



ITEMS:

La Mode

est-elle

moderne

?

MOMA

FONDS MERCATO

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111 items, with texts by Luke Baker (LB), Anna Burckhardt (AB), Michelle Millar Fisher (MMF), Stephanie Kramer (SK), Mei Mei Rado (MMR), and Jennifer Tobias (JT)

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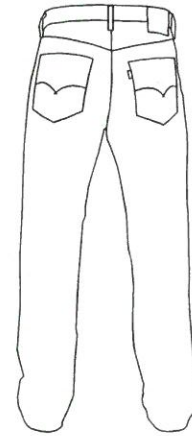


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— 001



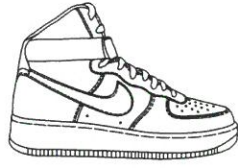
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501s Jeans are a fashion paradox. At once universal and highly personal, they reflect our anxiety about both fitting in and standing out. Levi Strauss & Co.'s 501 jeans are the most famous and most popular; in fact, they are "the best selling garment of all time," according to cultural critic James Sullivan.¹ They hark back to 1873, when Bavarian immigrant Levi Strauss and Nevada tailor Jacob Davis patented a process for using copper rivets to strengthen the corners of pants pockets. Their "waist overalls" (worn by California's gold miners and laborers) featured a single back pocket with Levi's iconic arcuate stitching design, a front watch pocket, a cinch at the back waist, suspender buttons, and an additional rivet at the crotch. Named 501s for a production lot number, they were cut from nine-ounce XX blue denim, a warp-faced twill textile woven from indigo-dyed and white (or undyed) cotton thread. In 1901 an additional back pocket was added, and belt loops were incorporated in 1922. The suspender buttons were removed in 1937, and the back cinch strap and crotch rivet were eliminated during World War II in response to materials rationing under the U.S. government's Limitation Order L-85.

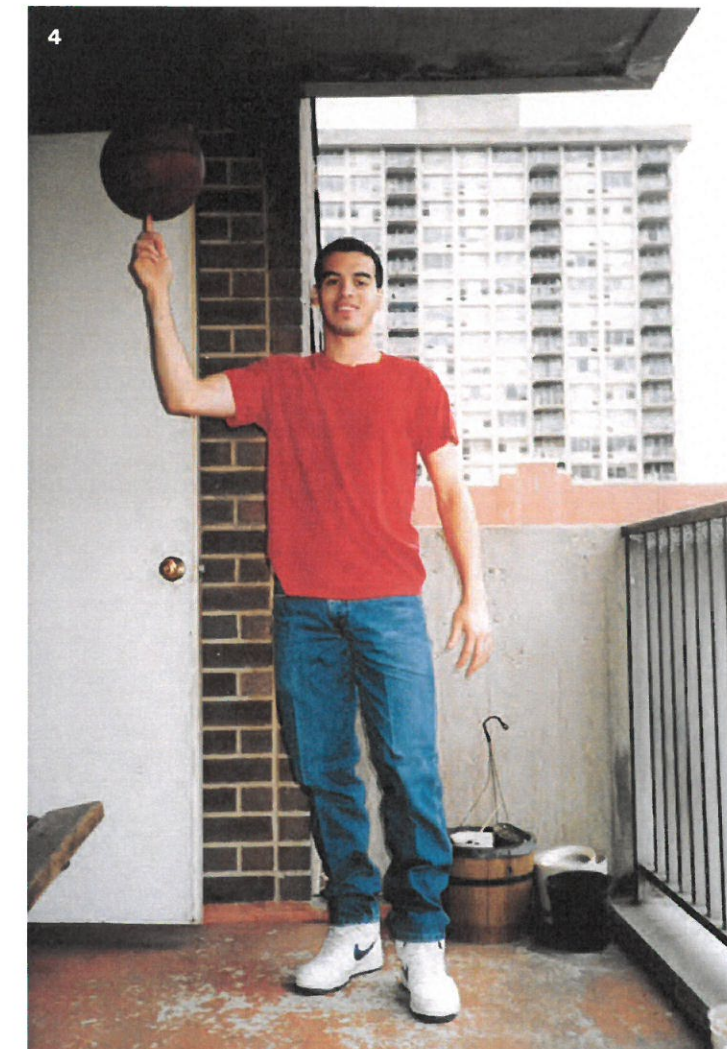
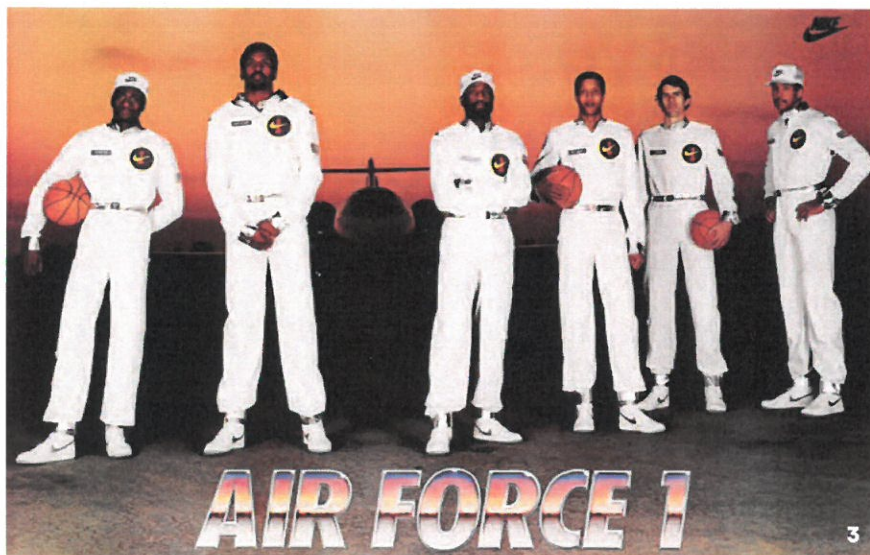
501s were not the first denim pants, as the durable material was already in use for men's and women's work wear and prison and naval uniforms, but they were the first to use the rivets that have become a defining feature of jeans.² Following the iconic 501s, other American denim brands emerged at the turn of the twentieth century, including OshKosh B'Gosh, Blue Bell (later Wrangler), and H. D. Lee Mercantile Company. Jeans received a boost of glamour from the Hollywood cowboy movies of the 1920s and 1930s, and as the garment's silhouette became more streamlined, women began wearing them, too. Publicity photographs

A — 004



AIR FORCE 1 In 1982 Nike's Air Force 1 made its NBA debut, launching a footwear franchise that would be the blueprint for status sneakers for decades to come. This durable and playable high-top shoe incorporated the design innovations of earlier basketball sneakers but offered the enhanced comfort of Nike's proprietary Air Sole technology. The athletic footwear giant had been using its Air technology (based on an air-cell system developed by aerospace engineer Frank Rudy) in running sneakers since the release of the Tailwind in 1979, but the Air Force 1, designed by Bruce Kilgore, marked the first instance of this lightweight midsole cushioning in a basketball shoe. Historically, basketball shoes had featured a supportive and flexible upper attached to a simple rubber sole (see *Adidas Superstar* and *Converse All Star*). The integration of the full-length pressurized Air unit into the footbed of the Air Force 1 resulted in a thicker midsole, which gave the shoe its trademark profile and its capacity to absorb the shock of impact. Other features included a removable "proprioceptive belt" (ankle strap) for additional stability and a notched collar at the Achilles tendon for ankle support without compromising mobility. On the sole, the tread pattern of concentric circles at the ball and heel of the foot was designed with the pivoting motions of a basketball player in mind.

Adopted by NBA players like Moses Malone and stocked at select sportswear retailers with minimal marketing, the Air Force 1 intrigued amateur basketball players, who were drawn to its unique look and performance-driven features. Following industry custom, the shoe was discontinued in the early 1980s, after its initial run, but within several years a cadre of shrewd Baltimore footwear retailers (the owners of Downtown Locker Room, Cinderella Shoes, and Charley



Rudo Sports), backed by popular demand, persuaded Nike to reissue the "outdated" model in a limited range of colorways.¹ Released in staggered lots, these editions had pre-Internet sneakerheads plying the I-95 corridor to Baltimore to collect the latest hues in what became known as the Color of the Month Club.² At the behest of the public, Nike had effectively initiated the first "retro release"—now standard practice for footwear manufacturers.

