Being Prepared

By the same author

Framing Art
Putting a Face on Things
Imaginary Materials: A Seminar with Michael Carter
Fashion Classics from Carlyle to Barthes (2003)
*Reframing Art (*with Adam Geczy)
Overdressed: Barthes, Darwin and the Clothes that Speak (2013)

Being Prepared: Aspects of Dress and Dressing

Michael Carter

Puncher & Wattmann

© Michael Carter 2017

This book is copyright. Apart from any fair dealing for the purposes of study and research, criticism, review or as otherwise permitted under the Copyright Act, no part may be reproduced by any process without written permission. Inquiries should be made to the publisher.

First published in 2017

Published by Puncher and Wattmann
PO Box 441
Glebe NSW 2037

http://www.puncherandwattmann.com

puncherandwattmann@bigpond.com

National Library of Australia
Cataloguing-in-Publication entry:

Carter, Michael

Being Prepared: Aspects of Dress and Dressing

ISBN 9781922186942
I. Title.
A821.3

Cover design by Matthew Holt

Printed in Australia by McPhersons Printing group

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Australian Government

Australia Council for the Arts

As always, for Jenni

Acknowledgements

My thanks to Pru, Karen and Alison for their friendship and conversation; Peter for his kindness; Hilary for her editing; Laleen for her advice; Lisa for her help; Maree for listening; Puncher & Wattman for giving the book a home; Nicholas for the images; Souchou for his encouragement; Joanna for the notebook and Juliet for all the years.

Thanks also to the
Department of Art History and Film Studies,
University of Sydney

A version of ' Superman's Costume' was published in *FORM/WORK* 2000. A version of 'Hats, Ornament and Nature' was published in *Putting a Face on Things*, 1997. A version of 'Blemish Free: Facial Order and the Use of Cosmetics' was published in *Literature and Aesthetics*, 1998.

Contents

Acknowledgements

1. Superman's Costume

2. Hats, Ornament and Nature

3. Blemish Free: Facial Order and the Use of Cosmetics

4. Why do Stone Age People Wear Furs?

5. Formality and Informality in (Mainly) Men's Dress

6. Upstairs, Downstairs: The Comings and Goings of Dress

Bibliography

Index

Dress v. to make ready, prepare.
Dress n. a finish put on something to set off its appearance.
Dressing v. the action of preparing one's appearance.
Dressing n. a piece of material placed directly on to a wound.
Dressed v. having been made ready.
Dressed n. being in a state of readiness.

Chapter One

Superman's Costume

A man had come up along the road on a machine like a small two-wheeled two-seater with its wheels in series, bicycle fashion; lighter and neater it was than any earthly automobile…

H.G. Wells, *Men like Gods*

A multitude of fictional characters have peopled the collective imaginations of the twentieth century. Who, of these characters, is the most famous will always be a matter of dispute — my own candidates for the first half of the century would be Chaplin's tramp and a trouser wearing mouse. The second half of the century is, however, more difficult but there is little doubt that in terms of instant global recognisability the figure of Superman would take some beating. With all of these characters it is their dress that constitutes the most immediate vehicle of their celebrity. What I want to suggest in this essay is that attention to these fictional clothing ensembles can reveal much about the collective imaginative impulses and desires at work in *all* types of dress. In fact one might argue that since these costumes are not required to obey the laws of 'real clothes' it is conceivable that they are more complete embodiments of these imaginative currents than are the actual clothes we wear. It is in this spirit that I want to look at the costume of Superman.

