and neckerchief. Sailor hats were now made of oilcloth, a recent innovation in waterproofing that treated cotton or linen with boiled linseed oil. The oilcloth was also used in bib trousers and jackets, their yellow color serving as a safety feature for sailors who were blown overboard. A knitted wool gansey or jersey became popular during the mid-eighteenth century. These tightly knitted sweaters button on one shoulder and were patterned to represent the town of the sailor. Solid colors were reserved for naval officers, while the sailors wore stripes. The jerseys were often embroidered by the sailors with the name of the ship on the front chest.

Naval uniforms continued to evolve during the nineteenth century with the use of the sailor collar and black neckerchief that mimicked the wide collar points and black cravat worn by fashionable gentlemen. Sailors maintained variations of the blue waist-length jacket and white trousers while officers wore a gold-trimmed coat that was short in the front with tails in the back. Twenty-first-century naval officers have a white dress uniform of jacket and trousers with brass buttons and epaulets, while their service uniform is built of a navy blue jacket and pants with white shirt and black tie. The enlisted sailor wears white trousers and a tunic with a sailor collar and black tie. It is affectionately referred to as a "monkey suit" (Wilcox 1963, p. 82). Present-day commercial fishermen consider function and safety with their use of insulated layers of fleece and waterproof hooded-jackets and pants. Orange and yellow gear provides good visibility in case of a water rescue.

Recreational and Competitive Sailing

Traditional sailing garments have had a large influence on recreational and sport sailing apparel. Sailing as a competitive sport is marked by the first international yachting event, the Hundred Guineas Cup, in 1851, and its Olympic debut in 1896. The term yacht evolved from the Dutch "jagtschiffs," which were boats designed to chase pirates. Yacht clubs developed to encourage and support the sport of sailing. Dress for most active recreational sailors needs to provide the same function and mobility required of professional sailors. Navy blue, white, red, and yellow are garment colors associated with both pro-

fessional and recreational sailors. Navy jackets with brass buttons are a popular image, borrowed from the Navy, for the more social yacht-club member.

Traditional sailing garments have also been a popular influence for generations of children's garments. Sailor suits are a classic design for both boys and girls that began during the mid-nineteenth century when Queen Victoria began dressing her children in the style. It spread quickly through Europe and America, continuing to be a classic children's style in the twenty-first century along with the middie blouse.

Women in Sailing

Women have historically been on shore professionally until 1942 when the U.S. Navy began to allow women to serve in positions on ships. Their uniforms were similar in style to the men's with the addition of a skirt. A 1931 *Vogue* cover shows a woman in full bell-bottom navy slacks with a red, white, and blue striped top designed for lounging rather than rough seas. A later 1956 image shows a woman on a small dinghy wearing cropped denim jeans, a white "sloppy joe," white deck shoes, and red bandanna on her head. This outfit is intended to be comfortable and functional, but designed only for good sailing conditions. Women have dramatically increased their skill and participation in competitive sailing. Dawn Riley led the first all-women's America's Cup team in 1995 and was the first female member of the winning America's Cup team in 1992.

New Developments in Sailing

The garments worn by competitive sailors in the twenty-first century have the same requirements of protection from the elements and good mobility. However, innovative fiber and textile developments can now better protect the body, increase health and safety, and improve the wearer's sailing efficiency. Though wool has traditionally been the fiber used for insulation and water protection, apparel-layering systems take advantage of new fiber technology to help maintain the body's thermal balance. The first layer uses olefin to wick away moisture from the skin, while polyester fleece acts as an insulating layer to trap body heat. The outer-layer fabrics, such as Gore-Tex, provide a waterproof, yet breathable barrier from water and wind. The use of spandex, a fiber with stretch, in the first two layers allows for garments that fit closer to the body while allowing a greater freedom of mobility.

See also **Jacket; Military Style; Rainwear.**

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Elizabeth K. Bye

NECKLACES AND PENDANTS A necklace is a form of jewelry worn suspended around the neck. It is most commonly made in flexible forms such as a chain, as a string of beads, pearls, gemstones, or other natural materials, or made of a more inflexible band of metal embellished with gemstones, pearls, beads, or other techniques such as engraving, filigree, repoussé, granulation, for example. Lengths of necklaces vary, and specific types related to extremes in length range from a short choker or dog collar necklace that fits right around the main portion of the neck to a longer neck chain or string of beads called a *sautoir*, sometimes worn hanging down to or past the waist.

As with other pieces of jewelry, the necklace has been an important site of decoration for the body but also of communication for the person. As valued material culture, necklaces communicate wealth, power, affiliation, prestige, levels of resources and skill, and elements of identity and position. The durability of jewelry like necklaces made of metal, glass beads, or gemstones provides an opportunity to appreciate and understand the technology, cultural practices, artistry, and aesthetics of other cultures and distant time periods.

A simple necklace made from a string of local organic materials such as shells, teeth, or bone beads is one of the forms of jewelry adopted by early cultures around the world. More precious materials from farther away were also valued for early necklaces, frequently in the form of beads, such as those of Mediterranean red coral found in a Neolithic burial in the Alps (circa 4200–3400 B.C.E.). Other early types of necklace included the torc or torque, an ancient Celtic neckpiece made of twisted metal, and the *lunula*, a flat, crescent-shaped and engraved variation of the torc found in Bronze Age Ireland and Scotland (circa 1800–1500 B.C.E.).

Necklaces were made to display appropriate decorative and stylistic features through each period and from region to region. Each period also has some influence upon those following, and revivals of styles, such as classical Greek and Roman necklaces or Egyptian beadwork collars, are prevalent. During the Middle Ages, jewelry became a more integral element of dress, and necklaces replaced brooches as the primary form of jewelry in the late Gothic and early Renaissance periods. Necklaces set with gemstones and heavy gold chain necklaces with pendants were in style as a distinction of wealth and social



Remembrance locket. The heart-shaped locket holds a small piece of ribbon from a September 11, 2002, remembrance ceremony. Lockets carry personal mementos and are usually worn for sentimental reasons. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

status from the fourteenth and fifteenth centuries through the sixteenth and early seventeenth centuries.

Trends for wearing necklaces have for the most part followed the style of necklines in European and American fashionable dress. In other words, as necklines were lowered, more, as well as more elaborate, necklaces were seen. But this does not necessarily mean that necklaces were not worn when necklines were high. For example, a carcanet is a type of wide, bejeweled or enameled gold link necklace that resembles a collar. It was worn by men as a status symbol in the fifteenth through seventeenth centuries, encircling the base of the neck over a man's doublet and under the elaborate lace ruff, or worn with gold chains wrapped around the neck, or hanging over the shoulders down the front of bodices and doublets.

The necklace was a central piece in the eighteenth-century parure or matching set of jewelry for a woman, which also included brooch, earrings, bracelets, and a pendant or tiara. The necklace was meant to be worn as evening wear with a lowered décolletage bodice, while higher necklines of daywear included the brooch or the pendant instead. This concept of a matching set lasted through the early twentieth century until dress became more casual and when affordable but still attractive costume jewelry became widely available. New materials such as plastic and new technologies related to mass production and mass media have greatly expanded the social repertoire. Necklaces in the late twentieth century were

styled to follow both fashion and popular culture trends, but also to meet various needs for women's dress based on occasion, taste, or preference, and levels of fashionability and affordability.

Certain materials have long held reign for necklaces throughout the Western history of dress, including gold, diamonds, and pearls. The diamond necklace is one of the most expensive symbols of wealth, glamour, and prestige throughout history. Pearls were the material of choice for Roman women, and revivals of Classical period details seen in Renaissance or early-eighteenth-century neoclassical dress have included strings of pearls. The pearl was also beloved by Elizabeth I in the sixteenth century, sparking a trend for long pearl necklaces draped and pinned over elaborate stomachers. In the mid-twentieth century, the short strand of pearls became a classic gift for young American and British women on their sixteenth birthday, and it remains a popular choice for women's professional and business dress ensembles and bridal costume. The creation of imitation and synthetic diamonds and cultured pearls equalizes to some degree the concept of preciousness in jewelry and makes the look of these prestigious materials available to a wide and diverse audience today.

Both men and women throughout Western history wore necklaces until the eighteenth century, when they became primarily a feminine purview. However, American popular culture influences such as the 1960s hippie "love beads" and the 1970s disco dance craze made it more fashionable for European and American men to wear necklaces as part of popular fashion. These include gold chains, some strung with amulets or charms like the gold Italian horn or a gold cross. This trend became very prominent in the late twentieth-century hip hop music scene, when ostentatious platinum and gold chains hung with diamond-encrusted pendants displayed, as conspicuous consumption, the newly acquired wealth for African American men. Necklaces for men in certain occupations never went out of style, and higher ranks of clergy, such as Roman Catholic or Anglican bishops and cardinals have, since the Renaissance, continued to wear elaborate and expensive neck chains with large hanging pectoral crosses or crucifixes as part of their ecclesiastical regalia.

Within the broad style category of ethnic jewelry, necklaces have today transcended their original or traditional use by ethnic groups around the world and are collected and worn by European Americans of both genders as fashion or adornment regardless of, or perhaps even in reference to, their original indigenous functions or meanings. However, throughout history, the necklace as indigenous tribal or non-Western ethnic jewelry has been and continues to be a significant expression of all of the uses and meanings of jewelry outlined in this volume. In many cultures, the necklace has taken precedence over other forms of jewelry as the most important piece for adornment and communication in expressing identity or position. In addition, ethnic necklaces made from pre-

cious materials such as gold and silver, or precious organic materials like coral are frequently the repositories of a woman's or family's wealth. For example, in many nomadic cultures around the world, particularly in Central Asia, North Africa, and throughout the Middle East, heavy silver necklaces, perhaps including expensive elements such as amber or coral beads and incorporating silver coins, are portable "savings accounts" or forms of wealth and currency that could be converted to money when required. The heavy silver collar-type necklaces of the Hmong and Hmong-American ethnic group, originally from Southeast Asia and now predominantly living in the United States as political refugees, may include hundreds of silver coins and several pounds of silver metal. These necklaces serve a primary function of displaying the family's monetary wealth when worn by young women in courting rituals at Hmong New Year's celebrations. Gold necklaces, among other items of jewelry such as bangles or earrings, are purchased by women in Asia and India, for example, as their income warrants. These are put aside for future needs as investment and savings and brought out for display at weddings, for instance, especially when worn by the daughter of the family as a bride. In many instances, gold or silver jewelry is the only form of wealth that a woman may have access to. In another example, expensive Italian coral beads are collected and made into necklaces by ethnic groups in West Africa, such as the Kalabari Ijo in the Niger River delta. Worn by both men and women at ceremonial functions, these necklaces are important markers of identity but also a significant vehicle for displaying family wealth and prestige.

Pendants

A pendant is an ornament that is suspended from another piece of jewelry such as a necklace, neck chain, ribbon, brooch, bracelet, or earring. Pendants take many forms including large gems or pearls, cameos, crosses, lockets, amulets, or watches. Amulets as pendants have been most significant as one of the first forms of prehistoric jewelry. As pendants, amulets retain an unprecedented popularity in the early twenty-first century as good luck charms, as talismans, and as protection from the evil eye or any number of other perceived disasters or supernatural forces. Pendants are frequently made to be detachable so they might be used on different necklaces, or made with a pin-back so they might also be worn as a brooch.

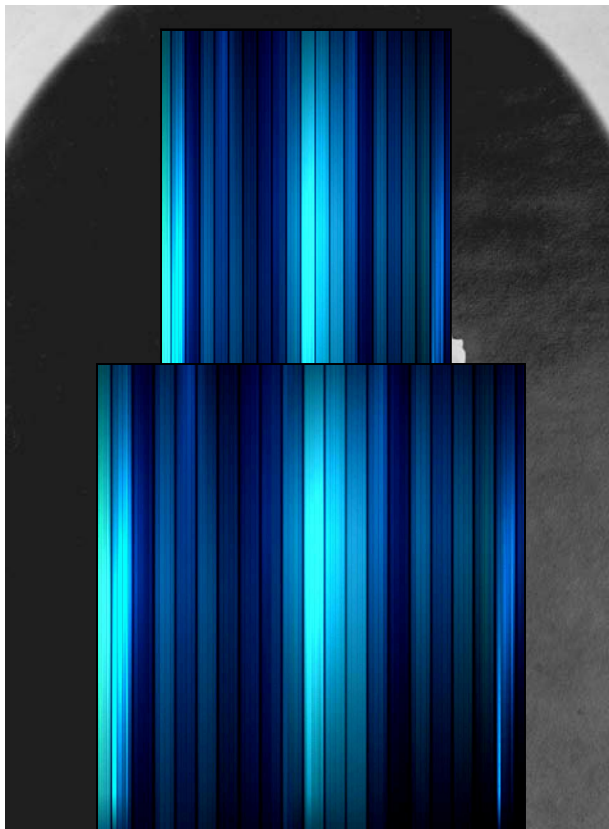
The cross or cruciform shape is an important type of pendant in religious and amuletic categories of jewelry that has been worn since the development of early Christianity. It can carry ornamental, protective, and devotional or religious meanings. Wearing a cross can visually signify a person's religious affiliation, and different shapes of crosses can symbolize different branches or subcults of Christianity. A crucifix is a type of cross showing Christ's crucified body, worn predominantly today by religious clergy. Crosses have been made from



Amulet pendant, Thailand. This rectangular Thai amulet serves as a prayer box. Amulets as pendants were very popular in the early twenty-first century. © DAVE G. HOUSER/CORBIS. REPRODUCED BY PERMISSION.

various precious and nonprecious materials to suit a wide range of styles, tastes, and economic standings. Crosses in the Middle Ages and Renaissance were made as reliquary pendants to hold what was believed to be a relic of the true crucifix. In contemporary Western Christianity, small gold crosses on a chain are important gifts for a child's christening or first communion. Crosses have also been worn as charms or amulets to ward off evil or to protect the wearer from disease. For example, small gold crosses made with coral beads are worn in southern Italy today as an amulet that combines the amuletic protection of red coral against the evil eye with the symbolism of Christianity. This cross is seen as more socially acceptable than wearing the red or gold horn amulet called a *cornio*. In the late twentieth century the cross has been appropriated as a trendy sub- or popular culture motif worn without religious overtones or with a sense of defiance against its traditional symbolism. Other types of personal pendants that might be worn to signify religious affiliation include the Roman Catholic saints' medals, the Jewish Star of David, the Islamic Hand of Fatima, the Hindu Om mantra symbol, or the phylactery or amulet case worn in Jewish, Islamic, and Tibetan Buddhist religions. This last example is a small decorated metal box enclosing a prayer or scripture passage written on paper.

