



The Journal of Dress History

Volume 2, Issue 4, Winter 2018

Front Cover Image:

Detail, *French Fashions, November 1829, Walking Dress, Carriage Dress*, Published by George Byrom Whittaker in *La Belle Assemblée, or Bell's Court and Fashionable Magazine*, 1 December 1829, Hand-Coloured Etching and Aquatint Fashion Plate, 196 x 119 mm, © The National Portrait Gallery, London, England, NPG D47651.

According to The National Portrait Gallery (NPG) website, in the late eighteenth and nineteenth centuries, it was the fashion plate that showed women what fashionable society was wearing at different times of the day and for specific occasions, and how to emulate it. A hundred years of hand-coloured engraved plates can now be explored via a new resource on The National Portrait Gallery website, due to generous funding from The Ashley Family Foundation and The Idlewild Trust. Primarily showing women's dress, the fashion plates were published in English and French magazines between 1770 and 1869, and now form part of the Gallery's reference collection to assist portrait and dress research. Browse the NPG fashion plate collection at <https://www.npg.org.uk/research/fashionplates>.

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The Editorial Board of The Journal of Dress History encourages the unsolicited submission of academic articles for publication consideration on any topic of dress history, textiles, or accessories of any time period and culture or region of the world. Articles and book reviews are welcome from students, early career researchers, independent scholars, and established professionals. If you would like to discuss an idea for an article or book review, please contact Jennifer Daley, editor-in-chief of The Journal of Dress History, at email: journal@dresshistorians.org. Comprehensive submission guidelines for articles and book reviews are published in the last two chapters of this issue.

The Journal of Dress History is designed on A4 (8.27 x 11.69 in) size paper and is intended to be read electronically, in consideration of the environment. The graphic design utilises the font, Baskerville, a serif typeface designed in 1754 by John Baskerville (1706-1775) in Birmingham, England. The logo of the ADH is a monogram of three letters, ADH, interwoven to represent the interdisciplinarity of our membership, committed to scholarship in dress history. The logo was designed in 2017 by Janet Mayo, longstanding ADH member.

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Welcome

Dear ADH Members and Friends,

I hope you enjoy reading this issue of The Journal of Dress History, which includes 14 book reviews, demonstrating our commitment to reviewing a wide breadth of topics that reflect the extensive nature of dress history research. We are also proud to publish Laura Beltran-Rubio's article, which reveals her research on eighteenth century dress in Spanish America, as well as Landis Lee's research on dress and the 1913 dance craze, tango.

This journal issue is unique as it also includes ADH prize-winning articles. ADH member, Erica Munkwitz, is the 2018 winner of The Association of Dress Historians Award, and Lucie Whitmore is the 2018 winner of The Stella Mary Newton Prize, awarded by The Association of Dress Historians. Congratulations to Dr. Munkwitz and Dr. Whitmore, who won their respective awards based on their applications, which included their articles published in this issue of The Journal of Dress History.

ADH members are encouraged to apply for next year's ADH awards, grants, and fellowships. The application deadline is 11:59pm GMT, Friday, 1 November 2019, and information can be found on our website. If you are not yet an ADH member but are interested in applying for an ADH award, become a member today! ADH memberships are £10 per year per individual and are available at: www.dresshistorians.org/membership.

As always, if you have comments on this journal issue or an interest in writing an academic article or book review for future publication consideration, please contact me. I look forward to hearing from you.

Best regards,

Jennifer Daley

Chairman and Trustee, The Association of Dress Historians

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Portraits and Performance: Eighteenth Century Dress and the Culture of Appearances in Spanish America

Laura Beltran-Rubio

Abstract

During the eighteenth century, there was an increased interest in the Spanish World for French fashions and imported luxury goods, sparked by both the establishment of the Bourbon dynasty in Spain and a general increase in consumption. A new style, influenced by the fashions of the French court at Versailles, influenced the Spanish American colonies, where aristocratic women began to modify the French fashions into a local culture of appearances. Using portraits, texts from inventories, diaries, and travellers' journals, this article makes a preliminary exploration of the emergence of this process in the Viceroyalty of the New Granada, northern South America, by studying the influence of French female fashions and their adoption and adaptations by the Spanish colonial aristocracy.

Introduction

In a portrait painted by Joaquín Gutiérrez (New Granada, active 1750–1780) in 1775, Doña María Tadea González, Marchioness of Saint George, sits gallantly on a red chair, wearing a full ensemble of the French fashions typical of her time, and, very likely, situated in the Rococo interior of her husband's mansion in Santafé, then the capital city of the Viceroyalty of the New Granada (Figure 1). She wears a full-skirted, light blue dress with small bundles of orange and red flowers, golden trimmings, and tiered sleeves with white lace trimmings. On her chest is a four-loop ribbon bow; two

matching bows of smaller size adorn the sleeves, above her elbows. Her hair is tied with tiers of rolls and adorned with a strand of white pearls, and from her ear hangs a large, *girandole* earring made with gold and black gemstones. A matching cross pendant hangs from a black choker, tied around her neck, and framed by the white, semi-transparent fabric of her chemise, which covers the décolletage provided by the squared neckline of her dress. Two bracelets with cartouches of gold and black gemstones and multiple strands of white pearls decorate her wrists and two gold *chatelaines* with watches hang from the bottom of the corseted bodice. In her right hand she holds a golden fan, while her elbow rests on a red velvet cushion with gold braid trimmings and tassels. Enclosing the portrait is a golden *rocaille* frame, with leaf scrolls and a cartouche at the bottom, stating the illustrious identity of the sitter, the Marchioness of Saint George.



Figure 1:
*Maria Thadea
Gonzales, Marquesa
de San Jorge*
[*Maria Thadea
Gonzales,
Marchioness of Saint
George*],
Joaquín Gutiérrez,
circa 1772–1777, Oil
on Canvas,
© Museo Colonial,
Bogotá, Colombia,
Photographed by
Óscar Monsalve.

Like many others created in eighteenth century Spanish America, the portrait of the Marchioness of Saint George represents the sitter in the French style that became fashionable at that time throughout many parts of the world. In fact, the short, tiered sleeves and the floral pattern with shades of red and orange over a blue ground recall several extant eighteenth century French dresses now held in museum collections of historic costumes (Figure 2).



Figure 2:
*French Dress
with Sack Back*,
circa 1760, Silk,
Metallic Thread,
Irene Lewisohn
Bequest, 1962,
© The Metropolitan
Museum of Art,
New York,
New York,
United States,
C.I.62.28.a, b.

Although it is difficult to discern from the portrait of the Marchioness of Saint George if her dress featured the sack back design typical of the *robes à la française*, it would not be surprising if it did. Yet the dress of the Marchioness of Saint George is also unique and recalls, perhaps more closely, the dress worn by Doña María de la Luz Padilla y Gómez de Cervantes, in a portrait by the acclaimed New Spanish artist, Miguel Cabrera, circa 1760 (Figure 3).



Figure 3:
*Doña María de la
Luz Padilla y
Gómez de
Cervantes*, Miguel
Cabrera,
circa 1760,
Oil on Canvas,
1092 x 838mm,
Museum
Collection Fund
and
Dick S. Ramsay
Fund,
© The Brooklyn
Museum,
Brooklyn,
New York,
United States,
52.166.4.

The style of dress of the Marchioness of Saint George seems somewhat outdated—copying the styles prominent in Europe in the decade previous to when it was painted—while, at the same time, almost forecasting the double-watch trend that fashionable ladies in Spanish America would continue wearing until the end of the century. It is the opulence of her style that seems uniquely Spanish American: the double-watch fashion, the tiered hairstyles embellished with gemstones, and the general opulence of multiple jewels, with matching bracelets, pendant necklace, and pendant earrings. It would seem as if the sitters of portraits chose to wear all of their most valuable garments and accessories at the same time, to show both their wealth and style as members of the Spanish American elites, which were, at this time, perhaps wealthier and more influential, even, than their European counterparts—and to establish themselves as fashionable consumers and participants of the global culture

of appearances that, by the late eighteenth century, had reached its peak. However, an important question remains to be answered: are these Spanish American portraits mainly a sort of montage of sources found by artists in prints that came from Europe or did people really own such lavish dresses, jewellery, and decorations? In this article, I focus on answering the question, based on the visual analysis of portraits and archival research for texts from inventories, diaries, and travellers' journals of the time, focusing on the particular site of consumption that became Santafé, the capital city of the Viceroyalty of the New Granada.

