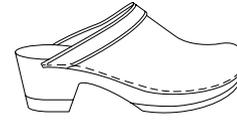


C — 027



CLOG Nearly every culture has developed its own variant of the wooden-soled shoe; the enduring Western version is the clog. For at least two millennia wood has served as a pragmatic material for the making of footwear: it is readily available, durable, and inexpensive, and it can be worked to fit the wearer's foot. Owing to the biodegradability of the material, few examples of wooden shoes made in Europe before 1200 have survived, though a clog-style shoe dating from around 1250 was found in the Netherlands. One of the clog's likely antecedents is the patten, a wooden, platform-soled overshoe affixed to the feet with leather or fabric straps that dates back to the twelfth century in Europe. Pattens were devised as a practical means of elevating the wearer above the filth and dampness of the medieval street and of protecting the valuable leather or fabric shoes only the wealthy could own.¹

The archetypal clog is the Dutch *klomp*, a wooden, whole-foot slip-on shoe embraced by farmers, laborers, and peasant workers for centuries. *Klomp* protected feet not only from injury but also from the wet climate and were prized for their hard-wearing, practical nature. The wooden footbed absorbed sweat, which prevented slipping and kept feet warm in winter and cool in summer. These shoes could be plain and utilitarian or intricately decorated for formal occasions. Elsewhere in Europe, regional variations on the clog favored a fabric or leather upper affixed to the wooden sole for greater comfort when worn as everyday footwear. Hundreds of years later, clogs have remained a traditional and practical shoe in many European countries, although they are still most closely associated with the cultures of Scandinavia and the Netherlands.

The humble clog forayed into popular fashion in the early 1970s. The



Swedish *träskor* clog, which features a flexible upper stapled or tacked to the wooden sole (usually made from birch or alder), became the most popular type. Usually backless and plain, the uppers could also be perforated or woven. With their thick wooden soles, clogs dovetailed neatly with the vogue for chunky footwear and platform shoes that helped define that decade's look (see *Platform Shoe*). In the United States, the rise of yoga and jogging culture during the 1970s brought greater awareness to the importance of correct posture and gait and to the dangers of foot, back, and leg injuries caused by improper shoes. In 1968, the American footwear-maker Dr. Scholl's had extolled the orthotic benefits of an inflexible wooden footbed in hawking the brand's wooden-soled Exercise Sandal, designed to provide arch and heel support without sacrificing fashionability or "feminine appeal." Along with the Danish-designed Earth Shoe (released in the U.S. market in 1970), wooden clogs provided a fashionable option for ergonomic footwear, since the wooden sole dampened the impact of walking on hard surfaces and provided even support for the entire foot. Brands such as Skandal, Olof Daughters, Sven, Torpatoffeln, Troentorp, and Trolls were adopted by men and women who embraced the traditional Scandinavian clog as a stylish symbol of authenticity and down-to-earthness. In 1969 coverage of the nascent trend, *Time* magazine commented that the footwear style looked like "matching gravy boats. . . . Thumbscrews would seem more comfortable to wear. Still, such is the rage for wooden shoes these days that no one cares";² a Sears Roebuck advertisement from 1970 describes the mass retailer's take on the Scandinavian style as "deliberately cloppy, frankly floppy, sorta shoes." By 1977 even the Swedish pop juggernaut ABBA had capitalized on the craze, releasing collector's edition clogs emblazoned with the band's logo and manufactured by Tretorn.

Like the platform shoe, the clog fell out of fashion as the decade progressed. Wooden shoes were perhaps too plebeian and bohemian for the more ostentatious, technology-obsessed 1980s. Today the clog remains both loved and loathed by the fashion world. Shoe designer Christian Louboutin once quipped, "I hate the whole concept of the clog! . . . And I hate the concept



