

ALICES JOURNEY
THROUGH THE CENTURY

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B. DES DEGREE IN FASHION DESIGN

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INTRODUCTION

I have never forgotten the first time I read Alice In Wonderland over ten years ago but the Alice stories have stayed as fascinating as ever to me. Looking at the illustrations of Alice transported me into a world full of imaginative absurdities. What re-awakened my interest in the Alice phenomenon was a visit to Disney world last year and while I was there I saw one of the very first Alice comedies Walt Disney produced in the 1920's. Walt Disney had captured the essence of Alice; wide eyed, inquisitive and gentle as a fawn, and yet Alice's dress had changed drastically from a victorian child to a 20's child.

I decided to research the changing fashion of Alice through the last century since her creation in 1865 to this day and record the influences Alice had made throughout that period and the inspiration Alice continues to be to artists, dramatists and designers: to me this topic is especially important as I take my inspiration for my studio work from the illustrated characters of Lewis Carroll and in particular Alice. I have studied numerous different illustrated versions of Alice In Wonderland and have chosen those which illustrate my viewpoint. I have researched the theatrical and film productions of Alice In Wonderland since its premiere in 1886 to date and the current inspiration that Alice proves to be. I hope from reading through this you will see that Alice was not merely a character in a book but throughout the last century she has been seen as a form of chameleon, constantly mirroring the style of the time at which she was depicted.

To discuss Alice's portrayal or character without discussing Alice's creator would be impossible. Charles Lutwidge Dodgson was born Jan 27th 1832 (Fig 1) the son of a rector. He was ordained a deacon in 1861. In 1856 he created the author Lewis Carroll, a pseudonym he felt a great need for if he was to expose his writing publicly. The writer Walter De La Mare referred to Lewis Carroll as "the veritable pied piper having visited valleys wild on his way from Hamelin". REF 1. Immediately one sees that Lewis Carroll exuded a sense of magic. The pied piper had enchanted children with his music and he lured them away from their homes and they disappeared, Walter De La Mare compares Lewis Carroll with the pied piper; Lewis Carroll has the magic to lure people into a world of fantasy and dreams. An increasing number of Lewis Carroll's friends and readers discovered that he possessed what can only be called genius; one striving for mastery of detail, clarity of thought and having exceptional power of entering the thoughts and minds of children and of writing imaginative tales which would not only captivate them but a multitude of adults with hearts of children.

Lewis Carroll influenced people through the last century from illustrators to animators and some of today's contemporary fashion designers. He created an immortal character that would become a vehicle for designers and illustrators alike to portray and through which they could express their personal style. That character was Alice from his book Alice In Wonderland Published in 1865. The story of Alice's adventures in Wonderland were first told by word of mouth to distract a little girl of seven and her two sisters during a river picnic on a hot July day in the year 1862. That little girl was to become the inspiration for the character of Alice.

REF 1 : De La Mare, Walter: Lewis Carroll 1932.



She was Alice Pleasance Liddell, an enchantingly lovely child. The opening lines of Alice In Wonderland began with the words..."Alice was beginning to get very tired of sitting by her sister on the bank and of having nothing to do". Alice's adventures were born, Alice followed a white rabbit and fell down the rabbit hole and was transported into a world of make believe. Along her journey through Wonderland she meets such characters as the White Rabbit (Fig 2), the Mad Hatter (Fig 3), the Cheshire Cat (Fig 4) The Duchess (Fig 5), the Caterpillar (Fig 6) and the Queen of Hearts (Fig 7) to name but a few. Alice, along with various other characters throughout the story, conveys the style of fashion at the time. Lewis Carroll's characters were based on living people. The Mad Hatter was no stranger to Lewis Carroll, he seems to have been modelled on a certain Theophilus Carter. REF 2. John Tenniel, the first to illustrate Alice in Wonderland "was brought down to Oxford by Lewis Carroll to meet Theophilus Carter and the likeness in Tenniel's portrayal of the Mad Hatter is unmistakeable" wrote H.W. Greene, REF 3. The Mad Hatter's quarrel with Time can also be connected with Theophilus Carter who invented "The alarm clock bed" which was exhibited at the Crystal Palace in 1851 which tipped the occupant out on the floor at the hour for which the clock was set. The Duchess (Fig 5) was almost certainly inspired by the Ugly Duchess of the Flemish painter Quinten Massys (1465 -1530) (Fig 8). The features of the White Knight bear a remarkable resemblance to the illustrator, John Tenniel's own features (Fig 9). Sir Walter Besant REF 4, said "it was one of the very few books in the world which can be read with equal pleasure by young and old...., and it is the only child's book of nonsense that is never childish, and not only that, it admits us into

REF 2 : Diaries of Lewis Carroll, chapter VI 1860 - 1863.

REF 3 : The Times March 13, 1931.

REF 4 : Taken from the letters of Mrs. Herbert Fuller. ^

REF 5 : Lewis Carroll by Walter De La Mare. ^



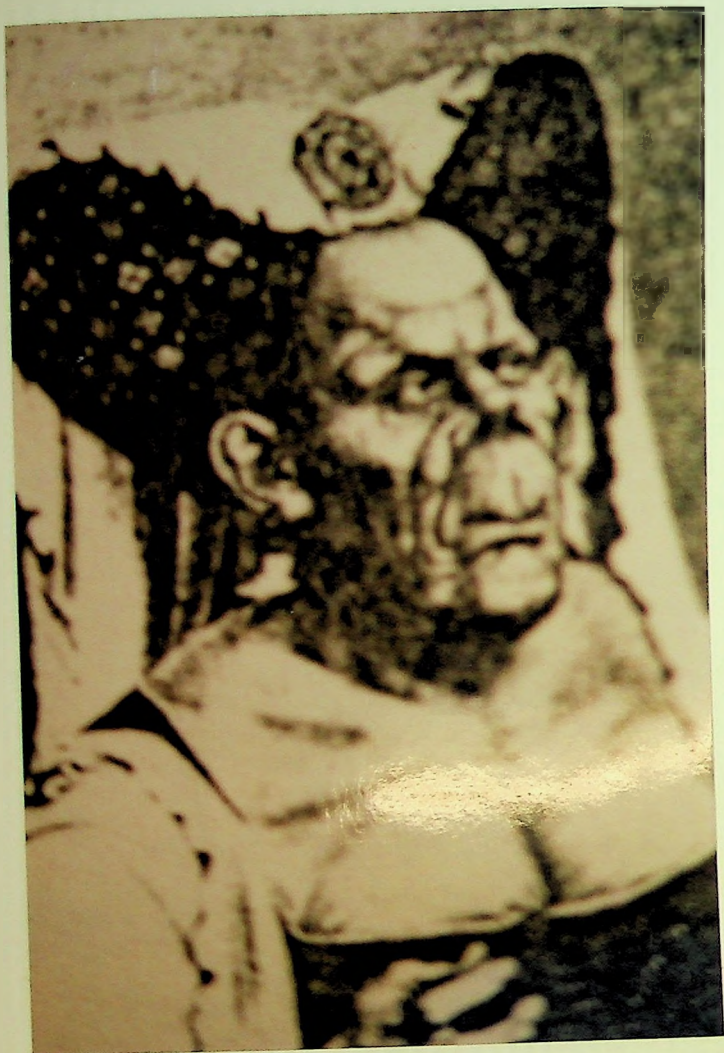
















a state of being" Punch magazine in a tribute to Lewis Carroll's memory referred to him "The heart you wore beneath your pendant's Cloak only to children's hearts you gave away".
REF 5.

Lewis Carroll was prompted by so much of his surroundings and society at the time that to understand the depth of his thoughts for Alice in Wonderland, it is essential to study his life and perhaps the reasons why throughout the twentieth century Alice In Wonderland has influenced so many people.

England during the 19th century was, for obvious reasons, described as the Victorian era. The paradox of the victorian age is that it was a stable, relatively peaceful period on the surface with great rumblings of change and discontent below. The contradiction evident in all aspects of victorian society applied in full force to the upbringing of children as well. A responsible victorian parent was bound to enforce in the child the simple values that laid the character; that wickedness went punished and goodness was rewarded. That moral tale had existed in children's literature in England since the middle ages and did not disappear during the 19th century. But now stories were written and illustrated specifically for children. What the nineteenth century institutionalised was the awareness of childhood as a period distinct from adulthood. Children for long periods of time had appeared dressed like adults in miniature, but at other periods, particularly this period, children's fashion diverged from adult's fashion and in some instances it foreshadowed a new adult style.

The rational world described by Rousseau and Locke "thought which dominated much of children's literature until the first years of the nineteenth century had no room for fairies" REF 6.

REF 5 : Lewis Carroll by Walter De La Mare.

REF 6 : English Children's Books; Percy Muir.

Lewis Carroll proved this theory wrong. His book Alice In Wonderland was full of fantasy and magic and was extremely successful in sales in the late eighteen hundreds. ^
 Fantasy and nonsense had become an international phenomenon. Walter Crane in 1860 said "the best of designing for children is that the imagination and fancy may be let loose and roam freely". REF 7.

Carroll's childhood interests flourished in adulthood. He had an interest in the theatre, he was skilled in the invention of games at the age of 12, he designed and made a theatre and marionettes and wrote plays for his marionettes. All these childhood interests show the many miles Carroll had already ventured as a boy over the borderline of a wonderland that was later to consume his imagination and interest. One of the most interesting phenomena to occur during the early days of photography during the nineteenth century was the emergence of the dedicated amateur. Indeed if we evaluate the remarkable achievements of the group of photographers working during the mid 1800's, the status of "amateur" by today's low standards hardly seems applicable. Among them were numerous sunday masters whose legacies far outstrip those of the professional photographer. Of these three names stand out greatly and Lewis Carroll was one of these "amateur" photographers who proved himself to be the most obsessive enthusiast of all, REF 8.

Lewis Carroll was constantly in pursuit of visual immortality. Carroll had an almost obsessive need to translate visual experience into potential photographic imagery. He had a keen interest in clothes and the theatre. At an early age he would dress up in a shirt and a wig and pose as a philosopher. This interest was portrayed through his

REF 7 : Illustrators of Childrens Books; Susan Meyers.