A locket is a small pendant in the form of a flat, round, or oval case with a hinged cover, worn usually on a neck chain or suspended from a necklace of various styles. It is worn as a sentimental piece, meant to hold a memento such as a lock of hair, a photograph, or, before the invention of photography, a miniature portrait painted on ivory. They are made from various metals and with diverse techniques, often set with gemstones and engraved or enameled. Early lockets were worn as devotional or reliquary jewelry, made in the Middle Ages and



Edith Gould wearing strands of pearls. Necklaces are made out of many materials, from the pearls shown here to beads and gemstones, and vary in length from the short choker to a longer strain called a *sautoir*. © CORBIS. REPRODUCED BY PERMISSION.

Renaissance to hold a saint's relic. In the sixteenth century, monarchs like Elizabeth I often presented gifts of lockets holding their portrait to favored courtiers. One famous example of a commemorative type of locket is Elizabeth's "Armada Jewel" (circa 1588) with a cast gold and enameled profile portrait of her on the front and an enameled depiction of Noah's Ark on the back, made to celebrate England's victory over the Spanish Armada. Locketts were very popular in the eighteenth and nineteenth centuries, and this continued into the twentieth after photography was developed. Nineteenth-century Victorian lockets were an important betrothal gift or sentimental gift of personal devotion. Locketts were frequently made as watchcases for men and worn suspended on a watch chain or fob.

See also **Brooches and Pins; Costume Jewelry; Jewelry.**

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NECKTIES AND NECKWEAR Though the origins of wearing cloth tied around the neck lie embedded in antiquity (Chaille 2001), most scholars concur that it was the Thirty Years' War (1618–1648) that cemented the practice within European cultures. Fought between Sweden and France on one side and the Hapsburg Empire on the other, the conflict introduced French soldiers to the loose-tied neckerchiefs of Croatian soldiers, which some continued to wear once they had returned home.

Nevertheless, disagreement shrouds the etymology of the word "cravat," a derivative of the French *cravate*, which denotes modern neckties, men's scarves, and neckbows. While some sources—including the Oxford English Dictionary—make a direct link between *cravate* and *croate*, others are more circumspect, looking instead to the Turkish *kyrabâc*, the Hungarian *korbâcs*, and the French *cravache*, all of which relate to long, slender or whiplike objects (Mosconi and Villarosa 1985).

Linguistic roots aside, there is consensus that 1650 was the key point at which neckwear became a distinctive feature of western men's dress. It has been suggested that its popularity was further enhanced by a climatic factor known as the "Maunder minimum," which saw temperatures dip especially low between 1645 and 1705 (Chaille 1994).

The Battle of Steinkirk in 1692 introduced the "Steinkirk" to fashionable Europeans. Consisting of a long scarflike cravat with ends of fringe or lace that were looped through the buttonhole of the jacket (Fink and Mao 1999), it was also popular with women who would sew buttonholes into their gowns to accommodate the loose ends, or simply tuck them into the laces of their corsets (Chaille 1994). The Steinkirk had a continuing presence in portraiture long after its real-life popularity had waned, for artists such as Joshua Reynolds and Thomas Gainsborough often painted their subjects wearing the attire of their predecessors (Gibbins 1990).

By the early eighteenth century the soft flamboyance of the Steinkirk was replaced by yet another style with military origins. Popularized by French and German foot

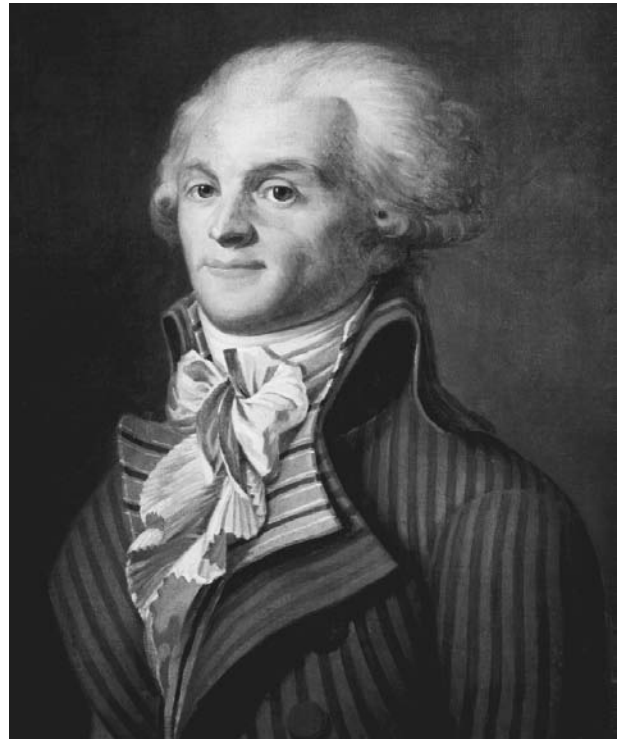
soldiers at the end of the seventeenth century, by 1700 the stock had been adopted by civilians (Colle 1974). Originally consisting of a piece of white muslin folded into a narrow band, wound once or twice around the neck and fastened at the neck with tapes, buttons, or a detachable buckle (Hart 1998), the stock developed into a simple high collar stiffened with horsehair, whale-bone, pig bristle, card, or even wood covered in cloth (Gibbings 1990). While it did impart a stiff, formal posture, it was ultimately an uncomfortable and unhealthy style because it restricted the throat (Gibbings 1990). However, stylistic formality evolved into a softer, more decorative style when black ribbons used to tie the hair back were brought to the front and tied in a bow known as a *solitaire*, creating a contrast with the white stock beneath it (Fink and Mao 1999).

The next significant development came in the 1770s, championed by a group of young English aristocrats dubbed the *Macoronis*. Influenced by styles they had seen while travelling in Italy, they took to wearing white cravats with voluminous bows (Chaille 1994). In France, in the 1790s, young men known as the *Incroyables* (or Unbelievables) displayed their contempt for sartorial conventions by wearing clothing with exaggerated proportions, including huge cravats consisting of fabric wound around the neck up to ten times (Fink and Mao 1999).

The extravagance of the late 1700s gave way to a quest for simple elegance in the early nineteenth century, exemplified by dandyism in general and George Bryan Brummell (1778–1840) in particular. The key to “Beau” Brummell’s style lay in understatement. Though decidedly middle-class in origin, he attained an aristocratic air through an obsessive emphasis on the cut, detail, and refinement of his clothing. Immaculate, starched cravats were central to his self-presentation and he is said to have spent hours perfecting the art of knotting, pleating, folding, and arranging them (Gibbings 1990). The popularity of cravats at this time gave rise to publications that detailed ways of tying them. Published in 1818, *Neckclothitania* presented 12 styles, *L’Art de se mettre sa cravate* described 32, and *L’Art de la toilette* outlined 72.

Around the time of Brummell’s death in 1840, cravats became politicized as proponents of white cravats—affiliated with traditionalism—took on those who favored black cravats, which were associated with liberal politics (Chaille 1994). Ultimately, it was the black stock and cravat, made popular by the English monarch George IV (who reigned from 1820 to 30) that triumphed, although red ones—briefly fashionable with French and German revolutionaries in 1848—never gained much of a following in English society (Chaille 1994).

As the nineteenth century progressed, high-buttoned jackets became popular, making large, complicated cravats difficult to accommodate. Moreover, as increasing numbers of men joined the office-based workforce, few had the time to spend on the knotting and arranging of



Portrait of Robespierre wearing cravat. In the 1770s, English and French aristocrats began wearing extravagant neck bows and voluminous cravats. The trend died out by the early nineteenth century. © ARCHIVO ICONOGRAFICO, S.A./CORBIS. REPRODUCED BY PERMISSION.

neckwear. While ready-made neckwear may have offered convenience, the higher echelons of English society remained disdainful of such practices (Hart 1998). Yet the growing diversification of the workforce, prompted by the industrial revolution, fostered a proliferation of neckwear styles by the late 1800s.

Ultimately, the cravat of the nineteenth century gave rise to four main styles: the bow tie, scarves and neckerchiefs, the Ascot, and the four-in-hand or long tie (Hart 1998). Developments in photography since the mid-nineteenth century have allowed costume historians to examine neckwear from this period onward in detail, and nineteenth-century visiting cards—often showing just the head and shoulders—have proved an invaluable resource to researchers (Ettinger 1998).

Evolving from some of the popular Regency styles, the bow-tie diminished in size so that by the end of the nineteenth century, two dominant shapes were recognizable: the butterfly and the bat’s wing (Fink and Mao 1999), both of which have an ongoing presence in men’s attire even today, but especially in the context of formal wear.

Scarves and neckerchiefs, by contrast, tend to be associated with the working classes who originally wore them out of necessity. Popular with both men and women



Neckties on display. A woman arranges U.S. Polo neckties at a shop in Shengzhou, China, in 2003. While not as popular as they once were, neckties are still a common sight at the office and on formal occasions. Hundreds of millions of neckties are produced in Shengzhou every year to help feed this demand. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

and typified by a square shape folded into a triangle, scarves may be knotted in dozens of ways to protect and decorate the throat (Mosconi and Villarosa 1985).

Similar to the Gordian cravat of the early nineteenth century, the Ascot became popular in the 1880s when the upper middle classes of English society started to wear it to the Royal Ascot race and other outdoor events (Hart 1998). Initially made of plain silk, the Ascot had square-ended blades that were crossed over the shirtfront and held in place with a cravat pin. Many were sold ready-made in very bright colors (Gibbins 1990).

The long tie or vertical tie originated as young men's sporting attire in the 1850s, but became widespread within a decade (Fink and Mao 1999). More than one explanation is given for its alternative name, the four-in-hand. Some believe it to be a reference to the Four-in-Hand Club, a London gentlemen's club whose members tied their neckwear using the four-in-hand knot (Fink and Mao 1999), while others suggest that its knot and trailing ends resembled the reins of four-horse carriages driven by members of the English aristocracy (Chaille 1994). Early versions of this style of tie were sim-

ple rectangular strips of material with identical square ends that reached no lower than the sternum as waistcoats were usually worn (Chaille 1994). Practical because it neither impeded movement nor came undone, it was adopted both by workers and by the leisure classes as high, stiff collars gave way to soft, turned-down ones.

As the Victorian middle class grew and male attire became increasingly homogenous (dark, somber coat and jacket and trousers in a limited range of cuts), ties became a signpost of social status (Gibbins 1990). Evolution of the club, school, and regimental ties meant that those in the know were able to identify a man's social ranking based primarily on the color and pattern of the tie they wore. Even in the twenty-first century, some sectors of British society still believe that the stripes on one's tie define an individual to himself and to others (Sells 1998), and the expression "old school tie" persists, reflecting membership of a specific, privileged class.

Although women had worn cravats and scarves in various forms alongside their male contemporaries primarily out of coquetry (Chaille 1994), it was in the late nineteenth and early twentieth century that neckwear took

on a politicized significance. The evolution of Rational Dress encouraged women to adopt attire that not only allowed greater freedom of movement but also was essentially more masculine in appearance (Gibbings 1990). As the women's suffrage movement gained momentum, the tie—when worn by women—became a symbol of independence and feminist convictions (Chaille 1994).

Already established as the most popular form of men's neckwear in the early part of the twentieth century, the four-in-hand's success was cemented commercially by an American named Jesse Langsdorf. He improved the drape, elasticity, and wear of ties by cutting them diagonally (at 45 degrees) on the bias instead of cutting the fabric conventionally in an up-and-down direction. The process of constructing a tie from three separate pieces of material, known as Resilient Construction, was patented by Langsdorf's company, Resilio, in 1924 (Ettinger 1998). Though knitted ties, or Derbys, attained a degree of popularity in the early part of the twentieth century, Resilient Construction essentially brought the evolution of the modern necktie to a halt (Chaille 1994). Since then tie widths have fluctuated from two to five inches, although the usual width continues to be three to three-and-a-half inches (Fink and Mao 1999).

With shape and dimension more or less fixed since the 1920s, mass-production methods ensured that ties were readily available to men from all socioeconomic groups. With the onset of the Great Depression in the United States during the late 1920s and early 1930s, business slowed down; however, the widespread popularity of cinema contributed to a boom in tie sales as Americans sought to emulate their film idols (Ettinger 1998). Images of actresses such as Marlene Dietrich and Katharine Hepburn wearing ties remain some of the most iconic and memorable in cinematic history, demonstrating the potent impact of a woman wearing what had become a quintessentially male item (König 2001). In the United Kingdom, meanwhile, society figures such as the Duke of Windsor were influential, and the Windsor Knot became a popular method of tie-knotting (Chaille 1994).

As the twentieth century unfolded, variety in neckwear continued primarily through the changing use of fabric and color. Developments in textile technology, particularly throughout the 1930s and 1940s, meant that traditional fibers such as silk, wool, and cotton gave way to synthetic yarns including rayon, nylon, and polyester as they were cheaper and therefore well-suited for mass production (Goldberg 1997). Yet tie aficionados would argue that woven silk, possibly blended with wool, continues to be the most suitable fabric for a tie because of the “hand” that it gives (Chaille 2001).

Though wartime rationing in Europe during and after World War II (1939–1945) put a hold on nonessential manufacturing, in the United States, the tie market flourished with stripes, plaids, and other patterns making an appearance (Ettinger 1998). In the postwar years, how-

ever, men on both sides of the Atlantic sought flamboyance, leading to a proliferation of brightly colored ties known as the Bold Look (Goldberg 1997). Popular designs in the 1950s included those with an Art Deco influence, flower and leaf prints, wildlife themes, and “Wild West” designs (Ettinger 1998).