In New York neighborhoods like Harlem and the South Bronx, where streetball tourneys and the burgeoning hip-hop scene shared close quarters in the 1980s, basketball sneakers became increasingly common off the court.³ For sartorially smart hip-hoppers, looking "fresh to death" required an immaculate pair of sneakers. By the 1990s, pristine white-on-white Air Force 1s (or a pair in every colorway) were status objects that tacitly signaled one's purchasing power; the shoes were notably more expensive than Nike's other basketball high-tops.⁴ As the Air Force 1's role as a street-style staple superseded its athletic origins, it became collectible, and sneakerheads began seeking out the rarer mid- and low-top models. In the thirty-five years since the shoe's launch, Nike has issued nearly two thousand versions of the Air Force 1, from mass-market releases emblazoned with flags or city names to ultra-exclusive celebrity collaborations that fetch four digits on the resale market. —LB

Left:

1— Rucker Park, Harlem, c. 1985. Photograph by Dave Parham

2— Cinderella Shoes, Baltimore, n.d. Unknown photographer

3— Advertisement for the Nike Air Force 1, featuring basketball players Michael Cooper, Moses Malone, Calvin Natt, Jamaal Wilkes, Bobby Jones, and Mychal Thompson, 1982

4— Sneaker supercollector Bobbito Garcia in Air Force 1s, New York, 1987. Photograph by Ramón García

increased its yearly production to 3,500 and was exporting to South America, Cuba, the Philippines, and the United States, as well as Europe.

In France, commercial production centered in Oloron-Sainte-Marie, a small southern town, where expertise developed in the necessary knitting, felting, dyeing, brushing, and shaving processes. It is here that the last remaining historic beret manufacturer, Laulhère (founded in 1840), operates today.² Even though French beret manufacturing has dwindled since the 1970s, largely due to competition from producers in Asia, the hat retains strong Gallic associations that have translated into wider popular culture. Its farmer heritage appealed to bohemians living in Paris's Left Bank in the nineteenth century.³ By the 1920s the beret was being worn by all manner of artists and intellectuals in the French capital and beyond, ranging from Pablo Picasso and Louise Bourgeois to jazz musician Dizzy Gillespie and writers Simone de Beauvoir and Ernest Hemingway. In the 1950s it became associated with the beat generation in the United States. Even though the artists traditionally associated with this literary current did not project a uniform image, by the end of that decade a stereotype had emerged that reduced beat style to a caricature of "chicks" in black leotards and 'cats' in black turtlenecks, jeans, berets, goatees and dark glasses."⁴

Also in the 1950s, the beret became a popular choice for revolutionaries. During the Cuban Revolution (1953–59) it was part of the uniform for two of the country's most influential political leaders, Marxist guerrilla Ernesto "Che" Guevara and eventual prime minister Fidel Castro, then leader of the Communist Party. The beret was integrated into the revolutionary sartorial lexicon of the civil rights movement in the United States with the founding, in 1966, of the Black Panther Party, whose members wore a black leather jacket, black pants, a powder-blue shirt, black shoes, and their hair in a natural style, under a black beret—a nod to military uniforms worldwide. The beret was quickly adopted by other groups fighting for the rights of marginalized populations, such as the Brown Berets, a Chicano organization formed in 1967 that called for an end to discrimination and police brutality against Mexican Americans.⁵

During the 2016 Super Bowl halftime show, Beyoncé employed this

provocative symbol to masterful effect with a musical performance that mixed politics with contemporary pageantry. Dressed in a militaristic style, she was accompanied by female backup dancers who wore black leather, berets, and natural hair styles—a clear reference to the Black Panthers—as the singer urged her audience to "get in formation." In this broadcast, which reached over 100 million live viewers, the beret's history was reappropriated and placed in a new context, fusing mass-televized spectacle with radical black femininity and gender politics. —AB

Previous pages:

- 1— Black Panthers at a rally in DeFremery Park, Oakland, California, 1968. Photograph by Stephen Shames
- 2— A Radical Monarchs troop, Oakland, California, 2015. Unknown photographer
- 3— Beyoncé and dancers during the Super Bowl halftime show, Levi's Stadium, Santa Clara, California, 2016. Photograph by Tony Avelar

Right:

- 4— Ernesto "Che" Guevara, 1959. Photograph by Joseph Scherschel
- 5— Portrait of Tomás de Zumalacárregui, by Adolphe Jean-Baptiste Bayot, 1836
- 6— Txirrita (Jose Manuel Lujanbio Retegi) and Saiburu (Juan Jose Lujanbio Zabaleta), Basque *bertsolaris* (composers of verse), n.d. Unknown photographer



B — 013



BIKER JACKET A biker jacket is a readymade exoskeleton, replete with instant meaning. Its mystique owes much to a history of provocative owners, but its appeal is equally indebted to its enigmatic design, in which streamlined sophistication is held in tension with chaotic asymmetry. The original zippered horsehide biker jacket was introduced in 1928 by Schott Brothers, a company founded in 1913 on Manhattan's Lower East Side by Irving and Jack Schott, sons of Russian Jewish immigrants. Previous motorcycle jackets, including Schott's, resembled early aviation jackets: made of brown leather with a center-front button closure and ribbed cuffs and collars, they did not provide adequate wind protection. In 1928 Irving Schott met representatives from the motorcycle parts distributor Beck Company and the zipper manufacturer Talon at a clothing conference; inspired by these encounters he designed a zippered biker jacket—the first-ever jacket to feature a zipper closure.¹ Named Perfecto (after Irving's favorite Cuban-style cigar), it featured a knitted waistband, black snaps at the wrists, two welt pockets at the waist, a single flap pocket on the chest, and a zipper at center front. Schott entered into a distribution relationship with Beck in the early 1930s, and soon introduced new design features. With the addition of a belted hem and zipper closures at the cuffs to prevent wind entry, a vented yoke to moderate the impact of wind against the back, and an off-center, diagonal zipper to maximize collar coverage at the neck, the Schott Perfecto of 1940 was a functional marvel. Epaulets, asymmetrically placed zippered pockets, and chrome snaps enhanced its usefulness while solidifying the visual impact of the design. "No matter what we tell you about this jacket you cannot half appreciate it without seeing it," declared a 1941 issue of

the company trade bulletin *Beck News*. "It catches the eye and the imagination of every young fellow—to see it is to want it."²

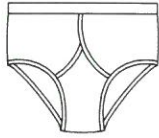
Though motorcycle clubs had been growing steadily in the United States since World War I, they were not well known in the broader culture until 1947, when four thousand members of the Boozefighters biker gang rode into Hollister, California, for a three-day convention. As reported in *Life*, the event took a riotous turn: "They quickly tired of ordinary motorcycle thrills and turned to more exciting stunts. Racing their vehicles down the main street and through traffic lights, they rammed into restaurants and bars, breaking furniture and mirrors." "We like to show off," explained one participant. "It's just a lot of fun."³ The Boozefighters and the biker jacket seemed to share the same contradictory persona: tough yet flashy, chaotic yet in control.

This tension was most famously incarnated by Marlon Brando as leader of the fictional Black Rebels Motorcycle Club in the 1953 film *The Wild One*, loosely based on the Hollister riots. The film's motorcyclists were all provided with Schott jackets; Brando wore the new Perfecto One Star, which featured a chrome star on each epaulet. At times zipped to the neck in streamlined precision and at others hanging open over the belt buckle in anarchic turmoil, the jacket signaled the character's toughness while revealing his vulnerability. After a brief lull (when many U.S. schools banned the garment as an incitement to hooliganism), sales of One Star jackets spiked, their aura of rebellion canonized in American culture.

The biker jacket was adopted in the world of rock and roll by figures ranging from the Sex Pistols' Sid Vicious to Blondie's Debbie Harry, but by the 1970s it had been worn so ubiquitously by self-styled outsiders that its cool factor had diminished in authenticity. The Ramones, a punk-rock group composed of four awkward twentysomethings from the middle-class neighborhood of Forest Hills, Queens, used it to cultivate, in the words of music critic Tom Carson, "the attractiveness of the comic loser."⁴ He wrote, "Their leather jackets and strung-out, streetwise pose weren't so much an imitation of Brando in 'The Wild One' as a very self-conscious parody—they knew how phony it was for them to take on those tough-guy trappings."⁵

and allure. A photograph of the fashion designer Gabrielle “Coco” Chanel wearing the shirt in 1930 endorsed its effortless chic, and it was adopted by the iconoclastic artist Pablo Picasso and the eccentric mime Marcel Marceau, who were attracted, perhaps, by the ambiguous message of exclusion, transgression, and playfulness embedded in the stripes. New Wave film actresses such as Brigitte Bardot, Jean Seberg, and Jeanne Moreau wore the *marinière* in nonconformist roles, lending it a youthful charm and a rebellious aura. —MMR

B — 018



BRIEFS At once the province of fusty old men, muscular models, and deliberately retrograde fashion, briefs—“pants” or “Y-fronts” in British parlance—are poised at the intersection of virility, comedy, and an ambiguous eroticism.