REF 8 : Masters of photography, Lewis Carroll by Graham Orenden.

photographs and ultimately in the depiction of the dress of characters in Alice In Wonderland. Lewis Carroll was in pursuit of visual immortality and he achieved that with the creation of Alice. Alice was to become immortal. To this date Alice is constantly reincarnated in different mediums; that of film; illustration and sculpture. There is a large Alice sculpture in Central Park, New York, America which was unveiled on the 18th September 1959. Lewis Carroll had achieved his ideal. (Fig 10). Throughout Lewis Carroll's life he was regarded as a prolific photographer. He was very aware of the differences in the dress of poor and wealthy people and was constantly making references to it in his photographs. (Fig 11). This photograph of the Ellis children show them clothed in the bare essentials. Lewis Carroll's photographs have a theatrical influence and he kept a wardrobe full of garments to dress the subjects of his photographs (Fig 12), named "St. George and the Dragon" shows Alexandra Xie Kitchen and her brothers in 1874. All the children are in costume and it is an organised photograph. The young girl seems to be the central point of the photograph thus proving to us the love Lewis Carroll had for girls and the dislike he had of little boys, in this photograph the boys seem to be like props and blend into the background. Lewis Carroll's depiction of the dress of Alice was that of a poor child, Tenniel's Alice was a wealthy child and although Lewis Carroll did not illustrate the most famous printed edition of Alice In Wonderland, he chose the model and the clothes of Mary Hilton Badcock the live model who modelled for John Tenniel.

Lewis Carroll had a love for little girls and they featured constantly in his photographs. Alice Liddell (the little girl who was to become Alice in Wonderland) was necessary to Carroll's creative drive. There are many fine portraits of Alice, two in particular, Alice posing (Fig 13) as a beggarchild and another captured in profile in dream and melancholy (Fig 14), are masterpieces. REF 9.

REF 9 : Masters of Photography: Lewis Carroll. Macdonald.









Alice Liddell photographed by Lewis Carroll



Alice Liddell photographed by Lewis Carroll

Carroll referred to Alice Liddell as "courteous, trustful, wildly curious..., loving as a dog and gentle as a fawn, and a wistful childlike loveliness who was destined as Alice to be immortal" REF 10.

Lewis Carroll's finest images have a direct affinity with the inner fantasies of his mind, his subjects are lost in that world of curious yet intense childhood realities. Carroll's photograph of Alice Liddell dressed as a beggar-child is a perfect example. Carroll's finest images border on the melancholy, even despair. In this (Fig 13) photograph Alice was about 5 years old and one can see that life is full of hidden possibilities. It was totally unheard of to dress in beggarchild clothes and certainly not to let it be known publicly. Lewis Carroll was constantly making reference in his photographs to the social etiquette of the time. Alice Liddell recollected that Lewis Carroll wore black clergyman's clothes but on outings he wore white flannel trousers, replacing his top hat for a straw hat. He retained his black boots until they had reached their destination and then he would immediately change (REF 11), into his white tennis shoes; tennis shoes were very seldom used other than when playing tennis and never on boating excursions. It was these little eccentricities that we become aware of as we travel further into Lewis Carroll's world.

To understand how outrageous the photograph of Alice as a beggarchild is, one must take a look at children's fashions at that time.

The dress of children, boys and girls between the ages of 3 and 16, was related in different ways to adult fashions of the day. The dress of girls from the beginning of Queen Victoria's reign in 1837 to the 1890's was mostly a series of smaller simpler versions of the styles worn by their mothers. It did at times lead, not follow adult fashion. During the 1840's and 1850's the skirts of dresses

REF 10 : The Diaries of Lewis Carroll: Stuart Dodgson Collingwood.

REF 11 : Alice's recollection of Carrolian Days: Cornhill

became wider and more ornamented with frills. The length of the dress varied according to age but it was never shorter than (Fig 15) just below the knee. The skirts of the dresses in the 1850's and 1880's were often flounced, sleeves at the beginning of the period were often very short. Many dresses of the 1850's and 1860's had a matching cape or jacket. During the 1880's girls began to wear loose dresses falling from the shoulder and belted (Fig 16) at the waist. The smocked dresses REF 12 worn by children in the 1880's resembled the countryman's frock and because of the likeness they had the nickname "Hodge" (a hodge is the name for a countryman). Children of all periods have worn some kind of apron or pinafore to (Fig 17) protect their dresses but pinafores were particularly a fashion of the last 20 years of the 19th century. In the 1880's and the 1890's pinafores were often in white muslin trimmed with insertions and frills. The more elaborate pinafores were threaded with ribbon. In spite of the frills and embroidery of the pinafores, the dress of girls in the 1880's tended more towards the dress of their brothers. Girls (Fig 18) as well as boys come under the influence of the Navy and wore sailor costumes. These might be practical blouses and skirts for rough wear at the seaside, or they might be more fashionable and elaborate costumes. "Sailor suits for boys and girls are just now much in vogue and will be so until the end of October and for a more dressy style for girls the man-o-war suits made of finest serge are braided with gold and silver braid". REF 13. Cotton printed with small sprigged designs appeared in children's dress between 1840 and 1880. "Frocks and capes for young children are more than ever arranged for braiding, no other ornament having been found as yet so suitable for the purpose" REF 10. White stockings were used in general for the first half of the period although striped stockings horizontally banded in colour appeared in the 1860's. Black stockings became more widely used in the

REF 12 : Ladies Treasury. 1883.

REF 13 : Englishwoman's Domestic Magazine. 1864.











1880's a band of material, often ribbon or velvet worn across the top of the head to keep the hair off the forehead was used and in later years named the Alice band.

Charles Dodgson detested publicity. He declined to welcome any tributes to his pseudonym name Lewis Carroll. If his morning postman brought messages of joy and gratitude in a strange handwriting to the explorer of Wonderland, Dodgson retorted with a truthful, rather stern reply "Mr C.L. Dodgson....neither claims nor acknowledges any connection with any pseudonym or any book not published under his own name" REF 14. Dodgson was of the opinion that though a book is public property, its author is not. By Jan 1863 Lewis Carroll had completed the manuscript of Alice in Wonderland and he had illustrated with his own drawings. Over the next one and a half years Carroll rewrote his story, but realised his lack of skill as an artist and he then approached John Tenniel (Fig 19), a prolific illustrator at the time.

Alice Liddell the young girl had been the inspiration for the character of Alice but Mary Hilton Badcock (Fig 20) was undoubtedly the model used for the illustrations by John Tenniel. Lewis Carroll chose Mary Hilton Badcock because she was a perfect example of a victorian child. Lewis Carroll published Alice In Wonderland in 1865 with illustrations by John Tenniel under his pseudonym.

Lewis Carroll carefully chose Mary Hilton Badcock, and if one looks at Tenniel's Alice, her clothes are a perfect documentation of the fashion at the time. Carroll constantly made references to the way the poor dressed - consciously or subconsciously, no-one is sure. He constantly photographed children dressed in the dress of the poor. His illustrations (Fig 21) of Alice show Alice's dress devoid of any trimmings or details such as braiding or frills which were the fashion at the time. Alice's hair was parted in the centre of her

REF 14 : De La Mare, Walter. Lewis Carroll.

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quite dull and stupid for things
go on in the common way

So she set to work, and very
soon finished off the cake.

* * * * *

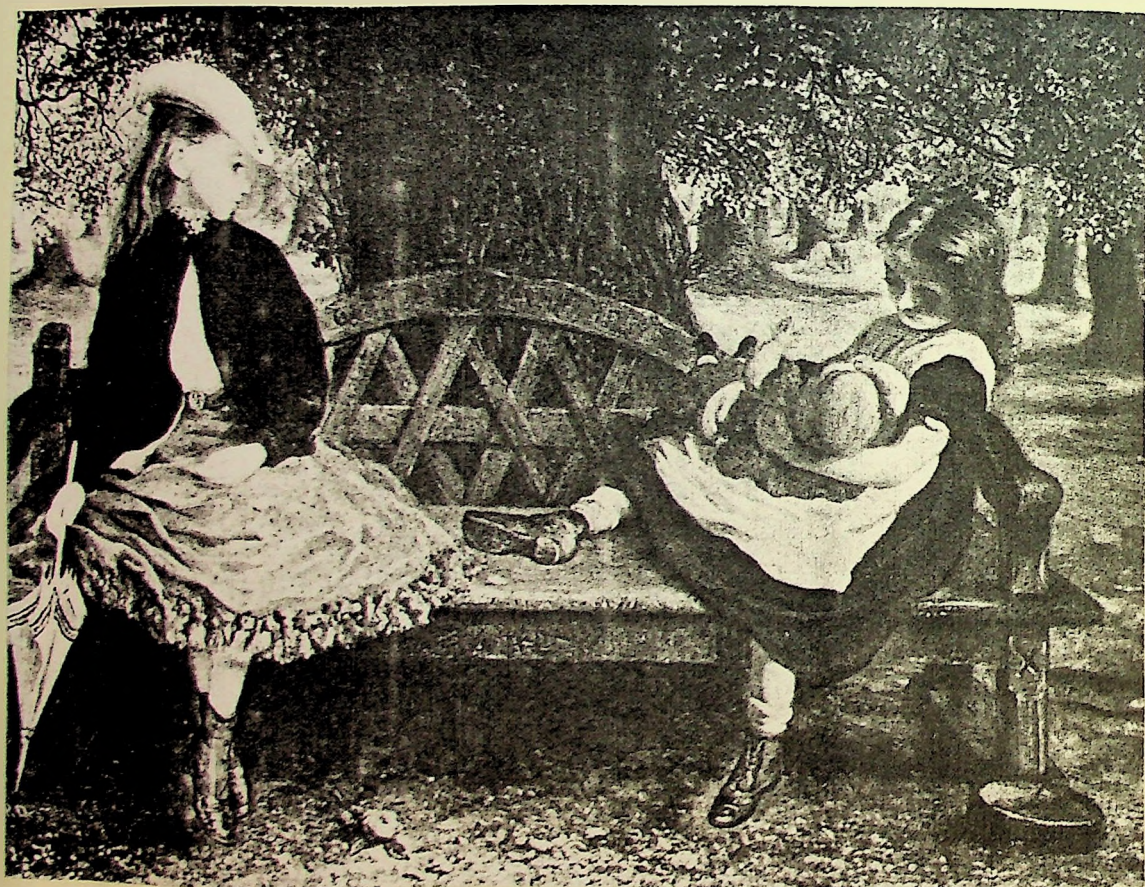
"Curiouser and curiouser!" cried
Alice, (she was so surprised that
quite forgot how to speak good English)
"now I'm opening out like the large
telescope that ever was! Goodbye,
feet!" (for when she looked down
at her feet, they seemed almost
out of sight, they were getting so
far off,) "oh, my poor little feet, I
wonder who will put on your shoes
and stockings for you now, dears.
I'm sure I can't! I shall be a great
deal too far off to bother myself about
you: you must manage the best
way you can — but I must be kind
to them," thought Alice. "or else
they won't walk the way I want
to go! Let me see: I'll give them
a new pair of boots every Christmas."