In the latter half of the twentieth century, ties ceased to be an essential component of everyday menswear, and were no longer seen as the definitive signifier of respectability. As youth culture liberated young men from the sartorial conventions of their parents, the tie became an occasional item to be worn at school (by girls as well as boys), work, and formal events (Chaille 2001). Having said this, distinctive styles, such as skinny “mod” ties and wide “kipper” ties of the 1960s, have earned their place in fashion history, complementing the stylistic characteristics of the suits they accompanied (Goldberg 1997). Despite a global drift toward casual dress, it seems likely that neckwear, and specifically the tie, will continue to have a presence in men's dress.

See also **Dandyism; Europe and America: History of Dress (400–1900 C.E.); Military Style; Sports Jacket.**

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Anna König

NEEDLES The needle is the distinctive tool of the Upper Paleolithic period that began about 40,000 years ago. The oldest known needles with eyes date from the Gravettian period, about 25,000 years ago. The needle is one of the earliest survivors of the explosion of invention that the textile archaeologist Elizabeth Wayland Barber called the String Revolution. Paleolithic needles made of

animal bones, antlers, and tusks helped make possible the extension of human settlement into cooler regions after the Ice Age (until about 10,000 to 12,000 years ago), and they also were used for fashioning fishing nets and carrying bags. There is evidence that by the Gravettian, needles were used not only to stitch hides together for warmth but also for sewing and decorating textiles for social and erotic display. The needle was associated thus closely with humanity's new conceptual skills and expressions, including fashion itself.

Paleolithic needles had grooves rather than eyes to hold sinew or fiber. Some cognitive psychologists have suggested a progression in thought and design from the awl to the needle with an eye at its midpoint to the familiar form with a hole for the thread at the end opposite the point. It is much more likely that each form of needle, as today, was fashioned according to materials available for tools and sewing and the work to be done. Styles coexisted. Ancient Egyptians made ceramic double-pointed needles with an eye at each end; Heinrich Schliemann found six bone needles at Troy, most of them notched but one with an eye opposite the point. Roman needles were made of bronze and iron, with the eye on top.

The history of the needle reminds us of how recently the West achieved its technological lead. The medical texts of the Vedas—ancient and sacred Hindu texts first written about 3,500 years ago—prescribe straight and curved high-quality steel needles with today's familiar oval eyes and call attention to their care. While German cities had specialized guilds of needlemakers dating from the fourteenth century, the Persian theologian Ghazali, writing about 1100 C.E., praised as an example of human cooperation the division of the work of making a needle into twenty-five stages. Spain inherited the secrets of Islamic steel needlemaking; refugees brought these skills to England. Even in the London of Henry VIII (r. 1509–1547), the only needlemaker who could draw his own steel wire was a Spanish immigrant. Other masters imported coils from Germany and Spain. Needles were among a household's valuables, protected in special cases that women attached to their belts. Only in the eighteenth and nineteenth centuries did large needlework boxes become common, even among the affluent.

Between the death of the London master in the sixteenth century and the publication of the *Encyclopédie* in the eighteenth century, British and French needlemakers made great but largely undocumented progress in their craft. Needles were supplied for many trades outside of fashion and medicine, including clock making and goldsmithing. To escape guild restrictions on machinery in the seventeenth century, many needlemakers relocated to Redditch, England, in the Midlands, where the industry has remained ever since, with ample water power (from the Red Ditch that gave it its name) and proximity to both metalworkers and crafts using needles. While the *Encyclopédie* of 1762 illustrates a variety of stages in a single

workshop, the Redditch industry remained a network of families, each specializing in one or more stages of the process.

Eighteenth-century needlemakers developed a system of production that is still the basis of today's automated factories. (Surgical needles are still made by hand.) Steel was heated, shaped into a cylinder, and drawn through a number of dies to achieve the proper gauge, then cut into needle lengths. The end was hammered flat, the wire heated, and an eye punched and—often—grooved for easier threading; then the eye was filed smooth and the other end sharpened by filing. The needles were hardened by heating and cooling, then tempered for strength and straightened with a hammer and anvil. Up to 15,000 needles were polished by enclosure in a bag with emery dust and olive oil—a package moved back and forth between planks under a heavy weight for as long as two days—after which they were washed with hot water and soap and dried in a bran-filled box, then sorted and repointed manually with an emery stone. The water-powered scouring mills of Redditch produced such an excellent finish that the town attracted most of England's needlemakers.

During the eighteenth century, workshops grew as the operations were divided among workers of different skills. Craftsmanship may have reached an all-time peak in supplying needles for the finest embroidery and other luxury work. The Forge Mill Needle Museum in Redditch has needles from the time with hand-punched eyes so small they are visible only with a magnifying glass. Thread fine enough to pass through them is no longer made, except for some specialized sutures.

In the early industrial revolution, needle workers were both aristocrats and casualties. In the final stage, a pointer held up to 100 needles at a time against a grindstone and could finish as many as 10,000 an hour. If a grindstone broke and flew apart, it could be fatal, but the most serious threat was inhalation of tiny particles of stone and metal, which caused Pointer's Rot, an occupational pulmonary disease. Surviving pointers—their life expectancy was under thirty-five years—earned a guinea a day, and long resisted not only mechanization but also dust exhaust equipment that would have reduced their wages as well as their mortality. Nor were risks limited to the needle workshops and factories. To inhibit rust, eighteenth-century needles were (at least in France) sometimes packed in asbestos powder before the mineral was known to cause lung cancer.

The nineteenth century was the golden age of needle production. Higher disposable incomes, the new profusion of textiles, the introduction of the sewing machine, and the rise of world trade with the steamship and the British Empire all expanded markets as new machinery expanded capacity. The rule of thumb was that a nation bought three to four hand-sewing needles per year per household. Needles were now cheap enough to be lost

in great numbers. By 1906, *Scientific American* reported an annual production of 3 million needles per day worldwide, with 300 million purchased each year in the United States alone. Most hand-sewing needles sold in the United States were British-made; Americans never attempted to challenge British dominance of needlemaking.

The needle industry shared the nineteenth century's enthusiasm for variety and details of finish, including gold-plated grooves. Tailors, seamstresses, and home sewers could choose from twelve sizes of "sharps," the most common style, which generally had grooved eyes to keep protruding thread from damaging fabric. There were also nine sizes of "blunts," short and thick needles for fast, uniform stitching by tailors, and a range of "betweens." Crewel needles had larger holes for stranded thread, and other styles were designed for easier work with other yarns and fabrics. For most styles and sizes there was also a range of quality and packaging. On better grades, grooved eyes were gold plated.

Threading (along with corrosion and injury risk) has long been the Achilles heel of needle design. Major nineteenth-century patents attempted to substitute tactile cues for visual hit-or-miss. The Calyx-Eye was open at the top, with two angled prongs that yielded temporarily to gentle pressure on the thread but retained it securely thereafter. Other innovations, like the Eigo and the Filtenax, guided users in threading from the side of the needle or opening the top with the thumbnail. "Primary" needles extended ease of use to schoolchildren, as sewing was still an essential skill for girls of all social classes.

At its peak in the late nineteenth century, the Redditch needle industry was producing fully 90 percent of the world's needs. But challenges were growing. German needlemakers began to assert technological leadership as early as 1850, when the Schumag company of Aachen introduced a machine that stamped and eyed needles in one operation. Even in the early 2000s, German manufacturers dominate sewing machine-needle production. With their concentration on hand sewing, British producers were also hurt by the skill's decline in the household and the school curriculum later in the century, and the factories that British firms built abroad during the empire to serve local needs with inexpensive labor have more recently come back to haunt these firms' successors with low-cost imports. Over generations, the Redditch industry has consolidated into a handful of firms producing premium hand-sewing needles for the world market.

While much of needlemaking has been a mature industry for over a century, the technological frontier continues to move in heavy industrial sewing, where stronger thread and faster machine speeds can heat needles to the point that thread and fabric are damaged. Textile engineers have been using computer models to predict these problems, and their studies are likely to lead to innovations not only in sewing procedures but in the metallurgy, production, and geometry of industrial sewing needles themselves.

See also **Pins; Sewing Machine.**

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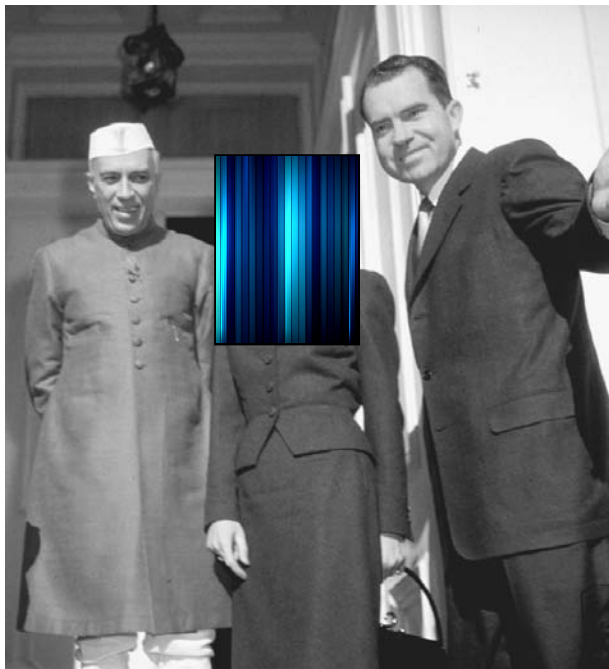
Edward Tenner

NEHRU JACKET The Nehru jacket worn by men in the United Kingdom, United States, and Europe differs from the upper-body garments worn by Jawaharlal Nehru, independent India's first Prime Minister (1947–1964), after whom the Western garment is named. The Nehru jacket is similar to a Western man's tailored suit jacket, but with a difference. The collar and lapels are replaced by a front-button closure rising to a high, round neckline surmounted by a narrow stand-up collar. The stand-up collar may be cut with a slight curve to set it into a well-cut neckline, evidencing the transformative effect of Western tailoring on the Indian men's collar from which it is derived. When popular in the late 1960s and early 1970s, the Nehru jacket was paired with trousers and one of several choices for shirts—turtleneck, mock turtleneck, or tunic. The design of the jacket facilitated the display of bead necklaces, a new element in the dress of male youth in that period.

The eponymous upper-body garments worn by Nehru during his public life are three in number: a *kurta* (tunic), and worn over it a *bundi* (vest) in summer or an *achkan* in winter, variously also called *jama* in Indian languages, and in Colonial English, *Pharsi-fashion coat*, or long coat (Ghurye 1996, pp. 168, 176, 188). Each of the three sports a stand-up collar atop a front-button closure, though kurta collars are optional.

In most other respects Nehru's Indian garments differed significantly from the Nehru jacket of Western men's fashion that they inspired. The kurta is a cotton or silk shirt with a broad flowing A-line silhouette, side slits, uniquely Indian inseam side pockets, inset long sleeves, stand-up collar, and a front-buttoned placket that reaches down to the wearer's lower chest. Nehru wore his kurta at below-knee length, ensembling it with *churidar payjama*—a bias cut, drawstring waist pant cut narrowly over the leg from knee down to ankle, with additional length added to the garment so that the fabric forms gathers at the ankle, mimicking the narrow *churi* glass bracelets that Indian women wear on their wrists. The churidar payjama is the ancestor of jodhpur riding pants.

Nehru's Indian bundi is a front-buttoned, high hip-length sleeveless vest with stand-up collar and three front pockets—two below and one above. It is made from cot-



Nehru with U.S. President Nixon and the First Lady. As Nehru gained prominence on the world political stage, his Indian long coat took on more Western design features, such as the besom breast pocket and vented buttoned cuff. It did retain the distinctive Indian features of A-line silhouette, below knee length, side seam slits, in-seam pockets, front buttoned closure to the neck, and standup collar. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

ton, silk, or wool *khadi* (homespun) fabrics. Nehru wore his bundi with a knee-length kurta and churidar payjamas.

Nehru's long coat extends below the knee, and has a front opening down through the hem but closed with buttons only from neck to waist; stand-up collar; and inset long sleeves with straight hem at the top of the hand. Unlike the aristocrats of pre-Nationalist Indian society, Nehru made his long coats from khadi fabrics, abstaining from the luxurious silk and gold brocades (*kimkhabs*) from which the Indian nobility usually made theirs. The long coat is worn with a kurta and churidar payjamas, with all its buttons closed, presenting a very finished look.

The manner in which the Western men's garment gave up its lapels and took on the stand-up collar and "Nehru jacket" name is a history of global dimensions in fashion and politics that begins before Nehru was born. Both the long coat and the kurta gained their style of inset sleeves and the kurta gained its front-button placket under European and British colonial influence. Long coats also became more tailored under the British, both during the early colonial era and, after a hiatus of rejection of western dress influence during the independence struggle, as the public officials of the new nation took their places on the global political stage.

Nehru came into public consciousness in Britain from the early decades of the twentieth century during India's long political struggle. In the United States, popular attention focused on Nehru from the mid-twentieth century, when in 1962 China attacked newly independent India. U.S. leaders courted Nehru and Pakistani leaders as allies against the spread of communism. Nehru visited Presidents Truman, Eisenhower, and Kennedy in 1949, 1956, and 1961, respectively. Jacqueline Kennedy visited Nehru in 1962. As Americans watched the first lady's dress, they also learned what Nehru wore.