Perhaps the earliest direct precedents of the brief are the loincloth garments worn in ancient civilizations from Greece to the Indian subcontinent and which are still in use today in some parts of Asia.¹ Medieval men wore knee-length *braies*, or breeches, that fastened at the waist under a tunic, with an opening to allow for urination—a precursor to the long underwear that proliferated as the Industrial Revolution peaked in the West in the eighteenth and nineteenth centuries. Originally created as a less restrictive female undergarment, the U.S.-patented union suit (1868) was soon enthusiastically adopted by men. In the early twentieth century, it split in half to become long johns and undershirt (see *White T-Shirt*). In 1918 the French hosiery manufacturer Pierre Valton (who would go on to found Petit Bateau) cut the legs off long johns and added an elasticized waist; boxer shorts were developed in 1925 by Jacob Golomb, founder of the boxing-equipment company Everlast; and the French underwear company Jil created a brief with a side-opening fly in 1929.

Cooper’s, a hosiery manufacturer established in 1876 in Kenosha, Wisconsin, debuted its Jockey Brief Model 1001 in the window display at Marshall Field’s Chicago department store on January 19, 1935. It was made from a soft, rib-knit cotton blend with a waistband and leg openings of Lastex, an elastic yarn. Foreshadowing other underwear crazes (see *Wonderbra*), even during a heavy snowfall it sold like the proverbial hotcakes—six hundred pairs in the first three hours and twelve thousand in the next week alone. The



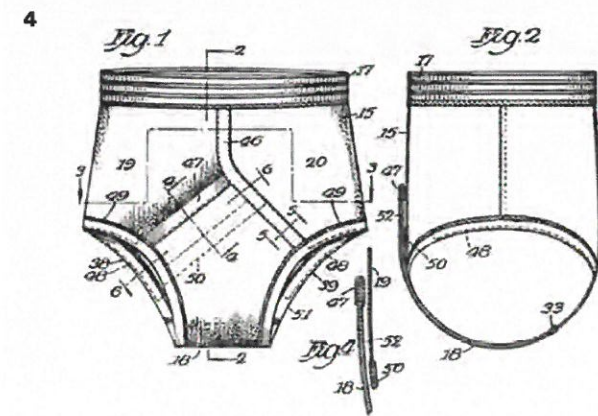
The underwear for a Man!

Ask by name in any good Man's Shop for Coopers Y-front, the scientifically designed Underwear with these exclusive features:

- Lastex-pore waist, with the Patent Y-front construction, giving mild support.
- Contoured rests, tailored to shape: athletic style or short sleeves.
- Spring-line in fine cotton, no buttons or zips, needs no ironing.
- The unique hip tape measurement ensures correct and comfortable fit.

Coopers Y-FRONT underwear

Sole Manufacturers and Exporters in Great Britain: LYLE AND SCOTT LTD., 100AL HOUSE, BATHURST ST., LONDON, W.1. FACTORIES AT HIRWICK, SCOTLAND



Previous pages:

- 1— French sailors, n.d. Unknown photographer
- 2— Pascale, Véronique, and Nathalie Bonte, daughters of Bernard Bonte of the clothing manufacturer Saint James, 1976. Photograph by Bernard Bonte
- 3— Gabrielle “Coco” Chanel at her French Riviera home, c. 1928. Unknown photographer
- 4— Stephen Shore, *Andy Warhol, Gerard Malanga*, 1965–67
- 5— Pierre et Gilles, *À nous deux la mode*, a portrait of Jean Paul Gaultier, 1989

garment’s name comes from the fact that it offered support similar to the jockstrap’s, a familiar athletic association that Cooper’s executive Arthur Kneibler felt customers would appreciate. Kneibler had been inspired to instruct his designers to create the brief when, searching for new product ideas to bolster the company during the Great Depression, he received a holiday postcard from a friend in the South of France showing a man in truncated swimming shorts. By the early 1970s, the term “jockeys” had come to so powerfully define an entire class of underwear in the United States that Cooper’s changed its name to Jockey International, Inc.

Cooper’s added the Y-front opening to the brief a few months after the initial product was unveiled. This design feature was intended to sync spatially with the wearer’s fly opening, allowing him to urinate while almost completely clothed. It also offered support: its front pouch held the wearer’s genitals in a more fixed position than boxer shorts could. This approach corresponded to wider discourses in the 1930s on improved hygiene and modern garb pioneered by, among others, the psychologist J. C. Flügel, a leader of the British Men’s Dress Reform Party.

Although the material functionality of briefs has not, until very recently, been subject to the same fetishized, erotic, and sensual design imaginaries as women’s underwear (in mainstream culture, at least), advertising for the garment—Jockey’s included—initially drew on provocative ambiguity. Dress historian Shaun Cole has highlighted the lexicon of early-twentieth-century men’s underwear ads—in particular those by the noted, prolific (and purportedly gay) illustrator J. C. Leyendecker. Leyendecker’s ads traded on desire for the male body and for the fabrics that would adorn its most intimate reaches, complicating the gaze “without either alienating those who weren’t [gay] or incurring censorship, by mobilizing camp irony and inbetweenism.”⁷² At midcentury such deliberate equivocality had been gradually replaced by imagery of virile sportsmen and conservative husbands—sports stars acting as brand ambassadors or “everyman” models cropped at the neck and thighs—next to product illustrations. These campaigns were meant to appeal to midcentury men but also accord with the heteronormative expectation that it was ultimately women

vehicles for the dematerialized aesthetic of the avant-garde” and “new forms of poetic expression.”² Chanel herself designed the minimalist flacon—an angular, clear-glass bottle with a plain label, inspired by the pharmaceutical containers carried by gentlemen in their travel bags. The sleek bottle embodied modernist design principles of clarity, simplicity, and functionality. Except for slight modifications in the early years, it has remained unchanged to this day.

For nearly a hundred years, Chanel No. 5 has been an enduring fashion obsession, its mystique and allure perpetuated through images of free-spirited, complex femininity. In 1937 Chanel herself appeared in an advertisement in *Harper's Bazaar*, posing in a black evening gown of her own design in her apartment at the Hotel Ritz. In the 1950s the actress Marilyn Monroe boldly commented that she wore nothing but a few drops of the perfume to bed. Today Chanel campaigns often revisit the enigmatic paradoxes stereotypically ascribed to women: she is innocent and mature, masculine and feminine, and pure and artificial. Chanel No. 5 has become a default perfume for women around the world, as well as an aspirational scent offering an entry into a world of luxury. —MMR



Madame Gabrielle Chanel in her new apartment in the Ritz, Paris

Photo by Kollar, courtesy Harper's Bazaar

Madame Gabrielle Chanel is above all an artist in living. Her dresses, her perfumes, are created with a faultless instinct for drama. Her Perfume No. 5 is like the soft music that underlies the playing of a love scene. It kindles the imagination; indelibly fixes the scene in the memories of the players.

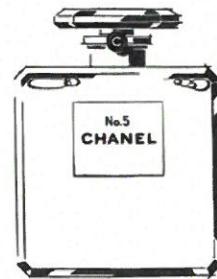
LES PARFUMS

CHANEL

GLAMOUR de CHANEL

GARDÉNIA de CHANEL

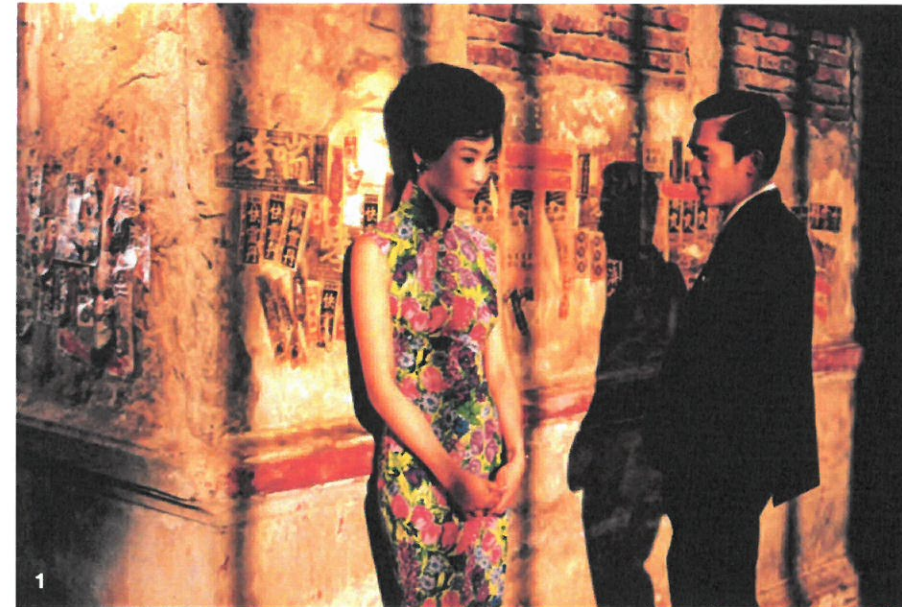
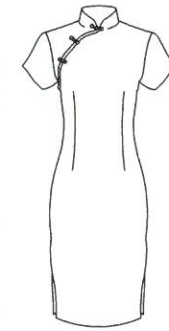
CUIR de RUSSIE (Russia Leather)



Right:

1— Gabrielle “Coco” Chanel in an advertisement for Chanel No. 5, *Harper's Bazaar*, 1937. Photograph by François Kollar

C—025



1

CHEONGSAM This quintessential Chinese women's dress is characterized by a fitted cut, standing collar, asymmetrical closure, and side slits. Although it is called *cheongsam* (meaning “long robe”) in Cantonese, a name adopted in English during the dress's heyday in Hong Kong in the 1950s and '60s, it is known as *qipao* (Manchu banner gown) among Mandarin-speaking communities. While the two words are largely interchangeable, each term encapsulates cultural nuances that speak to the garment's history and evolution.