And she went on planning
to herself how she would manage it.

head, the fashion in children's hair at the time was curls, so again Carroll was making his feelings known how he thought children should dress. Tenniel's illustration of Alice (Fig 22) showed her as a wealthy, fashionable child. The skirt of her dress was a crinoline, the big fashion influence of the time. She had short puffed sleeves and a pinafore over her dress. There were three rows of braid sewn around the skirt hem of the dress. In the 1850's Mrs Merrifield said "It is fortunate for the present generation that it is the fashion for the dresses of even little girls to be made as high as the throat". REF 15, at the time a lot of children's dress had low necks and short sleeves and thus led to the bad health of children in the cold weather. An important point to note was that during the 1860's children's dress tended to be a miniature version of their mother's. Although the fashion for children was to be dressed similar to their mothers, Lewis Carroll's Alice was not dressed in the fashion of an adult but as a child. Children's clothes during the 1850's and 1860's were very often tight and restrictive. Alice's clothes were comfortable and unrestricting, thus reinforcing Lewis Carroll's theory that childhood was a distinct period from adulthood. Also his Alice's Dress resembled more the dress of a poor girl than that of a rich girl. Looking at a painting by F.P. Shuckard titled "The Park Bench" 1860 (Fig 23) one can see Alice's dress resembles the dress of the poor girl, not the rich girl. The poor girl is wearing a pinafore and Alice is shown throughout the book wearing a pinafore. Although all children wore pinafores, poor children tended to wear them more frequently and any social documentations of the time tended to portray poor children constantly wearing pinfores in public.

As soon as all children could walk they wore pinafores over their frocks to keep them clean. Early in the nineteenth century these were called pincloths and seemed to be plain simple covers usually in linen, muslin or holland. Some had narrow edgings of openwork around the neck and armholes. Some pinafores





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had lappets at the shoulder to protect the short sleeves. The pinafore replaced the apron in the 1830's. During the late 1860's and early 1870's the pinafore was so decorative that its original purpose disappeared. REF 16.

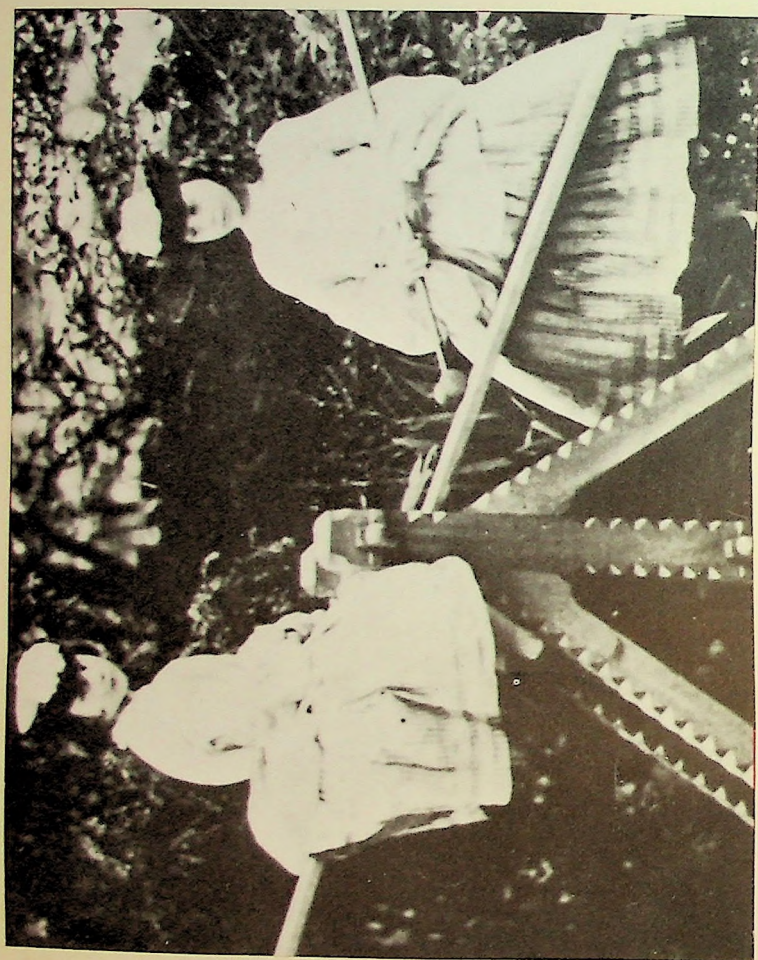
Tenniel's Alice (Fig 24) wore a pinafore of fine linen or a diaper weave. It was a simple style like that of a peasant's apron but it had lappets and braid was used for trimming the apron around the edges. Carroll sent photographs of Mary Hilton Badcock to Tenniel and he undoubtedly worked from these photographs as he rarely used live models. Tenniel's failing, if any, was that in his drawings Alice appeared overly serious and expressionless much to Carroll's disapproval. Carroll was constantly criticising Tenniel's drawings and telling him what he should do... "Don't give Alice so much crinoline". REF 17. Towards the end of 1865 progressive young women were depicted by George du Maurier in indoor dresses with no crinoline. By the late 60's it was seen as distinguished and rather daring not to wear a crinoline. The narrower versions of the crinoline in 1866 were frequently trimmed with narrow bands of black velvet simulating (Fig 25) an overskirt. Lewis Carroll knew what his Alice was to look like and he had many of these influences seen in the illustrations Tenniel did in 1864 two years before they were seen in Vogue. Lewis Carroll was constantly taking photographs of Alice Liddell and this photograph (Fig 26) shows Alice wearing a crinolined skirt with two rows of white velvet around the hem of the skirt simulating underskirts. Lewis Carroll was directly influenced by Alice Liddell.

Again we see Lewis Carroll's need to translate visual experience into potential photographic or illustrative imagery. Dress was as always, an expression of woman's place in society REF 18. It is fascinating to see the extent to which the reality as shown in photographs differs from the ideal images of fashion-plates and regularly pointed the way forward with fashion trends. Lewis Carroll's childhood interest in the

- REF 16 : Children's costume in England 1300-1900. Phillers Cunningham
 REF 17 : The Lewis Carroll picture Book: Stuart Dodgson Collingwood.
 REF 18 : Victorian and Edwardian Fashion: Alison Gernsham.







theatre flourished in adulthood and one offshoot of his theatrical interest was his friendship with Ellen Terry, (Fig 27), who became the finest Shakespearean actress of her age. As most actresses achieved a close approximation to fashion plates, one now sees whom Lewis Carroll was influenced by in his depiction of Alice's costume. John Tenniel, for example, represented the quintessential Victorian artist.

Another truly Victorian Artist was Arthur Rackham, yet their styles were so unlike. Arthur Rackham was another artist who illustrated Alice in Wonderland. Rackham became obsessed with whatever he illustrated, his images were the product of a vision so totally and completely his own that they existed almost independently of the word surrounding them. The words were simply suggestions for a visual rendition by the illustrator. Carroll and Rackham were very similar in their philosophies, Carroll was consumed with the images of the characters of Alice in Wonderland and when Tenniel refused to illustrate one chapter of Alice in Wonderland Lewis Carroll omitted the chapter; he considered his words useless without an illustration. Arthur Rackham said "For my illustrations to be worth anything I must be regarded as a partner (to the author) not a servant". REF 19. If Lewis Carroll had been alive when Rackham produced the illustrations he would undoubtedly have accepted Rackham as a partner. Rackham's imagery was every bit as memorable as the prose he illustrated. His gift and fame derived from an extraordinary fantasy never before seen, a world similar to the world of Lewis Carroll. The fantastic nature of Rackham's drawings is every bit as fantastic as the characters Lewis Carroll invented. In 1906 the copyright for the Tenniel edition of Alice in Wonderland was out of date. Rackham agreed to illustrate it, and he came under attack by critics who felt that the classic Tenniel illustrations were sacrosanct and any attempt at retelling the Carroll story with new images represented

REF 19 : Illustrators of Children's Books. 1744 - 1945.

Susan Meyers.



sheer defiance on the part of the illustrator. Not defiant by nature, Rackham took the challenge (Fig 28) and proceeded. Reproduction methods had improved greatly since Tenniel had illustrated Alice In Wonderland so Rackham had less restrictions in the reproduction shade enabling him to execute subtleties of colour and line that resulted in a set of illustrations remarkably different from Tenniel's that it only caused more controversy when the book was printed in 1906, 42 years after Tenniel's edition. There were many different views about the illustrations, one of dismay, one applauded the fresh images with enthusiasm. One supporter wrote to Rackham and said his "delightful Alice is alive and makes by contrast Tenniel's Alice look like a stiff wooden puppet" REF 20. Although Rackham's images depicted a world of fantasy, the subjects were based on and derived from real models and renditions of his own image reflected in a mirror. Like Lewis Carroll Rackham kept a supply of clothes and props which he used regularly and relied heavily on live models. He selected his model for Alice from a number of applicants. The girl's name was Doris Dommett. Doris Dommett recollected her sittings vividly: "I was so pleased he copied my print frock exactly and my woollen socks" REF 21.

Lewis Carroll's and (Fig 29) Arthur Rackham's Alice were very similar. Both Alices wore plain dresses void of surface decoration which was very fashionable at the time. Puffed sleeves had disappeared from fashion and Rackham was obviously aware of the fact. His Alice is wearing a simple gathered waist dress, with dark woollen tights, white cotton socks were the general wear until the second half of the nineteenth century. In 1880 cotton began to give place to wool and black and brown stockings replaced white ones for girls. It is clear to us that Rackham did not refer to Tenniel's drawings because Tenniel's (Fig 30) Alice wears white stockings.

REF 20 : Illustrators of Children's Books. Susan Meyers. 1744 -1945.

REF 21 : Evening News 14th Dec 1939.



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and stockings striped horizontally in black and white occasionally. Rackham's Alice wears shoes which are laced over the instep and very popular from 1890's onward. Lewis Carroll gave Alice a pair of shoes quite similiar to the laced up pair but at that particular time in the 1860's laced boots or shoes with straps across the inset were the norm.