1

CLOGS from SWEDEN

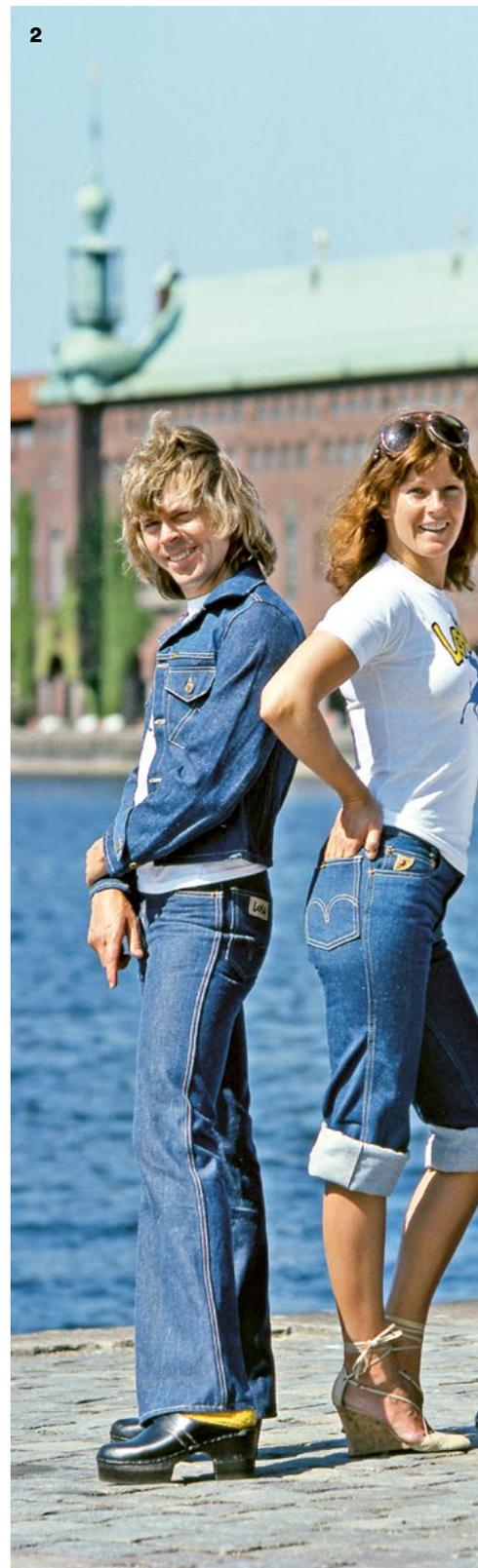
\$ 9⁰⁰
PPD

RED
BLUE OR
WHITE LEATHER
PERFORATED UPPER

STATE SIZE 4,5,6,7,8,9,10

NO COD'S - SEND CHECK OR M.O. TO
THE **GYPSEY VIRGIN**
BOX 100, NORWOOD, N.J. 07648

3



2



of comfort!³ while in 2007 the Dutch fashion house Viktor & Rolf updated its homeland's traditional klomp by adding a sexy heel. Karl Lagerfeld resurrected the träskor-style clog for the Chanel spring collection in 2010.

The clog's practical appeal persists to this day, the shoe finding favor especially among occupations requiring extensive standing or for which traditional lace-up shoes pose a particular hazard. (Clogs are prevalent among nurses and chefs, for example.) Rediscovery of the slip-on ease and comfort of a clog-style shoe contributed to the explosive popularity of foam-rubber Crocs in the early 2000s. Though manufactured from a thoroughly modern, synthetic material, the Croc's klomp-like form is unmistakably indebted to the ancient wooden-soled clog. —LB

Left:

- 1— Shearling clog boot by Sven, 2017
- 2— ABBA posing for an advertisement for Lois, a jeans manufacturer, Stockholm, 1975. Photograph by Bengt H. Malmqvist
- 3— Advertisement for Swedish Gypsy Virgin clogs, 1971

C — 028



CONVERSE ALL STAR The Converse All Star, the cap-toed sneaker originally designed as an athletic shoe, is an enduring and ubiquitous icon of modern American footwear; it has not changed since 1949. Its simple canvas upper and rubber sole find their antecedents in the very first sneakers, which were produced beginning in the 1830s following the development of vulcanization, a process that improved the durability and flexibility of the latex rubber that was then being imported from the jungles of Brazil and Central America (see *Adidas Superstar*). These early sports shoes, which were designed for recreational activities such as badminton, croquet, tennis, and going to the beach, met the needs of an upper-class market that had both the time and the income to spare for such leisurely pursuits.

The Converse Rubber Shoe Company was founded in 1908 in Malden, Massachusetts, as a manufacturer of weatherproof rubber footwear. By 1915 it had expanded into the athletic market with shoes for court sports, and two years later it released the All Star, a shoe well-suited to the relatively new sport of basketball (a game that was also invented in Massachusetts, in 1891). This high-top sneaker—with its lightweight construction, flexible and non-marking rubber sole, and form-fitting canvas upper—was ideal for the leaping, running, and pivoting motions of basketball players. It could be laced tight for optimal support but was “loose-lined,” with an inner layer of canvas designed to shift with the foot during movement and thus reduce the chafing and blisters that can result from repeated abrasion. The trademark rubber toe guard was devised as a form of protection against injury and a means of prolonging the life of the shoe by shielding the softer canvas from wear.¹

and fishermen, see Michel Pastoureau, *The Devil's Cloth: A History of Stripes and Striped Fabric*, trans. Jody Gladding (New York: Columbia University Press, 2001), 69–70. As Pastoureau discusses, the iconography of the stripe has a long history, and its meaning—from diabolical or dangerous to hygienic, playful, athletic, or emblematic—has expanded and changed over time. **3**—Pastoureau, *Devil's Cloth*, 75. **4**—*Ibid.*, 64–73. **5**—See Thierry-Maxime Loriot, *Jean Paul Gaultier au Grand Palais* (Paris: RMN-Grand Palais, 2015), 62. **6**—For example, see the 2012 portraits *Jean Paul Gaultier, Made in Mode*, by Jean-Paul Goude, and *Lost in Fashion (Jean Paul Gaultier)*, by Liu Bolin, both made in collaboration with the designer.