Retratos de Ostentación: Performing the Identity of the Criollo

The history of portraits in Spanish America ties back to pre-Columbian times, when different indigenous groups practised some form of portraiture: the ancient Moche of northern Peru, for example, created strikingly realistic portraits of important members of their society at different stages of their lives. Yet it was not until the colonial period, particularly the eighteenth century, when portraiture and, especially, secular portraiture developed in the region. Portraiture during the colonial period projected the might of the faraway kings in Spain and Portugal, proclaimed the wealth and influence of the powerful, and celebrated important life passages, as is the case of the *monjas coronadas* [crowned nuns] in New Spain or the *monjas muertas* [dead nuns] in the New Granada.¹ Although relatively rare during the first century of colonisation, by the advent of the Viceregal period in the eighteenth century, portraits had become more abundant, and secular themes slowly became more important.²

The wealth of portraits produced in eighteenth century Spanish America responded to the unprecedented level of economic development in the colonies, which was itself tied to the growth of mining industries. This was the heyday of portraitists such as Miguel Cabrera (1695–1768) in New Spain, José Campeche y Jordán (1751–1809) in Puerto Rico, and Joaquín Gutiérrez (1715–1805) in the New Granada, and portraiture was used to serve the purposes of the elites. The portraits created in this period shared a particular style: the sitter normally stands in the centre, and either the upper body or full body are represented in frontal or three-quarter view; a curtain

¹ Marion Oettinger, Jr., "Introduction," Marion Oettinger Jr., Miguel A. Bretos, and Carolyn Kinder Carr, eds., *Retratos: 2,000 Years of Latin American Portraits*, Yale University Press, New Haven, Connecticut, United States, 2004.

² Miguel A. Bretos, "From Prehispanic to Post-Romantic: Latin America in Portraits, 500 BC–AD 1910," Marion Oettinger Jr., Miguel A. Bretos, and Carolyn Kinder Carr, eds., *Retratos: 2,000 Years of Latin American Portraits*, Yale University Press, New Haven, Connecticut, United States, 2004, pp. 33–35.

often hangs behind the sitter and a table at their side, where the sitter's hand often rests. The objects on the table often relate to the identity and social status of the sitter; a frame, usually standing against the table, contains a text narrating the life, achievements, and noble titles of the sitter; and a coat of arms is sometimes seen on the upper part of the curtain.³ These objects that comprise the iconography of Spanish colonial portraiture, as Michael A. Brown suggests, manifest the essential values of the *criollo* identity.⁴ For, as Miguel A. Bretos explains, a portrait in eighteenth century Spanish America "was both an ego reward and a reaffirmation of status, both personal and familial. After all, nothing quite projects gentility as the family gallery."⁵ Portraits were thus meant to testify to the contribution of the colonial elites to the wealth of the Viceroyalties as founders of cities and businessmen, becoming what Marita Martínez del Río de Redo calls *retratos de ostentación* or "ostentatious portraits."⁶ In these portraits, dress is of great importance, since, as in most examples of early modern portraiture in the West, the clothing of the sitter is used to underline their identity. As Aileen Ribeiro explains:

An essential element in the presentation of personality must be through such external objects as clothing and accessories, which confirm and delineate identity and character. Costume in portraiture is usually (there are exceptions) specific to the sitter and an essential part of his or her identity.⁷

But in Spanish American *retratos de ostentación*, dress also reflects the political changes that were taking place at the time, through which traditionally Spanish values were negotiated with modern ideas from the French: it shows both the adoption of the latest French fashions, in the replacement of the *guardainfante* [Spanish farthingale] for panniers, and the use of fans, wigs, and *chiqueadores* (similar to the

³ Elisa Vargaslugo, "Teatro de Formas: Austeridad del Alma" [Theatre of Forms: Austerity of the Soul], *Artes de México: Retrato Novohispano* [Arts of México: New Spanish Portraiture], Volume 25, July–August 1994, p. 47.

⁴ Michael A. Brown, "Portraits and Patrons in the Colonial Americas," in Richard Aste, ed., *Behind Closed Doors: Art in the Spanish American Home, 1492–1898*, The Brooklyn Museum and The Monacelli Press, Brooklyn, New York, United States, 2013, p. 156.

⁵ Bretos, op cit., p. 38.

⁶ Marita Martínez del Río de Redo, "Teatro de maravillas: Magnificencia barroca" [Theatre of Marvels: Baroque Magnificence], *Artes de México: Retrato Novohispano* [Arts of México: New Spanish Portraiture], Volume 25, July–August 1994, p. 54.

⁷ Aileen Ribeiro and Cally Blackman, *A Portrait of Fashion: Six Centuries of Fashion at the National Portrait Gallery*, National Portrait Gallery, London, England, 2015, pp. 10–11.

French *mouches*); and the baroque nature still prevalent in the New Spanish society of the time, seen mostly in the multiple watches hanging from the waist, the large *girandole* earrings, and multi-strand pearl necklaces and bracelets.⁸ The negotiation between these two aspects of dress and of aesthetic taste also reflect the process of the creation of a new *criollo* identity in which local, mixed-race elites were engaging at the time.

The identity of the *criollo* (initially the American-born Spaniard although, by the nineteenth century, the term designated the American in general), as Salvador Rueda Smithers points out, was “more than a legally established racial profiling in the Viceregal estate society [and] refers to a philosophical concept, that of a way of being, the one that draws the uniqueness of American nature.”⁹ The process of identity construction of the *criollo* was dynamic and Americans looked at themselves to explain their differences from Europeans. They took pride in their lands and the nature that made America different from the rest of the world, in their faith, and in being the face of a new western culture that expanded the world into new horizons.

As a result, *criollos* constructed their identity simultaneously through their way of thinking and its reflections in devotions and objects that reveal their conceptions of identity.¹⁰ These objects included their dress, which was the main item with which they presented themselves to the society around them. As Mariselle Meléndez explains, the profound transformations related to political change and the creation of a new identity in Latin America coincided with the establishment of inherently mixed-race societies that were constantly under the surveillance of colonial authorities. In these societies,

Racial groups were being categorised not only by colour but also by their dressing habits, hairstyle, social behaviour, cultural practices, and eating habits. Social mobility was always a concern for a colonial system that was obsessed with social hierarchies. At a time when colour had become an equivocal and misleading sign

⁸ Martínez del Río de Redo, op cit., pp. 52–63.

⁹ Salvador Rueda Smithers, “Introduction: The Visible and Invisible Universe,” in Ricardo Salinas Pliego, ed., *The Criollo in the Mirror: Celebration and Identity, 1521–1821*, Fomento Cultural Grupo Salinas, México DF, México, 2011, p. 28.

¹⁰ Ibid.

of differentiation, colonial authorities struggled to legally establish transparent practices of differentiation.¹¹

Dressing practices thus played an essential role in the process that aimed to establish the *criollo*—that is, the American Spaniard—in the upper echelons of the society. In most Spanish American colonial societies, the act of dressing thus became “a complicated daily ritual that required several hours and the help of various servants; elaborate outfits, for which no expense was spared, were important status symbols.”¹² Dress, then, came to signify status among an ideally rigid social hierarchy, and being dressed in luxurious clothes came to symbolise being a member of the new, mixed-race elites.

Portraits, therefore, became essential tools in the construction of the *criollo* identity, as they immortalised the different members of the elites, surrounded by a variety of objects that reflect their identity—dress being the first and foremost among them. In the specific case of female *retratos de ostentación*, dress became a tool to show not the sitter’s individuality, power, and wealth, but those of her male relatives, particularly her husband and father. These female ostentatious portraits seem to respond, almost unequivocally, to the final stages of the development of a culture of appearances—first in Europe and then transplanted to the colonial Americas—through which fashion and beauty became central aspects of the feminine identity in a strictly gendered society.

But despite the visual richness that these portraits testify, little is known about the dresses and jewels that cover the bodies of these noble ladies or the furniture that occasionally surrounds them. Further research is needed to fully understand whether these dresses did exist beyond their representation in portraits. It is necessary to use not only the portraits as visual resources, but also written texts from inventories, diaries, and travellers’ journals, as well as the materiality of extant clothes and textiles, if at all possible. This research requires archival work in order to trace what types of fabrics, dresses, and jewels were owned by members of the colonial elites.

¹¹ Mariselle Meléndez, “Visualizing Difference: The Rhetoric of Clothing in Colonial Spanish America,” in Regina A. Root, ed., *The Latin American Fashion Reader*, Berg, New York, New York, United States, 2005, p. 24.

¹² Jorge F. Rivas Pérez, “Domestic Display in the Spanish Overseas Territories,” in Richard Aste, ed., *Behind Closed Doors: Art in the Spanish American Home, 1492-1898*, The Brooklyn Museum and The Monacelli Press, Brooklyn, New York, United States, 2013, p. 88.