Superman was the creation of Jerry Siegel (writer) and Joe Shuster (artist) and first appeared in June 1938 under the imprint of Action Comics. Over the years the physique of the character has changed considerably but his costume has remained remarkably stable. The red boots and the re-designed chest logo had both appeared by 1940. Whilst not primarily concerned with the narrative dimension of the Superman

stories, nor with the nature of the of the comic strip genre in which he first appeared, there are a number of spatial and temporal co-ordinates that must be highlighted if we are to understand the form taken by his costume. Despite a rural upbringing in Smallville at the hands of Jonathan and Martha Kent, most of his exploits as Superman are played out against the skyline of Metropolis. His job as the diffident Clark Kent is in the office of that city's newspaper *The Daily Planet*. It is this access to the flow of information through the newspaper office that enables him to pre-empt criminal conspiracies as well as a succession of natural and human disasters. Superman/Kent replays, in his growing up, the entry of North America into a mature Modernity, a point of development that had the modern city at its heart. He is a modernist hero, familiar with the ways of the city and, paradoxically, dependent upon both the anonymity that it affords and the spectacular setting it provides to pursue his social mission.

Although dwelling on planet earth, he was not born here. In the first frame of the first issue the caption explains his origins.

> As a distant planet was destroyed by old age, a scientist placed his infant son within a hastily devised spaceship, launching it toward earth!

The effect of this double origin is that whilst living in the present as Clark Kent, as Superman he shifts into a 'future-in-the-present'. This unearthly tense, his arrival from the future, is explained so:

> Attendants, unaware the child's physical structure was millions of years advanced of their own, were astounded at his feats of strength.

The geographical distance travelled as a baby is manifested in his earthly life as futurity. Indeed there has been a telling shift in the general alignment of the various futures in play in Superman. At first, the *mise-en-scène* provided by Metropolis appears to be slightly in advance of the

time of its readers. At the time of writing this essay (2012) the 'feel' of the character and his world is that of the 'just passed'. The increasing 'humanisation' of the character, particularly in the Lois and Clark TV series, seems to indicate that the modernist co-ordinates of his birth are starting to fade away. The 'amazing powers' that he is capable of, are the legacy of the 'advanced' science and technology of the planet from whence he came, but on earth these 'powers' are compressed into his very physical constitution. Thus, the inhabitants of Metropolis encounter the future by the great man's mere presence. It will be the contention of this essay that the costume of Superman can be understood as an imaginative projection of certain tendencies within Modernity, that is Superman's costume imaginatively 'completes' the male clothing of the modernist metropolis.

The Modernization of the Future

By the time the first issue of Superman appeared in 1938 the imagined future of the West had itself been subjected to an intense process of modernisation. The most immediate manifestation of this was the appearance, in the years after the First World War, of a 'futurist' style of future. In the latter half of the nineteenth century, projections forward in time had been 'modernist' in intent but not futurist in style. The modernist future was, in fact, remarkably plural before its stylistic unification in the nineteen twenties. This plurality was driven by a set of competing social ideologies about the role and place that technological innovation (code name for work) was to have in the future society. A useful distinction with which to make sense of these differing versions of the future is that suggested by Frederic Jameson.(1) He identifies, beyond overt political orientation, two organising principles. The first he calls the, 'technological or organisational' whilst the second he terms the 'libidinal or aesthetic'.

In the former the imaginative space of the future is filled with visions of technological improvement, which in turn are the model for social improvement. Modes of transport get faster, machines gain in efficiency whilst the metabolic flow of the urban masses increases exponentially. In the 'libidinal-aesthetic vision', technology is regarded as a double-edged sword. Tamed and made subordinate to the aesthetic and emotional needs of the whole person, it can be a force for human liberation. However, if it becomes an end in itself, then it will make slaves of us all and we will be remade in the image of the machine. Prior to the First World War one cannot really ascribe any distinct style to either of these tendencies.

