

## A Study on Queen Elizabeth II's Dress : Focusing on the Dress and Role Enactment

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### Abstract

*As an influential political leader, Queen Elizabeth II holds the link between past queens and today's women political leaders and her dress represents so much in accordance to her role. It is important to analyze the dress and role enactment of Queen Elizabeth II in order to provide a guide to the future women political leaders all over the world. The Queen's dress helps her show tradition which has developed over one thousand years of history. She represents Britain to the world focusing on national identity and unity. The Queen always distinct herself from the rest of the world to show the pride of British Monarch, but when she is visiting other countries for diplomatic relationships she would surely show a friendly gesture on her dress to assimilate herself with that country. Also, same as all other women, the Queen seeks practicality in her dress. Therefore, I was able to classify the Queen's dress into five groups as a way of role enactment. They are tradition, representation, distinction, assimilation, and practicality.*

*Key words : role enactment, women political leader, dress.*

### I . Introduction

The purpose of this study is to understand the relationship between dress (The New Encyclopedia Britannica, 1992) and role enactment of Queen Elizabeth II and to analyze the dress she has worn while performing her role as the Queen. The Queen as the Monarch in the United Kingdom is Head of State. As Head of State, the Queen undertakes constitutional and representational duties which have developed over one thousand years of history. In addition to these State duties, the Queen has a

less formal role as Head of Nation. The Sovereign acts as a focus for national identity, unity and pride. The Sovereign acts as a focus for national identity, unity and pride. The Queen gives a sense of stability and continuity. She officially recognizes success and excellence, as well as supports the ideal of voluntary service. The Queen is Head of State of the U.K and 15 other Commonwealth realms. The elder daughter of King George VI and Queen Elizabeth, she was born in 1926 and became Queen at the age of 25, and has reigned through more than five decades of enormous social change and development.

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<sup>1)</sup> Covering, or clothing and accessories for the human body. The term dress encompasses not only such familiar garments as shirts, skirts, trousers, jackets, and coats but also footwear, caps and hats, sleepwear, sports clothes, corsets, and gloves. Hairstyles and the wearing of beards, mustaches, and wigs at different times and in various forms are all linked to the history of fashion and dress. The same is true of the use of cosmetics and jewelry.

As a political leader, the Queen represents so much to the people and the rising political leaders all over the world. The Queen also has an essential role in providing a sense of stability and continuity in times of political and social change. Throughout history, women political leaders existed only when there was no male king able to reign over the country. Although these chances were rare, the women who did become a queen or a regent queen have ruled better than most of the male kings. Like Queen Elizabeth I, Maria Theresa, and Catherine the Great to name a few. Until 1960 when Sirimavo Bandaranaike became the first female prime minister in Ceylon, the only female political leaders were the queens. Time has changed so much since 1960 and there are more women political leaders all over the world trying to break the highest glass ceiling. At this point, it is important to analyze the dress and role enactment of the women political leaders in order to provide a guide to the future women political leaders. To do so, the best place to start obviously has to be the Queen still present with the link to the past queens and who has so much influence on the politics of today. The Queen wears dress as a form of enacting her role. The dress helps her show tradition which has developed over one thousand years of history. She represents Britain to the world focusing on national identity and unity. The Queen distinct herself from the rest of the world to show the pride of British Monarch, but when she is visiting other countries for diplomatic relationships she would surely show a friendly gesture on her dress to assimilate herself with that country. Also, same as all other women, the Queen seeks practicality in her dress.

After research through literature reviews, relevant books, photos, journals, magazines, newspapers, and materials collected from internet, I was able to classify the Queen's dress into five groups as a way of role enactment. They are tradition, representation, distinction, assimilation, and practicality.