Fashioning the *Criollo* Identity in the Viceroyalty of the New Granada

The study of portraiture in Spanish America has tended to focus on the largest and most powerful Viceroyalties of New Spain and Peru, possibly as a result of the wealth of portraits from these geographical areas that still exist. Despite common belief and despite not having received as much attention as the larger Viceroyalties by both the Spanish Crown during the colonial period and, more recently, by historians of all kinds, the New Granada—established as a Viceroyalty for the first time in 1717 and again in 1739 after a brief pause for financial reasons¹³—did enjoy a wealth of artistic production that included a variety of portraits. Although most of them are of religious kind—including portraits of saints, important members of the clergy, and portraits of donors—a few secular portraits still remain; among them, the portrait of the Marchioness of Saint George by Joaquín Gutiérrez, introduced above, and its matching portrait, the Marquess of Saint George (Figure 4), as well as a series of portraits of the Viceroy of the New Granada by the same artist, all of them now held at the Museo Colonial in Bogotá, Colombia. These portraits serve as starting points to study the fashioning of a *criollo* identity in the Viceroyalty of the New Granada during the eighteenth century.

The Marquess and Marchioness of Saint George of Bogotá lived in a mansion in Santafé, capital of the Viceroyalty for most of the eighteenth century. As the multiple family names and military positions listed on the inscription in his portrait suggest, the Marquess of Saint George was one of the most important *criollos* of Spanish descent in the eighteenth century New Grenadine society. He was one of the most powerful and wealthiest men in the Viceroyalty.¹⁴ The Marchioness was born in the province of Cadiz, but moved to the New Granada at a young age. Her father, Don Francisco González Manrique, was president of the Royal Audience of the New Granada during the suspension of the Viceroyalty between 1723 and 1740. After her marriage to the Eighth Marquess of Saint George, she produced nine children and became one of the most influential women of the Viceroyalty; sadly, she seems to have died at a

¹³ Gonzálo Hernández de Alba, “El virreinato de la Nueva Granada” [The Viceroyalty of the New Granada], *Credencial Historia* [History Credential], Number 20, August 1991. <http://www.banrepcultural.org/biblioteca-virtual/credencial-historia/numero-20/el-virreinato-de-la-nueva-granada>, Accessed 19 April 2018.

¹⁴ Carlos Rojas Cocomá, “La mancha y la sangre: el Marqués de San Jorge,” [Stain and Blood: The Marquess of Saint George], Paper Presented at the Conference, VII Encuentro Internacional sobre el Barroco [7th International Encounter about the Baroque], Santa Cruz, Bolivia, 15–18 May 2011.

young age, as he re-married to Magdalena Cabrera in 1778 (only three years after the completion of the two portraits).¹⁵



Figure 4:
*Jorge Miguel Lozano
 de Peralta,
 Marqués de San Jorge*
*[Jose Miguel Lozano
 de Peralta, Marquess of
 Saint George], Joaquín
 Gutiérrez,
 circa 1772–1777,
 Oil on Canvas,
 © Museo Colonial,
 Bogotá, Colombia,
 Photographed by
 Óscar Monsalve.*

Together, the portraits of the Marquess and Marchioness of Saint George, which reveal an expression of *retratos de ostentación* in the New Granada, were used to establish and perform both the Marquess' political power and his wealth. Moreover, these portraits reflect the political changes that Spanish America experienced during the eighteenth century, brought about by the accession of the Bourbons to the Spanish throne. During this time there was a search for a better economic situation and increased mining output, which was directly related to the founding of new Viceroyalties.

¹⁵ Miguel Wenceslao Quintero Guzmán, "Del almirante don Francisco Maldonado de Mendoza al Marqués de San Jorge" ["From the Admiral Francisco Maldonado de Mendoza to the Marquis of San Jorge"], *Anal de la Real Academia Matritense de Heráldica y Genealogía* [Annale of the Royal Academy of Madrid Heraldry and Genealogy], Volume 11, Madrid, Spain, p. 406.

There was also the establishment of colonial elites in small, modern urban centres, such as Santafé (now Bogotá, Colombia), where the basis of a city life was formed. The popularity of French fashions increased. With the advent of the European Enlightenment, colonial elites in Spanish American urban centres adopted modern European customs in the creation of literary salons, hosting meetings and debates at the homes of the wealthy and powerful, elegant balls, and fashionable music *soirées*. As some of the foremost members of the New Grenadine elites, the Marquess and Marchioness of Saint George were likely active members of this new cultural life that burgeoned in late eighteenth century Santafé. Their portraits are the longlasting evidence of their important place in the colonial court of Santafé.

Beyond Performance: Dressing the *Criollo*

Although there is a wealth of male portraits from eighteenth century New Granada, not entirely dissimilar from that of the Marquess of Saint George, that of the Marchioness is virtually the only known extant female secular portrait of the time. It is extremely difficult, therefore, to compare the sitter's style with those of other fine ladies of the high society in Santafé and other important urban centres, such as Cartagena and Popayán. There is, however, an abundance of religious works of art that feature portraits of saints that, in their garments, reveal clues of the types of dresses and textiles that would have been owned by the Viceroyalty's elites during the eighteenth century. Such a consideration of religious art in the study of secular dress is important because within the Baroque discourse, even in religious portraits, dress was used to highlight the virtue and prosperity, even gentility, of the saints.¹⁶

In addition to representations of textiles in religious art, a study of extant religious vestments from the eighteenth century is important because many of the members of the upper echelons of the society donated their worn garments, pieces of fabric that were left over from the manufacture of their own dresses, and even jewellery to the Church. In donating these valuable objects, *criollos* were engaging in a performance of their identity as pious subjects of the Catholic Church in America, a Spanish legacy that made them unique.¹⁷ To the dress historian, these pieces reveal the wealth of textiles that might have existed in colonial Spanish American societies and, by comparing them with representations of saints and those of dressed sitters in secular portraits, a better understanding of historical textiles might be achieved.

¹⁶ Marion Oettinger, Jr., Miguel A. Bretos, and Carolyn Kinder Carr, eds., *Retratos: 2,000 Years of Latin American Portraits*, Yale University Press, New Haven, Connecticut, United States, 2004. Edward J. Sullivan, *The Language of Objects in the Art of the Americas*, Yale University Press, New Haven, Connecticut, United States, 2007.

¹⁷ Marion Oettinger, Jr., op cit.

An image of Saint Theresa fleeing from the land of the Moors, for example, represents the saint attired in a brown dress (possibly made of velvet) with scrolling motifs, likely of gold and silver brocade (Figure 5). Scattered white dots all over her dress suggest the presence of embroidery with white pearls. Her white chemise is seen under the openings of her slashed sleeves, which have white lace cuffs with thin details of embroidered gold thread. Both the fall of the skirt and the reflections of light on the fabric of the dress suggest some sort of silk fabric. A crimson shawl, possibly made of velvet, rests over her shoulders and hangs behind her back. A plain, brown, male hat covers her head and black, round-toe shoes peek under her skirt.

Saint Theresa's brother, standing to her left in the painting, wears an all-brown attire with white lace details in the cuffs and collar of his shirt; red trimmings with gold brocade adorn the sleeves, and both the cuffs of the shirt and the breeches are fastened with thin, black (possibly velvet) ribbon bows. His doublet has white (possibly pearl) buttons. He wears white silk stockings and black shoes with bows. He holds a plain, brown hat similar to that of his sister.



Figure 5:
*Santa Teresa de Jesús
huye con su hermano*
[*Saint Theresa of Jesus
Flees with Her Brother*],
Jerónimo López, circa
1765, Oil on Canvas,
© Museo Colonial,
Bogotá, Colombia,
Photographed by Óscar
Monsalve.

Together, the representations of the clothes worn by Saint Theresa and her brother suggest that luxurious fabrics (such as velvet, white lace, and silk), often interwoven or embellished with golden and silver threads, whether brocaded or embroidered, were often adorned with precious stones, such as pearls. Pearls were common in eighteenth century New Granada as they could be used in representations of saints and their status—signified, among other elements, in their dress—the representations of which were meant to be easily understood by the wider public. This, in turn, provides a clue to the types of sumptuous textiles that members of the elite, including the Marquess and Marchioness of Saint George, would have worn in their dress.

The kinds of luxurious fabrics that these images of saints suggest also coincide with some of the extant religious textiles still found in museum collections of the New Granada. Research into the textile collection of the Museo Colonial in Bogotá, for example, reveals the existence of liturgical vestments made of red velvet with gold embroideries; black velvet and black silk with gold embroideries; colourful floral brocades with cream grounds and gold trimmings; and silk brocades with gold and silver threads (Figure 6, Figure 7, and Figure 8).

Together with the image of Saint Theresa described above, and other images of lavishly dressed saints, present in the colonial society of the New Granada and not mentioned in this article, the luxurious fabrics evidenced in extant liturgical vestments and religious textiles suggest that the sumptuous textiles represented in the dresses of the Marquess and Marchioness of Saint George, including colourful floral brocades and golden trimmings, did, in fact, exist in the region and were available to the local elites.



Figure 6:
Detail,
*Chasuble of
Black Silk,
Black Velvet
and Gold
Thread,*
Maker
Unknown,
circa
Eighteenth
Century,
© Museo
Colonial,
Bogotá,
Colombia.