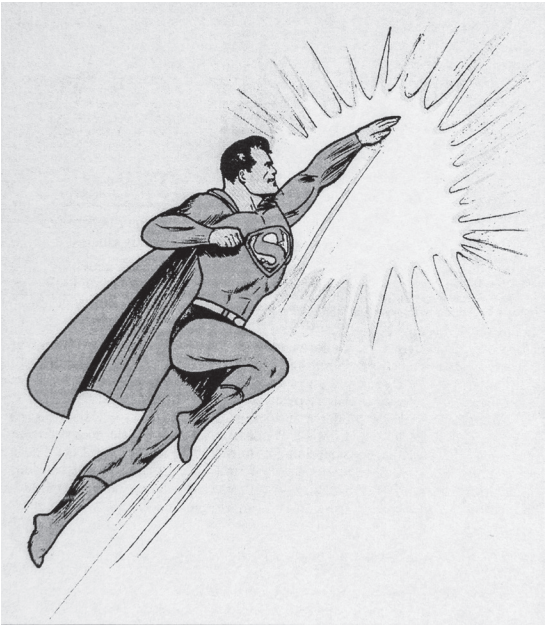

Illustration 1. Superman: No.1, 1938 (Superman™ DC Comics © 1999)

What emerges in the nineteen twenties and thirties is a material analogue to match a future construed as a generalised movement of progressive rationalisation. This style is admirably captured by H.G. Wells in the quotation at the head of this piece. Anything that comes from this future would be 'lighter and neater' than its counterpart in the present. Anything with pretensions to be moving into the future, or desirous of being 'ahead of the pack', would likewise have to exhibit a greater presence of these 'progressive' design characteristics. This comparative moment in which the physical form taken by objects, buildings, cities and people was capable of being read in terms of their material, ethical and even spiritual advancement came to constitute almost the only way in which the future could be thought about and imagined. By the time of Superman's appearance in the late nineteen thirties a very precise futurist style had emerged. It was a visualisation of the future that was able to show the viewer 'progress' enacted right there in the picture. Elements from the imagined future had to be recognised as being the counterparts of contemporary reality, the world of the viewer. Progress was demonstrated by the degree to which the world had travelled along the highway of 'lighter and neater'. This general rule applied to the appearance of the inhabitants of this future world just as much as it did to their material equipment. A version of this is played out in the appearance and adventures of Superman. Against a contemporary urban backdrop the whole order of an extrapolated modernist future is present in the costume and 'amazing powers' of the hero. He too is 'lighter and neater' than the inhabitants of the here and now (see Illustration 1).

The Costume

At the heart of the Superman drama lies the costume change he undergoes when metamorphosing from Clark Kent into Superman (or vice versa). As Clark Kent, the dress he adopts is a version of contemporary male business dress (some deference is paid to his occupation as a journalist along with a degree of North American informality). White shirt, tie, dark blue sports jacket, homburg and dark brown trousers (see Illustration 2). On becoming Superman, he discards these 'street clothes' and assumes them once his 'super' interlude comes to an end. His futurist 'uniform' appears from beneath these contemporary garments and it is this sartorial sequence that suggests a relationship — albeit a hidden one — between his two modes of dress see (see Illustration 3).

Illustration 2. Clark Kent: No.1, 1938
(Superman™ DC Comics © 1999).

Illustration 3. Superman becomes Clark Kent No.1, 1938
(Superman™ DC Comics © 1999).

In her essay 'Utopian Dress', Aileen Ribeiro has suggested that the sartorial imagination works in a way similar to other forms of the imagination. (2) Nothing gets created *ex nihilo* and in order to conjure up what is 'not yet' the 'has been' gets pressed into service. In the case of Superman's costume a number of elements seem to be drawn from the past, or at least originate out of a vernacular memory of earlier European dress styles. The nature of these 'selections' is by no means arbitrary. The first imperative working on the imaginative ensemble is a negative one in that what Superman wears has to be clearly differentiated from his dress as Clark Kent. Male garments that pre-date modern male bourgeois dress

become available for reworking but only if they are also consistent with the 'futurist' style found in the forward projections mentioned earlier. Thus a certain debt may be owed to the form of male costume that emerged in the fifteenth century. For instance, the cloak/cape has the advantage of pre-dating the rise of fitted outer garments as well as being an excellent indicator of physical dynamism. The neck is freed from the collar, tie, and shirt ensemble in favour of a one-piece tunic with a scooped neckline. (3) On the legs are coloured tights that resemble the male hosiery that emerged from under the medieval surcoat. The tight fitting boots have the advantage of solving that awkward matrix of shoes, socks and the trouser cuff.(4) But, as I intimated earlier, the forces shaping the great man's costume are not just negative ones.