Rackham's Alice wears her hair long and loose, a fashion still fashionable in the Edwardian era. From studying a photograph of Edwardian children (Fig 31) and Rackham's illustration of Alice one can see that Rackham's (Fig28) Alice is plainly dressed and bears no resemblance to the wealthy children's dress of the Time. (Edwardian children's fashion were still quite similiar to adults fashions at that time in the early 1900's.) There were very few crinolined skirts seen and children's skirts were not as full, petticoats were no longer visible and lace was very popular. Hats were worn by everyone outdoors. Full sleeves subsided in 1897 into a vestigial puff and disappeared totally in the two years that followed. During this period white was more often worn than at any time since the days of Napoleon 1. REF 22. Ankle -length boots laced up the front or buttoned up the side were worn with striped socks and tights in a dark shade. Rackham's Alice was not a portrayal of the middle to upper class Edwardian child, but a contradiction of all trends around her; she stood out as Tenniel's Alice had in 1865 and as Lewis Carroll's Alice had in 1862. The period of 1906 was the most controversial of Rackham's whole career. What he offered was a fresh illustration of Alice in Wonderland and it seemed blasphemous for anyone to attempt to prepare alterations to the images Tenniel had created. Rackham received memorable reviews from the Daily Telegraph; they said it was fortunate for Lewis Carroll's memory that his masterpiece had encountered inspired interpreters like Arthur Rackham. REF 23.

REF 22 : The Lady, 1903

REF 23 : The Daily Telegraph. 1906



Charles Robinson created (Fig 32) his Alice in 1907. This was the first time Alice appeared with shorter hair and a fringe across her forehead. At this time several children could be seen with this hairstyle. The painting "Holiday Crowds, Waterloo, 15th September 1906" (Fig 33) shows young boys and girls alike with the same fringed hairstyle. Alice Liddell, the girl Lewis Carroll based Alice in Wonderland on had this hairstyle (Fig 34) in 1859 but after long deliberation with Tenniel, Lewis Carroll decided to portray Alice's hair in the fashion of that time in the original illustrations. Charles Robinson had dressed Alice in the style of the late 1890's and early 1900's, a style which was still popular. It was based on the smock frocks of the English rural workers. (Fig 45). One Ladies' magazine criticised the adopting of this fashion garment..."The Fancy of the moment is for children to wear the new provincial smock made exactly like the carters or waggoner's dowlas frocks....They are decidedly not becoming to little folks" REF 24. The reformers who had spoken strongly against the pressure of clothing at the waist and the general need for greater freedom welcomed the new styles. Within 8 years the Ladies treasury had changed their view "How pretty are those old English smock frocks that have of late years become so fashionable for children of all ages" REF 25. This dress fell loose and free from the shoulders or a yoke to the hem, this style made a complete divergence (Fig 36) from the adult fashion at the time, Charles Robinson was aware that Alice belonged in child's clothes, re-inforcing Lewis Carroll's view that childhood was a separate period from adulthood. Short sleeves now disappeared, for the arms were now much more covered and comfortable full sleeves also developed. The sailor dress collar was popular and ensured the neck of the dress was not too low. Although this freedom of movement was evident in children's wear for approximately 20 years before

REF 24 : Ladies Treasury, 1880.

REF 25 : Ladies Treasury, 1888











women's clothes actually started to be affected. In 1907¹⁹⁰⁶ the first stirrings of a fundamental change in womens wear. The waist-line was raised and less tight and the absence of frills and flounces was conspicuous REF 26. There was less surface detail visible and Alice's dress resembled a deviation (Fig 37) from the sailor type clothes that were fashionable for children at that time. The deep sailor collar was similar to those worn by boys in sailor suits. The shoes that Alice wears with a strap over the instep were very popular during this particular period.

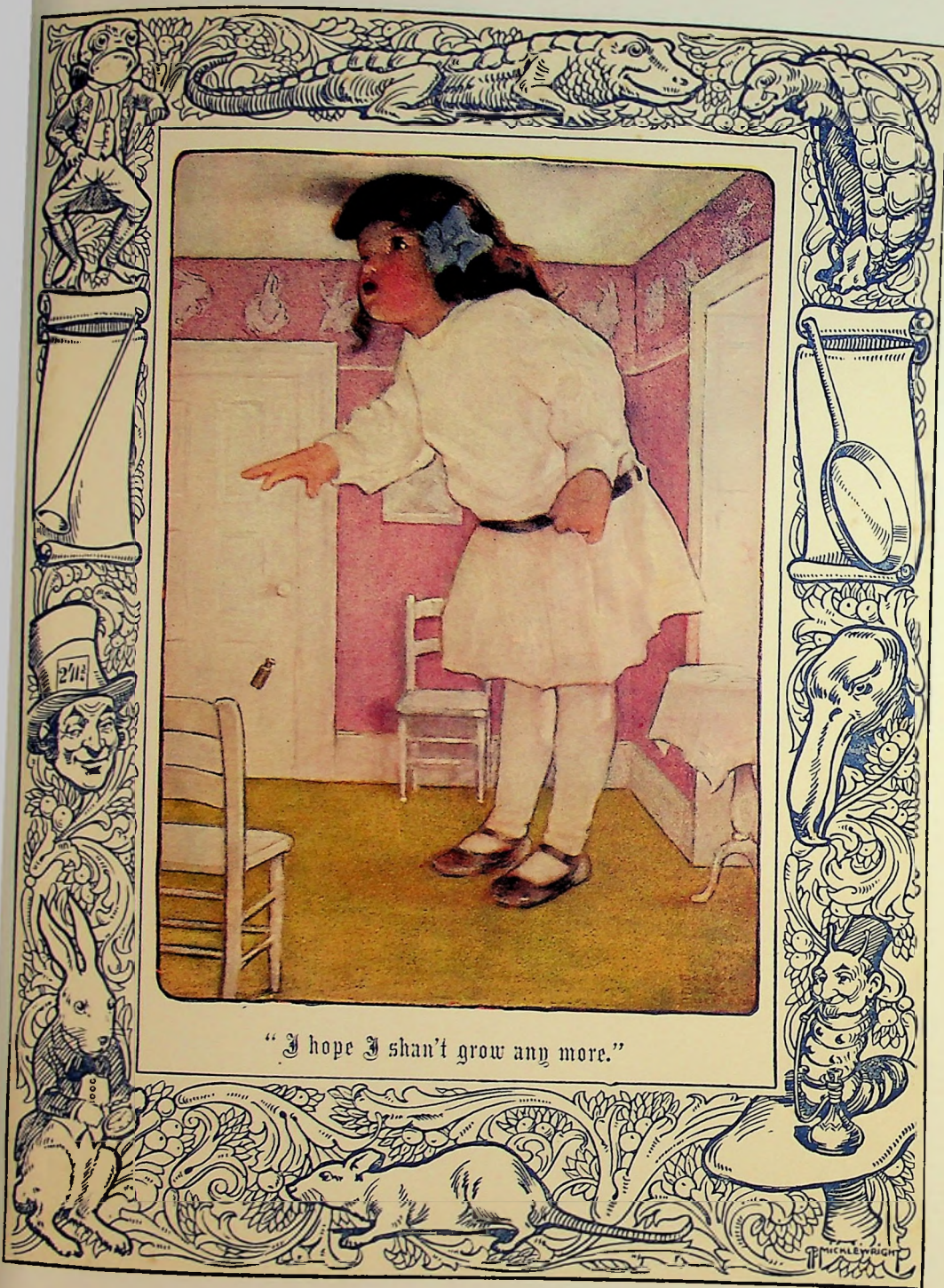
Bessie Pease Gutman was the first woman to illustrate Alice In Wonderland Fig 38) 1908. Her portrayal of Alice was one of youth and innocence. Alice was dressed in the fashionable colour of the era, white. Bessie Gutman referred to the smock dress again. "During the last few years little frocks of soft material, gathered or smocked on the shoulders, fastened below the waist with a soft silk sash have grown very much in favour with mothers who like to see their children comfortable and prettily dressed" REF 27. Alice's hair was cut in a fringe and held at the side with a flower. Gone is the pinafore or apron as that was no longer in fashion at that time. The sleeves have no fullness at the shoulder but have fullness at the cuff. Alice wears white stockings and shoes with bars across the insteps of her feet.

Willy Pogany created an Alice of the 1920's (Fig 39). Just before the outbreak of the war there was a modification in the general outline of dress. The war in fact, as all wars do, had a deadening effect on fashion and there was little interest to record it until the conflict was over. In 1919 when fashion picked up again the flared skirt, which had lasted throughout the war, was starting to be replaced by the so-called "barrell line". The effect was completely tubular.

REF 26 : The Lady, April 1907.

REF 27 : Ibid 1900.



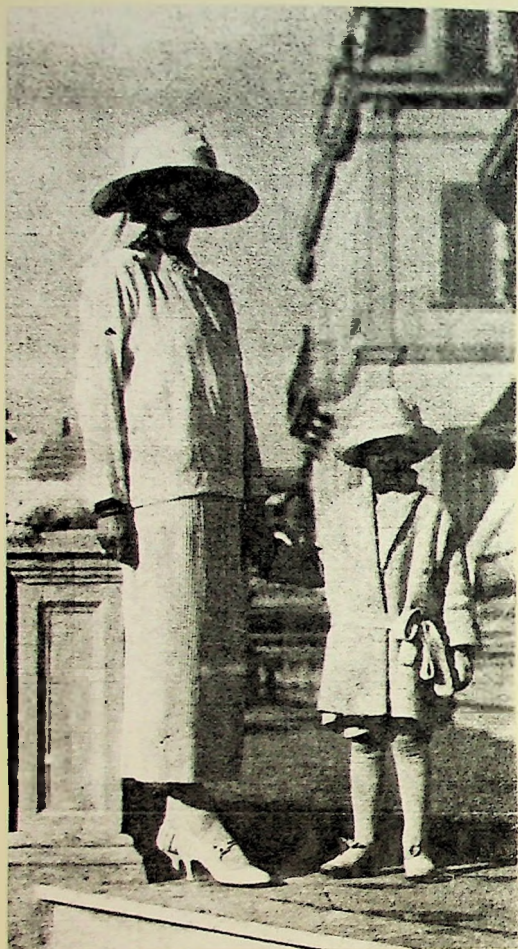




skirts were still long but there was an attempt to confine the body in a cylinder. Then in 1925, to the scandal of many, came the real revolution of short skirts. These short skirts were denounced from the pulpit in Europe and America. A new type of woman had come into existence. The new erotic ideal was androgyne. Girls strove to look as much like boys as possible. All curves, that female attribute so long admired - were completely abandoned. As if to put a crowning glory to their attempted boyishness, they cut all their hair off. The bob of the early 1920's was abandoned for the shingle which made the coiffure follow much more closely the lines of the head. Following the shingle came the Eton crop, named after the boys public school. Girls wore styles which closely followed those of their mothers. Clothes were now simpler and more comfortable. The waistline was low and dresses were shapeless (Fig 40). Willy Pogany's Alice was the epitome of the 20's style. Her hairstyle was in a bob, a total contradiction to the hairstyle Alice had worn for 70 years. Alice's hair was no longer parted in the centre, but parted in the side, the fashion at the time. Her skirt was short and shapeless. She wore a shirt with short sleeves and a Peter Pan collar. The collar which was named after Sir James Barrie's (Fig 41) perennially youthful boy, and was round-ended, flat and about two or three inches deep. This was the first time Alice was seen wearing a shirt and skirt instead of a dress. Alice had bare legs with short socks and wore summer shoes. Alice can now be seen to be a vehicle of fashion, a chameleon, constantly changing with fashion. "Tenniel immortalised Alice in the prettiest fashion" REF 28. Tenniel not only immortalised Alice in the fashion of that time, but helped to create a character with Lewis Carroll, a character that would capture the fashion of any era. John Davis REF 29, said that "Willy