Figure 7:
Detail,
*Chasuble of
Red Velvet
and Gold
Thread*,
Maker
Unknown,
circa
Eighteenth
Century,
© Museo
Colonial,
Bogotá,
Colombia.



Figure 8:
Detail,
*Chasuble of
Gold and
Silver Brocade
on a Silk Base*,
Maker
Unknown,
circa
Eighteenth
Century,
© Museo
Colonial,
Bogotá,
Colombia.

Two additional objects housed at the Museo Colonial in Bogotá are useful for this research: an embroidered waistcoat with gold thread and colourful floral motifs (Figure 9) and a pair of leather shoes with white silk and pearls (Figure 10). Although thorough research to understand the provenance and nature of these two items is yet to be seen, the items represent two unique pieces of eighteenth century secular

garments from the Viceroyalty of the New Granada. Moreover, the items contribute to the suggestion that luxurious garments made of silk and gold brocades and with colourful floral motifs and embroidered precious stones (pearls) were available for the consumption of New Grenadine elites.



Figure 9:
Waistcoat, Brocaded Damask with Silk and Metallic Thread,
Maker Unknown, circa Eighteenth Century, © Museo Colonial, Bogotá, Colombia,
Photographed by Óscar Monsalve.



Figure 10:
Shoes, Embroidered Leather and Sequins,
Maker Unknown, circa Eighteenth Century, © Museo Colonial, Bogotá, Colombia,
Photographed by Israel Zamorategui.

Finally, a revision of inventories at the Colombian National Archive seems to confirm that theory: a single household could own several sumptuous dresses and jewels for both the head of the household and the ladies of the home to wear.¹⁸ Of particular interest for this article is an inventory of the Marquess of Saint George's properties, executed in 1787 as part of a legal investigation that inquired into his participation in the insurrection, the *Rebelión de los Comuneros* [*Commoners' Revolt*], of 1781. According to the inventory, the Marquess owned several male suits, dresses, and hats made with luxurious fabrics such as fine wool and velvet, often with gold and silver embroideries or brocades and, in some cases, decorated with pieces of jewellery, such as gold and silver buckles (Table 1).¹⁹

¹⁸ The author of this article researched several inventories at the Archivo General de la Nación, Sección Colonia, Fondo Testamentarias [National Archive, Colonial Section, Testaments Sub-Section], Bogotá, Colombia.

¹⁹ Aída Martínez Carreño, *La Prisión del Vestido: Aspectos sociales del traje en América* [*The Prison of Dress: The Social Aspects of Costume in America*], Planeta Colombiana Editorial, Bogotá, Colombia, 1995, pp. 47–48.

Table 1. Inventory of the Marquess of Saint George's wardrobe, executed in 1787 under judicial order			
A cochineal cape of fine wool (<i>grana</i>) with gold braid and blue velvet lining	70 pesos	Two pairs of gold duck linings	12 pesos
A blue cape of fine wool with black velvet lining	70 pesos	Black velvet breeches	16 pesos
A moss green cape with woollen lining (<i>perdurable</i>)	20 pesos	Two breeches of dark blue wool	1 and 4 pesos
A white caplet (<i>capingo</i>) of fine wool with braids (<i>alamares</i>)	30 pesos	Two pairs of blue breeches wool with silver chain	16 pesos
A blue cabriolet of fine wool and gold braid (<i>galón de oro</i>)	40 pesos	A sleeveless waistcoat (<i>chupín</i>) of gold tissue	30 pesos
A white wool dress with gold buckles	125 pesos	Another of purple tissue	40 pesos
A blue wool dress with silver buckles	125 pesos	A cochineal waistcoat of fine wool with silver gauze	40 pesos
A dark blue wool dress, a cochineal waistcoat of fine wool, and tassels (<i>madroños</i>)	50 pesos	A pearlescent waistcoat with gold gauze	35 pesos
A blue wool dress with gold braid	40 pesos	A gold brocade waistcoat with crimson ground	16 pesos
A white wool dress	16 pesos	A silver waistcoat with silk and gold embroideries	30 pesos
A purple wool dress; needlepoint breeches	16 pesos	A cochineal waistcoat of fine wool with gold gauze	25 pesos
A black velvet dress; silver duck (<i>brin</i>) waistcoat	100 pesos	A waistcoat with gold tissue	40 pesos
A black wool dress; black velvet flaps	40 pesos	A white brocade waistcoat	10 pesos
A black rough wool (<i>burato</i>) dress	12 pesos	Two hats with white featherwork and gold braid	24 pesos
A black fine wool dress	16 pesos	A hat with silver braid	12 pesos
Cassock and waistcoat of green wool (<i>perdurable</i>)	10 pesos	Two plain, black hats	16 pesos
Cassock and waistcoat of black rough (<i>burato</i>) and fine wool (<i>perdurable</i>)	12 pesos	Two white hats	16 pesos
Source: AHNC, Colonia, Temporalidades, Tomo 28, Folio 757 r.v. Cited in Aída Martínez Carreño, <i>La Prisión del Vestido: Aspectos sociales del traje en América</i> , Planeta Colombiana Editorial, Bogota, Colombia, 1995, pp 47–48.			

In summary, a study of representations of textiles both in secular and religious art and a revision of extant textiles and garments from eighteenth century New Granada suggests that it would have been likely that women of the highest class of the New Grenadine colonial elites did actually wear the types of dress that the Marchioness of Saint George was portrayed wearing. It is likely that this kind of luxurious dress was worn not only to have a portrait painted, but also to attend some of the most important society events at the time, which would include a stroll around town on a Sunday morning before Mass and a ball held at the townhouse of another member of the elite, including the Marchioness of Saint George herself. However, further search for

extant textiles and garments, particularly those of a secular nature, and their material analysis, are needed to fully understand the common fashions of eighteenth century New Granada and material aspects of clothing, including the types of fabrics used and the production techniques. Additional research is necessary about how, when, and where the ladies of the colonial elite wore their large collections of dresses and jewellery.

Conclusion

This article has focused on the dress in which members of the colonial elites were represented. At first glance, it is surprising how rich the dresses and jewellery were—especially in female portraiture—at a time when, in Europe at least, the simplification of dress and personal adornment was becoming the trend, rather than more luxurious styles, perhaps in relation to the values of a new ruling bourgeoisie. The differences with respect to European portraits of the time suggest different socio-economic contexts in their creation while, at the same time, express the need of the colonial elites to establish their wealth and political influence as important members of the Spanish Empire. Archival evidence points out that, beyond the mere representation of lavish dress in sumptuous “ostentatious portraits,” people did own such garments and accessories in eighteenth century Spanish America.

Although some of the portraits might have been inspired by European works of art, mostly via prints and other works of paper that reached the colonies with immigrants and merchants, the colonial elites seem to have actively intended to craft their own *criollo* identity through their self-fashioning for portraits. This *criollo* identity mixed elements of the recently adopted French fashions with over-the-top, baroque ideas of style: the three-piece suit for men, likely made with fine silks and often with trimmings of gold brocade and embroideries; and dresses similar to a *robe à la française* for women, made with the finest silks and brocades, with rich gold and lace trimmings, and worn with rich combinations of the finest jewellery. It seems as if, while trying to remain fashionable within the new French style, *criollo* elites were trying to set a reminder of their own wealth—which was, in turn, the main source of the prosperity of the Spanish Empire—through their clothes and the portraits that immortalised them.

But from where did *criollos* get their clothes? It is widely known that many of the Spaniards coming from Europe to occupy important political and economic positions in the New World brought their belongings with them, including an entire *ajuar* [wardrobe] of dresses and jewellery. By the eighteenth century, however, colonial aristocracies also included locally born and bred *criollos*. Evidence of trained tailors and dressmakers in colonial societies also exists: it is widely known that there were

groups of people who provided tailoring and dressmaking services both to the aristocratic elites and wealthy commoners, but little else is known about it.

There are a myriad of questions, therefore, that remain to be answered: if the dresses and jewels did exist in the Viceroyalty of the New Granada and other Spanish American colonies, were they made locally or imported from Europe or North America? If they were made locally, who made them and how did indigenous traditions interact with imported European crafts in the making of textiles and garments? If, on the contrary, they were imported, were they brought legally or smuggled into the Spanish American colonies? From where? How much did they cost? Was there a difference in price, according to their origin? How many of these textiles and dresses could a member of the colonial aristocracy afford to have? How do these practices relate to, or differ from, a culture of appearances and fashionable consumption in Europe and North America? How do they differ from one colony to another? And how do they differ among different classes and races in the colonial social hierarchy?