## II. The Theoretical Background

### I. Dress and Role Enactment

Dress, along with a number of other outwardly observable behaviors, such as gestures and verbal acts, is part of a set of expectations for behavior that define a person's role within the social structure. An individual's enactment of role takes place during interaction with others and is evaluated by both the enactor of the role and others involved in the interaction. If the type of dress an individual wears coincides with expectations for dress held by others in a specific social situation, it can facilitate interaction. Conversely, if the type of dress is contrary to expectations, it can hinder, or even terminate, interaction. Ideally then, for optimum role performance, the Queen's dress should facilitate her place in the group by clearly announcing her social position and role to them. If her dress deviates from tradition, she may run the risk of conveying ambiguous or misleading information. As a result, other people with whom she interacts as the Queen may have difficulty in understanding her intended role enactment and may become confused as to what kind of behavior they can expect from her or how to respond to her. The result may be ineffective and unsatisfactory social interaction on both sides. In short, if role expectations proclaimed by the Queen's dress are unclear to viewers, they may not be able to forecast the conduct of the Queen or determine their appropriate complementary role enactments (Roach-Higgins et al., 1995).

Further, expectations for dress are both normative and evaluative in character. They are normative because, a person occupying a certain social position is expected to dress in established ways believed to be appropriate to the position. The evaluative aspect comes into play when other people decide how well a person meets their expectations for dress as well as the type of behavior his or her dress helps predict. Thus, in theory the occupant of the social position of the Queen will succeed as Queen if she generally constrains her behavior so that it conforms to prescribed ways, including wearing dress judged appropriate for her position (Roach-Higgins et al., 1995).

Traditionally, the royal court was the residence of quasi-divine monarchs at the center of political and administrative power, national and international in range. No group was more acutely aware of the way in which images had to be deployed and manipulated for political effect than these ruling aristocracies. Artistic spectacle, the dress and ornament of the monarchs, performed at least three major tasks: It protected and sustained the sacred character of kingship; it served to demonstrate political and administrative power; and constituted an exemplary appearance for foreigners and nationals alike. The sacred character of kingship and its legitimacy were signified by a crown, a scepter, and a chain worn around the neck. These emblems served to display and justify the exercise of power. Both in formal ceremonies and in the organization of the household, the monarch was presented as God's representative on earth, the center of a universe carefully designed to duplicate the harmonious ordering of the heaven (Rubinstein, 1995).

## 2. The Queen's Dress

There have been many British designers for the Queen's dresses. Norman Hartnell, who first worked for the then Princess Elizabeth in the 1940s, produced many of the finest evening dresses in the Queen's wardrobe including her wedding dress and coronation dress. His signature style of the 1940s and 1950s was full-skirted dresses in sumptuous silks and duchesse satins. Hardy Amies began designing clothes for the Queen in the early 1950s and established his name with the deceptive simplicity of his accomplished tailoring. The portraits by Cecil Beaton released to mark the Queen's birthday in 1969 are amongst the most memorable designs by Hardy Amies. In the 1970s the Queen awarded her patronage to Ian Thomas, who was an assistant designer to Norman Hartnell before setting up his own salon. Thomas's flowing chiffon dresses from the 1970s reflect the relaxed style of the decade. Maureen Rose of the same house continued to design for the Queen after Ian's death until the late 80's. Between 1988 and 1996, the Queen's dresses were

designed by John Anderson. His business partner Karl Ludwig Rehse took over the mantle after his death in 1988 and the Queen still wears his designs today. Stewart Parvin, the youngest of the Queen's designers, trained at Edinburgh College of Art. He began to design for the Queen in 2000 and continues to do so. Angela Kelly is Personal Assistant and Senior Dresser to the Queen. Her role includes designing for the Queen, which she has done since 2002. Angela and her team try and use both old and new fabrics when designing. Some of the material they incorporate has been given to the Queen many years ago, some dates from when she was Princess Elizabeth.