Experimentation with and rejection of suit dressing for men (Bennett-England 1967) was occurring in Western fashion during this same political period. Cinema idols, such as Marlon Brando, appearing in T-shirts and black leather jackets, popularized nonsuit dressing and valorized the classes of men who could ill afford the expense of suit dressing. Inspired by advances in space travel, Pierre Cardin offered his Space Age line in 1964. The most influential piece was his collarless, lapel-free suit jacket (McDowell 1997, pp.144–145). It buttoned all the way up the front ending in an unadorned round neckline that revealed the collar of a dress shirt. Though not widely accepted, Cardin's garment found favor with the Beatles and other early 1960s British rock groups who wished to remain respectable through suit dressing, but wanted to cut an independent image. While collarless suits gained only limited popularity, Cardin's rejection of vestigial aspects of men's dress encouraged further experimentation with the suit jacket, such as the use of innovative fabrics like denim and velvet, or bright colors and prints for men's suits. A general narrowing of the entire men's suit—leg, torso, sleeve, lapel, and its accompanying necktie—also occurred. This fashion threatened to make parts of the suit disappear. It simultaneously made the suit even more uncomfortable to wear. Formal dressing in tunics à la Yves Saint Laurent and others provided nonsuit alternatives for formal male attire. After the release of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album, stand-up collar military uniforms as featured on the album cover—with or without gold braid—as well as second hand navy pea jackets (double-breasted with lapels) became an additional popular alternative to suit dressing for youth. Within this climate of broad attack on and experimentation with suit dressing, a new type of designer arose in Britain to serve the youth who were its primary proponents in dress practice. These British boutique designers offered innovative clothing in successions of quick fads popular among youth.

The Nehru jacket appeared as one of these brief fads after George Harrison and the Beatles went to India in 1966 to learn meditation and music. They brought into fashion not only Ravi Shankar's sitar music and incense, but also paisley prints, bead necklaces (originally Indian meditation beads) for both men and women, Kolhapuri sandals, white-on-white Lucknow *Chikan* embroidered cotton kurtas, and the stand-up collar of the Nehru jacket.

Whether worn on a vest or jacket, the stand-up collar joined in the general experimentation with men's suit dressing. Marly (1985, p. 134) reports Simpson's of the United Kingdom offered a velvet lapel-free suit with Indian style stand-up collar in anticipation of a popular market they forecast with the opening of the movie *The Guru*, in 1969.

American youth were not as cognizant as British youth of Nehru and India, but they were very involved in British popular music. The Nehru jacket crossed the Atlantic and was briefly worn in the United States, too. Several entertainers, including Johnny Carson and Sammy Davis, Jr., made it a regular part of their wardrobe. However, military-style stand-up collar jackets were also redesigned and worn by youth in this period. Not all stand-up collar jackets from this period strictly trace their origins back to India via Nehru or the Beatles.

Though considered a short-lived fad on both sides of the Atlantic among sectors of Western society deriving from European roots, the Nehru jacket has achieved classic status in those sectors of global society—especially British Commonwealth countries—with significant Indian diasporas. Their tuxedo-rental agencies now routinely provide Nehru jackets with matching suit trousers as one of their options for formal attire. Conversely, the several garments that Nehru wore remain in fashion among urban upper- and upper-middle classes in India for bridal and special occasion wear. The humbler versions of these garments also continue in use in the regions of rural India whence they originated.

See also **India: Clothing and Adornment; Sports Jacket.**

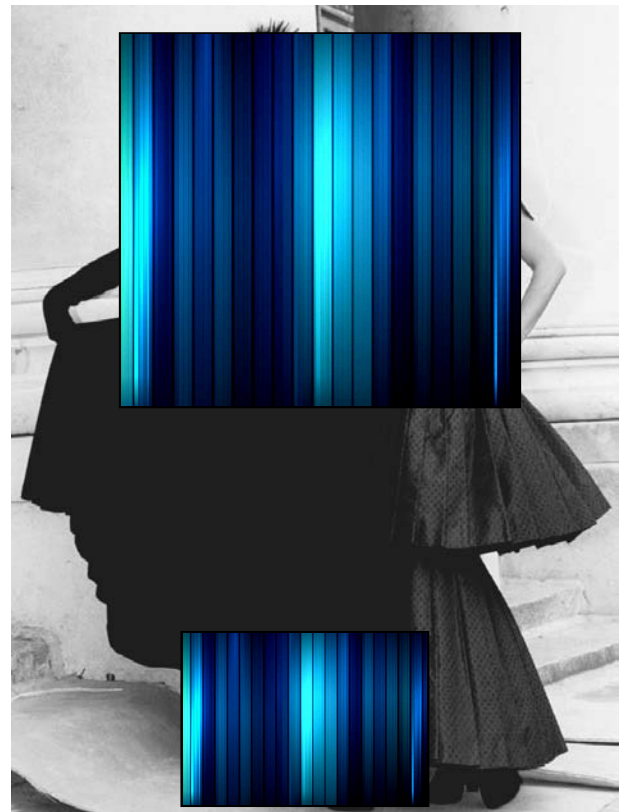
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Hazel Lutz

NEW LOOK The New Look was the name given to a style of women's clothing launched by Christian Dior in his first haute couture collection presented in Paris on 12 February 1947. The styles that made up the look corresponded, according to the show's program, to the shapes "8" and "Corolla," respectively described as "clear, rounded, bust emphasized, waist indented, hips accentuated," and "dancing, very full-skirted, tight-fitting bust, and narrow waist" (Musée, p. 131).

At the end of the show, Carmel Snow, editor in chief of *Harper's Bazaar*, is said to have inadvertently named



Women model Christian Dior dresses. Dior's New Look designs drastically lowered hemlines and emphasized the body's contours, frequently utilizing heavy, multilayered fabrics. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

the style by saying to Christian Dior: "Your dresses have such a new look" (Cawthorne, p. 109). The English term was then adopted without translation by the designer himself and by many commentators in the form "New Look" or "New-Look." Christian Dior used it to define his own style between 1947 and 1952: "1952 began in solemnity ... the euphoria of the New Look was finished" (Dior, p. 178–179). However, the term is more broadly applicable to all the creations inspired by Christian Dior's first collections, both his own and those of his famous or anonymous imitators. This is true regardless of the date. The New Look, a watchword in the 1950s, particularly in haute couture, had striking stylistic repercussions at least into the 1960s. It was not until 1970 that Yves Saint-Laurent dismissed the style as a thing of the past with his fall-winter 1970–1971 "Liberation" haute couture collection that celebrated the aesthetic of the World War II years that the New Look had fought against. Thereafter considered a historical style, it still inspires contemporary work that periodically quotes it (Jean-Paul Gaultier in particular) or pays it true homage (Yohji Yamamoto, "homage to French couture" collection for spring-summer 1997).

The New Look had multiple origins: the collections of the period immediately before World War II already hinted at a return to fullness in Balenciaga, Mainbocher, Lelong, and Piguet, which returned beginning in 1946; theater and film during the war revealed a clear taste for the Belle Époque and long dresses in general. The basque created by Marcel Rochas in 1942 finally opened the way to emphatic stylization of the torso. But Christian Dior was responsible for the formal, structural, and stylistic definition of the New Look, and for its economic and social impact.

In terms of form, the New Look was constructed with reference to the individual garment as a reaction against wartime style. The voluminous and composite hats in fashion in Paris under the Occupation were supplanted by those with a “deliberately simple” silhouette (Musée, p. 131). Broad shoulders were replaced during the day by the sloping profile of raglan sleeves, and in the evening by bustiers. The loose-fitting style was rejected in order to reveal the structure of the breasts.

The waist remained fitted, very often belted, to emphasize the contrast between the new width of the hips and the flare of the skirts that, “definitely lengthened” (Musée, p. 131) in the spring of 1947, and by the following fall “reached unlikely dimensions and this time went down to the ankles” (Dior, p. 49). From the spring 1947 collection, the history of fashion has preserved the styles of the “Bar” suit and the “Corolla” dress as manifestos of the New Look, reminding us that the style affected suits constructed by tailors as well as looser garments draped by dressmakers.

For the wardrobe, the New Look marked the triumphal return of the long evening dress, which the war had replaced with short formal dresses. By restoring very visible gradations between daytime clothing and evening dress, the spotlight thrown on evening gowns lastingly reestablished the fashionable dress code.

Structurally, the New Look was built on choices of material and technical procedures aimed at sculpting contours: “I wanted my dresses to be ‘constructed,’ shaped on the curves of the feminine body and stylizing those curves” (Dior, p. 35). Fabrics were chosen for their solidity, accentuated by lining them with percale or taffeta. In 1952, for example, *Harper’s Bazaar* saw the “Cigale” style as “a masterpiece of construction” and described its watered ottoman fabric as “so heavy that it looks like pliant metal” (Martin, p. 107). Dresses were conceived as multilayered compositions supported by underpinnings, including underwired bustiers and tulle and horse-hair skirts. The body itself was, if necessary, artificially shaped by the use of girdles and basques, or by recourse to flattering padding. These artifices, modifying shape as well as bearing, characterized the fashion of the 1950s with an ultra-feminine and affected aesthetic.

In counterpoint to the tendency toward simplification and lightening, which sums up the evolution of fash-

ion from the 1910s to the 1940s, the New Look seemed in 1947 to be an anachronism. Of his second collection (fall-winter 1947–48), even more emblematic than the first, Christian Dior conceded that the “sumptuous fabrics, velvet and brocade, were heavy, but who cared!... Abundance was still too much of a novelty for people to reinvent a snobbism of poverty” (Dior, p. 49).

Considered backward-looking and extravagant, the New Look offended popular sensibility in the immediate postwar period. While the French press was indifferent or favorable to the style, it found enthusiastic support in the United States (*Life*, *Vogue*, *Harper’s Bazaar*). For his very first collection, its creator was given the Neiman Marcus Award, indicating the serious commercial involvement of American buyers. A segment of the Anglo-American press, however, conducted a kind of populist anti-New Look campaign. Leagues were established in the United States against the lengthening of skirts, such as WAWS (women at war against the style) and the “little below the knee club.” In England, the opposition took on a political flavor: “The long skirt is a caprice of the idle rich” (Braddock, Bessie, quoted in Steele, p. 20). These unexpected repercussions of the New Look testify to the rigor of clothing restrictions during the war. Imposed more or less drastically as part of the war effort on the American and English populations in order to contribute to victory, privations were experienced in France as despoilment by the occupying forces and had nothing of the character of patriotic sacrifice. The postwar period saw the victory of the independence of the New Look over the morality of the allies. Both liberating and respectful of custom, the style surprised and comforted bourgeois conventions. Thus, it quickly made headway in all social circles in Latin and Anglo-Saxon countries to become an international style, the popular interpretation of which was summed up in the ensemble of pleated skirt, belt, and blouse. Its diffusion was then the consensual expression of the construction of a new transatlantic social order on the ruins of European urbanity: “If I dare to refer to the style of 1947, which was called the New Look, it was successful only because it fit in with a time that was trying to escape from the inhuman in order to rediscover tradition” (Musée, p. 14).

See also **Dior, Christian; Haute Couture; Paris Fashion.**

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Eric Pujalet-Plaà

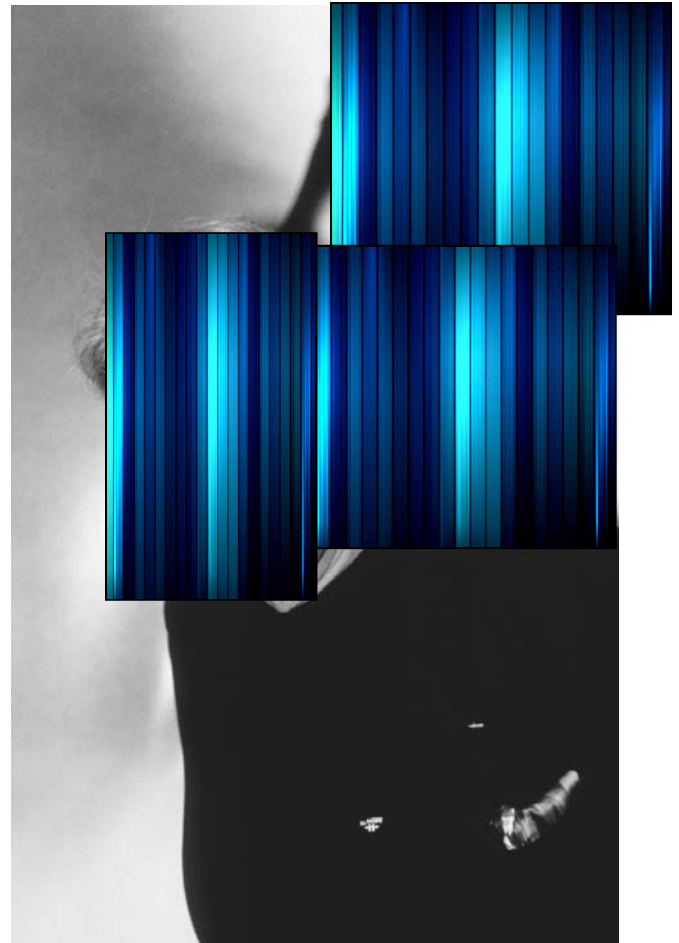
NEWTON, HELMUT Helmut Newton (1920–2004) was arguably the single most inventive and influential photographer working in the realm of fashion in the second half of the twentieth century. Yet it would be selling him short to label him a fashion photographer. While he proved himself a master at this métier, his talents went far beyond the eloquent depiction of fashionable clothes. Newton's oeuvre constitutes a richly layered document of social and cultural history, intensely personal, often autobiographical, but always engaged with the world as he saw and knew it. Newton's curiosity was wide-ranging and insatiable. Within the sphere of fashion, he was instrumental in greatly extending the possibilities of what a magazine editorial photograph might be, as he wove into the equation the subtexts of his endless fascination with women and the way they lived, with status and power, and with the environments and protocols of the rich and sophisticated people who were his principal subject matter. And of course he injected sex into the mix, exploring the often-perverse erotic codes and narratives that are as integral to the processes of fashion as to life itself.