Superman is a modernist hero and his appearance embodied a localised version — a sartorial mode if you like — of a much broader modernist aesthetic. We would have little difficulty in recognising this if, instead of being a fictional character, we were looking at an object or a building. By this I mean that his appearance is a complex amalgam of modernist styles and aesthetic dispositions all of which we are perfectly familiar with in the context of 'design'. The most immediate of these is streamlining — the distinction between corporeality and clothing is eliminated in favour of a condition of 'clothed nudity'. Here his 'inner form' has fused with his outer appearance. Nothing, apart from the cloak, is allowed beyond this perfectly engineered surface. Remember he is regularly described in terms of his ability to travel at great speed.

Faster than a speeding bullet! Faster than an express train!

A second factor playing over the costume is that of functionalism. Not the fully articulated aesthetic philosophy of high art and design, instead a vague 'feeling' that certain forms — architectural, sartorial, etc. — were

somehow able to achieve increased efficiency by taking on a particular look. A number of elements are combined in Superman's costume to signal this look of functional, and so, formal inevitability. As an ensemble his garments appear as an unchanging suite of highly integrated elements. Put less abstractly, his clothes appear to be the result of conscious design. The garments are colour coordinated and each item seems to be constituted by the position it occupies within the whole outfit rather than being the result of historical accident, irrational fashionability or personal inclination. These features, when combined with the fact that his costume never varies, make it seem to be the result of the operation of reason. (5) The final factor concerns the covert relationship between Superman's costume and the 'civilian' clothes of Clark Kent. The sartorial shift from Kent to Superman also enacts a move from the present into the future. What it presents us with is a sort of abrupt extrapolation of a possible sartorial tendency. We are openly invited to compare the gulf that exists between the two forms of dress and yet, at the same time, we are able to speculate on the possible connections between Clark Kent's 'civilian' dress and his costume as Superman. There is more than a passing similarity between the two outfits. Anne Hollander has described the 'classic modern ideal for the design of (male) clothes' in the following way.

> 'The principles boil down to creating a fluid, multipartite envelope for the body, complementing its shape and movement and establishing a constant visible harmony between the body's structure and that of the clothes without heavily emphasising either one'. (6)

It is only as one arrives at that last caveat 'without heavily emphasising either 'one', together with its parti-colouring, that Superman's costume could be said to depart from this modernist sartorial aesthetic.

Beyond the Suit

With the resurgence in the 1980s of the suit as standard dress for male white–collar workers (and the intensification of its presence in the working dress of professional women.), it is hard to recall that in the nineteen twenties and thirties male clothing, and in particular the suit, was the object of much criticism in progressive political circles. Not to put too fine a point on it, the male suit was regarded as being at the end of its useful life and was routinely compared unfavourably to female dress. (7) Although primarily concerned with the reform of female dress, progressive social movements had, since the 1880s, also toyed with the idea of reforming standard male dress which by then had steadied into the three-piece suit, collar and tie, white linen, hat, socks and shoes or boots.

Illustration 4. Rodchenko in his 'Worker's suit'.
Photograph Mikhail Kaufman, c. 1922.

