



QIPAO The *qipao* is a Chinese dress for women. The style is also called *cheongsam* in Cantonese, and this term has come to be the more widely used one in English, though spelled in several different ways. The defining features of the dress are a fitted silhouette, a high collar, and side skirt slits. In its classic form, there is a front flap overlapping to the right, which fastens along the collarbone, under the arm, and down the right side. The details are subject to changing fashions within the limits of the basic form. It can be sleeveless, or have sleeves of any length. The hemline varies, but usually reaches somewhere between the knee and the ankle. The *qipao* can be made of almost any fabric, although it is mostly associated with silk. The dress material can have a printed or woven repeat pattern across its surface or, if the material is plain, a favorite way of tailoring the style is for the front panel of the dress to be pre-embroidered with a sweeping floral or dragon design, leaving the back of the garment unadorned. The entire dress is often edged in one or more strips of narrow binding, which is sometimes in plain-colored bias-cut satin, or else of lace or patterned ribbon. Although press-stud and zip fastenings are used, traditional knot buttons made from fabric are popular. These can be extravagantly shaped and are specially made to suit the pattern or color of the chosen dress material. To be a genuine *qipao*, the dress needs to be custom-made. Purchasing off the rack is not considered correct form.

Origins and development.

The *qipao* can be elegant rather than flashy. Although one of its hallmarks is a good fit, it does not need to fit tightly. In the first half of the twentieth century, there is no doubt that the *qipao* provided a cross-section of Chinese women with a style of dress, and consequently a mode of deportment and way of moving, that suited their increasingly public lives. But, bound up with the charges of decadence leveled at the dress, it became enmeshed in questions concerning nationalism. At the height of the style's popularity, China, having overthrown imperial rule in 1911, was trying to forge itself into a modern nation-state. For some, certain traits of the *qipao* were perceived as western and therefore tainted, especially when worn with high-heeled shoes and bobbed hair. For many others, however, the *qipao* seemed both modern and Chinese, and Song Meiling (1897–2003), the wife of the Chi-

nese Nationalist leader Chiang Kai-shek (1888–1975), was rarely seen in any other style and used it to good effect to rally supporters to her husband's cause.

Survival

After 1949, the *qipao* survived outside China among overseas Chinese, in Hong Kong, a British colony until 1997, and also in Taiwan, where Chiang Kai-shek set up an opposing government after being defeated by Mao. However, in these places too, by the 1960s, a younger generation of women came to view the *qipao* as old-fashioned and adopted a more international style of dressing. Older women still favored it as formal wear and in Hong Kong, a big tourist destination, it became associated with the service industries as a type of uniform. With the loosening up of the strictures after the death of Mao, all kinds of dress regimes became possible in greater China and the *qipao* was just one of several styles that was revived and also re-worked by Chinese fashion designers. Hong Kong's return to the People's Republic of China heightened the profile of the dress and some saw it as a patriotic garment. *Qipao* are increasingly worn by students of Chinese origin at graduation ceremonies both in East Asia and in the United States. Weddings in Chinese communities across the globe provide arenas for lavish spending and the *qipao* has become an accepted part of the marriage ritual. Western women, too, have eagerly taken up the dress and it continues to provide inspiration for Euro-American couture designers.

See also **China, History of Dress; Orientalism.**

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QUANT, MARY Mary Quant was born in London on 11 February 1934. A self-taught designer, she cut up bedspreads to make clothes when she was only six; as a teenager, she restyled and shortened her gingham school dresses.



Mary Quant showing off her Order of the British Empire award. The self-taught Quant was the recipient of several awards for her innovative, progressive fashion designs. © BETTMAN/CORBIS. REPRODUCED BY PERMISSION.

She recalled admiring the appearance of a child at a tap-dancing class who wore a black “skinny” sweater, pleated skirt, and pantyhose with white ankle socks and black patent shoes (Quant: 1966, p. 16). From the mid-1950s she transformed styles like these into amusing and sexy clothes for young women, and paved the way for London to become a center of irreverent youth-oriented fashion.

Quant’s parents would not accept her attending a school of fashion design, but compromised by allowing her to go to art school. She met Alexander Plunkett Greene while she was studying illustration at Goldsmith’s College of the University of London. Plunkett Greene later became her business partner and husband. After leaving art school, Quant was apprenticed to Erik of Brook Street, a Danish milliner working in London. In 1955 Quant’s husband purchased Markham House in London’s King’s Road to start a shop named *Bazaar*, and open a restaurant called Alexander’s in the basement. Mary was responsible for buying the stock for *Bazaar*, Alexander for sales and marketing, while Archie McNair, an ex-solicitor who ran a photography business, handled the legal and commercial side of the business. Quant designed a black five-petaled daisy logo during this period; it eventually became her worldwide trademark.