Photographic Style

Helmut Newton became an exceptional social anthropologist, constructing images that were always based on his close observations. His was a documentary project that involved reconstructing the essence of what he had seen, and doing so with the mordant wit of a satirist. While his pictures can have a theatrical extravagance of gesture or context, their incisiveness, credibility, and substance derive from their being always grounded in the realities of the worlds that he illustrated. Newton was not happy working in a studio. Like the photojournalists or documentary photographers he admired, like his heroes Dr. Erich Salomon or Brassai, he found energy and inspiration in the world around him, on the streets, in hotels, in parks, on trains. He greatly respected the paparazzi, valuing the immediacy and energy in their way of working. Newton created a unique meld of cool, polished stylishness with authentic frontline reporting. His pictures are carefully prepared, minutely controlled and crafted, with every detail of hair, makeup, props, and accessories meticulously overseen, but they work because, however contrived and extreme, they are ultimately believable.

Early Experiences and Influences

Helmut Newton was born in Berlin into a Jewish family that enjoyed the prosperity generated by their button-manufacturing business. The pampered child of loving parents, Newton enjoyed a charmed childhood, from which date his tastes for grand cars and hotels, for elegant



Helmut Newton, 1995. Renown for his erotic black and white photography, Helmut Newton's career garnered fans, critics, and controversy. © SIEMONET RONALD/CORBIS SYGMA. REPRODUCED BY PERMISSION.

fashions and other symbols of the privileged lifestyle of the old European bourgeoisie. His youthful passions were swimming, girls, and photography; he single-mindedly turned these interests into a way of life. He had little interest in academic studies and eventually persuaded his parents to allow him to abandon school in favor of an apprenticeship in the portrait and fashion studio of the Berlin photographer Yva (Elsa Simon). Newton's idyllic Berlin years were undermined by the rise of the Nazi party and the incremental persecution of Jews. In due course he had no option but to flee. Leaving his family and home in December 1938, he sailed for the Far East. He spent time in Singapore where he worked briefly, but unsuccessfully, as a photographer on the *Straits Times* and lived self-indulgently as a gigolo. In 1940 he made his way to Australia. After the war Newton set up a studio in Melbourne and worked hard towards his ambition to live by his photography. In 1948 he married June Browne, an actress he met when she visited his studio looking for modeling work.

June played a crucial role in Newton's life through more than fifty years, supporting, encouraging, editing, and protecting her husband.

Occasional assignments for the Australian supplement to British *Vogue* led to an invitation in 1957 to work for a year in London. Newton was unhappy there and found Paris far more to his liking. Work for *Jardin des modes* provided his first involvement with the world of Paris fashion. He returned to Melbourne to work for Australian *Vogue*, but he knew his destiny was to work in Europe. The big opportunity came with the offer of a contract from French *Vogue* in 1961, and his return to Europe at this date marks the beginning of his mature career. This relationship between Newton and French *Vogue* lasted until 1983. "For twenty-three years," he has said, "I did my best work for French *Vogue*." He created some of his most celebrated and admired images—such icons as the androgynous model in a Saint Laurent trouser suit in the rue Aubriot at night (1975), *Sie kommen*, naked and dressed (1981), or the first *Big Nudes* (1980)—for this magazine. Newton lived to work, and he made fashion pictures at every opportunity for numerous other magazines besides French *Vogue*, including *Elle*, *Queen*, *Nova*, *Marie-Claire*, and *Stern*.

Mature Work

If the 1961 French *Vogue* contract was a turning point, so too was an unanticipated trauma ten years later. In 1971 Newton suffered a major heart attack on the street in New York. Medical assistance was close by and he recovered, but he was severely shaken by this brush with death and determined from that moment not to waste a single day of his life. He knew he must abandon any inhibitions and concentrate on making only the pictures that he wanted to make, pushing his ideas and instincts to the limit. From this time on, he extended his range to include what he at first called his *portraits mondains* and his *sujets érotiques*. He proved himself immensely skilled in probing the boundaries of acceptability and in creating the strange mood of disquiet that pervades his pictures. Newton drew on his memories of the Weimar Berlin of his childhood and on his nostalgia for prewar Europe. He flirted with the pornographic, challenged conventions, and created a provocative, hybrid photography that embraced fashion, erotica, portrait, and documentary elements, producing a highly stylized exposé of elegant and decadent ways of life. Newton turned his attention to making powerful, confrontational nudes. He conceived witty, erotic picture stories for the American magazine *Oui*, and he gave his unique twist to the creation of pictures for *Playboy*.

Newton's portraits of celebrities became an ever-more important aspect of his work, and while these were at first mostly related to the worlds of fashion, over the years he broadened his portfolio to include countless people who intrigued him—artists, actors, film directors, politicians, industrial magnates, the powerful and the

charismatic from all spheres. Many of these photos were published through the 1980s in *Vanity Fair*.

Newton staged his first one-man exhibition in Paris in 1975. The following year he published his first book, *White Women*. Over the next twenty-five years he worked steadily and productively, publishing a series of books and creating countless exhibitions, the most impressive of which was surely the large-scale celebration of his career at the Neue National Galerie in Berlin on the occasion of his eightieth birthday in 2000, accompanied by the simply titled book, *Work*. His last major project before his death in 2004 was the planning of a foundation devoted to preserving and promoting his archive and that of his wife in his native Berlin.

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

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Philippe Garner

NIGHTGOWN Nightgown, now the term for women's or girls' garments worn to bed, is historically a somewhat confusing term. From the sixteenth through eighteenth centuries, it was a man's loose gown. In the seventeenth and eighteenth centuries, it was a woman's informal day dress—which was, as the name implies, originally an evening dress—hence women might quite modestly go to church in their nightgowns. While authorities believe that for much of Western history no specialized clothing—and sometimes no clothing—was worn for sleep, by the sixteenth century, nightclothes closely related to basic daywear had been adopted by both sexes.

For centuries, nightwear was cut like the male shirt and female smock or shift, with rectangular pieces for the body and sleeves and gussets under the arm, to avoid wasting fabric. It thus resembled what Lawrence Langner, in *The Importance of Wearing Clothes* of 1959 (p. 232), called "a bulky shapeless shirt hanging from the neck like a deflated balloon." As with underclothes, nightclothes absorbed perspiration, so needed to be washable; white linen, which could be boiled and bleached, was long the preferred fabric for all classes, with the quality of the linen denoting economic status.

In the nineteenth century, nightgowns became increasingly distinguishable from other feminine undergarments, featuring collars, yokes, and cuffs. *The Workwoman's Guide*, published in London in 1838, gives

directions (pp. 56–57) for economically cutting out and making several types of nightdresses, and notes that the high-collared style is neater in appearance, but that nightgowns with wide necklines waste less fabric and are particularly convenient for the ill, since they are easy to don and doff and allow “blisters, leeches, &c.” to be applied.

Ready-made nightwear became available in the mid-nineteenth century, but not until late in that century did nightgowns become more elaborate. Still cut loose and long, embellishment on the yoke, front placket, and cuffs could include all manner of ribbon, beading, lace, insertions, pin tucks, embroidery, and ruffles. Now usually of cotton, white remained the standard color, although the turn of the century saw occasional use of washing silk and colors, such as pink, which was said to wash well.

Pajamas entered the feminine wardrobe in the late nineteenth century, but long nightgowns remained popular, even after women’s skirts shortened in the early twentieth century. During the twentieth century, glamorous and luxurious lingerie grew ever more accessible and affordable. By the twenties, straight-cut silk and rayon nightgowns in delicate colors such as “flesh,” orchid, and green were popular, while the mid-century favored gowns with strappy bosom-hugging bodices above sinuous skirts. The advent of nylon allowed women to have—as the slogan for Chemstrand of the mid 1950s said—“all the luxury but none of the fuss,” (*Harper’s Bazaar* ad, 1956) with easy-care yet washable nightgowns and peignoirs that elegantly enhanced their femininity. Nightwear, however, became increasingly more colorful and diverse, responding to new fashion impulses. Young women’s “nighties” could be anything from men’s pajama tops to shortie “baby-doll” gowns, sometimes with matching panties.

In the late twentieth and early twenty-first centuries, nightgowns offered by companies such as Victoria’s Secret included romantic old-fashioned white cotton “nightdresses,” comfortable oversize knit sleep shirts, and sexy polyester satin baby dolls, reflecting the many roles and moods of modern women.

See also **Nylon; Pajamas.**

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NONWOVEN TEXTILES Nonwoven fabrics are made directly from fibers, bypassing both yarn-spinning and weaving, or knitting. Although technically fitting this

description, the age-old fabric, known as felt, is not considered to be a nonwoven fabric. Specific definitions of materials that can be termed nonwovens are given by the Association of the Nonwoven Fabrics Industry (INDA) in the United States and the European Disposables and Nonwovens Association (EDANA). Nonwovens must have a fabric density of less than 0.4 grams per cubic centimeter. Felt, made from wool fibers that are entangled by heat and moisture, is usually much heavier. Another property of a nonwoven textile is that over 50 percent of its weight must be fibers with a length-to-diameter ratio of at least 300. This eliminates paper, which is made of very short fibers. Nonwovens are often called fiber webs to distinguish them from these other materials.

Properties of nonwovens are particularly dependent on the fibers and processes used. General properties are a lack of drape and an inability to shear where yarns cross over, as in woven fabrics. This often makes them stiffer and less stretchable. They are also weaker than woven and knitted fabrics.

Production Processes

Nonwoven fabrics are often classified by the production processes used to make them. The two major steps in production are web formation and bonding. Each step has a number of variants, and the combination of web forming and bonding method determine a nonwoven’s properties and ultimate end-use.

There are several ways to form a fiber web. The traditional method is carding (also called dry laying), in which short, discrete, length (staple) fibers are pulled through wires to align them. This is the same process that is one of the steps in spinning yarns from staple fibers. Staple-fiber webs can also be made by air laying, where the fibers are suspended in air and collected on a moving belt; and by wet laying, a process similar to paper-making, where a mixture of fibers in water is collected on a screen, drained, and dried.

Webs can be formed from long continuous (filament) fibers as well. In these processes, spunbonding and



WHAT’S IN A DIAPER?

A disposable diaper comprises several different nonwoven fabrics. The inner liner is a spunbonded web, the outer layer is a dry-laid web bonded to a plastic film that prevents liquid from flowing through. The interior layer is a web of wood pulp and a super-absorbent fiber. There are also stretchable nonwovens in the tabs and other sections of the diaper.

meltblowing, melted polymers are extruded through many small holes and cooled and collected on a belt. The fibers in meltblown nonwovens are finer than those in spunbonded fabrics because high-velocity air is blown on the fibers as they are extruded, drawing them down to a smaller diameter.

Most webs formed by the methods described have little structural integrity, being a collection of fibers with mainly physical entanglement to hold them together. Subsequent bonding of the fibers is therefore necessary to provide that integrity. Bonding techniques used for dry- and wet-laid webs are adhesives, solutions, or heat, needle-punching, spunlacing, and stitching. Adhesives are glues that are sprayed or padded onto the webs. Alternatively, substances that dissolve the surfaces of the fibers can be applied, and when the dissolved surface areas dry, the fibers bond. A similar type of bonding can also be induced by heat if the web is composed of fibers that melt. The heat melts the fiber surfaces producing "thermal" bonds upon cooling that hold the fibers together. Spunbonded and meltblown nonwovens thermally bond when the fibers cool after being extruded. Passing the web through heated cylinders, called calendar rolls, bonds them more completely.

Needle-punched nonwovens have been subjected to a process in which a set of barbed needles moves in and out of the web, entangling the fibers. Spunlaced nonwovens have a distinctive, almost lace-like, appearance because they are produced by passing the web over a set of high-force water jets to entangle the fibers. Small holes are produced where the water penetrates the web and fibers become knotted and entangled around the holes. A final method that has been used to bond fiber webs is simple stitching through them with thread.

Nonwoven Products

Many nonwoven textiles are destined for industrial uses, such as geotextiles for road reinforcement and ground and soil stabilization, roofing and insulation, dust cloths and wipes, home furnishings, and filters. They appear in garments and other wearing apparel as either durable or disposable products. One of the highest-volume disposable products is diapers, which have all but replaced cloth diapers in many countries. Nonwoven textiles are also used in other disposable items such as wipes, feminine-hygiene products, incontinence pads, surgical and medical examination gowns and masks. Surgical and other health-protection masks are often made with meltblown nonwovens that have good filtration properties due to the very fine fibers. An issue with all these disposable nonwoven products is lack of biodegradability and build-up in landfills. Some can be recycled; but, as can be imagined, recycling many of these items presents significant problems. In addition, since they are low-value, high-bulk, recycling is usually not economical.

While a great number of nonwoven textiles are disposable, there are end-uses in which a certain degree of

durability is desired. An early and continuing use of such nonwovens in clothing was as interfacings and interlinings. Interfacings are placed within garments to stiffen areas such as collars, cuffs, lapels, waistbands, and parts with buttons and buttonholes. Nonwovens, due to their resistance to shearing and stretching, help to stabilize these areas. In many cases the nonwoven interfacings have heat-activated adhesives on their surfaces so that they can be thermally bonded to the outer fabric. Non-adhesive nonwovens can be included in garments to provide insulation. New stretchable nonwoven textiles are being made for use in foundation underwear and some sportswear.

See also **Felt; Yarns.**

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Billie J. Collier

NORELL, NORMAN The work of Norman Norell belongs within the exciting forefront of American fashion. From his first Traina-Norell collection in 1941 to the designer's death in 1972, Norell worked within a design vocabulary that presented his vision of the well-heeled American woman. While other American designers such as Claire McCardell presented an American sensibility primarily by redefining sportswear, Norell took a different approach in his career. He is credited with appropriating the quality and workmanship of French couture and applying these features to clothes produced on Seventh Avenue. Norell put an American twist on his highly sophisticated suits and dresses by adding polka dots, sailor collars, and schoolgirl bows. Fashion reports during Norell's career often claim that as an American designer Norell created certain styles, such as culottes and high-waisted dresses, ahead of his French contemporaries. Norell was a masterful fashion designer who used Seventh Avenue as the unlikely venue for his precisely made and wildly expensive clothes.