As the work of Anne Hollander and John Harvey has made clear, the guiding form and principles of this style of dress had been stabilised and generally adopted by the male urban masses well before the rise of a set of self-conscious modernist principles in design and aesthetics. (8) (There is an argument to be made that it was the manufacture and design of men's clothing that constitutes an intimation of what modernity would look like.) The criticisms made of male clothing closely followed the lines of Jameson's earlier distinction. The libidinal-aesthetic rejection of modern male dress as ugly can be traced through the Pre-Raphaelites, the Arts and Crafts Movement and the Male Dress Reform Society of the twenties and thirties. (9) The organisational-functional line of criticism (and there were a multitude of variations) dismissed male dress either for its 'dysfunctionality', its archaic nature, or simply because it was emblematic of bourgeois life. A number of attempts were made to imagine a form of male dress beyond the ubiquitous suit. Whilst I would not claim that either the system of clothing devised by Jaeger in the 1890s, or the Worker's Suit designed by Rodchenko (see Illustration 4) directly influenced the form of Superman's costume the principles embodied in these forms of clothing are remarkably similar to those of our hero. The functionalist sartorial future was before all else 'a system', that is the ensemble appeared to be the result of an effort of total design in which every factor had been weighed and integrated into a functioning whole. (10) Again utility is made to appear as the result of rational thought rather than as the outcome of organic tradition. In both cases the body was encased in an envelope that more closely followed its contours than did the suit. Both Jaeger and Rodchenko's designs abolished the clutter that attended the areas of the male throat and that of the foot, ankle, leg in favour of a buttoned-up, seamless look. It is this sartorial future which appears from beneath the working clothes of Clark Kent.

Vernacular Models

If the formal principles governing Superman's costume belong in the same family as modernist design — sartorial or otherwise — the empirical details of 'influence', that is what actual garments may have been part of the eventual mix is much more scattered and ambiguous. The attempt to imagine a form of fully 'rationalised' male clothing had been a deductive process, especially amongst the aesthetic and political elites of European Modernism. In the popular culture of North America in the nineteen thirties, what finally eventuated as Superman was much more likely to result from a mix of vernacular forms of costume and dress which *intuitively exemplified* many of the principles that were self-consciously formulated in the context of high art and design. I should say that I regard the tabulation of influences ultimately pointless if it is undertaken in the hope of definitively determining why a thing is the way it is. Always there occurs the compression, the moment of fusion whereby the imagination 'dissolves, divides and dissipates' in order to re-form anew. With these limitations in mind I would like to suggest the following strands as possible ingredients for the final form of Superman's costume. The circus and the fairground side-show; the nature of male underwear in the early part of the twentieth century and the male bathing suit, especially its form in the nineteen twenties and thirties.

The Circus and the Fairground

Lift him out of the context of *Metropolis* and the comic strip and Superman is a fairly straightforward amalgam of two figures associated with an earlier form of popular entertainment — the circus trapeze artist and the fairground Hercules. From the former he gets the ability to fly whilst

the latter bequeaths him his 'amazing powers'. In each case these earlier characters all had costumes that were similar to that of our hero. The costume of the male trapeze performer appears to have been the invention of a French practitioner, Jules Leotard (1830-1870). It was he who first devised the garment that still carries his name. Strictly speaking the leotard is confined to the upper body and consists of a one-piece garment covering the arms and the torso. As can be seen from Illustration 5, it would be accompanied by tights and pumps giving the performer a skin-tight, integrated look and a surface capable of emblematic decoration. A character midway between the trapeze artist and strong man was the 'human cannon ball'. The costume worn by the late nineteenth century French performer (see Illustration 5) bears an uncanny similarity to that of Superman. The strong man of the fairground booths was traditionally clad in white tights, black boots and brightly coloured trunks. Whilst these antecedents may have provided a vague sartorial repertoire for a whole generation of Superheroes and heroines, the key element absent from these costumes is that of futurity. None of them carry an association of progressive rationalisation. That these elements were capable of such a transposition is clearly visible in Illustration 7 where, with the addition of a headpiece not dissimilar to a flying helmet, the whole ensemble starts to acquire a futuristic significance.