This research is important in the study and understanding of eighteenth and nineteenth century Latin American societies, particularly because it reveals how clothing and the consumption of fashionable goods helped shape ideas of the *criollo* identity and, later, of nationhood during these centuries of transition. The process of nation-building in nineteenth century Spanish American states, I believe, is rooted in the colonial society of the eighteenth century and the society's severe transformations. Many of the concerns regarding appearances, which are, in turn, linked to ideas of social status and race, could be tracked back to the late colonial and revolutionary periods and relate to many of the cultural aspects that still shape most Spanish American societies. In the end, the Spanish American identity was built upon the creation of a culture of appearances, the consumption of fashionable goods, and the representation of such consumption by a group of self-conscious and self-fashioned *criollos*, who emerged in the late colonial societies of eighteenth century Latin America.

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Tangomania: A 1913 Dance Craze and Its Influence on Women's Fashion

Landis Lee

Abstract

In 1913, the tango stirred up a storm of controversy from social moralists who created committees and rules to try to control “immoral” dances; however, society could not be swayed from them, thus creating “Tangomania.” But just as the dances changed, so did fashion. The tango required a wider arc of bodily motion than previous dances, which required different clothing to accommodate. But fashion was already undergoing a change that would launch clothing into the modern world. Some designers, including Paul Poiret, Madeleine Vionnet, Lucile, and Mariano Fortuny, were abandoning the corset and producing designs that were less restrictive. Along with the designers, the new dances of the day were putting more pressure on fashion to become less restrictive. This article examines fashion periodicals of the early twentieth century as well as surviving examples of clothing and accessories.

Introduction

The 1910s was a decade of transformation that saw fashion undergo changes that would launch clothing into the modern world. Some designers, including Paul Poiret (1879-1944), Madeleine Vionnet (1876-1975), Lucile (1863-1935), and Mariano Fortuny (1871-1949), were abandoning the corset and producing designs that were less restrictive to the body. Along with the designers, the new dances of the day were also propelling a change in fashion to become less restrictive. The tango became an

extremely popular dance that required large sweeping movements when compared with earlier dances, such as the waltz. The tango craze thus required alterations in the style status quo to allow for this movement. The changes that the designers advocated that were in keeping with the new dance crazes reveal a fundamental shift in society by its evolving towards a more socially progressive environment, as mores and values were undergoing a significant reshaping. These factors led fashion from the nineteenth century into the modernism of the twentieth.

The second decade of the twentieth century was one of transformation. Social dance historian Julie Malnig notes that during the early twentieth century there were social and cultural changes that occurred due to industrialisation, the migration of rural populations into cities, technological advances, the growth of the middle class, and the increasing visibility of women in public life. These shifts away from the previous status quo led to changing attitudes towards social mores and values, including women's roles, the relationships and intimacy between men and women, and changing concepts of sexuality and morality.¹ This progressive environment nurtured and encouraged new styles of fashion and dances that challenged the established notions of propriety. It was in this progressive environment that avant-garde fashion designers, including Paul Poiret, Madeleine Vionnet, Lucile, and Mariano Fortuny, were able to successfully introduce their corset-free fashions and become pioneers of a modern female fashion silhouette. They eschewed the predominant corseted S-shaped silhouette that contorted the body into an unnatural arch, for a less restrictive and lighter style.

New dance crazes, such as the Turkey Trot, Grizzly Bear, and tango could be executed much more easily while wearing the modern styles that the designers were then advocating, which helped to make these new styles fashionable. The especially popular tango that saw its heyday around 1913–1914 could not be readily danced while wearing skirts that wrapped around the ankles. The introduction of a slit in dance dresses initiated a larger shift in women's fashion to rounder, wider skirts. Yet no single factor was responsible for this shift, as societal changes, fashion designers, and dance all worked concurrently to move fashion forward into the twentieth century.

¹ Julie Malnig, "Athena Meets Venus: Visions of Women in Social Dance in the Teens and Early 1920s," *Dance Research Journal*, Volume 31, Issue 2, 1999, p. 37.

The Turkey Trot and Grizzly Bear

The Turkey Trot and Grizzly Bear dance steps were simple yet energetic and were danced in a straight line on the dance floor with each partner's arms wrapped around the other's in a hugging position. A Philadelphia society lady, Mrs. Drexel Biddle, was quoted regarding the Turkey Trot in the *The New York Times* in December 1911, "Everybody is doing it this season and I am trying my best to learn it. Of course, I can do it a little now, but I get out of breath. It is a hard dance to do."² The steps were similar to walking but with a swaying motion that was in time with the beat and accompanied by the dancers making little hops. Occasionally they would flap their arms, thus giving the Turkey Trot its name.³ The Grizzly Bear also began with a similar hugging position, but the steps imitated a grizzly bear's movements by making heavy steps to one side while bending the torso from side to side. The dancers would occasionally yell "It's a bear!"⁴ Older dances like the waltz required a less energetic movement and could be easily performed at society balls while wearing the corseted silhouette and other older fashions. But the newer dance styles that entailed considerable movement required a looser fit of clothing than had been accepted at the time.

The Turkey Trot and Grizzly Bear remained popular but controversial. The dances were reviled by many people and provoked scandal. The Turkey Trot was too physically intimate for many, and its energetic "acrobatic" steps and movements provoked much criticism, which led to efforts to ban the dances. In 1912 Philadelphia, Pennsylvania banned the Turkey Trot and the Grizzly Bear from "society dances," and while the actual dances were not banned outright, the music that accompanied them was forbidden.⁵ Meanwhile in Europe, at the Palace Hotel in St. Moritz, Switzerland the tango tea room was a main attraction. Even a ban on the tango imposed by both the German Kaiser Wilhelm II and the King of Italy Victor Emmanuel III could not stop people from dancing the tango. Germans and Italians came to St. Moritz to dance the tango, despite the ban, along with the French, English, and Americans. *Vogue* magazine reported on 15 February 1914, "This feature [tango teas] has made a tremendous hit, and there is not a guest in St. Moritz but knows the way, through the labyrinth of passages in the Palace Hotel, to the little winding staircase which leads to the tango tea room where...he may dance the tango to his heart's content."⁶

² "Approve the Turkey Trot," *The New York Times*, 21 December 1911.

³ "Turkey Trot," www.streetswing.com/histmain/z3turtrt.htm, Accessed 23 July 2013.

⁴ "Grizzly Bear," www.streetswing.com/histmain/z3grzber.htm, Accessed 23 July 2013.

⁵ "Philadelphia Bans the Trot," *The New York Times*, 5 January 1912.

⁶ "Winter at Its Alpine Height," *Vogue*, 15 February 1914, New York, New York, United States, p. 50.

Tango Erupts in Paris in 1913

The tango was perhaps the most popular dance craze during the 1910s yet was relatively short lived and lasted only a year or two in the United States. The tango erupted in Paris where, like the Turkey Trot and Grizzly Bear, the dancers' bodies and faces were close together in an intimate proximity and with several different steps that turned and twisted their bodies in a fluid choreography. The steps had names, including the Cortez, the Media Luna, the Scissors, the Promenade, and the Eight Step.⁷ But like the other new dances in the United States, the tango too generated much disapproval, though "its too strenuous character was gradually toned down, and from a rather obscene exhibition...it bloomed forth a polished and extremely fascinating dance."⁸

When the tango craze erupted in Paris in 1913 the fashion world started to take notice and in November 1913 *Vogue* observed that "Paris...is in the heart of the tango world."⁹ Designer Lady Duff Gordon, born Lucy Sutherland and whose professional name was Lucile, was another avant-garde designer of the early twentieth century. She remarked on the phenomenon in her memoirs, "Paris was in the grip of a positive mania for the tango. Everyone was tango mad, from *la haute société* down to the little midinettes, whom one used to see practicing new steps in the Jardin des Tuileries in their lunch hour."¹⁰ By spring 1913, the craze had spread to London where "tango teas"—a social venue where people could tango during the afternoon hours—were held as frequently as they were in Paris and "tango dinners" were regularly hosted by The Savoy Hotel. By winter 1913–1914, tangomania had reached New York and was featured at dance halls across the city.¹¹ "Tango teas" were held in New York, just as in Paris and London, but in addition to the teas and dinners the new dance was lending its name to myriad clothing items, such as "The Tango Brassiere" (Figure 1) and the "Tango Pantalletto"¹² (Figure 2) which were advertised as early as January 1914.

⁷ Irene and Vernon Castle, *Modern Dancing*, The World Syndicate Company, New York, New York, United States, 1914, p. 85.

⁸ *Ibid.*, p. 83.

⁹ Anne Rittenhouse, "Madness of the Moment," *Vogue*, 15 November 1913, New York, New York, United States, p. 41.

¹⁰ Lucy Duff Gordon, *Discretions and Indiscretions*, Jerrolds, London, England, 1932, p. 207.

¹¹ Artemis Cooper, "Tangomania in Europe and North America: 1913–1914," in Simon Collier, ed., *Tango: The Dance, the Song, the Story*, Thames and Hudson, London, England, 1995.

¹² Advertisement for The Tango Brassiere and Tango Pantalletto, *Vogue*, 15 January 1914, New York, New York, United States, p. 85.