Quant sourced innovative jewelry from art students and bought clothes from various wholesalers to stock the boutique. One of the items designed for *Bazaar*’s opening was a pair of “mad” house-pajamas, which were featured in *Harper’s Bazaar* and purchased by an American manufacturer to copy. Encouraged by her success as well as dissatisfied with the styles on the market, Quant decided to design her own stock. After attending a few evening classes on cutting, she adjusted some Butterick patterns to achieve the look she wanted. Quant was designing for Butterick by 1964; some of her pattern designs sold over 70,000 copies. Each day’s sales at *Bazaar* paid for the cloth made up that evening into the next day’s stock. As business took off, Quant employed a dressmaker to help her, and then another, and another, and so on.

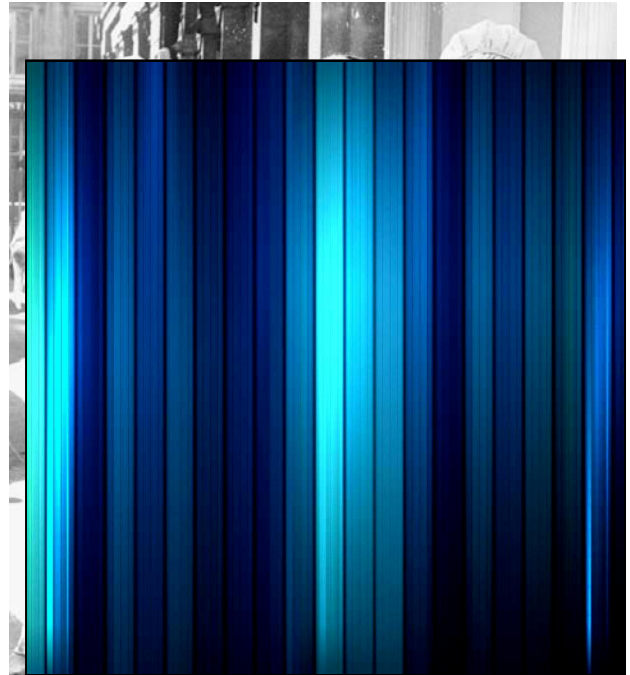
Quant brought a groundbreaking approach to fashion retailing by providing an informal shopping experience. In contrast to traditional fashion retail outlets, which ranged from high-class couturiers through staid town-center department stores and chain stores such as C and A Modes to High Street dress shops, *Bazaar* set out to make shopping for clothes enjoyable: loud music played, wine flowed, and the boutique stayed open until late in the evening. Most importantly, the stock was constantly replenished with new and highly desirable designs. “The clothes were very simple. Basically tunic dresses, and very easy to wear, unlike the couturier clothes which were very structured. And put together with other things—tights and knickers in ginger and prune and a grapey colour, that people weren’t used to” (Harris, 1994). Quant persuaded theatrical costume manufacturers to make the tights she sold, as there were no pantyhose in the color that Quant required on the market.

While Quant's prices were reasonable in comparison to those of the traditional fashion houses, her clothes were made to a high standard—many were silk-lined—and were not cheap.

Quant was probably the first designer to acknowledge the influence of youth subcultures, and she credits the Mods as an important source of inspiration. Mods were a sub-cultural youth group characterized by their immaculate dress—their 'sharp' tailoring and love of Italian sportswear, and the parka coat that they wore to protect their clothes whilst traveling by scooter. One of her most successful early designs was a white plastic collar to be added to a sweater or dress. One of Quant's trademark innovations was the mini skirt: by 1960 her hemlines were above the knee and crept up the leg to reach thigh level by the mid-1960s. She also derived inspiration from school uniforms and menswear, especially traditional country clothes—knickerbockers, Norfolk jackets, "granddaddy" tab-collared shirts, Liberty bodices or combinations (one-piece garments), and traditional children's underwear. Quant undertook much of her research at London's Victoria and Albert Museum. She bought her fabrics, notably Prince of Wales checks and herringbone weaves, from Harrod's, and persuaded knitwear manufacturers to make their men's cardigans 25 centimeters longer so that they could be worn as dresses. Whereas fashion designers had traditionally looked to Paris for stylistic guidance, Quant and her husband watched youth programs on television and attended fashionable London nightspots to identify new trends.