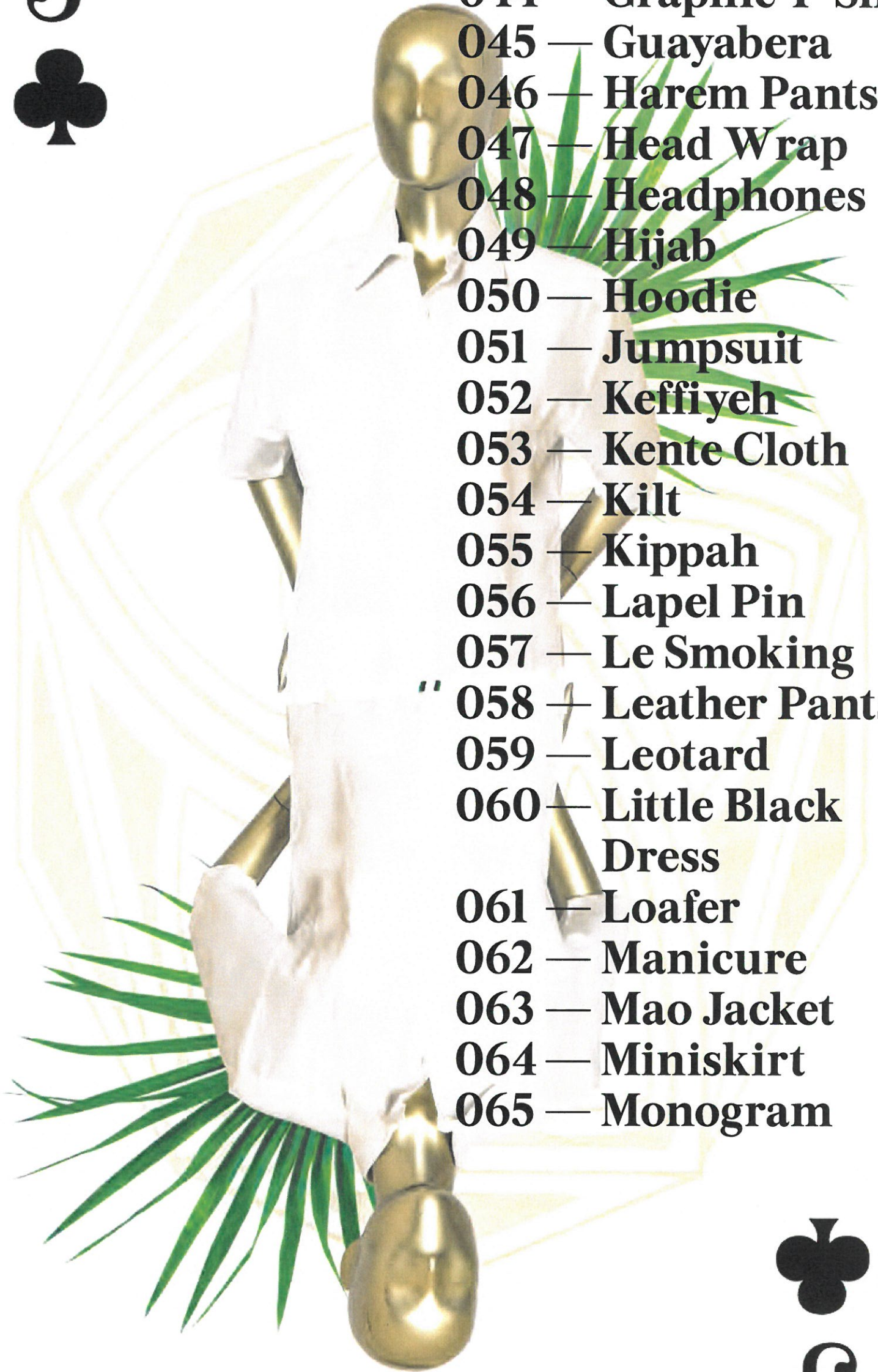
The dress was called qipao when it first emerged in Shanghai in 1921, suggesting an origin in Manchu women's gowns from the Qing dynasty. The qipao in this period featured a straight, angular shape resembling men's long robes. Both Manchu women's gowns and men's robes were cut in one piece, differing from the two-piece ensembles worn by Han Chinese women. For this reason, the qipao was regarded as radical, and its ambiguous name and style, reminiscent of a fallen dynasty and of male dress, lent itself to loaded discourses on social disorder and gender transgression. But the dress was not worn by most women as a self-conscious political statement; rather, its modern silhouette embodied the cosmopolitan Shanghai culture of the 1920s and '30s. In sync with Western fashion, the qipao in the mid-1920s echoed the loose cut and exuberant embellishment of the Jazz Age chemise dress. Around 1930, as part of an international classical revival that idealized a balanced and well-proportioned body, it shifted to a more close-fitting shape, which became the garment's defining feature. Retaining traditional two-dimensional tailoring, with a folded length of fabric along the shoulder line and no darts, the 1930s dress was nar-



2

OMAR VICTOR DIOP

J

- 043 — Gore-Tex
- 044 — Graphic T-Shirt
- 045 — Guayabera
- 046 — Harem Pants
- 047 — Head Wrap
- 048 — Headphones
- 049 — Hijab
- 050 — Hoodie
- 051 — Jumpsuit
- 052 — Keffiyeh
- 053 — Kente Cloth
- 054 — Kilt
- 055 — Kippah
- 056 — Lapel Pin
- 057 — Le Smoking
- 058 — Leather Pants
- 059 — Leotard
- 060 — Little Black Dress
- 061 — Loafer
- 062 — Manicure
- 063 — Mao Jacket
- 064 — Miniskirt
- 065 — Monogram

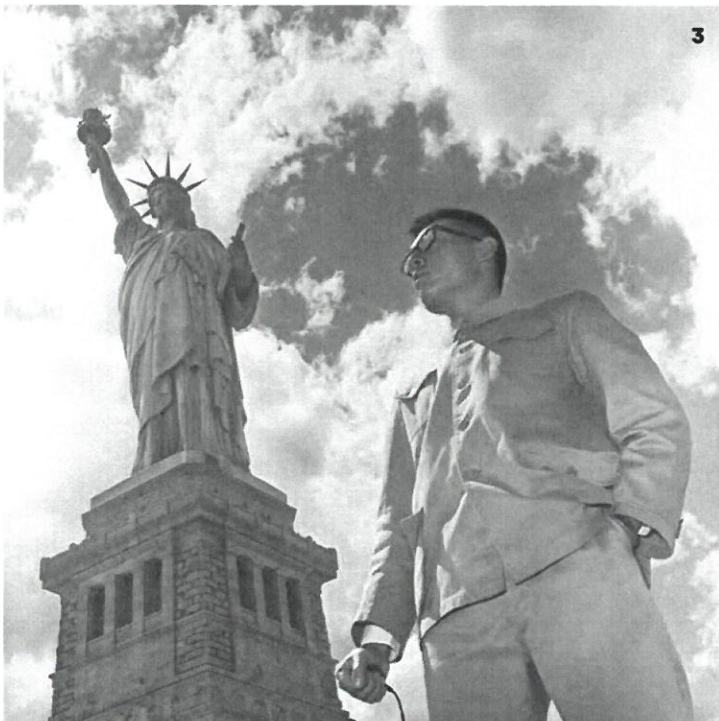

J

M — 063



MAO JACKET In 1974, after returning from a trip to China, the French semiotician Roland Barthes recorded his impressions of the Chinese people: “As for the body, the obvious disappearance of all coquetry (neither fashion nor make-up), the uniformity of clothes, the prose of gestures, all these absences, multiplied along a dense crowd, invite this incredible feeling . . . : that the body is no longer to be understood, that there, it insists not to signify, not to be caught in an erotic or dramatic reading.”¹ The Chinese sartorial landscape that puzzled and frustrated Barthes was a sea of so-called Mao suits—all-purpose, loose-fitting ensembles worn by both men and women in the subdued colors of black, dark blue, gray, or khaki green.