Male Underwear

Remembering that Superman's costume emerges from beneath his street clothes, might it not be too fanciful to suggest that male underwear may have provided one of the models for the final costume? (see Illustration 8.) In fact, the story of men's undergarments at the turn of the century reveals a remarkable synthesis of many of the elements — already discussed. For

once, high theory and vernacular reality appear to have replicated one another. (11)

By the end of the nineteenth century certain of the garments worn at fairground shows, and in the boxing ring, had been adapted to the needs of the mainstream male population. John L. Sullivan, a North American boxer was wearing long woollen drawers to keep warm in the severe New England winters. By 1895 these 'Long Johns' had swept all before them and were available through mail order catalogues. (12) A later development saw the drawers fuse with the upper garments to become a one piece known as 'combinations' The British costume historians, C.W. Cunnington and P. Cunnington, observed that:

> This garment (combinations), derived from America, became increasingly popular after the war, so that by l929 'a more general adoption of the one-piece suit for underwear in place of vest and pants'. (13)

Parallel to the developments happening in North America, Europe was arriving at a similar garment via a grounding in philosophy and social theory. Dr Gustav Jaeger, who was discussed earlier, formulated a rather peculiar vegephobic theory of dress. This became the basis for a total rationalisation of the male wardrobe. Every item of masculine clothing was redesigned, becoming part of an overall, integrated ensemble. As well as his more famous 'Jaeger suits', undergarments and nightwear were included in his vestimentary reconstruction.

As well as the constructivist-like display of their principles of production — clearly delineated seams and functional flaps. These Jaeger garments could also look like a 'stripped down' version of the clothing worn above them. Indeed, in many ways Jaeger combinations are rather too functional. They have a decidedly surgical air and draw attention to those animal orifices and appendages that tie us to, what the Russian artist

Illustration 5. Trapeze artist,
Alfred Cadona, c. 1922.

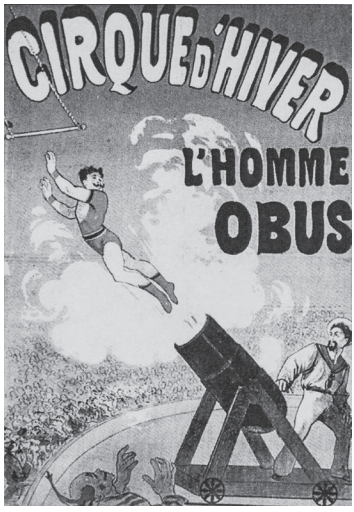

Illustration 6. Human Cannonball, late nineteenth century.

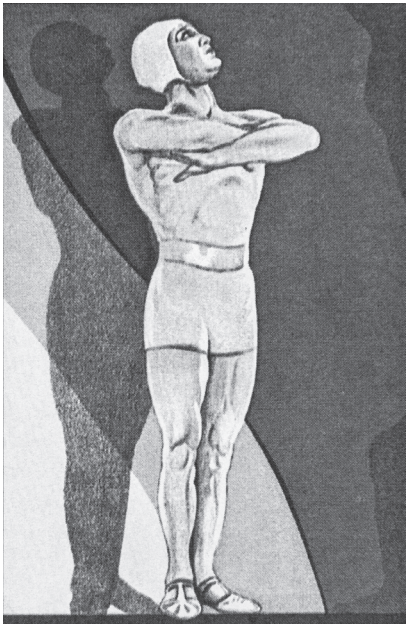

Illustration 7. The Four Kemmys, Circus Act, 1933 (detail).

Illustration 8. Lyle & Scott advertisement, 1950s.

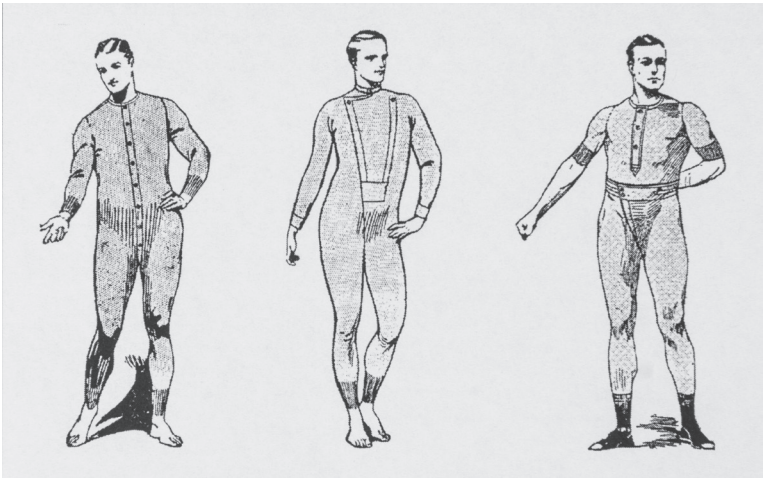

Illustration 9 Jaeger underwear. 1914–15.