BRIEFS 1—For an excellent overview of the evolution of the brief from ancient undergarments, see Shaun Cole, *The Story of Men's Underwear* (New York: Parkstone, 2009). **2**—Paul Jobling, “Underexposed: Spectatorship and Pleasure in Men's Underwear Advertising in the Twentieth Century,” *Paragraph* 26, no. 1/2 (2003): 157. For Cole's related analysis of early advertising trends, see “Advertising Men's Underwear,” in *Past and Present: Fashion Media*, ed. Djurdja Bartlett, Cole, and Agnès Rocamora (London: Bloomsbury, 2014). **3**—Mark Simpson quoted in Jobling, “Underexposed,” 147. **4**—Jobling, “Underexposed,” 147.

BUCKET HAT 1—Wanda Lephoto, e-mail interview with The Museum of Modern Art, New York, February 28, 2017. **2**—“Index: Boy Wonders,” *Vogue*, February 2010, 218.

BURKINI 1—Aheda Zanetti, “I Created the Burkini to Give Women Freedom, Not to Take It Away,” *Guardian*, August 24, 2016. **2**—See Lila Abu-Lughod, *Do Muslim Women Need Saving?* (Cambridge, Mass.: Harvard University Press, 2013).

CAFTAN 1—See Charlotte Jirousek, “The Kaftan and Its Origins,” in *Berg Encyclopedia of World Dress and Fashion: Central and Southwest Asia*, ed. Gillian Vogelsang-Eastwood (Oxford, U.K.: Berg, 2010), 134–38. **2**—*Ibid.* **3**—For beautiful sketches and insight into Halston's vision of the caftan, see Lesley Frowick, *Halston: Inventing American Fashion* (New York: Rizzoli, 2014). Laura McLaws Helms and Venetia Porter's *Thea Porter: Bohemian Chic* (London: Victoria and Albert Museum, 2015) is also an excellent resource for the “mother” of the caftan in the 1960s and '70s. **4**—The term “beautiful people” is often attributed to Diana Vreeland, the influential magazine editor whose fashion columns, both in *Harper's Bazaar*, until 1962, and then for *Vogue*, until 1971, detailed the style- and celebrity-obsessed culture of the 1960s and early 1970s. Marilyn Bender's book *The Beautiful People: A Candid Examination of a Cultural*

Phenomenon—The Marriage of Fashion and Society in the '60s (New York: Coward-McCann, 1967) crystallized the milieu in which Vreeland made her observations. **5**—McLaws Helms and Porter, *Thea Porter*, 7.

CAPRI PANTS 1—“Fashion: Tied Pants, Wrapped Pants,” *Vogue*, December 1949, 110–11; and “New York Resort Openings: Tube-Shirts: Frances Sider, Inc.,” *Women's Wear Daily*, October 12, 1949, 3. **2**—“Fashion: From the Italian Collections, Casual Clothes,” *Vogue*, September 1951, 189. **3**—“Fashion: The Fashion—Reading from South to North,” *Vogue*, December 1953, 122. **4**—Advertisement in *Vogue*, February 1957, 206. **5**—Jill Taylor quoted in Jess Cartner-Morley, “The Magic of Marilyn Monroe,” *Guardian*, November 15, 2011. **6**—Yohana Desta, “How Mary Tyler Moore Subverted TV Sexism with a Pair of Capris,” *Vanity Fair*, January 25, 2017.

CARTIER LOVE BRACELET 1—See Gabriele Mentges, “Jewelry,” *Berg Encyclopedia of World Dress and Fashion: West Europe*, ed. Lise Skov (Oxford, U.K.: Berg, 2010), 407–12. **2**—Aldo Cipullo quoted in Marian Christy, “Nails, Nuts, and Bolts Inspired Jewelry,” *San Mateo Times*, February 23, 1972.