A modified military uniform, the Mao suit consisted of a jacket with a high, turned-down collar and matching trousers. The men’s jacket featured four symmetrical placed front pockets, whereas the women’s usually had just two pockets, either on the chest or below the waist. This outfit was first popularized in the early 1920s by Sun Yat-sen, the founding father of the Republic of China, and it is better known among the Chinese as a *Zhongshan zhuang* (Sun Yat-sen suit). Incorporating elements drawn from German military uniforms, the neatly tailored *Zhongshan* suit represented a newly disciplined, modernized China and embodied Sun’s revolutionary spirit and democratic agenda. In 1929 the Nationalist Party officially adopted the *Zhongshan* suit as formal attire; Mao Tse-tung and other male leaders of the Communist Party began to wear it in the late 1920s. “Progressive” Communist women, such as Mao’s wife Jiang Qing, sported modified versions of the *Zhongshan* suit, in a symbolic rejection of bourgeois femininity and a celebration of empowered proletarian womanhood. Firmly associated with the ultra-Communist ideology of progression,



liberation, and egalitarianism in Mao’s China (1949–76), the *Zhongshan* suit gained the new name *renmin zhuang* (people’s suit) or simply *zhifu* (uniform), and it was the state-sanctioned clothing style for daily life from the mid-1950s to the mid-’70s. Driven by a heightened sentiment opposed to feudalism and capitalism, the elegantly structured form of the *Zhongshan* suit gradually gave way to a baggy style for both genders, an outfit that obscured sexual difference and subsumed the body into an ideological vision of class solidarity and gender equality. During the Cultural Revolution of 1966–76, Mao mobilized the Red Guards—a student paramilitary movement—against Communist Party members and city dwellers suspected of bourgeois habits. The uniform of the Red Guards was a “people’s suit” in khaki green, with the addition of a belt and a red armband with Mao’s slogan. The strident military style expressed a revolutionary zeal, an anarchist passion disguised as a totalitarian pursuit of order.

In the West the so-called Mao jacket is anchored more in a romanticized vision of Maoist China and the Cultural Revolution than in any clearly defined original or authentic Chinese style. It first appeared in Paris in 1967, the year that a craze for Maoism seized French intellectuals and university students. The advent of the Cultural Revolution a year earlier had excited French Maoists, who saw in it a promising model for overturning French bourgeois society. A new style of structured jacket featuring a standing collar, initiated by French designer Gilbert Feruch in 1965, swept Parisian streets. This style is now often called a Nehru jacket, after the Indian prime minister, but in 1967 it was unmistakably tied to Mao, which led *American Vogue* to report that “in Paris, the great leap forward is into the ‘Mao’ suit. . . . The rigidly constructed, austere costumes . . . are not worn by the Chinese but by a goodly part of *le tout Paris*.”² The Mao suit was one iteration of the utopian youth fashion of the late 1960s: an “intellectual chic” merged with a future-oriented “techno-chic.”

Despite his indifference to the Chinese revolution and his somewhat veiled criticism of China and Chinese clothing in the 1970s,³ Barthes chose to pose in an authentic Mao jacket—probably obtained in China—in a series of portraits taken in the mid-to-late 1970s. The overloaded surface symbolism of the Mao jacket,

combined with its semiotic opacity, is a close parallel to Barthes’s perception of the fundamental inauthenticity of photographic portraits.⁴ Deliberate inauthenticity also defines the artist Tseng Kwong Chi’s self-portrait series made between 1979 and 1989, in which the central character is a Mao suit. A Hong Kong-born Chinese/Canadian/American, Tseng never lived in Communist China. Posing in the outfit at iconic Western sites such as the Statue of Liberty and the Eiffel Tower and blatantly titling his photographs *East Meets West*, Tseng employed the Mao suit to perform a parody of both monumentality and identity. —MMR

Left:
 1— Mao Tse-tung with his wife Jiang Qing, c. 1945. Unknown photographer
 2— Red Guards during the Cultural Revolution, China, 1966. Unknown photographer
 3— Tseng Kwong Chi, *East Meets West: New York, New York*, 1979
 4— Roland Barthes, *Paris*, 1978. Photograph by Sophie Bassouls



BOBBY DOHERTY

- 066 — Moon Boot**
- 067 — Oxford-Cloth
Button-Down
Shirt**
- 068 — Panama Hat**
- 069 — Pearl Necklace**
- 070 — Pencil Skirt**
- 071 — Plaid Flannel
Shirt**
- 072 — Platform Shoe**
- 073 — Polo Shirt**
- 074 — Premaman**
- 075 — Red Lipstick**
- 076 — Rolex**
- 077 — Safari Suit**
- 078 — Safety Pin**
- 079 — Salwar Kameez**
- 080 — Sari**
- 081 — Seven Easy
Pieces**
- 082 — Shawl**
- 083 — Shift Dress**
- 084 — Shirtdress**
- 085 — Silk Scarf**
- 086 — Slip Dress**
- 087 — Snugli**



S—092



STILETTO There are few high-heeled shoe typologies as culturally complex as the stiletto heel. This twentieth-century women's shoe elevates the pump's basic form on a slender, spiky heel. Named after a medieval weapon whose needle-thin blade could easily penetrate chain-mail armor, the stiletto is characterized more by the attenuated heel's narrow shape than its height.¹ A stereotype of femininity, yet with a name and shape that are suggestive of violence, it is an object suffused with both beauty and pain, sexuality and power.²

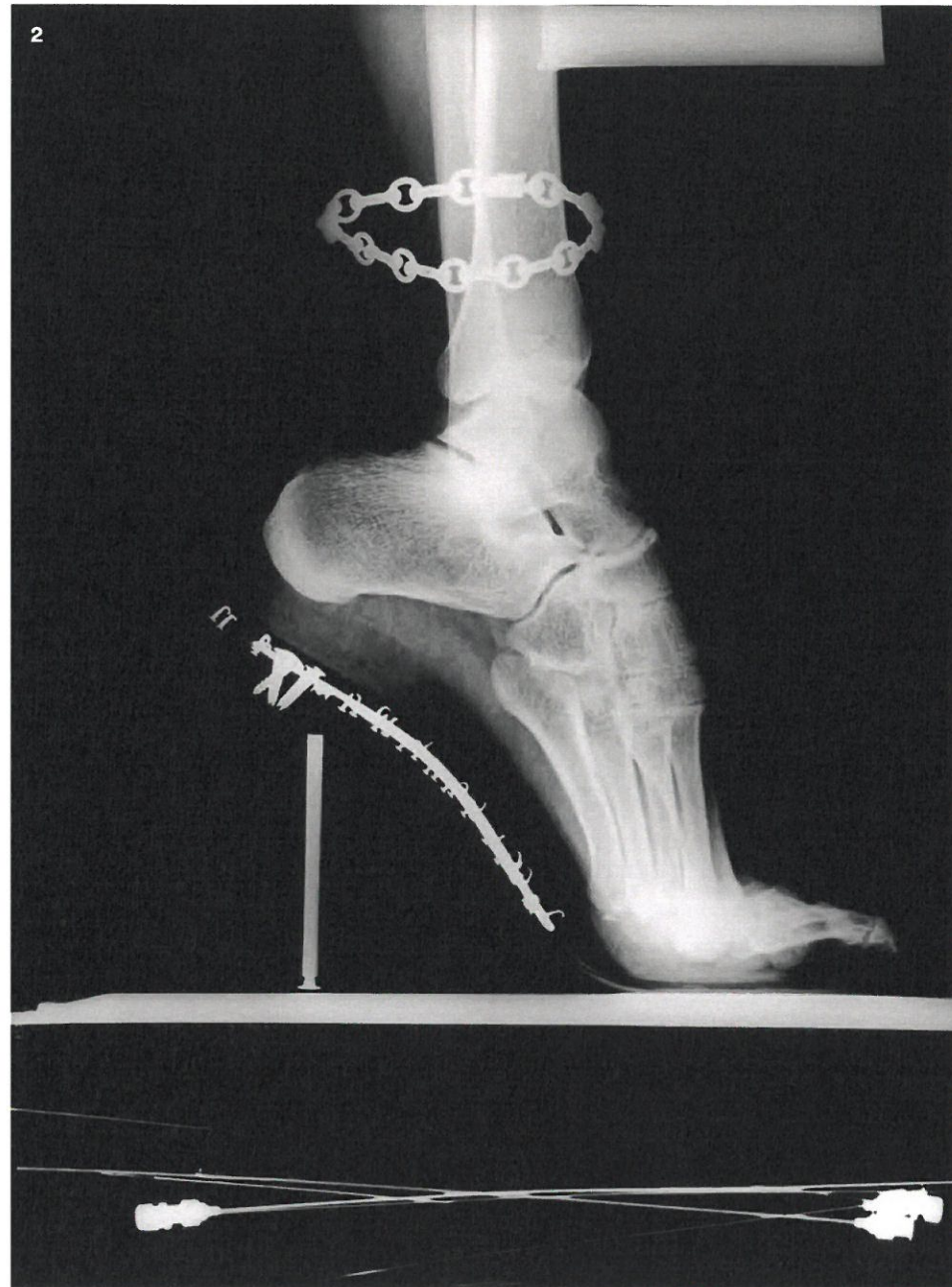
French designer Roger Vivier is credited with refining the design of the stiletto heel as we know it today, although its evolution was highly collaborative and iterative.³ Vivier established a reputation in the 1950s for architectural, often fancifully designed high heels.⁴ Like the skyscraper, the stiletto's thin heel column was only possible with the integration of a steel core for structural support. It was not until after World War II, when leather and steel were no longer rationed and advancements were made in steel-extrusion technology, that these elegant designs by Vivier and others could be realized.