One example of Quant's work from 1956/57 was a dress in black-and-white checked wool cut in a sleeveless balloon style and teamed with a skinny-rib black sweater. For the winter of 1957/58 Quant designed an ensemble comprised of a rust-red Norfolk-style jacket, Harris tweed knickerbockers—she favored knickerbockers—and a pinafore dress. Another pinafore of the same year, made of striped menswear suiting, featured two bold pockets at the bust. Her popular hipster pants were based on the styles that her husband had the fashionable tailor Dougie Hayward make for him. Quant was the first designer to use Poly-Vinyl-Chloride (PVC) in fashion; the first to introduce pantyhose in stunning colors to match her knitwear; and the first to introduce "fashion" lingerie—her seamless brassieres were called "booby traps," and her uplifting brassieres "bacon savers."

Quant also exerted a profound influence upon the representation of fashion by designing and commissioning young-looking animated mannequins and staging witty window displays. In her 1966 autobiography, she recalled one display in which "we had all the figures in bathing suits made of Banlon stretch fabric with madly wide coloured stripes like rugby sweat shirts. . . . The models were sprayed completely white with bald heads" (p. 8). In 1957 the trio (Mary, Alexander, and Archie) opened a second branch of Bazaar, designed by their friend Terence Conran, in London's Knightsbridge



Models wearing Quant designs. Quant's fashions were fun and irreverent, drawing heavily from the youth subcultures of London. One of her trademarks was updating traditional styles to make them more hip and trendy. AP/WIDE WORLD PHOTOS. REPRODUCED BY PERMISSION.

neighborhood. At the launch party, Quant's models danced to loud jazz music with glasses of champagne in their hands, "and floated around as if they had been to the wildest party or looking dreamily intellectual with a copy of Karl Marx or Engels in the other hand. . . . No one had ever used this style of showing. . . . At the end, the place just exploded!" (Quant, 1966, p. 95).

In 1962 Quant entered into a lucrative design contract with J. C. Penney, which had 1,700 retail outlets across the United States; and in 1963 she launched her own cheaper diffusion line, called the Ginger Group. Her talent was acknowledged that same year by the *Sunday Times*, which gave her its International Award for "jolting England out of its conventional attitude towards clothes" (Quant, 1966, p. 96). In 1966 she was awarded the Order of the British Empire and in 1967 she won the Annual Design Medal of the Royal Society of Arts. In the same year she opened her third shop, designed by Jon Bannenberg, in London's New Bond Street. Quant was awarded the Hall of Fame Award for Outstanding Contribution to British Fashion by the British Fashion Council in 1969.

Quant remained in fashion's vanguard throughout the first half of the 1970s. In 1971 she designed a spotted summer playsuit in cotton jersey called "Babygro," named after the ubiquitous babies' romper suits, and a long flared skirt printed with dots and daisies called

“Sauce,” which was teamed with a matching “Radish” bra-top. Summer evening dresses with plunging necklines, puffed sleeves, and ruffled skirts were made in pretty Liberty floral prints—once again borrowed from childrenswear—and glamorous striped Lurex. Quant’s sporty styles for 1975 included brightly colored and striped jumpsuits, many with drawstring waists and ankle ties, and sailor-inspired slit-sided tunic dresses worn over pants. In 1978 she introduced her own range of childrenswear. She has also designed furnishings and bed linens since the 1980s, and won numerous awards for her carpet designs.

Mary Quant always wanted to create a total fashion look—her own geometric hairstyle, cut by Vidal Sassoon, was widely copied. As an art student she had used Caran d’Ache crayons and a box of watercolors for her own makeup. In 1966 she startled the cosmetics industry by offering makeup in a staggering choice of wild colors as well as a more natural palette. The range was advertised using top model Penelope Tree, and photographed by Richard Avedon. Her book *Colour by Quant* was published in 1984, followed by *Quant on Make-Up* in 1986, and the *Classic Make-Up and Beauty Book* in 1996.

In 1990 Quant was awarded the British Council’s Award for Contribution to British Industry, and in 1993 she became a Fellow of the Society of Industrial Artists and Designers. Her cosmetics business is thriving as of the early 2000s; she has over 200 shops in Japan as well as outlets in London, Paris, and New York City.

See also Avedon, Richard; Children’s Clothing; Cosmetics, Western; Fashion Marketing and Merchandising; London Fashion; Miniskirt; Retailing; Youthquake Fashions.

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QUILTING Quilting is a technique whereby layers of fabric are sewn together, usually in order to make a warm bedcovering. Quilting can be performed in many ways,

but a quilt frame is often utilized to stabilize the layers while a quilter or group of quilters uses needle and thread to sew a running stitch through all the layers across the surface of the quilt. Hand-quilting was standard practice until the 1980s; by the twenty-first century, many quilters used sewing machines or long-arm quilting machines to sew the layers together. Sometimes the quilting stitches follow a decorative pattern; other times they are made in a basic grid format simply for their functional purpose of attachment.