Malevich called, the world of 'meat and vegetables'. Thus they conformed to a modernist functionalist aesthetic by appearing to be the essential core of men's outer garments. As the world was purged of its archaic decor by a yearning for progressive rationalisation, the future of male clothes could, so to speak, be glimpsed beneath the rapidly expiring vestiges of the old world in its outer garments.

Swimming and Diving

The character of Superman appeared after the populations of both Europe and North America had been in the grip of an 'aquatic fever' for nearly two decades. The beach and the swimming pool had become one of they key places where a democratic modernity was played out. The cult of sunlight and physical activity, the relaxed mingling of the sexes, modernist swimming pool architecture and the spectacular unveiling of the human body ensured that recreational water and the activities, dress and attitudes

that went with it began to acquire a mild futurism. Certainly by the end of the nineteen thirties the denuded human body posed against the clean lines of the new pool architecture had become a favoured site for the fashion photographer. The most recognisable garment worn by our hero is — contrary to the well-known joke about his underpants — a pair of belted swimming trunks. Although somewhat abbreviated than was the current mode, belted swimming trunks were fashionable throughout the nineteen thirties. (14) It was at this time too that manufacturers specialising in swimwear (for example Janzen) began to emerge along with their attendant publicity campaigns. More often than not they used the human figure diving as the most vivid way of showing the new physical pleasures of the pool (see Illustration 10).

Illustration 10. Johnny Weismuller. Florida, 1929.

Flying through air and swimming through water became equivalent activities and so, naturally, required similar outfits.

Conclusion

I have argued that an essential part of superman's costume was its sartorial futurism. It exemplified modernity's dream of going beyond the male suit. Ironically, our hero's only rival was another fictional character who hardly wore anything else — James Bond. He is an alternative modern male hero: part dandy and part action man; solitary, secretive and sexually active, Bond exhibits European irony in the face of American enthusiasm. (15) In the novels (rather than the films) his wardrobe is not that different from that of Clark Kent. Certainly it is worn with a degree of *panache* unthinkable in the bumbling Kent, but nevertheless the suit, that is standard bourgeois male dress, shows no sign of fulfilling the prophecies made for it in the nineteen twenties. As Bond's 'amazing powers' underwent elaboration in the films, his dress remained steadfast. In fact, a favourite ploy of the film character was to reverse the sartorial transformations of Kent/Superman. Bond would be 'hidden' by something such as a frogman's outfit which, when removed, would reveal him dressed in an impeccable evening suit. Beneath the technological outer garments what had been one of the first objects of modernisation was still intact whilst it is Superman's costume that stands revealed as the revolution that never was.

Note and References

(1) Frederic Jameson, 'Introduction/Prospectives to Reconsider the Relationship of Marxism to Utopian Thought', in *Minnesota Review,* No.6, Spring, 1976.
(2) Aileen Ribeiro, 'Utopia Dress', in *Chic Thrills: A Fashion Reader,* eds. Juliet Ash and Elizabeth Wilson, London, 1992. pp. 225-237.
(3) A key area where the future of male costume was fought out was around the neck and throat. Both the aesthetic critique and the functionalist one saw a time when those archaic traces, in the form of the collar and tie, would finally

be swept away.