REF 28 : Historic Costume of Stage: Lucy Barton

REF 29 : The Illustrators of Alice in Wonderland. Graham Orenden & John Davies.



Pogany was one artist that stands out during the rather barren wilderness of the 20's and 30's. His art Deco illustrations have an altogether new crisp, clean style, the first really original interpretation since Tenniel and a milestone in the artistic characterisation of Alice. Alice is a 20's American bobbysoxer with a page-boy hairstyle"

Mervyn Peake created the 40's Alice, (Fig 42) one of the most memorable interpretations. Graham Greene wrote to Mervyn Peake saying that "though I still argue as I think I argued with you years ago that your Alice is a little bit too much of a gamine! REF 30, this gamin quality of Alice is set against the weird, almost macabre drawings of the other characters. The second world war changed every aspect of civilian life. From December 1941, women began to be conscripted for war work. This affected greatly the fashion of the time. Paris as the fountainhead of fashion disappeared in the summer of 1940. There was little time to consider fashion important. In Britain the dual problems of shortage of labour and of materials for clothing the civilian population led to the rationing of clothes during the war years. Rationing in clothes was introduced in 1941. The use of trimmings was curtailed, the maximum width and length of skirts were specified and the number of pleats was restricted, as was the amount of fabric used in each garment. Shoulder length hair was the fashion and since permanent waving was hard to come by, the hair was usually dressed in a variety of pin-curled and pleated ways. Stockings were in short supply and often replaced by socks or by bare legs, sometimes artificially tanned. Alice was the epitome of a 40's child. Alice's hair was shoulder length and falling loose. The centre parting of her hair had returned and she had a fringe. Her dress was very plain. There was no printed fabric, no trimmings or frills. It was slightly gathered at the waist but it had very little fullness in the skirt.





due to the shortage of fabric. The sleeves were very slightly full and short. Alice had bare legs and summer shoes. She had come a long way from Tenniels crinolined Alice full of frills and trims. Mervyn Peake's Alice was reminiscent of Lewis Carroll's photographs of Alice Lidell dressed as a egg-child. An Alice which looked gaunt and underfed. The image Lewis Carroll had of his Alice was very much the same as Arthur Rackham's and Mervyn Peake's Alice.

The 50's and 60's Alice appeared in a different medium, that of theatre and film which I will discuss in the next chapter. Peter Blake gave us (Fig 43) an Alice of the 70's. By the 1970's children's clothes no longer followed the adult fashion of the time so rigidly. The Alice hairband had made a comeback and Alice's hair was long and straight and had a centre parting again. Alice's dress was made with a printed fabric and had a slight frill around the waist and was edged with a braid. There were long sleeves and the wrist of the sleeve was edged with braid. The dress was worn short above the knee. Alice had bare legs and wore patent shoes with a strap across the inset. By the late 60's the rebellious mood of teenagers had lost its bite and the mood of fashion had begun to swing. What replaced the quasi-spaceage fashion (Fig 44) was a dreamy summer afternoon idyll. Although the inspiration for this new swing in fashion was other-worldly, like the space-age fashions, it was in a far more humanoid form, a dreamy look seen in soft focus - soft flower-print, cotton lawns, Laura Ashley country prints. "It was a very uncertain, almost fearful time with escapism as the overwhelming theme" REF 31. What an apt thought, what had Alice been throughout the century but a character that enabled people to escape. For more than a century people had sought out a mode of escapism and throughout each decade Alice had inspired many people in their quest for creativity. "For more than a century Alice In Wonderland had been a mine of characters and situations for cartoonists, commentators in political and social fields" REF 32.

REF 31 : Costume and Fashion. James Laver.

REF 32 : Michigan Quarterly Review. Vol 1V 1965.

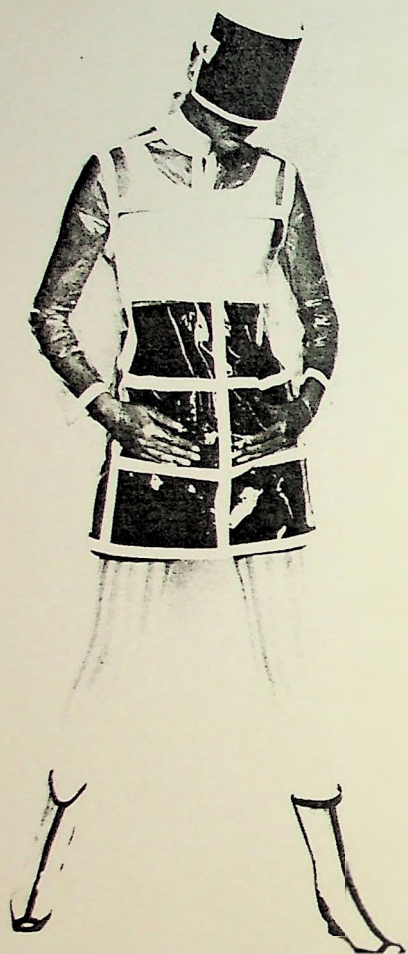


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"The best of designing for children is that the imagination and fancy may be let loose and roam freely" REF 33.

Lewis Carroll shared that opinion, he loved children and said "Usually a child becomes so entirely a different being as she grows up into a woman that our friendship has to change too and that it usually does by gliding down, from a loving intimacy, into an acquaintance that merely consists of a smile and a bow when we meet" REF 34. Lewis Carroll had no wish to relate to adults in any way. He was enthralled by children and a life full of wonder and dreams, a life of fantasy that was non-existent for adults in Victorian England. With children, his heart felt young. The day before he died he said "Life, what is it but a dream". REF 35.

It is that dream that has inspired so many artists throughout the century.

Lewis Carroll had a deep love for the theatre and was heard to say that he would love to see Alice come alive on the stage. REF 36. Alice came alive for the first time in theatre on the 22nd Dec, 1886 at the Prince of Wales Theatre London. In Lewis Carroll's lifetime there was an Alice operetta, a dramatization of both books by Savile Clarke 1886-87 season with Phoebe Carlo (Fig 46) as Alice and in 1888 in the Royal Globe Theatre, London with Isa Bowman (Fig 47) as Alice. On the opening night of Dec 22nd, 1886 it was noted in The Times as the dream play Alice In Wonderland by Lewis Carroll, adapted by Savile Clarke. REF 37. Lewis Carroll was pleased when Phoebe Carlo was chosen to play the lead; she was a great favourite of his (Fig 46) and a successful child actress at the time. In the photograph one can see that

- REF 33 : Walter Crane. 1860
- REF 34 : Letters from Edith Blakenmore, Feb 1, 1891.
- REF 35 : Lewis Carroll's Picture Book.
- REF 36 : The Story of Lewis Carroll. Isa Bowman, 1899.
- REF 37 : The Times, Dec 22nd, 1886.







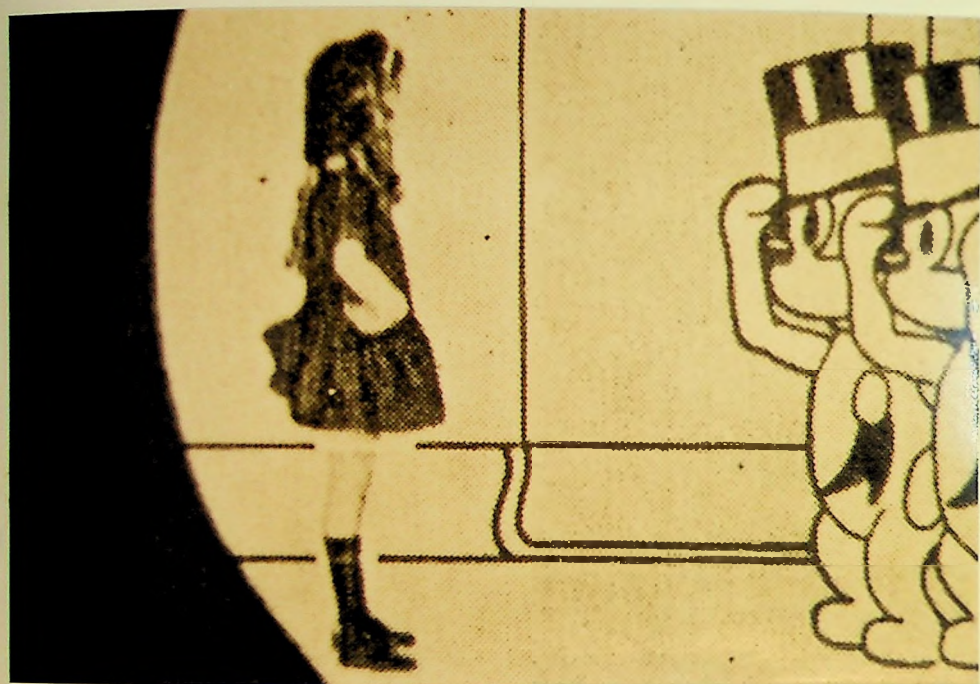
Alice is no longer wearing a stiff crinolined skirt; it falls into folds as she is seated on the ground. She no longer wears the Alice hairband but has a fringe framing her face. She wears no pinafore but wears a sash around her waist tied at the back. The low necked dresses which had been the fashion for years had now disappeared for children and now children's fashion had high necks to prevent illness. The sleeves were no longer puffed and were three-quarter length. The dress no longer had a fitted bodice but was reminiscent of the smock that was beginning to come into fashion at the time. The smock hung in gathers or pleats from the shoulders and sometimes it was belted at the waist or on the hips. Tights with horizontal stripes were not so prevalent in fashion at that time and Alice wore white tights and shoes fastened across the inset of the foot. In 1888 a remake of Savile Clarke's production was staged at the Globe Theatre and Lewis Carroll chose Isa Bowman, the actress (Fig 47) to play the lead part of Alice. This production had an adult playing the part of a child, unlike the 1886 production which starred Phoebe Carlo, a child actress. Isa Bowman is transformed once she takes on the appearance of Alice. From studying the two photographs it can be seen that Isa Bowman takes on a dreamy melancholy look when she becomes Alice. Her costume is the same costume Phoebe Carlo appeared in two years previously. Alice was still seen as a typical Victorian child, unlike most of her age group that were dressed in sailor inspired suits, she was still dressed in the fashion of a wealthy child, unlike Lewis Carroll's portrayal of Alice. Although the first production of the play of Alice In Wonderland was produced 21 years after the publishing of the book, Alice's costume was not influenced by Tenniel's Alice. The dress of Alice had changed with the fashions over the years and now portrayed the fashion of the time.