Typically, a quilt consists of three layers. The top layer, often simply called the quilt top, is usually made up of fabrics sewn together to create a decorative design, either through the use of piecing (seaming fabric pieces together along their edges), or appliqué (attaching fabric pieces to a ground fabric). Whole cloth quilts are those whose tops are made up of a single piece of fabric (or pieces seamed together to imitate the appearance of a single piece) and which feature the quilting as their sole design element. The middle layer of a quilt is the batting, a sheet of loosely joined fibers, which provide loft and warmth. Traditionally, wool and cotton were used as batting; however, polyester also came to be used. The backing of a quilt, usually less decorative than the top, is usually made from plain muslin, a single printed fabric, or from old bed linens. Once all three layers have been attached with quilting stitches, the raw edges on all four sides are covered and joined with a long narrow piece of fabric called a binding.

Quilting in History

Quilting has been practiced all over the world for millennia. Quilting frequently was used in the past to construct warm or protective clothing. Evidence of quilted garments reaches as far back as pharaonic Egypt, as seen in a thirty-fifth century B.C.E. ivory carving (in the collections of the British Museum) depicting a pharaoh wearing a mantle or cloak that appears to be quilted.

In medieval Europe, quilted garments were used first as stand-alone armor and later as supplements to metal armor. Worn under metal armor, quilted garments protected the wearer from bruising and scratching by the heavy outer armor and absorbed some of the shock of weapon blows. Surviving kaftans and other garments in the collections of the Topkapi Saray Museum in Istanbul show that around the same time (sixteenth to seventeenth centuries), quilted clothing was also popular in Turkey.

By the eighteenth century, quilted clothing had become the height of fashion in Europe and colonial America. Although waistcoats and jackets were also sometimes quilted, quilted petticoats were especially popular. Dress styles eventually evolved to have an open panel in the front, extending outward and downward from the waist to the hem, in order to show off elaborately quilted petticoats.

By the late eighteenth century, quilting in Europe, the British Isles, and America was mainly used in the

construction of bedcoverings. Although quilted bedding had been made for centuries in Europe (the earliest surviving pieces are from Sicily, c. 1395), quilts became more common as fabrics imported by the East India companies and domestic textile production increased the availability of materials. Most of the late eighteenth-century quilts were whole cloth quilts, sometimes constructed from recycled petticoats (which had largely gone out of fashion by 1775). Whole cloth quilts were sometimes plain, with quilting as the main decoration, and sometimes embroidered. Piecing and appliqué were not as common, although extant pieces, such as a dated 1718 patchwork coverlet in the collection of the Quilter's Guild of the British Isles, prove that these techniques were not unknown.

Appliqué and piecing became the predominant techniques for creating quilt tops in the nineteenth century. Appliqué was more common during the first half of the century, but was largely superseded by piecing during the second half. Some quilts from the first half of the century, such as those in the so-called *broderie perse*, or cut-out chintz appliqué, style are thought to have been made to imitate *palampores*, printed Indian bedspreads. Baltimore album quilts, made in the Baltimore, Maryland, area between 1840 and 1850, are often considered the peak of the appliqué style, featuring highly detailed scenes and motifs.

The invention of the sewing machine during the 1840s, and its widespread use following the American Civil War, made piecing a faster, and therefore more popular, technique for creating a quilt top. Log cabin quilts are often the most recognizable nineteenth-century pieced style. Others include nine patch, triple Irish chain, and Bethlehem star.

During the first part of the twentieth century, technological advances strongly influenced quilting. Quilt kits made from die-cut fabrics in "Easter egg" colors produced with synthetic (rather than natural) dyes, are trademarks of 1920s to 1940s quilts. Amish quilts, first made during the last quarter of the nineteenth century, flourished in the first half of the twentieth century and became icons of American quilting. Quilts made by Amish women often feature simple pieced designs and intricate quilting designs similar to those found on whole cloth quilts of the late nineteenth century, hearkening back to an earlier era of quilting.

Modern Quilting

After declining in popularity during the middle decades of the twentieth century, quilting has experienced a resurgence in the late twentieth and early twenty-first centuries. Sparked in the late 1960s and early 1970s by the women's movement and a few pivotal quilt exhibitions and conferences, quilting has enjoyed a revival that endured. In addition to the creation of quilts in the styles of earlier eras, studio artists are making quilts that push



Woman quilting. Until as recently as the 1980s, most quilts were made by hand. In proceeding decades, sewing or quilting machines were generally employed. © ROYALTY-FREE/CORBIS. REPRODUCED BY PERMISSION.

the boundaries of the traditional quilt aesthetic. Artists such as Michael James, Nancy Crow, and Faith Ringgold are creating pieces that prove that quilting continues to grow and thrive as a medium of expression.

See also **Appliqué; Sewing Machine.**

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