Figure 1:
Advertisement for
"The Tango Brassiere,"
Vogue, 15 January 1914,
New York, New York,
United States, p. 85.

Three Tango Novelties for Milady's Wardrobe

THIS Model of Mme. Sara's Suede Dancing Corset is "Skin fitting" and the perfection of corset pliability. Gives to the figure the contours of the "Debutante Slouch." Colors, Pink and White. Price \$15.00.

The Tango Pantalletto
is made of Italian silk with ankle bands as shown in cut. It gives the greatest comfort for both walking and dancing. Price \$5.50.

Batiste Chemise
with shoulder straps—\$2.25. For Decollete—\$1.50.

Mail orders given Mme. Sara's personal attention.

120 Boylston Street Boston

LA PATRICIA CORSET SHOPS

4 West 33d Street New York

Figure 2:
Advertisement for *Undergarments for Dance*,
Vogue, 15 January 1914, New York, New York, United States, p. 85.

A “tango corset” by the Columbia Corset Company¹³ (Figure 3) and a blouse with “the tango effect”¹⁴ (Figure 4) were advertised in the May 1914 issue of *Vogue*. The “tango corset” was lightly structured and more flexible than a traditional corset worn at this time, showing that fashion was not ready to discard the corset, or at least its name, completely.



Figure 3:
Advertisement for “Tango
Corset”, *Vogue*, 1 May 1914,
New York, New York,
United States, p. 119.



Figure 4:
Advertisement for a Blouse
with the “Tango Effect”,
Vogue, 1 May 1914,
New York, New York, United States, p. 81.

There is even a brief mention in an April 1915 article in *Vogue* of “tango meters” which would, “tell us how far we are really going with the dance craze. The *jeunes filles* are wearing them now...to tell whether one has danced ten, fifteen, or twenty miles.”¹⁵ The dance craze’s symbolism of the underlying need for change and the

¹³ Advertisement for Columbia Corset Company, *Vogue*, 1 May 1914, New York, New York, United States, p. 119.

¹⁴ Advertisement for Blouse Shop, Inc., *Vogue*, 1 May 1914, New York, New York, United States, p. 81.

¹⁵ “De Inimicitia—Hail the Enemy,” *Vogue*, 1 April 1915, New York, New York, United States, p. 45.

evolution towards modernity is reflected in an insightful and entertaining 1913 passage in *Vogue*.

The modern tea-time is not a narrow, carping hour. The justification of its modernity is that its pliable bounds make room for any subject so long it be truly of the times. Avaunt with anything that has the moss of age upon it! Did it not prove this but the other day through the sinuous, intoxicant tango? When grave officials of law and majesty rose up in an envious wrath, born of their own ponderosity, and closed all doors to that versatile dance where, after the first flutter of despair, did it find a refuge and a harbor? In the tea-rooms forsooth!¹⁶

Poiret, Vionnet, Lucile, and Fortuny

During the early twentieth century, women's fashion was undergoing a broad change that would abolish restrictive practices, such as corsetry, to bring fashion design into harmony with a more modern perspective. Modern designers including Paul Poiret, Madeleine Vionnet, Lucile, and Mariano Fortuny led the charge by advocating clothing that did not depend on stiff structures to achieve the new fashionable silhouette. The styles of 1900 represented the last phase of the nineteenth century S-shaped corset silhouette and Poiret made clear his abhorrence of that look in his autobiography. He wrote, "It was still the age of the corset. I waged war upon it. The last representative of this abominated apparatus was called the *gache sarraute*. It divided its wearer into two distinct masses: on one side there was the bust and bosom, on the other, the whole backward aspect, so that the lady looked as if she were hauling a trailer."¹⁷

Another pioneer of modern fashion design, Madeleine Vionnet, also rejected the mainstream S-silhouette, and advocated instead that women wear uncorseted modes which she designed. Vionnet noted, "I've never done what's in fashion and never been inspired by anything outside my own head. Actually I've never done *fashions*. I did harmonies, things that were pretty together. They resembled nothing I'd seen."¹⁸

¹⁶ "The Tea-Table Forum," *Vogue*, 15 November 1913, New York, New York, United States, p. 52.

¹⁷ Paul Poiret, *King of Fashion: The Autobiography of Paul Poiret*, V&A Publishing, London, England, 2009, p. 36.

¹⁸ Nina Hyde, "Vitality and Vionnet," *Women's Wear Daily*, 29 January 1974, New York, New York, United States, p. 15.

Like Poiret and Vionnet, Lucile condemned the use of corsets and “shocked a great many people...for in those days virtue was too often expressed by dowdiness, and [she] had no use for the dull, stiff, boned-bodied brigade.”¹⁹ Another innovator was Mariano Fortuny, an artist who experimented with many different media and created some of the most enduring clothing designs of the first half of the twentieth century. His Delphos gowns, based on the ancient Greek *chiton*, were made of densely pleated uncut widths of silk or cotton that clung to the body, thus revealing contours of the body. Delphos gowns were unrestrictive, but the extra long length that Fortuny preferred made the gowns difficult to move in. In an age of highly structured fashion that created an artificial body shape, Fortuny’s design was only considered proper to wear as a tea gown at home. However, some adventurous women like photographer Alfred Stieglitz’s sister, Mrs. Selma Shubart (Figure 5) and dancer Isadora Duncan wore Fortuny’s designs in public.



Figure 5:
Mrs. Selma Schubart, 1907,
Detail from Figure 23 in
Fortuny y Madrazo: An
Artistic Legacy,
© Queen Sofia Spanish
Institute, New York, New
York, United States, 2012,
p. 53.

¹⁹ Gordon, op cit., p. 66.

The influence of Asian art and fashion was prevalent in their western counterparts during the 1910s, while Asian style features appeared in dance clothing as early as 1910. Two dresses in *Vogue* of that year were described as having “Kimona” sleeves that are loose and above the elbow in length, referencing the Japanese kimono (Figure 6). Another dress in Figure 6 is also described as being made of “Japanese brocade.” Later in the decade the article “Paris Surrenders to the Orient” of 1918 does not lament the bygone days of fashion that supported cinched waists and an emphasis on the hips but rather applauds the new fashions that are less restrictive on the body and more accommodating to movement. Oriental clothing is credited with influencing these new styles.²⁰



Figure 6:

Left, *Dance Dress with “Kimona” Sleeves*,
 Right, *Dance Dress of Japanese Brocade*,

Vogue, 1 April 1910, New York, New York, United States, p. 29.

²⁰ “Paris Surrenders to Charms of the Orient,” *Vogue*, 15 February 1918, New York, New York, United States, p. 41.

In the 1910s the Orientalist influence also promoted looser sleeves and waists, which are characteristic of modern twentieth century fashion and thus helped to advance it. Historian Adam Geczy addresses this shift as being aligned with Orientalism, explaining that it “is in myriad cases the sine qua non of this illusion of newness—newness seen as transgression which carries immediate connotations of breaking with the status quo...the orientalism in fashion has long been used to register dislocation from the habitual status quo.”²¹

The influence of Asian clothing characteristics thus aided the introduction of a looser silhouette. But the exotic often draws attention away from the status quo and the exoticism of the tango was one reason for its popularity because it was new and interesting, and thus fascinating. But the new modern dances also led fashion in this new direction by their acrobatic and energetic moves, which further facilitated the emergence of the modern silhouette. Society was ready to move forward. The tango, one of the most influential and popular dances of the 1910s, came into vogue just when fashion was going through a transformation. By 1913–1914, Poiret, Lucile, and Vionnet had started their own couture houses with their modern designs appearing in fashion periodical illustrations. Fashion was also moving away from the long, narrow, and restrictive skirts that had been previously in style to feature shorter, less narrow modes. *Vogue* editor Edna Woolman Chase noted that by 1914 “from the point of view of the mode...full, shorter skirts were coming in, a welcome release from the bondage of the hobble [skirt].”²²

The tango perpetuated this trend and Mary Davis sums up the tango fashions, “Loose enough to accommodate the sinuous steps of the dance yet suggestively revealing and body-hugging, the new tango gowns set the tone for a shift in fashion, away from tailored formality and toward coquettish delicacy.”²³ A 1913 *Vogue* article describes this change as an adaption to “these romping dances”²⁴ and describes the recent evolution of the dance dress from those that had long or fish tail trains that were “discarded as cumbersome” to the new styles with shorter and rounder skirts. The dresses are described as still being tight but with a deep slash to allow “ample room

²¹ Adam Geczy, *Fashion and Orientalism: Dress, Textiles and Culture from the 17th to the 21st Century*, Bloomsbury Academic, New York, New York, United States, 2013, p. 10.

²² Edna Woolman Chase, *Always in Vogue*, Doubleday, New York, New York, United States, 1954, p. 83.

²³ Mary Davis, *Classic Chic: Music, Fashion, and Modernism*, University of California Press, London, England, 2013, p. 139.