Alice in Wonderland is one of the few fictional books that has been the inspiration and subject of so many films and ballet productions and pantomimes in the 20th century. In 1910

there was a short silent version of Alice In Wonderland directed by Edwin S. Porter. Walt Disney produced many Alice films based on Alice In Wonderland, - in 1927. The Civic Repertory Theatre, New York housed a production on the 10th Dec 1932. In 1933 there was an all-star Paramount cast in the film Alice In Wonderland, stars included Cary Grant, Gary Cooper and Charlotte Henry as Alice. The French produced a version in 1948 starring Carol Marsh as Alice and the Bunin Puppets featured largely. Walt Disney produced a full length animated film of Alice In Wonderland in 1951. An Alice Ballet was produced on the 9th July, 1953, in London featuring the Ballerina Belinda Wright. In 1966 the director Jonathan Miller directed a televised adaptation of Alice. In 1972 an all-star British cast starred in Alice In Wonderland, Stars included Eric Sykes, Dudley Moore and Spike Milligan. In 1986 the Lyric Theatre, Hammersmith, London Produced a pantomime which was an outstanding success. From this listing of productions of Alice In Wonderland I have chosen a number of them which I feel portray the essence of Alice and which also prove the fact that Lewis Carroll and Tenniel not only immortalised Alice but inspired so many people to create new Fashions.

Walt Disney produced a series of Alice comedies based on Alice In Wonderland during 1923 and 1924. At the time Walt Disney had only set up in business and he needed a strong idea to forge ahead of his competitors. Once again Disney turned to the world of fairy tale and fantasy for inspiration. Disney's first film Alice's Wonderland (Fig 48) bankrupted him and left him understandably depressed. He travelled to California and there in 1923 began production on the Alice Comedies. He produced 57 Alice Comedies. Disney chose a precocious six-year-old Virginia Davis to play the part of Alice. Alice was dressed (Fig 49) in a smock style top





and bloomers. She was neither dressed in the style of the twenties nor the victorian age. It was obvious that her dress was influenced by certain design ideas from the Victorian era but these ideas were adapted and they created a new look for the twenties. In the latter half of the last century, from 1855 onwards, children wore bloomers but they were not visible and in 1886 the smock started to become extremely popular. Walt Disney's Alice was wearing short bloomers inches above her knees, and a small smock style top with short sleeves. The inset of Alices smock was always in contrasting fabric, (Fig 50) sometimes check or floral fabric. At the time the Alice Comedies were in production, women's and children's clothes were becoming more androgynous; they were hiding their figures under shapeless clothes and cutting their hair short like men. Walt Disney's Alice still wore her hair long and with ringlets reminiscent of the victorian hairstyle for children. In this photograph one can see that Alice is dressed very similiarly to the two boys. (Fig 51). They all have short trousers, one of the boys wears a cap the same as Alice. They each are wearing black knee high socks and short sleeved tops. In all these photographs, Alice is portrayed as a girl who represents two ideals, one being the feminine victorian portrayal of a young girl, and the other showing her equality with the male sex by adopting their style of dress. Throughout the development of Walt Disney's Alice, her dress changed considerably. Virginia Davis, the original Disney Alice, was replaced by Margie Gay and with Margie Gay, came a new style of dress. Margie Gay (Fig 52) was dressed in the style of the 20's woman. She wore a drop waisted dress with pleats falling from the hip-line. Walt Disney's Alice was the first Alice to be seen wearing a hat. The first hat she wore was a cap similiar to a man's cap, the second was a cloche (Fig53), the fashionable hat for women in the twenties. These hats were head-hugging, pulled low down on the forehead sometimes as far as the eye-brows. As the name suggests it was a close fitting helmet or bell shaped covering. This cloche hat made it almost impossible to have long hair so most women were compelled to conform and











have their hair cut short in the style of a shingle or an eton crop. This was the first time Lewis Carroll's immortal Alice became alive to a large section of the public. All the Alice comedies were silent films yet 57 of them were made and they were very popular. Lewis Carroll's words were not needed to bring Alice alive. Visually she held the attention of all who saw her. Walt Disney's films, although silent were extremely successful, it was enough for the viewer to watch the character of Alice come alive.

The Civic Repertory Theatre, New York produced Alice In Wonderland in 1933. Eva La Gallienne, the director, said "I had worked a year on the problem of translating the immortal Alice to the stage, I had visions of irate lovers of Lewis Carroll's masterpiece turning on me. There is an element of fanaticism in people's appreciation or non-appreciation of this bewildering and brilliant book. I decided to base our production on my firm conviction that Alice In Wonderland is by no means primarily for children. I am inclined to think the opposite is true, the reaction of the critics and the public proved conclusively right". REF 39.

Two things of paramount importance in producing Alice In Wonderland were the visual aspect of the production and the dream quality. Eva La Gallienne had said that "everyone thinks of Alice in Wonderland pictorially in terms of Tenniels drawings" REF 39. That is obviously wrong because so many artists have created their own Alice with their individual style, for example Arthur Rackham and Willy Pogany. A theatrical magazine REF 40, gave the Alice in Wonderland favourable reviews saying "The redoubtable Duchess of Alice In Wonderland would unquestionably derive a moral from the fact that it was not an original play but an adaptation of the book of nonsense which gave her birth that provided the month's most stimulating evening in the theatre" REF 40. It was that

REF 39 : at 33, Eva La Gallienne.

REF 40 : Theatre Arts Monthly, Feb, '33.

Adaptation of the famous book that recreated the spirit of Lewis Carroll's text and of the character of Alice herself in terms of the stage. The art director Irene Sharaff was in full charge of minutely reproducing the Tenniel drawings and the delightful sets and costumes were designed after the Tenniel originals and Morgan Eustes's view on this was that it not only enriched one's pleasure in the book but did not offend the individual interpretations put on the nonsensical characters of Lewis Carroll's imagining. REF 44. The costumes were designed by Irene Sharaff and were perfect reproductions of Tenniel's illustrations. Josephine Hutchinson (Fig 54) played the part of Alice and she was always the shy and questioning little girls of Lewis Carroll's book with bright, eager eyes and that queer little toss of her head to keep back the wandering hair that would get into her eyes. REF 42. Alice's costume was a replica of Tenniel's illustration of Alice. The skirt of the dress was very full and crinolined. There were three bands of braid around the hem to give the illusion of a three tiered skirt. The dress had a high neck and short puffed sleeves with a peter-pan-style collar. Alice wore a pinafore over her dress. The pinafore was a very plain style pinafore with no added frills or trimming. It had lappets at the shoulder which protected the sleeves. Alice wore white stockings (Fig 55) and ankle strapped shoes. Her hair was swept back from her forehead and held in place by an Alice band. Josephine Hutchinson as Alice had been created into a living replica of Tenniel's illustration of Alice. Eva La Gallienne had proven the critics wrong who argued that it was impossible to recreate a visualisation of Alice that would not do violence to the nostalgic imagery of the piece that remains in the mind's eye of those who grew up with Tenniel's illustrations. REF 43. Alice in Wonderland was one of the

REF 41 : Wonderland, Broadway In Review. Theatre Arts Monthly.
February, 1933.

REF 42 : At 33, Eva La Gallienne.

REF 43 : Theatre Arts Monthly. February, 1933.





biggest box office successes in that season.

Walt Disney produced Alice in 1951 again. Walt Disney had the idea of a bona fide adaption of the classic story into a feature-length film many times in the ensuing years after he ceased to make any more Alice Comedies. In 1933, Walt Disney was discussing the part of Alice with Mary Pickford in mind to play the leading role of Alice. In 1945 Walt Disney studio announced that Ginger Rogers was going to star in the film. Finally in 1956, Disney decided to go ahead and film Alice In Wonderland as an all cartoon feature. Initially the studio declared that it would be drawn in the style of the famous Sir John Tenniel illustrations. Walt Disney explained "When you deal with such a popular classic you're laying yourself wide open to critics" REF 44. Before long, Disney realised that simply bringing the Tenniel drawings to life was both impractical and not what Disney lovers would expect. Eva La Gallienne proved Disney wrong by bringing Tennyels illustrated characters to life and doing it successfully. Disney chose to depict Alice in his own inimitable style (Fig 56) and spent \$5 million dollars doing so, and yet Disney's Alice In Wonderland was not a success at the box office. Life magazine, one of Disney's staunchest supporters, noted that "Leering loony faces he has concocted will be a shock to oldsters brought up on the famous John Tenniel illustrations". REF 45. Critics tended to think any deviation from Tenniel's depictions of Alice was contemptuous, and anyone doing so deserved all the criticism they got. Studying Disney's Alice and Tenniel's Alice there is really very little difference in the dress of the two. The medium of portrayal is perhaps the only main difference. Disney's medium being animation, Tenniel's is illustration. The critics should have looked beyond the

REF 44 : Disney Films, Leonard Maltin.

REF 45 : Life Magezine, August, 1951.