Norell was born Norman David Levinson, in Noblesville, Indiana, on 20 April 1900, the son of Harry and Nettie Levinson. As a child his attention to fashion derived from his mother's style of dress and her collection of fashion magazines; his father's haberdashery store in Indianapolis; and his early interest in clothes, interiors, and the theater. At the age of eighteen Norell went to New York City to attend the Parsons School of Design. Whether Norell actually attended Parsons or not for the year he claimed (Parsons cannot find any record of his enrollment), Norell's relationship with the school developed with his success, and Parsons claimed Norell as one of its illustrious graduates. Following a year spent back in Indianapolis opening a batik shop, Norell returned to New York to study at Pratt Institute in Brooklyn. At this

time Norell created a new name for himself by combining the first syllable of his first name with the sound of the initial letter of his surname.

From his studies of fashion illustration, drawing, and painting, Norell eventually discovered his *métier* in fashion and costume design. After finishing his studies at Pratt, Norell held a progression of jobs. In 1922 he worked for the film industry in Astoria, Queens, designing costumes for Rudolph Valentino in *The Sainted Devil* and for Gloria Swanson in *Zaza*. His career in theatrical costume design continued with stints designing for the Ziegfeld Follies and the Greenwich Village Follies, and at Brooks Costume Company, where he created costumes for burlesque, vaudeville, and nightclub revues. Norell's shift to women's clothing occurred in 1924, when he was hired by Charles Armour, a manufacturer of women's apparel. During the years that Norell worked for Hattie Carnegie (1928–1940), he had the invaluable opportunities of traveling to Europe, studying the construction of French couture dresses, and working with Carnegie's glamorous clients. Following a disagreement with Hattie Carnegie over a dress for Gertrude Lawrence in *Lady in the Dark*, a Broadway production, Norell left the firm and joined Anthony Traina, owner of A. Traina Gowns. Norell is often quoted as saying, "Mr. Traina called me and asked me to join him. He offered me a larger salary if my name were not used, a smaller amount if it was" (Morris, p. 46). Norell chose recognition over financial gain. Name recognition also served Norell in 1968 when he launched his perfume, "Norell."

From its inception in 1941 to Traina's retirement in 1960, Traina-Norell produced dresses, suits, and evening wear that combined an up-to-date sensibility with a feeling of timelessness. The label of Traina-Norell was formed with Anthony Traina as businessman and Norell as his employee, solely responsible for the designs of the collections. Of the first Traina-Norell collection, Bonwit Teller declared in *Vogue*, "The House of Traina-Norell comes on the season like an electrical storm. Its designer, young Mr. Norell, creates a collection so alive that everyone's talking" (*Vogue*, 1 October 1941, p. 5). Women purchasing a Traina-Norell garment were buying, at great cost, an American-made status symbol that would likely remain in their closets for decades. The high-class status of a Traina-Norell dress is invoked in the 1957 film *Sweet Smell of Success*, a reference known to audiences of that time but likely lost on most viewers today.

During the heyday of Traina-Norell, Norell established the basic designs that carried him through his career. The designer's body-fitting, sequined gowns, known as "mermaid dresses," were first shown in the 1940s. His chic shirtwaists, suits and chemise dresses, beautifully tailored coats, and clothes featuring polka dots, white schoolgirl collars, and oversize bows all became signatures of Norell's style. A *Harper's Bazaar* caption (March 1951) to a Norell ensemble captures it well:

"American Style—sharp and clean, a parlormaid's collar and cuffs of snowy organdie on a fitted jersey top, a snowy skirt, a streak of patent leather, and a red, red rose."

Following Traina's retirement in 1960, Norell opened his own firm, Norman Norell, New York. For its first collection Norell took his inspiration from the 1920s and his favorite designer, Chanel. Slinky, spangled evening dresses combined 1920s straight silhouettes with modern opulence. Also included in this premier collection was the wool culotte suit, considered revolutionary when it appeared. *Vogue* proclaimed (1 September 1960), "Now, for the first time in the history of modern fashion, a first-rank designer has based an entire suit-collection on the divided skirt" (p. 187).

Through the 1960s until his death in 1972, Norell continued to present elegant clothes of exemplary quality. His classics of sweater tops with evening skirts, chemise dresses, sequin-paved dresses and blouses, the sailor look in various guises, and ensembles mixing dressy satins with menswear flannel, had an ongoing prestige and allure that catered to his wealthy clientele.

Norell's talents were recognized in the early years of Traina-Norell. In 1943 he was the first designer to win the Coty American Fashion Critics' award; he won it again in 1951, and in 1956 was the first designer to earn a place in the Coty Hall of Fame. Norell was a founder and first president of the Council of Fashion Designers of America in 1965. His clothes have been featured in numerous exhibitions, most recently *Norman Norell* at the Fashion Institute of Technology (1998) and *Architects of American Fashion: Norman Norell and Pauline Trigère* at the Wadsworth Atheneum (2002). Norell suffered a stroke on 15 October 1972, only one day before his retrospective at the Metropolitan Museum of Art. He died days later on 25 October 1972. A statement made by Norell in the early 1960s encapsulates the designer's career, "To qualify as a designer one should not be afraid to repeat a good design, and certainly must have his own signature" (Kellen Archive Center, Parsons School of Design, Alumni Scrapbook 5). Norell followed these maxims to great success.

See also **Chemise Dress; Film and Fashion; Shirtwaist; Spangles.**

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Donna Gbelerter

NUDISM Nudism is the practice of nonsexual social nudity, usually in mixed-sex groups, often at specially defined locations, such as nude beaches or nudist clubs. Nudism can be differentiated from the practice of spontaneous or private nude bathing ("skinny-dipping") in that it is an ongoing, self-conscious and systematic philosophy or lifestyle choice, rather than a spontaneous decision to disrobe. Nudists believe in the naturalness of the naked body, and in the medicinal, therapeutic, or relaxing properties of unself-conscious social nudity. They believe that modesty and shame are socially imposed restrictions on the freedom of the naked body, and that eroticism is not a necessary condition of nakedness. They frequently emphasize the importance of *total* nudity, arguing that partial concealment is more sexual than total exposure.

Early Nudism

Nudism arose in Germany at the turn of the twentieth century, and spread through Europe, the United States, and Australia. The so-called "father of nudism" was the German Heinrich Pudor (real name Heinrich Scham), who coined the term *Nacktkultur* ("naked culture") and whose book *Nackende Menschen* (Naked man [1894]) was probably the first book on nudism. Richard Ungewitter (author of *Die Nacktheit* [1906]) is more widely known as the founder of nudism, his reputation having survived Pudor's accusations of plagiarism.

Nudism flourished in Germany, France, England, elsewhere in Europe, and in the United States, but its advocates often had to fend off legal challenges or accusations of depravity. While nudism had distinctive national flavors, and there was occasionally some rivalry (especially between the French and the Germans), there was also considerable communication, influence, and overlap between nudist cultures. Nudism was known by many names: in Germany, as *Nacktkultur*, *Freikörperkultur* (free-body culture), or *Lichtkultur* (light culture); in

France as *nudisme*, *naturisme*, or *libre-culture* (free culture), and in England as Gymnosophy or naturism.

Germanic nudism was a proletarian movement, mostly communitarian and ascetic in style. Its constituency was largely the unemployed and the working poor. By and large however, nudism was a movement endorsed and organized by educated people—physicians, scientists, lawyers, clergy, and, in France especially, occasionally by members of the aristocracy. Nudism produced an extensive proselytizing literature. Key nudist figures or writers of the 1920s and 1930s included: in Germany, Adolf Koch, Paul Zimmerman, and Hans Surén; in France, Marcel Kienné de Mongeot, the Durville brothers, and Pierre Vachet; in the United States, Maurice Parmelee and Frances and Mason Merrill; and in England, the Reverend Clarence Norwood, John Langdon-Davies, and William Welby. Nudists often met with religious opposition, but there were also many openly Christian nudists, who argued that it was time for Christianity to rid itself of superstition.

Early nudism was a medical, philosophical, and political movement. Its key contentions were the therapeutic benefit of unhindered access to sun and air, and the psychological benefit of an open relation to the naked body. Nudist writing commonly begins with cross-cultural and historical examples demonstrating the relativity of shame and modesty, before proceeding to expound the psychological, moral, social, and physical benefits of nudity. Clothing was considered to be both an instrument of class oppression and a major cause of ill health. Nudists claimed that an excess of shame and modesty bred psychological complexes, unhealthy relations between the sexes, and produced bodies that were both unhealthy and an affront to beauty.

The contribution of nudism to the aesthetics of the race was regularly cited as one of its benefits. Maurice Parmelee, for example, argued that nudism would contribute to a more "beautiful mankind" (p. 179). Some nudist clubs banned the disabled and the corpulent as a punishment for unhygienic lifestyles, but other nudists were troubled by too strong an emphasis on the aesthetic:

While extreme cases of deformity and mutilation can be so distressing and painful to view that there may be some justification for such exclusion, it is of supreme importance that the gymnosophy movement be maintained on a lofty humanitarian plane (*Parmelee*, pp. 179–180)

The relation between nudism and eugenics was complex, and use of an aesthetic discourse is no simple marker of eugenic thought or of fascism. Although Pudor, for example, was overtly anti-Semitic, Karl Toepfer warns that there was no "deep, inherent connection" between Germanic body culture and Nazism (p. 9).

Nudism was neither simply reactionary nor progressive. On the one hand, it was a trenchant critique of modernity. Nudist physicians lamented the soot-choked

air of industrial cities and the lack of exposure to fresh air and sunlight of most working people. Socialist accounts argued that this physical malaise was compounded by the role of clothing in effecting oppressive social stratification; clothes were seen as masking the innate equality of all people. Some nudist writing is characterized by a romantic and nostalgic evocation of nature, a conception no doubt aided by the use in England and France of the euphemistic alternative “naturism” (a term that, incidentally, appears to be gaining some favor in contemporary nudism as a more “acceptable” term than nudism). For many writers, however, nudism was emphatically *not* a return to nature. As Parmelee put it, the idea that nudists want to discard anything artificial or man-made was “manifest folly” (p. 15). Scientists and physicians saw nudism not as a return to Eden (although this trope certainly occurred in nudist writing), but as a path forward to a shining new modernity in which science, rather than superstition, would lead the way.

Nudism was thus not (only) nostalgic but also saw itself as *modern* and *rational*. Nudist writing intersected with a raft of other modern discourses—heliotherapy (sun-cure), sexology, socialism, feminism, and eugenics. Caleb Saleeby, for example, was a fervent advocate of nudism, heliotherapy, and eugenics (he was Chairman of the National Birthrate Commission and author of a number of books on eugenics). Sexologist Havelock Ellis considered nudism to be an extension of the dress reform movement for women, and Maurice Parmelee saw it as a powerful adjunct to feminism. Ennemond Boniface was a socialist nudist, who fervently believed that nudism was an alternative to bloody socialist revolution, and would bring about a new naturist era in which all would be equal under the sun (see sidebar). For many, nudism was not just a therapeutic practice; it was a revolutionary plan for an egalitarian utopia.

Contemporary Nudism

There are a number of forms of contemporary organized nudism, each with a somewhat distinct culture: nude beaches, nudist resorts, nudist clubs, and swim-nights. “Clothes optional” resorts are becoming more common in some countries, as part of the growth of naturist tourism.

The utopian and political underpinning of early nudism has largely disappeared. Nudism has remained a minor practice, and it has by and large mutated into a “lifestyle” chosen by individuals rather than either a medical practice or a program for social reform. Contemporary nudists tend to be more private and less evangelical about their practice, and they are unlikely to see it as connected to any form of radical philosophy or politics. The major benefits are, they believe, a relaxed lifestyle and a healthy body image.

Body image is, in fact, the one social issue around which nudists are likely to be united in their opinion. Whereas for the early nudists, one of the prime benefits of nudism was that it would promote healthy, beautiful



NUDISM AND CAPITALISM

The French socialist Ennemond Boniface predicted that nudism would bring about the end of capitalism:

“[T]here will be an exodus . . . from the cities, and the willing return . . . to the good nourishing earth. Little by little, men will desert the monstrous, nauseating agglomerations [of our] towns, in order to found . . . new and increasingly numerous naturist towns. Then . . . the factories, those places of hard labor where decent folk are imprisoned, will progressively become empty. The ferocious reign of the industrialist and his accomplice the banker will be over” (Salardenne, p. 93).

bodies and, by social selection, contribute to the elimination of unhygienic or unappealing bodies, contemporary nudists see nudism as a way of escaping the debilitating effects of the modern obsession with the body beautiful. They believe that nudism teaches one to be comfortable with one’s body, whatever it looks like.

See also **Nudity**.

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Ruth Barcan

NUDITY Nudity is paradoxical—a bodily state that is seen as so banal or matter of fact that it is rarely given sustained conceptual or academic treatment, while all the while most societies subject it to intense regulation via customs, taboos, and laws. Nudity is customarily imagined as a “natural” state—since we are all born naked—and yet its powerful social and cultural regulation means that it is anything but simple or natural.

Nudity might seem so uncomplicated as to need no definition; it is simply the state of being without clothes. But this is too simple. In the past, the word *naked* could mean clad only in an undergarment. In fine art, the term “nude” almost always includes semiclad or lightly draped bodies. So too, in some legal jurisdictions, the erect penis is legally “nude” even when covered in an opaque fabric. Conversely, some uncovered parts of the body—an elbow, a nose, a wrist, a face—are unlikely to be considered naked. Definitions of nudity, which are subject to historical and cultural variation, rely on assumptions about what counts as clothing. Defining nudity can also be an ideological or political matter. Are ornamentation, tattooing, feathers, skins, jewelry, or even hairstyles forms of clothing? This can matter greatly, as in the colonial context, where nudity was often seen as a sign of savagery.