## III. Queen Elizabeth II's Dress and Role Enactment

Apart from State business the Queen's job is to be seen and seen by millions of people not only in Britain but all over the world. So the biggest factor in choosing clothes is the suitability for the job. After analyzing Queen Elizabeth II's dress, her dress categorized into five groups as a way of role enactment. They are tradition, representation, distinction, assimilation, and practicality.

### 1. Tradition

Elizabeth II is a traditionalist who, like her father George VI, misses 'no sartorial irregularity, no unusual detail of dress.' Like Edward VII and George V, George VI had been an autocrat in dress. Queen's own clothes are intended to present a striking but comforting image. The Queen's feeling is that people should not go to unnecessary expense (Mansel, 2005).

Born in the royal family, she had been given what to wear from the day she was christened and had been dressed by nanny in her childhood. She was only ten years old when she became the direct heir to the throne, and from then on she was under the pressure to conform to upper-class formality combined with the pressure to dress with regal formality as well. Until several years after her marriage to Prince Philip,

it was Princess Elizabeth's mother's taste which prevailed, with strict supervision from her father, and advice from her grandmother Queen Mary. In those days, in any case, fashion was set by the parents' generation, and the girls of eighteen tried to look thirty. It was not until many years later that mothers took their cue from daughters, instead of the other way around. The Queen Mother's distinctive style of evening dress for which she became famous was an off-the-shoulder bodice with a swathed fichu neckline, a tight waist and an immensely full, often crinoline, skirt covered with sparkles.

At Balmoral Castle in 1952, she wears an unspectacular suit of the kind that most of her subjects might have worn in the post-war era. Long after modern girls of her age would be doing 'doing their own thing' and wearing outrageous new fashions the princess was still influenced by her parents' ideas of what she should wear. She took no great interest in clothes herself, and anyway was inhibited by the drab economy. Her suit in hydrangea blue with pleated skirt is worn with sensible lace-up shoes. It is a mark of her parents' careful and modest approach in training her for her future role, that although she had been given at her wedding and was to inherit some of the most priceless jewellery in the world, she wears only her pearl necklace, her wedding and engagement rings and a sapphire brooch (Edwards & Edwards, 1977).

The Queen then as a princess, at the Bath and West Agricultural Show in 1948 was in her New Look, fuller, longer coat in heavy emerald green silk with a 'Dorothy Bag' in the same material, and a wide brimmed black hat which has a crown of flowers and a veil. Clutching one of the thousands of bouquets she has been given in her lifetime resolutely in front, she wears the usual combination of pearls and lapel brooch. The British clothes in the early forties were wartime civvy dresses following closely to military outlines of stiffened square shoulders, long jackets, and short straight skirts. Even after Dior's New Look in 1949, she was only able to yield to a small amount of fullness (Edwards &



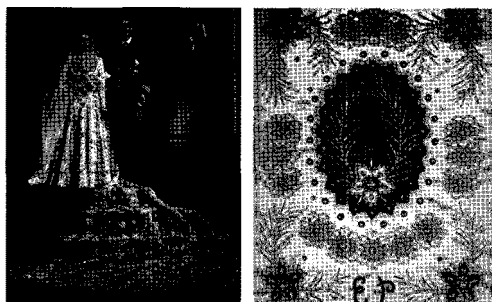
<Fig. 1> At the Bath and <Fig. 2> At the Investiture West Agricultural Show in of the Prince of Wales at 1948. The Queen's Clothes, Caernarvon in 1969, [http://news.bbc.co.uk/2/hi/uk\\_news/wales/8074513.stm](http://news.bbc.co.uk/2/hi/uk_news/wales/8074513.stm) p. 41, 1977.

Edwards, 1977) (Fig. 1).

The demands of the royal formula have always meant that she can give only a slight acknowledgement to the latest trends in cut and colour and style. An example of this was at the Investiture of the Prince of Wales at Caernarvon in 1969 when the mini skirt fashion was at its height. The royal skirt was just above the knees, the style of a slim fitting dress and coat embroidered with pearls were chosen because it was not too lavish but yet appropriate to a Queen on such an occasion, and the colour was a pale primrose yellow because it stood out from the background of vivid green grass and the official robes of scarlet and gold (Edwards & Edwards, 1977) (Fig. 2).