REF 46 : Disney Films. Leonard Maltin.



obvious and seen that Disney's Alice was influenced directly from Tenniel's Alice. Disney's Alice wore (Fig 57) crinolined skirt with petticoats underneath, short sleeves and a peter pan collar. Alice wore a white apron devoid of any trimming or frills. The apron had small lappets at the top. The real revolution in dress for young people came after the second world war when in the 1950's the clothes worn in the U.S.A. came to Britain and Europe. Designers worked to produce clothes especially suited to the young form. Soon after the war, girls grew their hair long again and shoulder length hair became the fashion. Alice wore white tights and black shoes fastened across the inset of her foot. One of the only noticeable details missing from Disney's Alice dress was the three rows of braid around the end which gave the impression of a tiered skirt. During the 50's full short skirts were highly in fashion. The more petticoats underneath the better. Now in the 80's fashion has turned a full circle. Full short skirts are the big news for the coming seasons as depicted by Jasper Conran, Martine Sitbon and many others which I will discuss in the next chapter. Leonard Mattin said the trouble with Alice is that the story has little elbow room for anyone else's fantasy or contribution other than the author's. A strong visual identity has already been established by Tenniel's famous illustrations, REF 46. Throughout the century many different people in diverse occupations have created their Alice and for well over a century have kept Alice alive.

The Alice Festival Ballet, 1953, had its premiere at the Pavilion theatre Bournemouth (Fig 58) on 2nd July, 1953, and one week later the first London performance was given at the Royal Festival Hall. This ballet was adapted by Michael Charnley. Belinda Wright (Fig 59) played the lead part of Alice. Clive Barnes said that Michael Charnley restricted himself to the production of a series of tableaux vivantes

REF 46 : Disney Films, Leonard Mattin.



NEW BALLET

ALICE IN WONDERLAND

First given by Festival Ballet at the Pavilion, Bournemouth, on July 2, 1953.
First London performance at Royal Festival Hall on July 9. Ballet in two
acts adapted from the book by Lewis Carroll. Choreography, Michael Cham-
ley. Music, Joseph Horowitz. Decor and Costumes, Kenneth Rowell.

Cast:

<i>Alice</i> - - -	BELINDA WRIGHT	<i>The Dormouse</i> - -	ANITA LANDA
<i>A Robin</i> - - -	PAULA GAREYA	<i>The Mad Hatter</i> -	KEITH BECKETT
<i>A Fawn</i> - - -	MONICA LEIGH	<i>The March Hare</i> -	LOUIS GODFREY
<i>Mother Squirrel</i> -	ROSALIE VERNON	<i>The Knave of Hearts</i>	VASSILIE TRUNOFF
<i>Baby Squirrel</i> -	SUZANNE SAROVA	<i>Two Soldiers</i>	
<i>Father Owl</i> - - -	PETER WHITE		
<i>Baby Owl</i> - - -	DIANNE RICHARDS	<i>The Executioner</i> -	DAVID SCOTT
<i>A Parrot</i> - - -	BRIAN SCOTT	<i>A Whiring</i> - - -	JOAN POTTER
<i>A Skunk</i> - - -	JUDITH WILLIAMS	<i>A Snail</i> - - -	RUSSELL KERR
<i>Bill-the-Lizard</i> -	JEFFREY SMITH	<i>Turtles</i> —	
<i>The White Rabbit</i> -	JOHN GILPIN		
<i>The Cook</i> - - -	ANNE ROWSE	PAMELA HART, WENDY WEST,	
<i>The Duchess</i> - -	ROMA DUNCAN	JENNIFER ANDREE, JEANETTE	
<i>The Cheshire Cat</i>	WOLFGANG BRUNNER	MINTY	
<i>The Fish Footman</i>	WALTER BURGESS	<i>Lobsters</i> —	
<i>The Frog Footman</i> -	RUSSELL KERR		
<i>A Caterpillar</i> - -	JUNE GREENHALGH	GEOFFREY DAVIDSON, JON WAKS,	
<i>Father William</i> -	VASSILIE TRUNOFF	BRIAN SCOTT, KENN GILLESPIE	
<i>A Youth</i> - - -	KEITH BECKETT	<i>The Queen of Hearts</i>	JANET OVERTON
		<i>The King of Hearts</i> -	PETER WHITE
		<i>The Hearts</i> —	
<i>Dragon-flies</i> —		PAULA GAREYA, CHRISTINA	
PETRUS BOSMAN, JEFFREY SMITH,		MARTIN, PAMELA HART, JUDITH	
MICHAEL HOGAN.		WILLIAMS, MONICA LEIGH, JUNE	
<i>Flowers</i> —		GREENHALGH, ROSALIE VERNON,	
NOEL ROSSANA, SHELAGH FRANK-		DIANNE RICHARDS	
LYN, CHRISTINA MARTIN.			
ACT I—Scene 1 (Prologue), Alice Falls Asleep. Scene 2, In Wonderland.		The narration spoke by ANTON DOLIN	
Scene 3, Grand Waltz of the Flowers and Dragonflies. Scene 4, The			
Mad Hatter's Tea Party.			
ACT II—Scene 1, The Lobster Quadrille. Scene 2, The Courtroom. Scene 3,			
The Garden of Live Flowers. Scene 4 (Epilogue), Alice Awakes from			
her Sleep.			



or "illustrations come to life" REF 47. When an artist is so bound up with a literary work as was John Tenniel with both of Lewis Carroll's Alice books then it is hard for anyone to do other than copy those illustrations when the books are realised in any other visual medium. REF 48. Kenneth Powell, costume designer, was one individual who in no way copied Tenniel's drawings and yet managed to capture the spirit of both Lewis Carroll and his illustrator in his designs. Kenneth Powell made a powerful contribution of Tenniel-like quality, he brings the right atmosphere suggested by clever sets, gauzes and excellent costumes. REF 49.

Alice's dress (Fig 60) was made in blue chiffon instead of cotton which it would originally have been. Her chiffon dress looked more suitable for a party than daytime wear but it reflects the fashion scene at the time. After the war years there was a tendency towards new fashions. A new statement of the times with new luxurious fabrics being used for daywear and evening wear. Kenneth Powell's Alice was so obviously inspired by Tenniel's depiction of Alice. Perhaps the only visible difference is the fabric used and the style of apron. Alice's dress was made of layer upon layer of chiffon and three rows of braiding giving the impression of a tiered skirt. She wore an apron but it was no longer the full pinafore-style apron but a half apron tied around the waist. Underneath the dress she wore bloomers tied at the knee with ribbon and horizontally striped tights with black shoes tied at the inset of her foot. Her dress had short puffed sleeves and lappets sewn on in the shoulder seam. These lappets were edged with braid and the dress had a peter pan collar with a small ribbon tie at the neck. The use of the chiffon in the dress added to the dreamlike quality of the character of Alice. Kenneth Powell had taken a novel which is obviously

REF 47 : Dance and Dancers. 1953. September.

REF 48 : Peter Williams, 1953. September (Dance and Dancer)

REF 49 : Dancing Times, August, 1953.



*Belinda
Wright*

a novel of pure fantasy and illusion and brought to life characters especially Alice, who embodies all the dream qualities of Alice in Wonderland and captures the frivolous fifties fashion ideal. REF 50.

Jonathan Miller's television production of Alice In Wonderland in 1966 gave a totally different fashion image of Alice. Jonathan Miller chose to depict Alice (Fig 62) as a well brought up middle class child of the mid-victorian era. Jonathan Miller chose Anne-Marie Mallik, a child actress, to play Alice. This is the second time that Alice has been seen wearing a hat. She is wearing a straw boater, a style of hat common to male and female. Alice's hair was very long and worn straight with no trimmings. Miller's Alice was dressed with obviously no reference to Tenniel's Alice. Gone was the crinolined skirt for Alice, now she wore long sleeves with trimming around the wristband. The centre front of the dress was decorated with passementerie which featured greatly in designer's collections in their 1986 - '87 collections. Alice had a thick waistband with a centre design made of passementerie. The wrist of the sleeve was exquisitely detailed with pintucks. Jonathan Miller's remarkable interpretation of Alice In Wonderland in a television treatment showed Alice as a victorian child, bewildered, bullied and overshadowed by a world of eccentric, inexplicable adults. REF51.

Jonathan Miller's Alice was perhaps one of the biggest deviations away from Tenniel's Alice (Fig 61). The 60's Alice had no time for crinolines or frills, all details were in the form of Passementerie embroidery. Alice had well and truly arrived in the 20th century style. Without the straw boater Alice lost all contact with the victorian age. The 1960's were known as the swinging sixties. The body was a vehicle for design, a human canvas on which any mood

REF 50 : Ballet Today. August '53.

REF 51 : Who's Who in Children's Books. Hamlyn.



or idea could be painted. Sixties clothes set a new trend, stiff and geometric. Alice's dress had geometric shaped passementerie on the waistband, a kind of sixties "art deco" Her clothes looked stiff and gone were the flowing layers of chiffon the Alice of the 50's Ballet had worn. In many ways Jonathan Miller's Alice echoed some of the traits of the Victorian age. Fashions of the victorian age were stiff and uncomfortable similiar to some of the fashions of the 60's which had taken the extreme phase of fashion to the limits. Paco Rabanne had created a look with his chain mail and plastic disc clothes which was uncomfortable to wear and surely must be reminiscent of the rigid clothes of the era. Jonathan Miller's Alice and Tenniel's Alice are not similiar in dress, yet psychologically the 1860's and 1960's were both struggling with similiar problems. The 1860's was a time when children's fashions were gradually diverging away from adult fashions and Lewis Carroll's theory was that childhood was a seperate period from adulthood. In the 1960's a youth revolution began to happen, young people wanted their own fashions, not watered down versions of their mothers'. REF 52. Fashion began to focus on teenagers as they led the fashion world. Young people from both these eras were now beginning to search for a sense of identity. Visually, Jonathan Miller's and Tenniel's Alice were worlds apart, but psychologically they had many things in common.