²⁴ “Other Dances, Other Frocks,” *Vogue*, 1 July 1913, New York, New York, United States, p. 52.

for freedom of motion.” Irene Castle called this introduction of slits in skirts “the opening gun in the war of the Dance upon the Designer. The Dance has won.”²⁵

An unnamed dressmaker echoed this combative view of the war between dance and fashion in the pages of *Vogue*. She laments the tango but also offers insight into its popularity and influence on fashion: “It is that tango—that terrible tango. It makes my days a burden, and fills my night with dreams of horror. Forever I am pursued by the phantoms of rent and ripped gowns...the dance and the mode are at war.”²⁶ She claimed that when fashion dictated narrow skirts, dance dictated wide skirts and cites an example of a woman attempting to do a tango dip in a skirt that was too tight for the movement and her dress ripped.

Ann Albritton in a 2005 article in *Dress* examines the first “Simultaneous Dress” made and worn by Sonia Delaunay-Terk, an early twentieth century artist. Delaunay-Terk made the dress for herself expressly to dance the tango. Delaunay-Terk added components that allowed for a greater range of motion while dancing: pleats and a long slit. Albritton relates that she “created a dynamic and elegant look when standing still, but allowed for the necessary movement to dance the tango.”²⁷ Designers Premet and Lucile also designed “tango dresses” specifically meant to be worn while dancing the tango. Premet’s dress (Figure 7) had a gathered, tubular underskirt in silk charmeuse with a high-waisted net lace tunic. The skirt is narrow in silhouette but gathered to enable it to expand. The skirt is made of a soft, lightweight fabric with short, loose sleeves. Lucile’s “tango frock” (Figure 8) had a draped but narrow skirt with a front opening that allowed for a greater movement. The fabric was a light gauze and would move easily with the dancer.

A circa 1914 dress in The North Carolina Museum of History Collection (Figure 9) illustrates some of these changes. It is an evening dress that was worn to a ball. The dress is similar in style and material to those dresses that appear in the fashion periodicals of this era. The under-layer is a blue silk brocade overlaid with black chiffon, and the bodice is without boning. The sleeves and skirt are narrow, but the skirt is round and does not tightly wrap around the ankles. Two taffeta buttons on the inside of the skirt have ribbons attached at the waist so that the left side of the skirt can be pulled up for dancing. This provides the wearer with an aesthetic option to change the appearance of the dress but also allows more freedom of movement for the legs.

²⁵ Castle, op cit., pp. 144-145.

²⁶ “No Woman Can Serve Two Masters,” *Vogue*, 1 March 1914, New York, New York, United States, p. 40.

²⁷ Ann Albritton, “She Has a Body on Her Dress,” *Dress*, Volume 32, 2005, p. 8.



Figure 7:
“Tango Frock”
Designed by Premet,
Vogue, 15 November 1913,
New York, New York,
United States, p. 38.



Figure 8:
“Tango Frock”
Designed by Lucile,
Vogue, 1 December 1913,
New York, New York,
United States, p. 35.

This greater range of movement in women's clothing would become more of a necessity in the immediate years after 1914—because of the First World War. The war began in August 1914 in Europe, though the United States did not officially enter into hostilities until April 1917 when Congress declared war on the Triple Alliance. But the effects of the war abroad were soon felt; American women had already been a growing part of the workforce, but the outbreak of war generated even more responsibilities for them. With so many men fighting overseas or at the front, much social and industrial work that was previously done by men now fell to women. Women now required practical clothing that could withstand the rigours of various working environments yet still be comfortable.²⁸ This might have been a factor in the evolution of fashion towards a simpler silhouette, since women wanted outfits that could be worn while performing multiple roles throughout the day, though frugality was also becoming a significant factor.

By 1918 the war's full economic effects must have been felt. An all-day dress by George Bernard was illustrated in the October 1918 issue of *Vogue*, with the caption, "The woman who teas and dances after war work will welcome an all-day dress of satin with a coat braided in soutache. The skirt is narrow but slashed."²⁹ The combination of the altered conditions of women's lives, the wartime economy, the changing fashion ideals and the new dances, all tended towards ending the fashion for full-skirted, elaborately decorated dresses made of many layers of fabric.

However, even though all-day dresses were practical, evening gowns and dance dresses were still in demand, as the December 1918 issue of *Vogue* explains:

Never before in history have there been so many difficult positions to be filled by women—positions that demand hard strenuous work and call for the most practical types of clothes. For day-times, stiff, almost mannish, tailor-mades have been necessarily most in demand. A reaction is the natural result. In the evening the hours of relaxation mean more than they ever did before, and quite naturally woman turns her attention to the most feminine of all clothes, the evening gown.³⁰

²⁸ The Kyoto Costume Institute, *Fashion: A History from the 18th to the 20th Century*, Taschen, Los Angeles, California, United States, 2013, p. 288.

²⁹ "What War Has Done to Clothes," *Vogue*, 15 October 1918, New York, New York, United States, pp. 62–63.

³⁰ "Dressing on a War Income," *Vogue*, 1 December 1918, New York, New York, United States, p. 58.

The article proceeds to mention that chiffon and soft satin were the fashionable fabrics for such garments, which appears in a surviving example of an evening gown housed in The North Carolina Museum of History Collection (Figure 10). This circa 1918 dress features loose sleeves that are similar to the Oriental kimono style. The waist is very loose and accordion pleats are featured on the underskirt, such as Fortuny used in his classically inspired Delphos gowns. The pleats reinforce the effect of the looser skirt silhouette and thus allow for greater mobility. The fabric is a very soft satin and lace decorated with glass beads and pearls, and the waistband is made of stiff fabric with two pieces of boning. The modern characteristics of the 1914 dress (Figure 9) are thus more exaggerated in this later silhouette (Figure 10), a trend which became more prevalent and exaggerated later in the decade and thus even less confining.



Figure 9:
Evening Dress, circa 1914,
© The North Carolina Museum
of History Collection, Raleigh,
North Carolina, United States,
1979.19.1.



Figure 10:
Evening Dress, circa 1918,
© The North Carolina Museum
of History Collection, Raleigh,
North Carolina, United States,
1968.84.1.

Conclusion

The transformation that fashion experienced during these decades was due to a variety of influences coming together. It was a time of social and cultural changes, with women becoming more visible in public life. The previous status quo was shifting and it was in this progressive environment, noted by Julie Malnig,³¹ that the questioning of the established notions of sartorial propriety began, led by designers Poiret, Vionnet, Lucile, and Fortuny, who successfully advocated their more avant-garde corset-free designs along with corseted fashions. The new dance crazes reinforced this success. The tango, in particular, required considerable movement by the dancers, which necessitated a change away from the previous dance dress styles that confined the ankles too much. This trend also came to include undergarments. Fashion publications like *Vogue* show these changes in their illustrations, and editorials also mentioned this effect from the new dances. The tango lent its name to clothing items like “tango pantalletos,” “tango corset”, and “tango blouse.” Dances such as the Turkey Trot, Grizzly Bear, and tango bent the contemporary rules of propriety just as new fashions were doing the same. The reinforcing effect of dance and social change thus helped to propel fashion into a new era, a shift that would continue throughout the twentieth century and lead to more clothing styles that were less restrictive on the body than those of the early decades of the twentieth century. While no single cause was fully responsible for stimulating this new direction in fashion, dance certainly was a major contributing factor.

³¹ Malnig, op cit.

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Wearing the Breeches: Riding Clothes and Women's Work during the First World War

Erica Munkwitz

Abstract

During the First World War, British women took over many duties on the home front as men went to fight. One aspect that has been less studied is women's retraining or rehabilitating horses for the British Army. Women could not have aided in these efforts without first adopting masculine riding clothes, literally wearing the breeches. Yet these riders were not implementing new or radical changes in riding clothes or gender ideals but rather confirming and ratifying a style of riding that had long been popular with British women throughout the Empire. The connections of Empire, the military, fashion, and sport that occurred in the decades before the First World War were crucial to realising important social and sartorial changes afterward.

Introduction

From 1914 to 1918, British women took over many duties on the home front as men went to fight in the Great War. One aspect that has been less studied is women's retraining or rehabilitating horses for the British Army, whether for cavalry or transport. Women could not have aided in these efforts without first adopting masculine riding clothes, literally wearing the breeches. Previously the only acceptable way for women to ride was side-saddle, swathed in dangerously long and confining skirts (Figure 1).



Figure 1:
*A Woman's Position
in the Side-Saddle,
without a Skirt*, from
Alice Hayes'
*The Horsewoman:
A Practical Guide to
Side-Saddle Riding*,
Hurst and Blackett,
London, England,
1903, p. 35.