During the war, women's fashion and footwear were modest and pragmatic, in contrast with the eroticized stockings, garters, and high heels that figured prominently in the pinup posters so loved by American G.I.s. In 1947 Dior's flagrantly feminine New Look debuted, and its renewal of figure-hugging forms proved extremely influential on postwar fashion.⁵ Vivier's perfection of the steel-cored, hyperfeminine stiletto heel for Dior in 1954 further confirmed a return to the polarized gender roles that would dominate the postwar era.

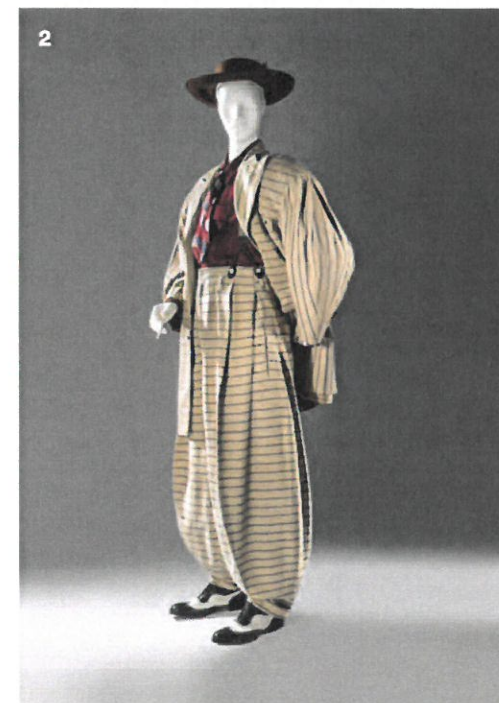
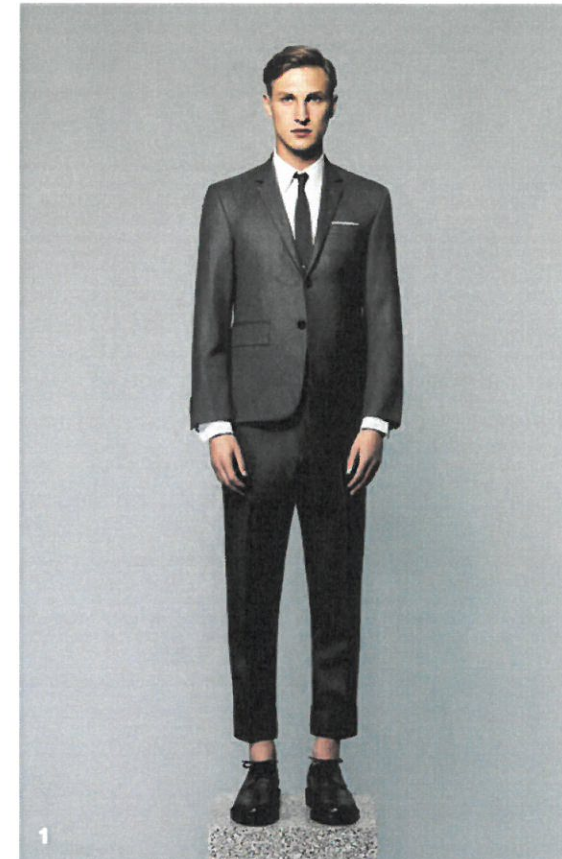
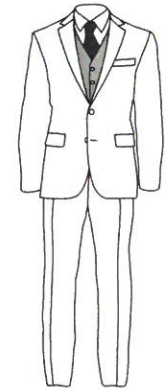
It is its physical effect on the wearer that renders the stiletto heel so controversial. Designers love them because the elevated heel elongates the leg, slims the ankle by engaging the calf muscle, and forces a posture that accentuates the buttocks and breasts. The foot is arched as though in ecstatic throes, and, in some designs, a sliver of suggestive toe cleavage is revealed. For many women, however, attaining this sexualized look comes at a dire cost to comfort. Walking or even standing in heels can be excruciating, and balancing one's body weight on a heel post as broad as a pencil makes riding an escalator, traipsing on uneven terrain, or dancing nearly impossible for many. Bunions, nerve damage, and posture problems stem from extensive time spent virtually on tiptoe.

And yet the stiletto has refused to disappear. Partly this is due to the strong affinity some subcultures have for this most extreme variant of the high heel. Drawing from its exaggerated erotic connotations, the stiletto heel has become standard female attire within BDSM and femdom fetish communities. Some foot fetishists fixate on the stiletto as a symbol of female power and an object of desire, one that with its sharp heel can become a source of physical pain, able to crush, trample, and pierce. From the late twentieth century and into the twenty-first, a few brands have gained cult status for their stiletto heels, among them Manolo Blahnik, Jimmy Choo, and Christian Louboutin. Experimental and deconstructed versions by Martin Margiela and Alexander McQueen exemplify the stiletto heel's role as an endlessly inspiring muse for the avant-garde fashion designers who continue to push its form and interrogate its broader cultural implications. —LB

Right:
1— Silk and leather high-heel pumps, designed by Roger Vivier for Delman-Christian Dior, 1954. Collection of the Bata Shoe Museum, Toronto. Photograph by David Stevenson and Eva Tkaczuk.
2— Helmut Newton, X-Ray, Van Cleef & Arpels, French Vogue, 1994



S—093



SUIT A sartorial institution, the suit—whether two-piece (trousers and a jacket) or three-piece (with the addition of a vest)—exists in constant flux between the desire to stand out through recourse to personalized tailoring and accents, and the need for homogeneity epitomized by the midcentury office drone. The genesis of the suit dates to fourteenth-century Europe, where it was a set of well-matched—but not identical—outer clothes. From the sixteenth century onward, tailors' pattern books across the continent record its increasing prevalence, but it was the introduction of the tape measure (the foundational tool in the ritual space of the bespoke fitting rooms of London's Savile Row) at the turn of the eighteenth century and the emergence of standardized patterns in the 1820s that allowed the suit as we know it today—ubiquitous and available in many styles—to flourish.¹

The suit is often perceived as a bastion of tradition and conformity. By the mid-nineteenth century the solidly middle-class professionals who powered modern cities from Tokyo to London were uniformly clad in somber-hued suits. In his 1840 short story "The Man of the Crowd," Edgar Allan Poe memorably depicts the "tribe of clerks" who, in their suited attire, maintained "a certain dapperness of carriage, which may be termed *deskism* for want of a better word."² For modern architecture pioneer Adolf Loos, the suit was an archetype of progressive design in the same way a contemporary house or a car might function.³ And as men returned from World War II to a climate that celebrated economic recovery through the consumption of such modern designs, the suit became another mass-produced object: Burton, still a staple of the British

Academic, 2010). **3**—Bergstein, *Brilliance and Fire*, 252.

DOOR-KNOCKER EARRINGS **1**—The song is “Around the Way Girl” from the 1990 album *Mama Said Knock You Out*. **2**—Interview with Ivette Feliciano, The Museum of Modern Art, New York, June 5, 2017. **3**—Hellabreezy, an Oakland-based model and modern-day chola, in Barbara Calderón-Douglass, “The Folk Feminist Struggle Behind the Chola Fashion Trend,” *Vice*, April 13, 2015. **4**—Tanisha C. Ford quoted in Erica Euse, “Who Owns Hoops Earrings? Tracing the Cultural Impact of a Classic Style,” *i-D*, March 15, 2017. **5**—Jacquelyn Aguilera, Alegria Martinez, Estefanía Gallo-Gonzalez, and Gabriela Ornelas, “A Message from the Latinas Who Made the ‘White Girl, Take Off Your Hoops’ Mural,” *Latino Rebels*, March 14, 2017. **6**—Claire Stern, “Patricia Field Explains the Origin of Carrie Necklace from Sex and the City,” *InStyle*, April 22, 2015. **7**—Marc Jacobs quoted in Dena Silver, “This Season Marc Jacobs Was Inspired by the History of Hip-Hop,” *Observer*, February 16, 2017. **8**—Feliciano interview, MoMA, June 5, 2017. **9**—Interview with Gabriella Khorasane, MoMA, June 5, 2017.