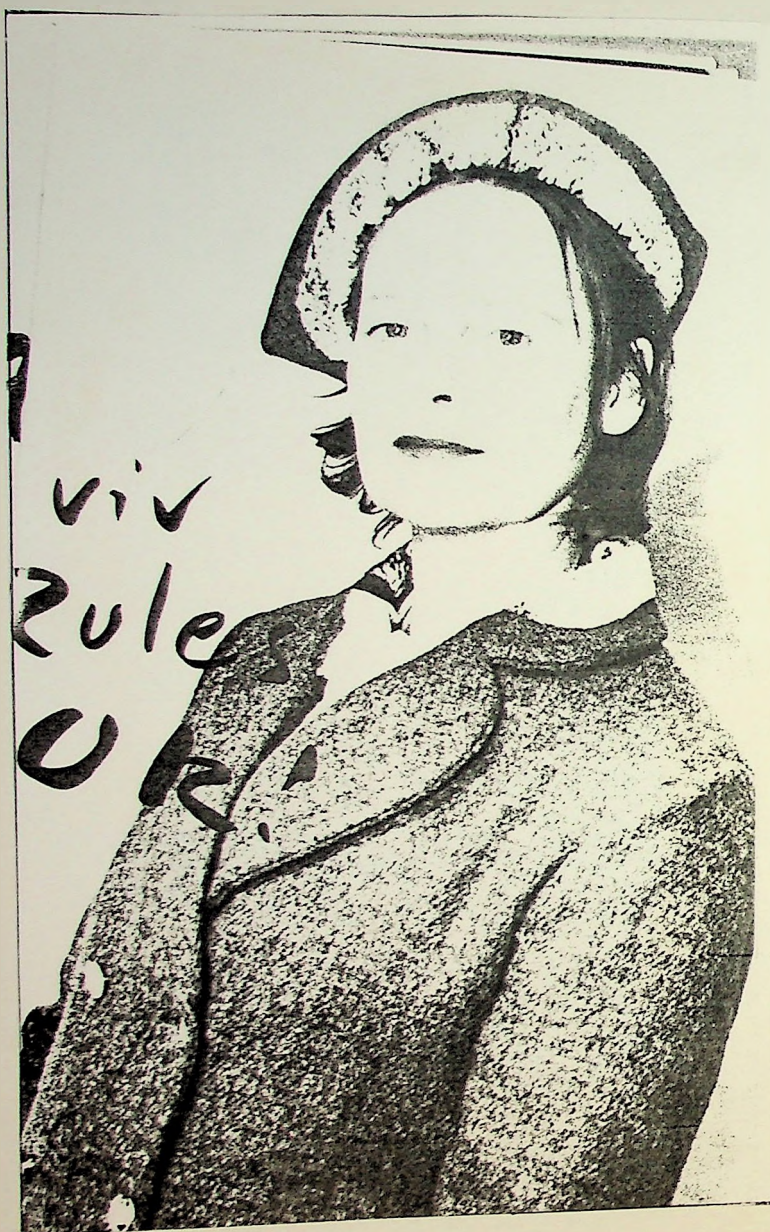
The most recent production of Alice In Wonderland opened on the 13th December, 1986 in the Lyric Theatre, Hammersmith, London. (Fig 63) Lesley Manville played the lead role of Alice. Anthony Ward created the look of Alice. Alice was dressed in a check dress with long sleeves (Fig 64) Around the bottom of the dress were two rows of braid which were supposedly to represent an idea of a tiered dress. These two rows of braid were totally lost and really achieved nothing as it was impossible to see them among the checked fabric. The



top of Alice's dress had a contrasting yoke and that was edged with braid. The Peter pan collar was evident again with a bow tie reminiscent of Disney's bow tie but on a larger scale tied around the neck. There was a small velvet band tied around the waist with an ornate clasp centre front purely for decoration. Alice's hair was long and straight with an Alice band holding it in place. She wore black tights and black flat pumps. Alice had, after a century of depicting the fashion of her time eg 20's, 50's, 60's and 70's and returned back to the victorian fashion of her time when she was created. Ironically, the fashion trends of 1987 - '88 season predict a victorian, edwardian children's wear inspired revival in women's wear.

In contrast to the sombreness of male attire of the era victorian and edwardian women had no inhibitions about using silks and elaborate trimmings in the daytime. In the last 20 years designers have tended to use silks and elaborate fabrics purely for evening wear. It was this lack of inhibitions which current young designers have capitalised on and they are producing collections made with beautiful fabrics. But primarily their design ideas can be traced back to the victorian times. The crinoline is the foremost characteristic of the new fashion trends of the season to come. The crinoline skirt has appeared on virtually every designer's current spring/summer '87 catwalk show and is said to become the next few season's fashion. Vivienne Westwood is (Fig 65) credited with starting the revival of the crinoline. Vivienne Westwood said she was inspired by the crinolined skirts worn by children in the victorian era, one similar to what Alice in Wonderland wore.

The crinoline (Fig 66) was not in itself a nineteenth century invention but now it appeared for the third time in European costume. Its predecessors were the farthingale of late 16th century and early 17th century, persisting through the 17th century at the Spanish Court, and the eighteenth century whalebone hoop petticoat which disappeared from use before the French Revolution, though it remained obligatory at the





English Court until 1820. The crinoline not only expanded the skirt to enormous dimensions, it gave a different outline from the stuffed tea cosy or bell shape. In 1850, skirts were covered with as many as five flounces usually covered with as many as five flounces, usually pinked or stamped at the edge. Even on morning dress, flounces were used more and more. Three was the usual number. They were stiffened to make them stand out. Often flounces were embroidered or had a pattern of stripes woven in the material, or had a narrow velvet border. Another idea was to have many narrow flounces of thin material in two colours alternately arranged in the 1850's. As early as July in 1853 some dressmakers inserted whalebone hoops into the lining of skirts to give ample fanlike form which was so graceful. The following year "The Ladies Companion" suggested putting pieces of straw underneath each flounce to stiffen it. There were many devices for extending the skirt. They ranged from bands of plaited straw, through to three or four rolls of crinoline, horsehair material at the hem and a revival of the whalebone hoop in the skirt lining, to the ingenious technique of rubber tubes inflated like the inner tubes of car tyres. Pneumatic tyres were the most favoured system of achieving a crinolined look; the garment was made of airtight material with a small nozzle for the insertion of bellows for inflating it and a large aperture for the escape of air when the wearer wished to sit down. Presumably she had to carry the billows around with her in order to re-inflate when she stood up again. Yet at the same time the fashionable beauties still kept to the traditional method of extending their dresses simply by an enormous number of starched and flounced muslin petticoats. Many Belles now wear fourteen petticoats underneath the evening dress. They go to the ball standing

up in their carriages, and stand between the dances for fear of crushing their dress and fourteen petticoats, REF 53.

A characteristic feature of the crinoline was not only its amplitude at the bottom which preserved its wearer from the absurdity of looking like a bell, but the graceful swinging with which it yielded to every movement of its occupant. When she sat down, it tilted up behind, when she walked it swayed from side to side. Women's ankles, invisible for 20 years were now revealed in tantalising glimpses. Zany coloured stockings naturally followed.

The Vivienne Westwood mini crinnie (Fig 67) first appeared in October 1985 and looked like having little chance of earning mass appeal especially when the majority of designers were exploring the concept of fitted clinging clothing. Yet last October saw designers like English Eccentrics (Fig 68) and Jasper Conran incorporating their own versions of the hooped skirt into their shows, (Fig 69) One of Vivienne Westwood's crinnie skirts (Fig 67) it is made in velvet and has a frill around the base. A photograph taken in 1862 by Ghemar Frères (Fig 70) shows a young girl wearing a crinoline with numerous frills and Tenniel's Alice (Fig 71) wears a crinoline also. Westwood's crinnie has more than a hint of nostalgia surrounding it. English Eccentrics crinoline (Fig 68) captures the 80's mood in fashion but it has several characteristics of Victorian children's fashions. (Fig 71) shows Alice wearing horizontally striped tights and a crinoline. Contemporary fashion designers have re-interpreted the fashions of the Victorian and Edwardian eras and created a new exciting look. Designers no longer look to adult fashions for inspiration but develop their ideas from children's fashions. (Fig 71) A photograph of Queen Louise of Denmark and her grand-daughters taken August 1882 has so obviously inspired











designers like English Eccentrics (Fig 68), and Jean Paul Gaultier (Fig 72). Children's bloomers are making a return on catwalks for Spring/Summer '87 and are similar to those worn by children in the Victorian age and worn by Belinda Wright in the Alice Ballet, London 1953. Designer Martine Sitbon (Fig 73) featured a lot of bloomers in her current '87 collection. Thomas Robinson-Heath's Alice (Fig 74) was seen wearing the sailor style dress so widely popular in the latter years of the 19th and during early 20th Centuries. Sailor-inspired fashion has made a complete revival for this season and horizontally striped tights similar to Alice's are very much in vogue. (Fig 75). Sailor collars are being adopted by young designers like John Galiano (Fig 76), Romeo Gigli, one of Italy's (Fig 77) prominent designers has actually incorporated pinafores into his collection reminiscent of the Victorian (Fig 78) era. One could go on forever making comparisons and relating current fashion trends to children's fashions of the Victorian and Edwardian era.

That era when Alice In Wonderland was created and throughout the last century Alice has changed dramatically in her style of clothes from a 20's Alice to a 70's Alice but she has now returned to her own time back to the Victorian age and continues to inspire artists and designers alike. Jeff Banks, co-host of the fashion T.V. programme REF 54, has predicted a huge Alice In Wonderland fashion look for the coming season. Graham Ovenden suggested that the images and prized portraits Lewis Carroll created or helped to create were not just prints on a page but the never, ever changing image of the daughter he never possessed. Were these then his children of the mind? One would like to think that the images that sped past this sad genius were the ghosts he so admirably fixed on to paper. REF 55.

REF 54 : The Clothes Show, Wed, 18th March '87.

REF 55 : Masters of Photography, MacDonald.















Lewis Carroll was indeed a remarkable man, "He had passed on to children the special gift that only he could give, he had created a whole new mythology for the world; and for his reward he had been loved more than most men and is still loved". REF 56. Lewis Carroll's dream has surely come true, Alice is immortal. Having studied the many depictions of Alice throughout the last century it is remarkable how one solitary character like Alice has contributed to the emergence of such creativity in all fields of design. Lewis Carroll not only passed a gift on to children but his book Alice In Wonderland and the character of Alice cast spells over all that read them and will continue to do so. Lewis Carroll died at half-past two on the afternoon of January 14th, 1898, as his doctor came slowly down the steep narrow staircase of Lewis Carroll's house he spoke the words that say everything "How wonderfully young your brother looks". Lewis Carroll's final words were "Life, what is it, but a dream", a dream that came true for Lewis Carroll the creator of Alice. REF 57.

REF 56 : Lewis Carroll's Picture Book.

REF 57 : Lewis Carroll's Picture Book.

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