## 2. Representation

Representation describes the signs that stand in for and take the place of something else. It is through representation people know and understand the world and reality through the act of naming it (Mitchell, 1995). The Queen represents Britain to the world focusing on national identity and unity. Representation of Britain was expressed well through her wedding dress and Coronation dress.



<Fig. 3> Princess Elizabeth's Marriage in 1947. *The Queen's Clothes*, p. 33, 1977.

### 1) The Wedding Dress

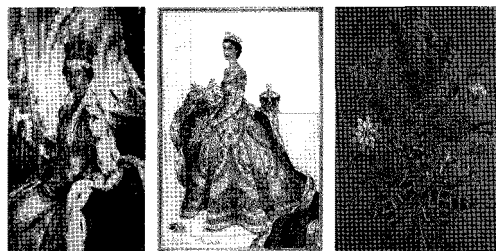
Princess Elizabeth's marriage in 1947 produced the first of the memorable, exquisite, and lavish royal dresses for which Norman Hartnell has become famous. His training in the theatre, his marvelous gift for pageantry, his love of splendid fabrics and rich embroidery made him a natural for the job. He began by visualizing a bridal gown of fine pearl embroidery. He got his inspiration from a Botticelli figure in clinging white silk, delicate trails of jasmine, smilax, syringe and small rose blossoms (Edwards & Edwards, 1977). The wedding dress was made of ivory duchess satin, with fitted bodice, padded shoulders, long sleeves and long full skirt. It was ornamented with a design of flower motifs of orange blossom, jasmine, syringe, and white roses of York and ears of wheat richly embroidered in pearls, crystals, beads, and diamonds. The same motifs were used in satin appliqué and embroidery on the long court train (Syngé, 2006) (Fig. 3).

### 2) The Coronation Dress

The Coronation took place in Westminster Abbey on 2 June 1953. It was a solemn ceremony conducted by Dr Geoffrey Fisher, Archbishop of Canterbury. Representatives of the peers, the Commons and all the great public interests in Britain, the Prime Ministers and leading citizens of the other Commonwealth countries, and representatives of foreign states were present. Crowds of people viewed the procession all along the route, despite heavy rain. The ceremony was also

broadcast on radio around the world and, at the Queen's request, on television for the first time.

The Queen's specifications to Norman Hartnell were that the coronation dress should be on the lines of her wedding gown and be made of white satin. It was to be both regal and religious without exaggeration of shape. The coronation gown had to stand out against a competitive background of colour and the brilliance of precious gems as she progresses up the aisle of Westminster Abbey. Together, the Queen and Hartnell came up with a design of white satin embroidered with all the flower emblems of Great Britain and all the Dominions of which she was Queen. Hartnell made sample patterns for all the eleven emblems in pale silks lightened with crystal, pearls and opals. Palest pink for the rose of England, pale mauve for the thistle of Scotland, pale green for the shamrock of Ireland, and the leek in pale green with dewdrops of diamonds. Representing Canada was the maple leaf in green and gold, for Australia the wattle flower in mimosa yellow, for New Zealand a soft green fern, for South Africa a shaded pink protea, for India a pearly lotus flower, for Pakistan wheat, cotton and jute in gold and green, for Ceylon a lotus flower in opal and mother pearl. With the weight of the embroidery, it had to be lined with taffeta reinforced with horsehair and the total effect was as light as a soap bubble (Edwards & Edwards, 1977). The Queen entered the



<Fig. 4> The Coronation on 2 June 1953, (*Art of Embroidery*, p. 169, 2006/ *Silver and Gold*, p.2, 1955/ Collection of the National Gallery of Australia 1953 Decorative arts Textile, Accn No: NGA 86. 1804 NGA IRN: 54535).