DOWN JACKET **1**—For the complete story of Eddie Bauer’s invention of the quilted down jacket, see Robert Spector, *The Legend of Eddie Bauer* (Old Saybrook, Conn.: Greenwich Publishing Group, 1994). **2**—“Paris Evening Fashions,” *Harper’s Bazaar*, October 1938, 67. **3**—Norma Kamali quoted in Ruth La Ferla, “Always in Her Element,” *New York Times*, May 7, 2009.

DR. MARTENS **1**—As materials were scarce in postwar Germany, Dr. Klaus Märtens composed a crude prototype using a rubber hose for the sole and wedges of felt for the inner cavity. **2**—Märtens quoted in Martin Roach, *Dr. Martens: A History of Rebellious Self-Expression* (Wollaston, U.K.: AirWair, 2015), 11–12. **3**—For the history of the Dr. Martens 1460, the authors relied heavily on Roach’s *Dr. Martens*, which was published by the manufacturer in 2015. **4**—For more on the origins and history of skinheads, see “Exodus: A Double Crossing” and “White Skins Black Masks,” in Dick Hebdige, *Subculture: The Meaning of Style* (London: Routledge, 1979), 39–45 and 54–59, respectively. **5**—Jonathan Freedman quoted in Roach, *Dr. Martens*, 23–24. **6**—Viv Albertine quoted in *ibid.*, 59. **7**—Pete Townshend quoted in *ibid.*, 5.

DUTCH WAX **1**—For the history of the Dutch wax textile, see n. 14 in Victoria Rovine, “Colonialism’s Clothing: Africa, France, and the Deployment of Fashion,” *Design Issues* 25, no. 3 (Summer, 2009): 44–61. **2**—For Visco then and now, see Robb Young, “Africa’s Fabric Is Dutch,” *New York Times*, November 12, 2012. **3**—Megan Vaughn, “Africa and the Birth of the

Modern World,” in *Transactions of the Royal Historical Society* 16 (2006): 150. **4**—John Picton, “Yinka Shonibare: Undressing Ethnicity,” *African Arts* 34, no. 3 (Autumn 2001): 71. **5**—Olu Oguibe, “Finding a Place: Nigerian Artists in the Contemporary Art World,” *Art Journal* 58, no. 2 (Summer 1999): 38–39. **6**—Yinka Shonibare quoted in Picton, “Yinka Shonibare,” 60. **7**—This adoption of Dutch wax textiles by prominent international designers has not been without controversy, as when Junya Watanabe failed to include any black models on the runway for his spring/summer 2016 collection, which was heavily reliant on the fabric. **8**—Nina Sylvanus, “West Africans Are Ditching Dutch Wax Prints for Chinese ‘Real-Fakes,’” *Quartz Africa*, August 30, 2016.

ESPADRILLE **1**—Stefania Ricci, *Salvatore Ferragamo: The Art of the Shoe, 1898–1960* (New York: Rizzoli, 1992), 30–31, 101. **2**—Blake Mycoskie, *Start Something That Matters* (New York: Spiegel & Grau, 2011), 4.

FANNY PACK **1**—Elisabeth Azoulay, ed., *Bagism* (Shanghai: K11 Art Space, 2016), 74–77. **2**—See Patricia A. Cunningham, Heather Mangine, and Andrew Reilly, “Television and Fashion in the 1980s,” in *Twentieth-Century American Fashion*, ed. Linda Welters and Patricia A. Cunningham (Oxford, U.K.: Berg, 2008), 209–28.

FITBIT **1**—James Lovell, *Apollo 13* (New York: Pocket Books, 1994), 269. **2**—Aaron E. Carroll, “Wearable Fitness Devices Don’t Seem to Make You Fitter,” *New York Times*, February 20, 2017. **3**—Robinson Meyer, “The Quantified Welp,” *Atlantic*, February 25, 2016.

FLEECE **1**—See a comparison of Higg Material Sustainability Index scores for various materials at <http://msi.higg.org/compare/148-206-195>. **2**—Alessandra Codinha, “Why One *Vogue* Editor Is Ditching Fur in Favor of a Fleece,” *Vogue*, October 14, 2014.

FLIP-FLOP **1**—Martha Chaiklin, “Zori and Flip-Flop Sandal, Japan/World,” in Grace Lees-Maffei, *Iconic Designs: 50 Stories about 50 Things* (London: Bloomsbury, 2014), 199–201. **2**—For more on the history of Havaianas, see “Havaianas Turns 50: The Story Behind the Most Popular Flip-Flop Brand in the World,” *Huffington Post*, July 24, 2012.

FUR COAT **1**—For further discussion of the stereotype of fur-wearing bourgeois women, see Julia V. Emberley, *The Cultural Politics of Fur* (Ithaca, N.Y.: Cornell University Press, 1997), 21–35; and Andrew Bolton, *Wild: Fashion Untamed* (New York: Metropolitan Museum of Art, 2004), 57. **2**—David Remnick, “Soul Survivor,” *New Yorker*, April 4, 2016. **3**—For more discussion on anti-fur movements’

targeting of “bourgeois women,” see Emberley, *Cultural Politics*, 21–35. **4**—*Ibid.*, 31. **5**—See, for example, Ashifa Kassam, “‘It’s Our Way of Life’: Inuit Designers Are Reclaiming the Tarnished Sealskin Trade,” *Guardian*, May 11, 2017. **6**—Lise Skov, “The Return of the Fur Coat: A Commodity Chain Perspective,” *Current Sociology* 53, no. 1 (2005): 13. **7**—See Richard von Kraft-Ebing, *Psychopathia Sexualis: A Medico-Study* (1886); and Sigmund Freud, “Fetishism” (1927), discussed in Emberley, *Cultural Politics*, 73–82.

GORE-TEX **1**—W. L. Gore & Associates, Inc., “Our History,” Gore-Tex.com. **2**—W. L. Gore & Associates, Inc., “The ePTFE Story,” Gore-Tex.com. **3**—Kevin M. Brown, interview with The Museum of Modern Art, January 2017.

GRAPHIC T-SHIRT **1**—*Life*, July 13, 1942, cover. **2**—Richard Alan Schwartz, “Disneyland and Cold War Angst,” in *The 1950s*, ed. Schwartz (New York: Facts on File, 2002), 251. **3**—A rotatable multicolor garment screenprinting machine was patented in the United States in 1969, for example; see Stencil Printing Machine, patent no. 3427964, February 18, 1969, United States Patent and Trademark Office. **4**—For more on the history of the “I Love NY” logo, see Paola Antonelli, *Humble Masterpieces: Everyday Marvels of Design* (New York: Harper Collins, 2005), 57. **5**—Katherine Hamnett quoted in Janet Christie, “Katherine Hamnett on Her Thrilling New Campaigns,” *Scotsman*, March 22, 2015. **6**—Lydia Lunch quoted in Cesar Padilla, ed., *Ripped: T-Shirts from the Underground* (New York: Universe, 2010), 7. **7**—Robert Klara, “How Mick Jagger’s Mouth Became the Rolling Stones’ Legendary Logo,” *Adweek*, July 20, 2015. **8**—James Jebbia, *Supreme* (New York: Rizzoli, 2010), 30. **9**—Glenn O’Brien quoted in *ibid.*, 10.

GUAYABERA **1**—Rubén Díaz-Abreu, “Porque la guayabera es puramente cubana,” *Contacto*, December 1996. **2**—Ana López, “Guayabera,” in *The Encyclopedia of Latin American and Caribbean Cultures*, ed. Daniel Balderston, Mike Gonzalez, and Ana López (New York: Routledge Taylor and Francis Group, 2002), 688. **3**—Marilyn Miller, “Guayaberismo and the Essence of Cool,” in *The Latin American Fashion Reader*, ed. Regina A. Root (Oxford, U.K.: Berg, 2006), 215. **4**—Rafael Suárez Solís, “El Guayaberismo,” in Solís et al., *El uso y el abuso de la guayabera* (Havana: Lyceum Lawn Tennis Club, 1948), 9. Trans. in Miller, “Guayaberismo,” 215. **5**—Miller, “Guayaberismo,” 215. **6**—Francisco Ichaso, “El abito y el monje,” in Solís et al., *El uso y el abuso*, 63. Trans. by the author. **7**—Solís, “El Guayaberismo,” 9. **8**—Ichaso, “El abito y el monje,” 63. Trans. by the author. **9**—Ichaso, “El abito y el monje,” 63. Trans. in Miller, “Guayaberismo,” 216. **10**—Ángel González, “Cuba’s Favorite Shirt Tails a New Generation,” *Wall Street Journal*,

December 14, 2012. **11**—“La Revolución Cubana se pasa a la guayabera,” *BBC Mundo*, October 7, 2010. **12**—“Castro’s Cartagena News Conference 16 June 19, 1994,” Latin American Network Information Center, University of Texas at Austin.