> 'The time has come when, for instance, the young necks of boys, as well as those of girls, should have their share of light and air not least for the sake of the precious thyroid gland which so largely control, the proper development of body and mind. Unless we give our boys a fair chance, the women of the next generation will surpass the men in a measure that will be of real profit to neither sex nor the population at large.'
>
> *Sunlight*, September 1929, p.31. Quoted in Barbara Burman, 'Better and Brighter Clothes: The Men's Dress Reform Party, 1929 – 1940', in *Journal of Design History*, 8 (4), 1995.

(4) The area around the ankle has always posed a threat to the streamed configurations of sartorial futurism. The sight of another layer (the sock, or the bare ankle) glimpsed through a gap in the magical outer layer seems to be utterly anti-utopian. From Rodchenko's worker's suit, to Superman, to Star Trek, a remarkable consensus has existed on how to overcome this potential embarrassment - tuck the trousers into boots.

(5) Jean Baudrillard elaborates the idea that with the ideology of functionalism, efficiency, reason and progressiveness are signalled not just by unmediated utility, but by 'a look'; an appearance which alludes to an internal integration of the elements within an overarching system. In other words, it not only has to *be* efficient, it has to *look* efficient.

See Jean Baudrillard, 'Design and Environment', in *For a Critique of the Political Economy of the Sign*, St. Louis, 1981.

(6) Anne Hollander, 'Wear and Tear', in *London Review of Books*, Vol.19, No.3, 6 February 1997, p.23.

(7) The psychologist and dress reformer of the nineteen twenties and thirties, J.C. Flugel, remarked so:

> 'We should… endeavour to retain the social advantage at present accruing from the more uniform and sombre male attire without undue sacrifice of the three-fold advantage of feminine dress, i.e. its greater aesthetic value, its greater adaptability to individual needs and taste, and its greater adaptability to changing social ideals. Men's costume needs rescuing from the abject slavery to convention into which it has fallen, a slavery which utterly prevents it from expressing the great changes in outlook and ideals that have taken place since it became stereotyped some sixty or seventy

years ago.'

J.C. Flugel, 'Sex Differences in Dress', in *World League for Sexual Reform: Proceedings*, K. Paul, Trench, Trubner, London, 1930. p.467.

(8) Anne Hollander, *Sex and Suits: the evolution of modern dress*, Kodansha International, New York, 1994 and J.R. Harvey, Men in Black, Reaktion Books, London, 1995.

(9) For accounts of the Male Dress Reform Party see Burman op. cit. and Burman and Leverton, 'The Men's Dress Reform Party 1929-1937', in *Costume*, No. 21, 1987.

(10) For Rodchenko's application of constructivist principles to the design of clothing see *The Future is Our Only Goal: Aleksandr M. Rodchenko, Varvara F. Stepanova*, ed. P. Noever, Prestel, New York, 1991. See esp. p.198 and pp.190-193.

(11) E. Benson and J. Esten, *Unmentionables: A Brief history of Underwear*, New York, Simon and Schuster, 1996.

(12) Shaun Cole, *The Story of Men's Underwear*, New York, Parkstone International, 2010.

(13) C. Willett and Phillis Cunnington, *The History of Underclothes*, London, Michael Joseph, 1951, p.152. The quotation is from a British trade journal, *The Tailor and Cutter*, 1929. The Cunningtons also make the following observation:

> 'All these undergarments, as well as the vest and drawers still worn by many more or less unaltered in design, were very commonly in natural colours. Yet there was a growing taste for something more exhilarating. 'The cult of colour grows apace.' So that there were 'even undervests, drawers, combinations in salmon pink, sky blue, light fawn, peach, etc'.' Cunnington *ibid*. Quotations from *The Tailor and Cutter (*1929).

(14) For a general history of swimwear during this period see Richard Martin and Harold Koda, *Splash: A History of Swimwear*, New York, Rizzoli, 1990. For a history of swimming see C. Sprawson, *Haunts of the Black Masseur*, London, Vintage, 1993.

(15) See Jay McInerney, et al., *Dressed to Kill: James Bond the Suited Hero*, Paris, Flammarion, 1996.