Abbey and began her slow walk up the aisle with six Maids of Honour who carried her train of imperial velvet, the Robe of Estate designed and embroidered in goldwork by the Royal School of Needlework (Syngé, 2006) (Fig. 4).

### 3. Distinction

The Queen must wear dresses in strong colours, frequently with only the subtlest decoration, so that she can always be visible. In a kaleidoscope of immense crowds excitedly waving handkerchiefs and flags, this one figure must be seen and easily picked out. In general she relies on an all-in-one-colour plain outfit which singles her out, a formula most successfully carried out when, at the opening of the Olympics in Montreal, the one clearly visible figure among that crowd of 78,000 and to the millions watching on television was the figure dressed in brilliant cyclamen (Edwards & Edwards 1977). Norman Hartnell designed this gown for the visit in turquoise silk crêpe. It is embroidered with stylised interlinking rings, inspired by the official Olympic symbol, of silver and iridescent sequins, silver beads and turquoise coloured pearls. The turquoise silk crêpe is embroidered with stylised interlinking rings, inspired by the official Olympic symbol. It is composed of silver and iridescent sequins, silver beads and turquoise coloured pearls.

The short-sleeved bright yellow silk shift with flared skirt, panels of foliate pearl and bead embroidery by Ian Thomas was worn to a White

House banquet during the State Visit to celebrate America's Bicentenary in 1976. The Queen wore this dress again at the Economic Summit June 1984, the Queen is with other Heads of State and Government. She clearly stands out with distinction (Fig. 5).

### 4. Assimilation

The Queen's reign commenced with her longest ever Commonwealth tour. This lasted from November 1953 to May 1954, encompassed the West Indies, Australasia, Asia and Africa, and covered 44,000 miles. To mark her Silver Jubilee in 1977, the Queen visited 14 Commonwealth countries and travelled over 56,000 miles, and for the Golden Jubilee in 2002 the Queen visited Jamaica, Australia, New Zealand and Canada.

For a Commonwealth tour, the Queen's wardrobe is meticulously planned by the Queen's dresser and designers. The climate must be considered, and the colours of the fabrics should allow the Queen to be clearly visible among large crowds and complement the country's insignia. The Queen's designers sometimes select a fabric in the national colour of the host nation. Occasionally, emblems, flowers, or costume particular to a region or country are incorporated into the design, usually through embroidered decoration, as a way of paying a compliment to the country visited (De Guitaut, 2009).

#### 1) National Colour

The colour of what the Queen wears is always a major point to be considered. The Queen's visit to Japan in 1975, for example, she wore an outfit in soft lilac, a simple coat with a cloche hat covered in parma violets, because lilac is the Japanese royal colour (Edwards & Edwards, 1977).

In early 1961 the Queen embarked upon a six-week tour of India and Pakistan. On the first day in Pakistan, the Queen and Prince Philip attended a banquet given in their honour by President Ayub Khan at his residence in Karachi. For the banquet, the Queen wore a duchesse satin evening dress in ivory and emerald green



<Fig. 5> Dress by Ian Thomas, The Queen with other Heads of State and Government at the Economic Summit June 1984, The Royal Collection © 2008, Her Majesty Queen Elizabeth II RCIN 200116.



<Fig. 6> Evening Gown by Norman Hartnell, The Queen with the King of Thailand, Bangkok, 1972. The Royal Collection © 2008, Her Majesty Queen Elizabeth II RCIN 100039.

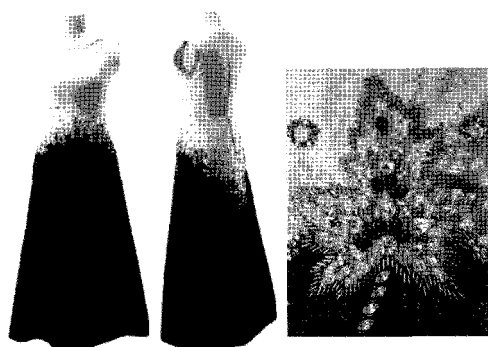
- the national colours of Pakistan. Norman Hartnell, who designed the dress, incorporated a dramatic waterfall train at the back.