HAREM PANTS **1**—On Paul Poiret’s resistance to any suggestion that he was inspired by the Ballets Russes, see Nancy Troy, *Couture Culture: A Study in Modern Art and Fashion* (Cambridge, Mass.: MIT Press, 2002), 103. **2**—*Ibid.*, 116. **3**—On bloomerism and dress, see Julia Petrov, “A Strong-Minded American Lady’: Bloomerism in Texts and Images, 1851,” *Fashion Theory*, no. 5 (2015): 381–413.

HEAD WRAP **1**—“Africans in Medieval and Renaissance Art: The Three Kings,” Victoria and Albert Museum website. **2**—“Some garments may initially have been adopted as fashionable by the upper classes, who prized the quality of Moorish textiles and often wore them for ceremonial occasions, but items such as the *toca* were eventually worn by plain folk in the Castilian countryside. Initially adopted in the mid-fifteenth century, by the early 1600s it had become widespread.” Barbara Fuchs, *Exotic Nation: Maurophilia and the Construction of Early Modern Spain* (Philadelphia: University of Pennsylvania Press, 2009), 65. **3**—Helen Bradley Griebel, “The African American Woman’s Headwrap: Unwinding the Symbols,” in Mary Ellen Roach-Higgins, Joanne Eicher, and Kim K. P. Johnson, eds., *Dress and Identity* (New York: Fairchild, 1995), 451–65. **4**—Steeve O. Buckridge, *The Language of Dress: Resistance and Accommodation in Jamaica, 1760–1890* (Kingston, Jamaica: University of the West Indies Press, 2004), 95. **5**—The art historian Louise Siddons has contested black women’s exclusive hold on the head wrap, arguing that after World War I the wrap “emerged universally as a logical extension of the increasingly close-fitting, streamlined millinery options worn by all fashionable women”—of all races. Siddons, “African Past or American Present?: The Visual Eloquence of James VanDerZee’s ‘Identical Twins,’” *African American Review* 46, nos. 2–3 (2013): 446. **6**—The head wrap is often worn, for example, for Kwanzaa, a cultural celebration inaugurated in 1966 by Maulana Karenga, a key figure in the Black Power movement. **7**—“UPDATE: Doek Debate Sparks Discussion,” *enca.com*, June 2, 2016. The campaign emerged under the hashtag #RespektheDoek. **8**—Pumza Fihlani, “How South African Women Are Reclaiming the Headscarf,” *BBC*, June 11, 2016.

HEADPHONES **1**—Paul du Gay, *Doing Cultural Studies: The Story of the Sony Walkman* (Thousand Oaks, Calif.: Sage, 1997), 42–43. **2**—Sam Biddle, “Beat By Dre: The Exclusive Inside Story of How Monster Lost the World,” *Gizmodo*, February 7, 2013. **3**—Paola Antonelli,

Design and the Elastic Mind (New York: The Museum of Modern Art, 2008), 153–55. **4**—Daniel Engber, “Who Made That Earbud?,” *New York Times*, May 16, 2014.

HIJAB **1**—Rachel Aspden, “A Quiet Revolution by Leila Ahmed—Review,” *Guardian*, May 20, 2011. **2**—Tim Arango, “Turkey’s Islamic Fashion Revolution,” *New York Times*, September 17, 2016. **3**—See Leila Ahmed, *A Quiet Revolution: The Veil’s Resurgence, from the Middle East to America* (New Haven, Conn.: Yale University Press, 2011). **4**—See, for example, Lila Abu-Lughod, *Do Muslim Women Need Saving?* (Cambridge, Mass.: Harvard University Press, 2013). **5**—See, generally, Reina Lewis, *Muslim Fashion: Contemporary Style Cultures* (Durham, N.C.: Duke University Press, 2015).

HOODIE **1**—Troy Patterson, “The Politics of the Hoodie,” *New York Times Magazine*, March 2, 2016, 18. **2**—Joanne Turney, “Battle Dressed—Clothing the Criminal, or the Horror of the ‘Hoodie’ in Britain,” in *Fashion and War in Popular Culture*, ed. Denise N. Rall (Bristol, U.K.: Intellect, 2014), 132. **3**—Mallory Simon, “911 Calls Paint Picture of Chaos after Florida Teen Is Shot,” *CNN* (blog), March 20, 2012.

JUMPSUIT **1**—Such activities included playing tennis and gardening, as illustrated by Georges Lepape in a portfolio of the designs. **2**—See Daniel James Cole and Nancy Deihl, *The History of Modern Fashion* (London: Laurence King, 2015), 134. **3**—“Air-Raid Costume and Siren Suit Presented at Press Preview,” *Women’s Wear Daily*, October 21, 1941, 3. **4**—Rational Dress Society member Abigail Glaum-Lathbury quoted in Zach Stafford, “Tired of the Tyranny of Fashion? Wear a Jumpsuit Every Day,” *Guardian*, June 2, 2016.

KEFFIYEH **1**—Hala Malak, presentation on the keffiyeh in “Items: Is Fashion Modern? An Abecedarium,” The Museum of Modern Art, New York, May 16, 2016. **2**—*Ibid.* **3**—David Colman, “The Scarf Unwinds and Relaxes,” *New York Times*, September 24, 2008.

KENTE CLOTH **1**—Doran H. Ross, ed., *Wrapped in Pride: Ghanaian Kente and African American Identity* (Los Angeles: UCLA Fowler Museum, 1998), 24. **2**—Doran H. Ross quoted in Paul Richard, “Kente’s Strong Threads,” *Washington Post*, September 14, 1999. **3**—This robust patronage combined with greater contact (and conflict) with the colonial forces that documented Asante culture aided in its primacy, as Ross discusses in *Wrapped in Pride*, 21–23, though the author also makes the case that Ewe and Asante kente share many similarities.

KILT **1**—For a concise discussion of the kilt, see Andrew Bolton, “The Kilt” (2004), in *Heilbrunn Timeline of Art History* (New York:

Metropolitan Museum of Art, 2000–). **2**—In World War I the Black Watch were supposedly nicknamed both “Devils in Skirts” and “Ladies from Hell” by the German troops. The kilt was deemed impractical for combat and banned in the first year of World War II, although a soldier named Bill Millin famously wore a kilt (the same length of Cameron tartan worn by his father on the fields of Flanders in World War I) and played the morale-lifting bagpipes at the request of his commanding officer, Brigadier Simon Fraser—Lord Lovat, the hereditary clan chief Fraser—during the D-Day landings at Normandy in 1944. See Thomas S. Abler, “Ladies from Hell,” in *Hinterland Warriors and Military Dress: European Empires and Exotic Uniforms* (Oxford: Berg, 1999), 67–98; and John F. Burns, “Bill Millin, Scottish D-Day Piper, Dies at 88,” *New York Times*, August 19, 2010. **3**—“On the Street; Men in Skirts,” *New York Times*, July 4, 1993. See also Shaun Cole, “Are You a Fag? ‘Cos You Look Like a Fag!,” in *Don We Now Our Gay Apparel’: Gay Men’s Dress in the Twentieth Century* (Oxford, U.K.: Berg, 2000), 183–92.

KIPPAH **1**—See Esther Juhasz, “Men’s Head Covering,” in *The Jewish Wardrobe: From the Collection of the Israel Museum, Jerusalem*, ed. Juhasz (Milan: 5 Continents, 2012), 64; and Eric Silverman, *A Cultural History of Jewish Dress* (New York: Bloomsbury Academic, 2013), 161. **2**—Silverman, *A Cultural History*, 161.

LAPEL PIN **1**—In a nod to military decorations, which also grace the lapel, the French novelist Jules-Amédée Barbey d’Aurevilly declared in 1838, “I sacrifice a rose each evening to my buttonhole: Roses are the Order of the Garter of that great monarch called Nature.” Sven Raphael Schneider, “The Story of How the Boutonniere Buttonhole Came to Be on the Lapel,” *Gentleman’s Gazette*, July 27, 2011. **2**—Gilbert Cruz, “A Brief History of the Flag Lapel Pin,” *Time*, July 3, 2008. In October 2007 the presidential candidate Barack Obama was asked by a reporter why he was not wearing one—“Is that a fashion statement?”—to which Obama responded that he should be judged on his actions rather than his sartorial rhetoric (although the pin quickly became part of his campaign-trail wardrobe). Angie Drobnic Holan, “Obama Contradicts Previously Stated Pin Philosophy,” *Politifac*, April 18, 2008. **3**—These artists included Tuesday Bassen and Adam J. Kurtz. Madeleine Davies, “Zara Appears to Have Stolen Over 40 Pin and Patch Designs,” *Jezebel*, July 25, 2016.

LE SMOKING **1**—Gloria Emerson, “A Nude Dress That Isn’t: Saint Laurent; In a New Mad Mood,” *New York Times*, August 5, 1966, 53. **2**—Florence Müller and Farid Chenoune, *Yves Saint Laurent* (New York: Abrams, 2010), 26. **3**—*Ibid.*, 66. **4**—See *Harem Pants and Jumpsuit*. **5**—Anne Hollander, *Sex and Suits*