Nakedness versus Clothing

Nakedness and clothing help define each other. They can function as “nuclei” of humans’ “sense of order” (Clark, p. 4), as in the following sample list of fundamental sense-making oppositions in the Western tradition:

- nakedness vs. clothing
- natural vs. cultural
- unchanging vs. changeable
- invisible vs. visible
- truth vs. lies
- pure vs. corrupt
- human nature vs. human society
- pre-, non-, anti-social vs. social

These terms are valued according to context, blurry at their edges, and occasionally reversible. Thus, nakedness has been able to be imagined as both an indecent state needing to be covered by “culture” (clothing) and a pure state far superior to the indecent cultural masquerade of clothing. The nakedness of “savages,” for example, has been imagined as evidence of their inferior humanness—but it has also been subject to romanticization (the “naturalness” of the “noble savage”).

Metaphorical Meanings of Nudity

In the Western tradition, nudity can, broadly speaking, attract both positive and negative metaphorical meanings.



“It is widely supposed that the naked human body is in itself an object upon which the eye dwells with pleasure and which we are glad to see depicted. But anyone who has frequented art schools and seen the shapeless, pitiful model which the students are industriously drawing will know that this is an illusion” (Clark, p. 3).

Mario Perniola has argued that these opposing meanings arise from the different metaphysics underlying the Greek and the Judaic traditions. In the Platonic tradition, he argues, truth was understood as something to be unveiled. Nudity, therefore, accrued metaphorical meanings of truth, authenticity, and innocence. Moreover, in sculptural and athletic practice, the ideal human figure was naked. In the Judaic tradition, however, in which the Godhead was imagined as gloriously *veiled*, nakedness was more likely to signify degradation, humiliation, or loss of personhood. It is important to stress that this is a simplification; there was internal complexity within, and interchange between, the two systems of meaning. In any case, metaphorical meanings and lived practice did not always match up; nor were the idealized meanings of nudity open to all types of naked bodies (for example, those of women, older men, or slaves).

The Naked and the Nude

English has two major terms for the state of undress: nakedness and nudity. Nakedness is the older word, coming from the Germanic family of languages. Nude is of Latin origin, entering the language in late Middle English. The original connotations of these terms persist—nakedness tends to suggest a raw, natural state, while nudity suggests a state of undress refined by culture into an aesthetic state.

Within fine arts, this etymological nuance has been elaborated into a full-fledged aesthetic distinction between the naked and the nude, a distinction most famously articulated by Kenneth Clark. Put simply, Clark’s opposition is this: nakedness is the “raw” human body, the human body without clothes. Nudity results when the artist works on that raw material. Thus, the nude is not a subject of art but a form of art (p. 3). John Berger glosses it thus: nakedness is a starting point and the nude is “a way of seeing” (p. 53). Nakedness is imperfect and individual; the nude is ideal and universal. Nakedness is nature; nudity, culture. The artist’s work de-particularizes the model’s nakedness, lifting it into ideality.

Conceptually, the difference relies on the myth of an unmediated original bodily state—as though there were in the first place some raw “nature” untouched by cul-



“[I]n our Diogenes search for physical beauty, our instinctive desire is not to imitate but to perfect. This is part of our Greek inheritance ... ‘Art,’ [Aristotle] says, ‘completes what nature cannot bring to a finish’” (Clark, p. 9).

ture. The opposition also depends on underlying value judgments that have made it politically unpalatable to some. Some feminists, for example, have seen much to criticize in Clark’s denigration of the naked as a pitiful state. We are, says Clark, “disturbed” by the natural imperfection of the naked body, and we admire the classical scheme that eliminates flaws, wrinkles, and signs of organic process: “A mass of naked figures does not move us to empathy, but to disillusion and dismay. We do not wish to imitate; we wish to perfect” (p. 4). For many feminists, such unabashed idealism is not only conceptually untenable, it is politically suspect, since it denigrates the (traditionally feminized) body.

Clearly, the idealizing processes Clark describes are not limited to classical art. They are the backbone of the glamorizing tendencies of contemporary consumer culture, as critics such as John Berger first pointed out. Contemporary advertising favors smoothed, youthful surfaces, and it employs its own techniques, including image manipulation, to ensure that bodily ideals do not “disturb” us with signs of imperfection. It is not hard to see why feminists have by and large been less than enthusiastic about the distinction between the naked and the nude, since they are critical of the pressures that such idealization puts on women, especially, and argue that dissatisfaction with the “natural” body is a major cause of psychological and cultural malaise.

See also **Nudism**.

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Ruth Barcan

NYLON Nylon was the first fiber to be synthesized from petrochemicals and became known as the “miracle fiber.” Its inventor was American chemist Wallace Carothers of the DuPont Company. Introduced in 1931, it was first called “66.” By 1938 Paul Schlack, a German chemist from the I.G. Farben Company, created a different form of the fiber known as nylon 6. In 1941, British Nylon, Inc. began nylon 6 production in Great Britain. Invented two decades after rayon and acetate, nylon opened the door for synthetic fiber inventions that revolutionized the global textile industry.

DuPont began commercial production of nylon in 1939 by featuring women’s hosiery at the San Francisco Exposition. It was one of the most exciting fashion innovations of the age, and women were intrigued by the strength, beauty, and low cost of nylon stockings compared to silk stockings. World War II diverted production of nylon to the war effort as it was used in products like parachutes, ponchos, tires, ropes, tents, and even U.S. currency. When commercial production resumed after World War II thousands of women lined up in New York City to purchase nylon hosiery.

Neil Armstrong planted a nylon flag on the moon in 1969 while wearing a nylon and aramid space suit, symbolizing the futuristic aura of the “miracle fiber.” Synthetic fibers can be produced in various modifications. Throughout its history special-purpose nylon fibers have been developed. The Japanese company, Kuraray, began developing leather-look microfiber nylon in 1964, which is used for high-fashion apparel, sportswear, and luggage. A lustrous and luxurious-appearing Qiana nylon was introduced in the early 1970s as an innovation with the triangular cross-sectional shape of silk. It is no longer made. Antron nylon had similar properties and continues to be produced.

Consumers found nylon to be less comfortable than natural fibers. One solution was to blend nylon with other fibers to enhance strength and improve comfort. Modifications produced Hydrofil nylon, which was engineered for increased absorbency. Recent development of microfiber nylon (fibers with exceptionally fine diameters) added a comfort dimension first appreciated in active sportswear, such as athletic wear made of Tactel microfiber nylon produced by DuPont. Designer and consumer-level fashion acceptance of microfiber prod-

ucts continues to grow and with it may come a resurgence of nylon in apparel fashion.

Research into possible innovations for nylon continues. One frontier is micro-encapsulation in medical applications, in which nutrients and supplements encapsulated in the apparel are released as therapy to the body. Encapsulation appeared in interior textiles as perfume in furnishings used to set the mood of a room. Nylon is produced in Asia, North America, Western Europe, and Eastern Europe, with production growth showing a marked shift to Asia. Nylon's share of fiber production has decreased from 20 percent in 1982 to 11 percent in 2002. Polyester at 58 percent has clearly become the dominant synthetic fiber.

Production of nylon

Nylon is chemically synthesized from petrochemicals by reacting an acid with an amine. The variant of amine and acid determines the resultant type of nylon (e.g. 66 or 6). The compounds form a nylon salt that is dried and heated under a vacuum to eliminate water and form a polymer known as polyamide. In the technical textile literature nylon may be referred to as polyamide. The polyamide is melted, passed through a spinneret with holes, and drawn in long continuous filaments. Variations in the steps of this process allow producers to engineer specific properties. Often yarns are texturized (treated to change the surface texture) in order to add character, stretch, or bulk. Fibers are then processed into yarns relative to use.

Characteristics of nylon textiles

Nylon is known for its high strength, abrasion resistance, durability, elongation, and versatility. These properties make nylon highly suitable for heavy poplin and taffeta upholstery and luggage fabrics. The versatility of nylon allowed for creation of the aesthetics of natural fibers with far better performance. Because of excellent elongation, nylon has been particularly well suited for knitwear. Comfort has been a challenge, though, given low absorption and a medium heat retention that contribute to sweating when physically active. Hydrophil has been engineered to provide absorption and wicking (moisture transport). Nylon taffeta has been used extensively for rainwear, umbrellas, and wind-resistant garments. Static is another outcome of low moisture absorption that can be uncomfortable and possibly unsafe in some environments. Antistatic variants have been developed to manage this problem in garments and in carpeting in which finishes or small amounts of metallic and carbon fibers are used. Nylon can be heat set, making it highly resilient and shrink resistant at normal temperatures; however, at very high heat it can wrinkle, shrink, and even melt. Nylon resists damage from chemicals and is also resistant to mold, mildew, and insects. It is less resistant to damage

from sunlight. Nylon attracts oil-based stains and performs best if treated with stain-release finishes. This is particularly needed for carpeting and upholstery.

Nylon in fashion across time

Introducing nylon through women's nylon hosiery created a fashion frenzy never seen for any other manufactured fiber. The momentum of this introduction made nylon the leading synthetic fiber until 1969 when polyester consumption overtook nylon. One major feature of these new textiles that had great appeal was "wash and wear," in which ironing became a seldom-or-never kind of expectation for relatively wrinkle-free textiles. Growth in popularity of knitwear, particularly sportswear, contributed to the fashionability of synthetic apparel. Yet, attempts to make nylon appealing in apparel have met with numerous comfort issues for typical clothing, leading to a perception that nylon is uncomfortable when worn. With ongoing innovations in sportswear and high fashion, nylon continues to be a fiber with a bit of "miracle" pending.

Common nylon textile uses

The primary demand for nylon is for carpeting; 80 percent of carpeting is nylon. Other interior-textile uses include bedspreads, window treatments, and upholstery. Within apparel, nylon is used in hosiery, particularly women's sheer hosiery, lingerie, foundation garments, raincoats, linings, windbreakers, and a wide array of athletic wear in which the stretch of nylon is an asset. Industrial uses are extensive and include tire cord, car headliners and trunk liners, car trims, clutch and brake pads, radiator and other hoses, car airbags, conveyer and seat belts, parachutes, racket strings, ropes and nets, sleeping bags, tarpaulins, tents, thread, fishing line, brushes, sports gear, luggage, and dental floss.

See also **Acrylic and Modacrylic Fibers; Rayon.**

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Carol J. Salusso



Top: Fan painted with *The Toilette of Cupid*. During the seventeenth century, European fans saw a great increase in quality of design and technique. (See Fans) © V&A Picture Library, Photographer: Sara Hodges.

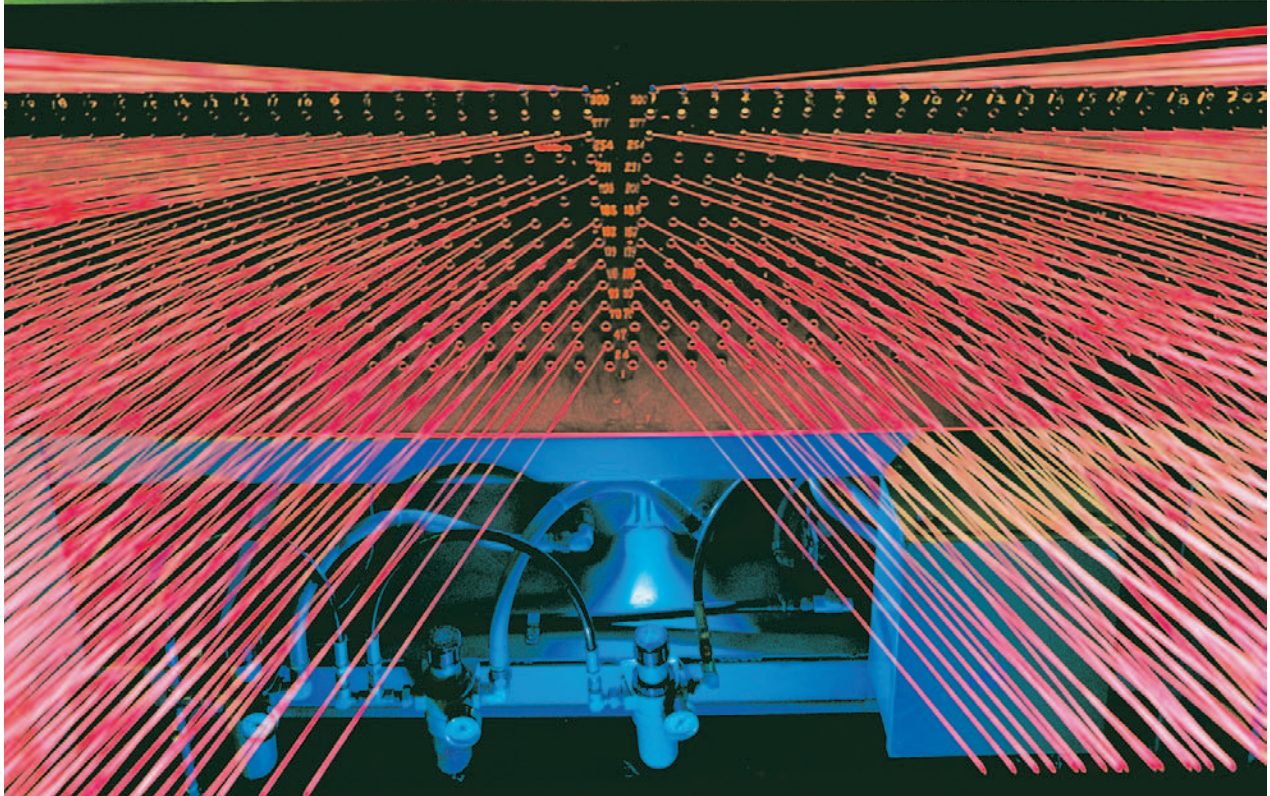
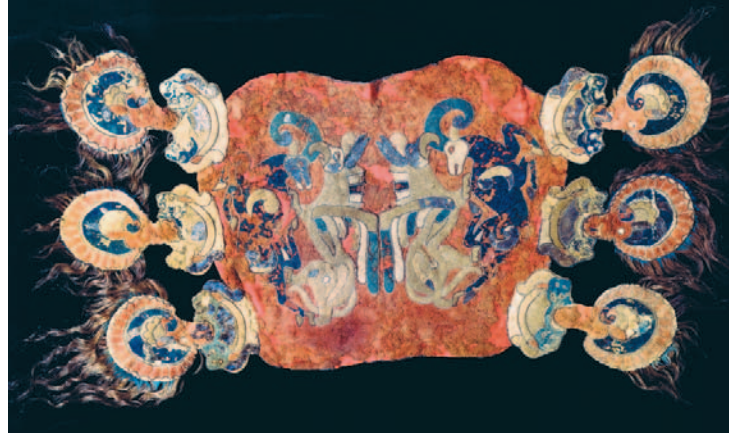
Middle: Reverse of fan depicting *The Toilette of Cupid*. Fans of the seventeenth century often featured scenes from works of art created during the baroque period, and both sides of the fan were generally painted. (See Fans) © V&A Picture Library

Bottom: Mid-eighteenth-century French fan. France was the primary producer of fans in the eighteenth century. The rococo style had a profound effect on fans during this time, and the decorations became lighter and more graceful. (See Fans) © V&A Picture Library, Photographer: Sara Hodges.