The Queen wears the sash of the order of the country she visits, which she wears across the bodice of her dress on State occasions as a compliment to her hosts. Her dress must tone with the colour of the sash, not clash with it. In Luxembourg the sash was difficult dull orange. With which the Queen wore a dress of sea-green and gold. In England she wears the brilliant blue sash of the Order of the Garter. In France the vermilion sash of the Legion of Honour.

The White crêpe shift with yellow beaded embroidery around sweetheart neckline designed by Norman Hartnell was worn for the State Visit to Thailand, February 1972. The yellow fabric and embroidery was designed to match the yellow sash of the Thai Order of Chakri (Fig. 6).

## 2) National Emblem

The Queen and The Duke of Edinburgh visited Canada in the summer of 1959 to open the St Lawrence Seaway and tour Canada. One of Hardy Amies's dresses, which the Queen wore for a dinner at Government House, Halifax, Nova Scotia on 1<sup>st</sup> of August, was an elegant pale grey silk organza evening gown and matching



<Fig. 7> Evening Gown by Norman Hartnell, 1967. The Royal Collection © 2009, Her Majesty Queen Elizabeth II RCIN 100049.

stole, embroidered all over with mayflowers (the emblem of Nova Scotia) and apple blossom, highlighted with sequins, beads and diamanté. At the back of the full crinoline skirt are three bands of pink duchesse satin, each caught at the centre in a bow.

In July 1967 the Queen and The Duke of Edinburgh attended the centennial celebrations of the Confederation of Canada. For the occasion, Norman Hartnell designed a striking evening gown of white and blue silk crêpe. The bodice terminated in an inverted V-shaped band of embroidery in a design of maple leaves and berries, composed of crystal beads, silver bugle beads, sequins and diamanté. The embroidery design was a fitting compliment to the Canadian people on this historic occasion since maple is the national emblem of Canada (Fig. 7).

## 3) National Flower

On the first evening of the visit to India in early 1961, President Prasad gave a State Banquet in the Queen's honour, for which she wore a pearl-encrusted evening dress designed by Norman Hartnell. The dress was made of fine lace, richly embroidered with pearls, sequins and bugle beads in a design of lotus flowers - the national flower of India.

For the 1974 tour of Australia, the designer Ian Thomas created a dress and cape of bright yellow silk-chiffon, embroidered with sprays of



<Fig. 8> Evening Gown by Hardy Amies, 1983. The Royal Collection © 2008, Her Majesty Queen Elizabeth II RCIN 100079

wattle, the national flower of Australia.

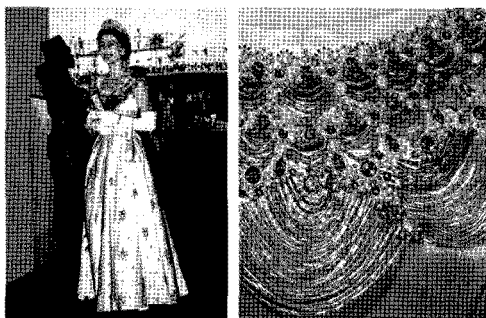
During an Official Visit to Mexico and the United States of America, from February to March 1983, The Queen wore a cream chiffon skirt with bodice embroidered with Californian poppies by Hardy Amies for a reception in California (Fig. 8).

For the State Visit to China in 1986, the Queen wore a dress by Ian Thomas, a pale pink long-sleeved shift with lines of diamanté embroidery and sprays of pink crystal Tree Peony blossoms, the national flower of China and a revered symbol in Chinese art and culture.