CHANEL NO. 5 1—Gabrielle “Coco” Chanel quoted in Annick Le Guéner, *Le Parfum: Des origines à nos jours* (Paris: Odile Jacob, 2010), 202. **2**—Kenneth E. Silver, “Flacon and Fragrance: The New Math of Chanel No. 5,” in Harold Koda and Andrew Bolton, eds., *Chanel* (New York: Metropolitan Museum of Art; New Haven, Conn.: Yale University Press, 2005), 31.

CHEONGSAM 1—The Broadway play *The World of Suzie Wong*, adapted by Paul Osborn from the novel by Richard Mason, opened in New York in 1958, and the film of the same title, directed by Richard Quine, premiered in 1960.

CHINOS 1—By the end of the twentieth century chinos were available in a variety of neutral colors, and they have recently appeared in brighter hues ranging from yellow to blue. **2**—Richard Martin, *Khaki: Cut from the Original Cloth* (Santa Fe, N.M.: Tondo, 1999), 12. **3**—“Casual Clothing in the Workplace: Resources” (San Francisco: Levi Strauss & Co., 1992). **4**—Doug Conklyn quoted in Joshua David Stein, “The Almighty Return of the All-American Chino,” *Esquire*, March 9, 2015. **5**—*Ibid.*

CLOG 1—For further reading on the history of the clog and the patten, see Francis Grew and Margrethe de Neergaard, *Shoes and Pattens* (London: HMSO, 2001); Elizabeth Semmelhack, *Heights of Fashion: A History of the Elevated Shoe* (Toronto: Bata Shoe Museum; Pittsburgh: Gutenberg Periscope, 2008); Giorgio Riello,

“Footwear,” in *The Berg Encyclopedia of World Dress and Fashion: West Europe*, ed. Lise Skov (Oxford, U.K.: Berg, 2010), 413–19; and Jonathan Walford, “Shoes,” in *The Berg Companion to Fashion*, ed. Valerie Steele (Oxford, U.K.: Bloomsbury Academic, 2010). **2**—“Cloggy Days,” *Time*, August 15, 1969, 48. **3**—Christian Louboutin quoted in Lauren Collins, “Sole Mate: Christian Louboutin and the Psychology of Shoes,” *New Yorker*, March 28, 2011, 90.

CONVERSE ALL STAR 1—Converse All Star advertisement, 1947. **2**—Maya Wei-Haas, “How Chuck Taylor Taught America How to Play Basketball,” *Smithsonian.com*, August 8, 2016.

COPPOLA 1—Dave Postles, “‘Flatcaps,’ Fashioning and Civility in Early-Modern England,” *Literature & History* 17, no. 2 (2008): 10. **2**—Luigi Milanese, “Coppola,” *Dizionario etimologico della lingua siciliana* (Milan: Mnamon, 2015), n.p. **3**—*Ibid.*

DASHIKI 1—See “The New Breed . . . Business Venture,” *Afro-American Beauty and Travel*, June 1969, 24–25. **2**—Herbert A. Simmons, “The New Breed Story,” unpublished manuscript, n.d., n.p. **3**—For more on the relationship between fashion and political struggle in this era, see Yohuru Williams, “The Art of War: The Cultural Productions of the 1950s and 1960s Black Era Freedom Struggles,” in Williams, *Rethinking the Black Freedom Movement* (London: Taylor & Francis eBooks, 2015), 93. **4**—See Ann Geracimos, “About Dashikis and the New Breed Cat,” *New York Times*, April 20, 1969. **5**—Simmons, “The New Breed Story.” **6**—For more on dashikis and home sewing, see Joy Spanabel Emery, “New Challenges: 1960s–1980s,” in Emery, *A History of the Paper Pattern Industry: The Home Dressmaking Fashion Revolution* (London: Bloomsbury Academic, 2014), 178–94. **7**—Bobby Seale quoted in Franziska Meister, *Racism and Resistance: How the Black Panthers Challenged White Supremacy* (Bielefeld, Germany: Transcript-Verlag, 2017), 186.

DIAMOND ENGAGEMENT RING

1—Andrea Bayer, ed., *Art and Love in Renaissance Italy* (New York: Metropolitan Museum of Art, 2008), 110. **2**—This history of the diamond engagement ring in the twentieth century is drawn from Edward Jay Epstein, “Have You Ever Tried to Sell a Diamond?,” *Atlantic*, February 1982.

DIAMOND STUD 1—For more on the history of diamonds, see Rachele Bergstein, *Brilliance and Fire: A Biography of Diamonds* (New York: Harper, 2016); and Daniela Mascetti and Amanda Triossi, *Earrings from Antiquity to the Present* (London: Thames and Hudson, 1990). **2**—For more on the history of earrings, see Susan Ward, “Earrings,” in *The Berg Companion to Fashion*, ed. Valerie Steele (Oxford, U.K.: Bloomsbury