Top: Felt saddle covering, Russia, 400 B.C.E. Made mostly from wool, felt is a good insulator and a remarkably strong and versatile material that can be stretched and molded for various uses. (See Felt) © The State Hermitage Museum, St. Petersburg. Reproduced by permission.

Bottom: Machine for producing synthetic fiber. Synthetic fibers, including nylon and polyester, are created from chemicals substances. Synthetic fibers and regenerated fibers are known as manufactured, or man-made, fibers. (See Fibers) © John Madere/Corbis.





Below: Thierry Mugler 1997–1998 fall/winter haute couture collection. The Paris haute couture system, which garners international attention and prestige, generates profitable deals on ready-to-wear clothing, perfume, and more. (See Haute Couture) AP/Wide World Photos.

Inset: Roberto Capucci with one of his designs, 1993. Capucci began his career early, opening his first *atelier* when he was not yet twenty years old. His designs often exhibited unusual structure and volume. (See Haute Couture; Capucci, Roberto) © Vittoriano Rastelli/Corbis.





Top, right: African women wearing headdresses. Headdresses are worn for both decorative and practical purposes. Depending on design, they can indicate religion, social rank, political affiliation, or a combination of all three. (See Headdress) Hulton/Archive by Getty Images.

Below: Performers at Aztec dance. Feathers from birds such as the quetzal and the eagle have long been used in the tribal headdresses of the Aztecs. (See Headdress) © Wolfgang Kaehler/Corbis.



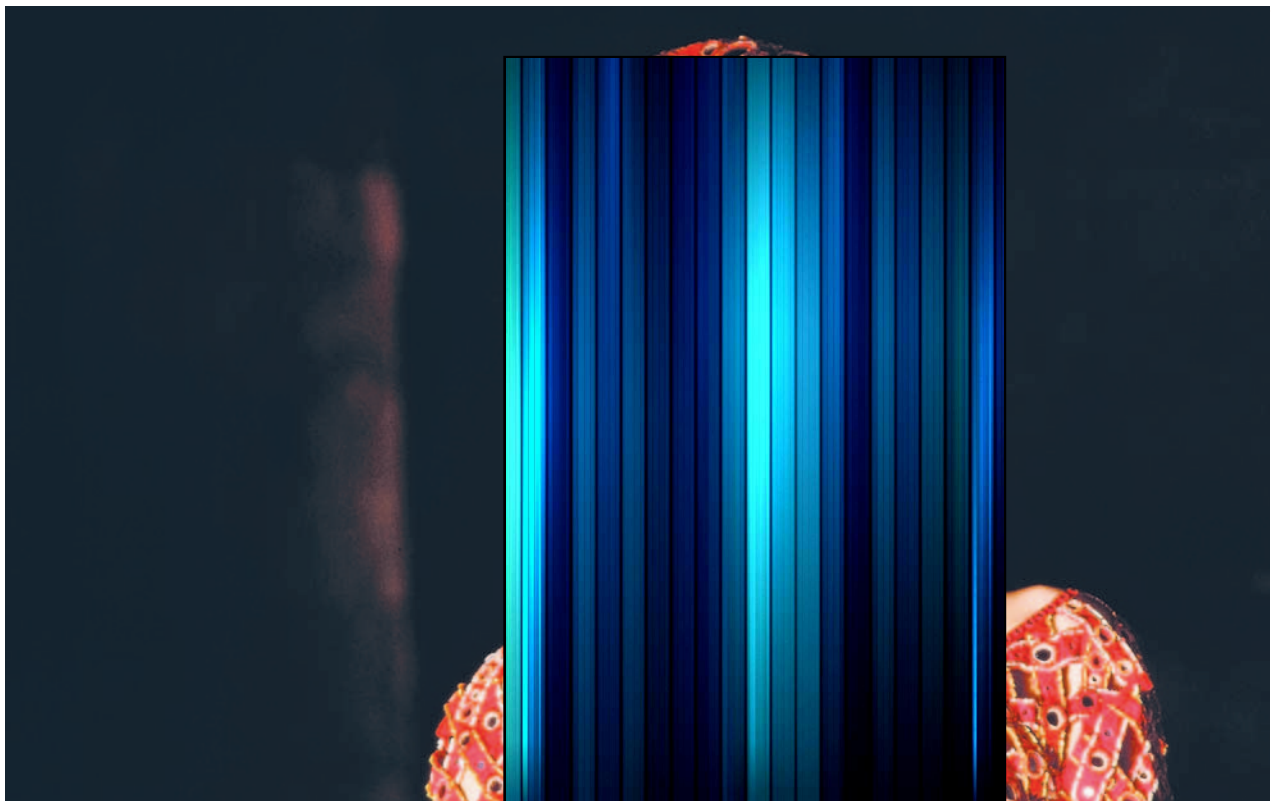


Top, left: Central Asian ikat coat. All three varieties of *ikat* dyeing techniques were prevalent in India, and the garments featured an extensive array of designs and colors. (See *Ikat*) Ashmolean Museum, Oxford. Reproduced by permission.



Middle, left: Sari designer Paul Satya with customers. The *sari*, a wrapped garment, is among the most prevalent form of dress in India. Wrapping methods and decorative embellishments can vary widely from region to region. (See *India: Clothing and Adornment*) © John Van Hasselt/Corbis Sygma.

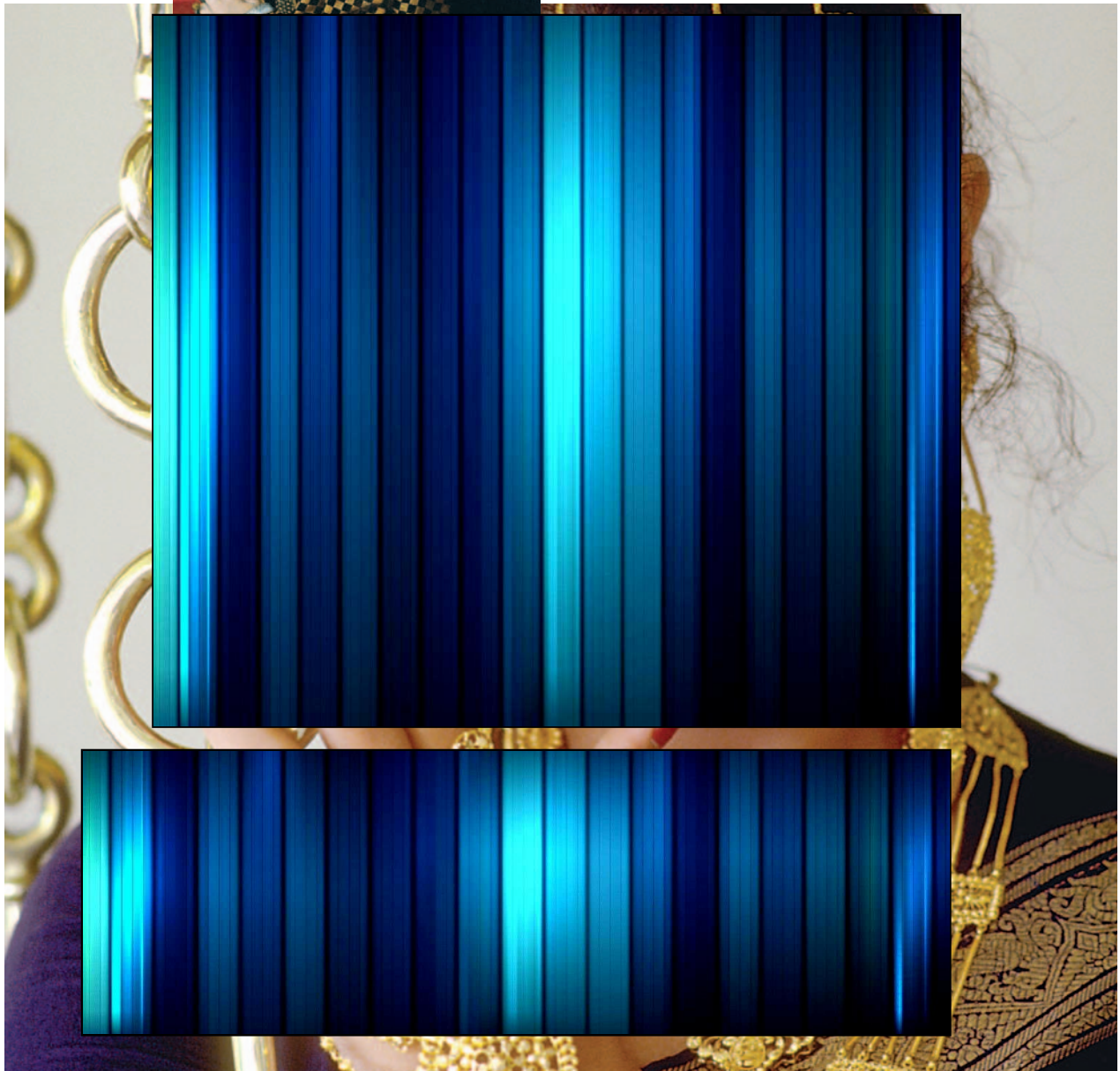
Below: Indian designer Seerat Narindra. Narindra worked together with Indian women whose lives had been devastated by a 1996 earthquake to bring their traditional handiwork to her contemporary fashion designs. (See *India: Clothing and Adornment*) © Lindsay Hebbard/Corbis.

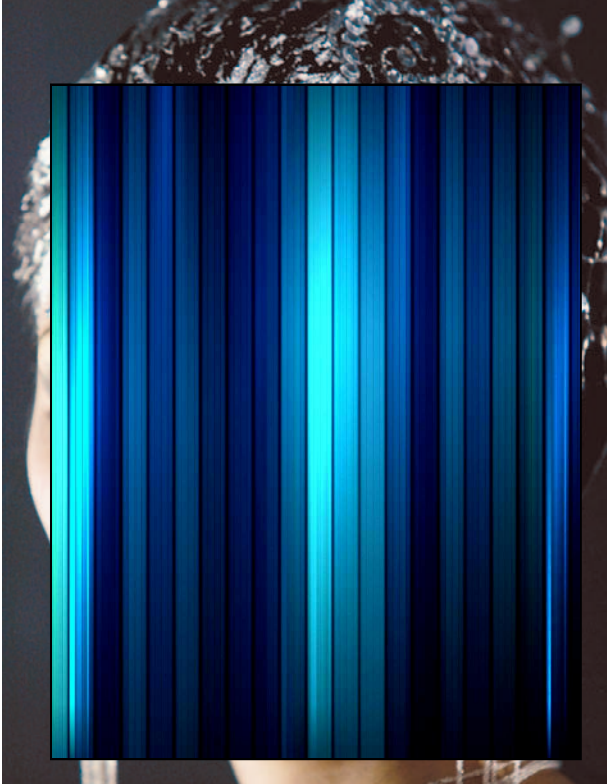




Top, left: Portrait of a Gentleman, by Bartolomeo Veneto. In the sixteenth century, round brooches called *enseigne* were pinned by Italian men on the upturned brim of their hats. (See Jewelry; Brooches and Pins) © Massimo Listri/Corbis.

Below: Indian woman wearing elaborate jewelry. By the beginning of the twenty-first century, decorative jewelry was worn almost exclusively by Indian women, although men from royal families sometimes wore jewels for special occasions. (See Jewelry; India: Clothing and Adornment) © Robert Holmes/Corbis.

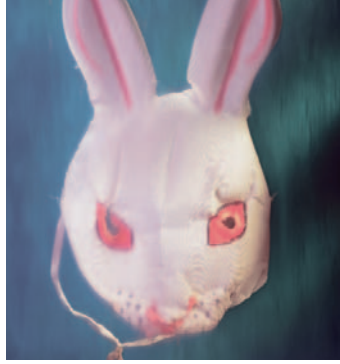




Top, left: South Korean model in Swatch ensemble. By the late twentieth century, the materials that could be used to create jewelry knew little boundary, and items such as watches were not restricted to the traditional placement on the wrist. (See Jewelry; Korean Dress and Adornment) Getty Images.

Below: Korean baby in traditional clothing. Korean children's clothing is similar to that of adults, except that the colors may be brighter and warmer. For special occasions, children may wear a rainbow-striped *chogori*. (See Korean Dress and Adornment) © Nancy Brown/Corbis.





Above: Evil-bunny Halloween mask. Despite being sanctioned by neither church nor state, Halloween is a major holiday in the United States. It has its origins in the ancient Celtic tradition of Samhain, a day in which it was believed that the souls of the dead were especially restless. (See Masks; Halloween Costume) Photo by Phyllis Galemba.

Right: Indian "Elephant March" mask. A man wears an intricate mask during the Great Elephant March, a celebration that takes place each January in India. (See Masks) © Hans Georg Roth/Corbis.

Below: Masked revelers. The emphasis of carnivals is on spectacle, and the more eye-catching the costume, the better. Many festivals even feature competitions, with judges awarding prizes for the most inventive costumes, many of which include masks. (See Masks; Carnival Dress) AP/Wide World Photos.