#### 4) National Costume

In January and February of 1956 the Queen and The Duke of Edinburgh paid a three-week visit to Nigeria. When the Queen addressed the House of Representatives in Lagos, she wore a magnificent duchesse satin gown with a full crinoline skirt by Norman Hartnell. The sleeveless bodice was heavily encrusted with embroidery of pearls, sequins and looped bugle beads, reminiscent of African tribal necklaces. The same embroidered motifs are repeated at intervals over the skirt (Fig. 9).

The Queen was dressed in a Muslim 'gamis' made especially for her, while touring the Jame' Asr Hassanil Bolkiah Mosque in Bandar Seri Begawan during the second day of her three day State Visit to Brunei, September 1998. Also, she



<Fig. 9> Evening Gown by Norman Hartnell for the Royal Tour of Nigeria, February 1956. The Royal Collection © 2009, Her Majesty Queen Elizabeth II RCIN 200111.

wore her own kiwi feather korowai (cloak) given to her for the Coronation in 1953 while accompanied by tribal Head, Rick Te-Tau at the Marae (meeting house) of the Ngai Tahu Maori tribe, Rehua in Christchurch, New Zealand, February 2002 during her Golden Jubilee Tour.

#### 5. Practicality

One final point which is not generally realized about the Queen's dress is the sheer practical common sense which dictates so much of what she wears. While the Queen's dresses must make a splendid impression, they must also be practical. The Queen is always in the spotlight and everything that she does is always under scrutiny. It is the job of the royal fashion designers to ensure that both needs are seamlessly met. Her dresses cannot be made outside the UK, has to be made in England by an English designer to show patriotism.

On State occasions there must always be a shoulder strap or top to the bodice which allows the Garter or other sash to be pinned to her shoulder, and the two miniatures which she so often wears pinned just below her shoulder. The dress must never have a long train lest some flustered diplomat should tread on it and be embarrassed. Hem lengths must always be toe-free to allow the Queen to walk without lifting her skirt or catching her heel or foot in the hem.

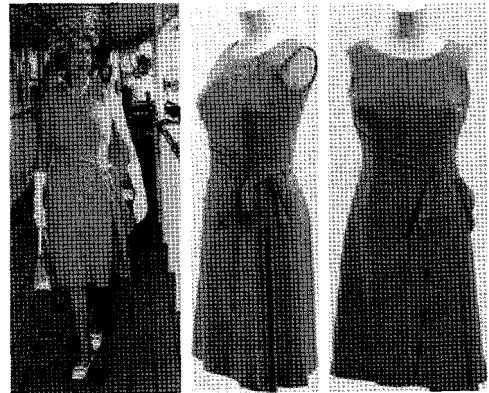


Moreover, for all public and state occasions evening dresses must be cut low enough to show off the magnificent royal necklaces of sapphires, emeralds, rubies and diamonds which hang not at the fashionable length of choker necklets or waist-length strings, but are a medium length.

The Queen's court shape with Cuban heel shoes and capacious leather handbag with a loop handle are the unchanging style of the Queen's shoes and handbags for practicality. Always capacious, always in good quality heavy calf for daytime and sometimes silver tissue for evening, often black and occasionally white, never without a loop to hang over her wrist for the Queen must keep both hands free to shake hands or accept a bouquet. Hats imply formality and the Queen on duty is never without one. The royal rules for the hats are that they must be off the face so that people can see the Queen's face and also they must be secure. One other immutable fashion is the royal glove. Long after wearing gloves went out of fashion the Queen continues to wear them for practical reasons and because they add a note to formality. Most often white so the waving hand is easily seen, sometimes dyed to match her shoes.

Day clothes must be easy to walk in and to sit in. They must never be so short that they reveal too much leg when she sits, usually on a platform raised above the head of the crowd. Neither must they be too full so that a wind may lift them above the brink of decorum. More than that they must be easily packed and easily pressed, since often the pressing must be done on the royal train. Jersey fabric must never be used because it is too clinging and the hems tend to droop. Fastenings must be simple and easy, no tiny buttons for example, for the Queen may have to change four times a day. Coats unless they are part of the dress, are a troublesome extra and pose the problem of the inelegant posture involved in getting out of them (Edwards & Edwards, 1977).

In February and March 1972 the Queen and The Duke of Edinburgh undertook a tour of Singapore, Malaysia and Brunei. They flew to Singapore where they joined the Royal Yacht



<Fig. 10> Day Dress by Norman Hartnell, The Queen on board HMY Britannia in 1972. The Royal Collection © 2009, Her Majesty Queen Elizabeth II RCIN 250020/ The Royal Collection RCIN 2506538.

Britannia, used as their residence throughout the visit. During the visit to Malaysia the Queen wore a bright green silk-crêpe day dress with elegant drapery leading to the waist and then into the folds of the skirt, designed by Norman Hartnell and a striking hat made to match the dress designed by Simone Mirman of a cloche shape in fine net, decorated all over with fabric flowers. The light fabric and simple design were ideal for the climate (Fig. 10).

#### IV. Conclusion

The Purpose of this study was to understand the relationship between dress and role enactment of Queen Elizabeth II and to provide a guide for the future women political leaders of the world. After research, the Queen's dress categorized into five groups as a way of role enactment. They are tradition, representation, distinction, assimilation, and practicality.

First, the Queen was born into a royal family and became a direct heir to the throne in the age of ten, from then on she had to deal with the pressure to conform to upper-class formality combined with the pressure to dress with regal formality. She has been raised and dressed app-

ropriate as a princess and took her mother as a role model. The British clothes in the early forties were wartime civvy dresses following closely to military outlines of stiffened square shoulders, long jackets, and short straight skirts. Even after Dior's New Look in 1949, she was only able to yield to a small amount of fullness.

Second, apart from State business the Queen's job is to be seen and seen by millions of people not only in Britain but all over the world. Her marriage and coronation had been watched. She had to represent herself as the rightful Queen with beautiful fabrics, embroideries and jewels. Her wedding dress was conceived with poetic imagery and appropriately was very much an emblem of its time. The Coronation took place in Westminster Abbey on 2 June 1953 with representatives of the peers, the Commons and all the great public interests in Britain, the Prime Ministers and leading citizens of the other Commonwealth countries, and representatives of foreign states present. The Coronation dress was in white satin embroidered in pale silks lightened with crystal, pearls and opals of all the flower emblems of Great Britain and eleven Dominions of which she was Queen.

Third, in a kaleidoscope of immense crowds excitedly waving handkerchiefs and flags, this one figure must be seen and easily picked out. In general she relies on an all-in-one-colour plain outfit which singles her out with a bit of embroidery details, a formula most successfully carried out when, at the opening of the Olympics in Montreal, the one clearly visible figure among that crowd of 78,000 and to the millions watching on television was the figure dressed in brilliant cyclamen.

Fourth, there are also outward duties of State, when the Queen represents Britain to the rest of the world by state visits and commonwealth tours in support of diplomatic and economic relations. As a way of paying a compliment to the country visited she uses their national emblems, colours, flowers, and costumes on her dress. At a State Dinner in Lahore during the 1961 tour of India and Pakistan, The Queen wore a magnificent duchesse-

satin gown in ivory and emerald green, the national colours of the country. For the 1974 tour of Australia, the designer Ian Thomas created a dress and cape of bright yellow silk-chiffon, embroidered with sprays of wattle, the national flower of Australia.

Lastly, one final point which is not generally realized about the Queen's clothes is the sheer practical common sense which dictates so much of what she wears. The Queen is always in the spotlight and everything that she does, from getting out of a car to walking up and down steps, is always under scrutiny. It is the job of the royal fashion designers to ensure that both needs are seamlessly met. Comfortable shoes, shoulder straps, looped handbags are just few of the things she needs to consider.

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