But caring and training for military horses meant that women needed to act—and dress—as men did. There could be no riding cavalry horses side-saddle. Yet these riders were not implementing new or radical changes in riding clothes or gender ideals but rather confirming and ratifying a style of riding that had long been popular with British women around the Empire. The connections of Empire, the military, fashion, and sport that occurred in the decades before the First World War were crucial to encouraging women's work during the war and realising important social and sartorial changes afterward (Figure 2).

Dress and fashion are major factors in shaping identities, and riding clothes are no exception. These riding habits became the first specialised women's sporting garments in the early eighteenth century.¹ The later development of masculine riding clothes

¹ Phillis Cunningham and Alan Mansfield, *English Costume for Sports and Outdoor Recreation, from the 16th to the 19th Centuries*, Barnes and Noble, New York, New York, United States, 1969, pp. 105–106.

for women was significant because women express new gendered identities through dress and fashion. As Patricia Marks has argued, fashion is “a response to women’s changing values about themselves,”² and nowhere were such values evolving more quickly and advantageously than in the British Empire, where women could freely choose to ride and dress like men.



Figure 2:
Remount Girls at Lady Birkbeck’s Remount Depot at Russley Park,
Baydon, Wiltshire, England,
© The Imperial War Museum, London, England, Q 10582.

When women chose to ride astride, however, they threatened the established gender and social norms of the Victorian era. In riding astride, men and women had similar appearances—something Samuel Pepys had pointed out during the seventeenth

² Patricia Marks, *Bicycles, Bangs, and Bloomers: The New Woman in the Popular Press*, The University Press of Kentucky, Lexington, Kentucky, United States, 1990, p. 172.

century—but in the Empire, it displayed a single, white, genderless ruling class.³ Although Victorian fashion had become more restrictive over the course of the nineteenth century—evolving from the simple Grecian lines of the early nineteenth century to the “imprisoning carapace” of late Victorianism—female equestrians around the Empire fought such constraints by assuming clothes that allowed free movement for new activities.⁴

Such arguments challenge an entire generation of historiography, which has persistently claimed that only something as earth-shattering as the war could loosen the death-grip of Victorian propriety and tradition of women riding side-saddle.⁵ However, women began riding astride in the British Empire—specifically in India—and the style was brought home well before the First World War.⁶ In fact, it was only *because* women were riding astride before the war and knew how to do it so well, that they could contribute to this aspect of the war effort. Thus, while the wider emancipation of the First World War was important in furthering the women’s movement as a whole, a sporting and sartorial revolution for women had occurred much earlier. As it turned out, women were literally wearing the breeches—and they had been doing so for some time.

Riding Side-Saddle: Women and Equestrian Sport in Victorian Britain

In Britain, women had ridden side-saddle since the style had been introduced to England in 1382 by Anne of Bohemia, wife of Richard II.⁷ Riding side-saddle indicated social status, the ability to afford such sports, and the leisure to partake in them. In accordance with social strictures regarding respectable femininity, a woman’s

³ In 1666, Samuel Pepys wrote, “Walking in the galleries at White Hall, I find the Ladies of Honour dressed in their riding garbs, with coats and doublets with deep skirts, just, for all the world, like mine; and buttoned their doublets up to the breast, with periwigs under their hats; so that, only for a long petticoat dragging under their men’s coats, nobody could take them for women in any point whatever; which was an odde sight, and a sight did not please me.” Quoted in Norah Waugh, *The Cut of Women’s Clothes, 1600–1930*, Theatre Arts Books, New York, New York, United States, 1968, p. 61.

⁴ Marks, op cit., p. 149.

⁵ A classic example is Lieutenant-Colonel F.C. Hitchcock, *Saddle Up: A Guide to Equitation and Stable Management Including Hints to Instructors*, Arco, New York, New York, United States, 1959, p. 101.

⁶ Erica Munkwitz, “*Straight Ahead and Over Everything: Women and Equestrian Sports in Britain, 1772–1956*,” PhD Thesis, College of Arts and Sciences, American University, Washington, D.C., United States, 2014.

⁷ Chronicler John Stow recorded, “Anne, daughter to the King of Bohemia, first brought hither the riding upon side-saddles.” See John Stow, *A Survey of London*, Whitaker, London, England, 1842, p. 32.

legs had to be kept modestly closed and properly covered. However, what to wear for riding was a major issue. First, the skirt had to fit over two protruding pommels, or “horns” on the saddle, around which a woman wrapped her legs (Figure 1). Second, the clothes had to withstand the rigours of physical activity when mounted. Third, those garments needed to provide both safety and comfort in pursuing equestrian sports. Thus, by the late 1700s, fashion plates of riding habits—clothes made specifically for that activity—appeared in the most popular magazines of the time alongside other female apparel (Figure 3). These initially consisted of a tight-fitting bodice (made of light cloth like flannel or silk) with a long skirt and petticoats.



Figure 3:

*May 1857 Fashion Plate, Featuring a Riding Habit in Hunter Green,
Published in The London and Paris Ladies' Magazine of Fashion,*

© The Victoria and Albert Museum,
Prints and Drawings Study Room, London, England,
E.589-1967, Level C, Case GG, Shelf 83, Box E.

Riding skirts were made by banding four or more yards of cloth around the waist, to ensure that the hem was long enough to cover the foot (and then some) when mounted.⁸ This costume was, not surprisingly, “cumbersome, dangerous and the torn habit skirt of frequent occurrence,” whether the horse stepped on it when moving or whether it became hooked on a passing object, or worse, the saddle in a fall (Figure 4).⁹



Figure 4:
“Her Majesty the Queen
on Her Favorite Charger
Theron,”
Print after Edward Henry
Corbould, 1840,
© The British Museum,
London, England,
902,1011.8867.

By the early nineteenth century, what to wear for riding became especially important, as women took up the sport of fox hunting. Early long habits were unsafe or uncomfortable, but could generally withstand light riding such as a gentle walk in a

⁸ “The Evolution of the Riding Habit,” *The Ladies’ Field*, 2 January 1909, p. 216.

⁹ *Ibid.*

park (Figure 4). As more women took to hunting, riding habits had to evolve to withstand new sporting demands, which included lengthy galloping and jumping. Long skirts, elaborate millinery, and delicate decoration was particularly inappropriate for such rigours, which necessitated an evolution of female riding clothes in terms of their design, fit, and fabric. First, the long skirt had to go, and it was shortened and then redesigned (Figure 5). This was done by:

...Making a seam from the waist to the knee and taking V's out of the cloth at the point where the knee was bent, as well as by large cuts and considerable shaping underneath, the skirt fitted close over the pommels, and both the shape of the knee and thigh were now clearly defined, the skirt hanging straight down without any superfluous material.¹⁰



Figure 5:

A Plate Showing that the Skirt Is Already Starting to Shorten,
Published in *The Habit and the Horse: A Treatise on Female Equitation*,
Mrs. J. Stirling Clarke, Day and Son, London, England, 1857, p. 124a.

¹⁰ Ibid.

In addition, the bodice with tails gave way to a longer riding coat, with a shirt underneath. Petticoats were also eliminated by at least the middle of the nineteenth century, when “riding trousers” (now known as jodhpurs) became the under-wear of choice, although there were those progressive women who had adopted such clothes as early as 1829.¹¹ The dark “riding trousers” (Figure 6) were to be worn beneath the habit skirt, along with short boots (Figure 7).



Figure 6:
Riding Habit Ensemble, Wool Lined with Silk Twill, Canvas and Whalebone,
Maker Unknown, circa 1900, Made in England,
© The Victoria and Albert Museum, London, England, T.158 to D-1962.

¹¹ “Riding Habits, Past and Present,” *The Ladies’ Field*, 8 October 1910, p. 197.



Figure 7:
The Book of the Horse, Samuel Sidney, 1875, Cassell, Petter & Galpin, London, England, p. 335.

Female riding clothes needed to provide greater protection and safety when hunting. Full skirts caught on the saddle's pommels might cause a fall, potentially resulting in being dragged by their horses when they could not free themselves. By the 1870s, riding habits evolved with the invention of "safety skirts,"¹² whereby "the portion which fitted over the pommels was boldly cut away and the cloth slit down to the bottom of the skirt, the two parts being held together with thin elastic laces."¹³ Habit-makers patented countless versions of such skirts, but even these so-called safety skirts were little help; one maker patented a skirt with "glove-like fingers which were made to fit over the upper crutch and the leaping head!" This garment was rightly called a "death-trap" (Figure 8 and Figure 9).¹⁴

¹² "Impecuniosus," *Unasked Advice: A Series of Articles on Horses and Hunting*, Reprinted from "The Field", Horace Cox, London, England, 1872, p. 20. See also Alexander Mackay-Smith, Jean R. Druesedow, and Thomas Ryder, *Man and the Horse: An Illustrated History of Equestrian Apparel*, Simon and Schuster, New York, New York, United States, 1984, p. 67.

¹³ "The Evolution of the Riding Habit," op cit.

¹⁴ Ibid.

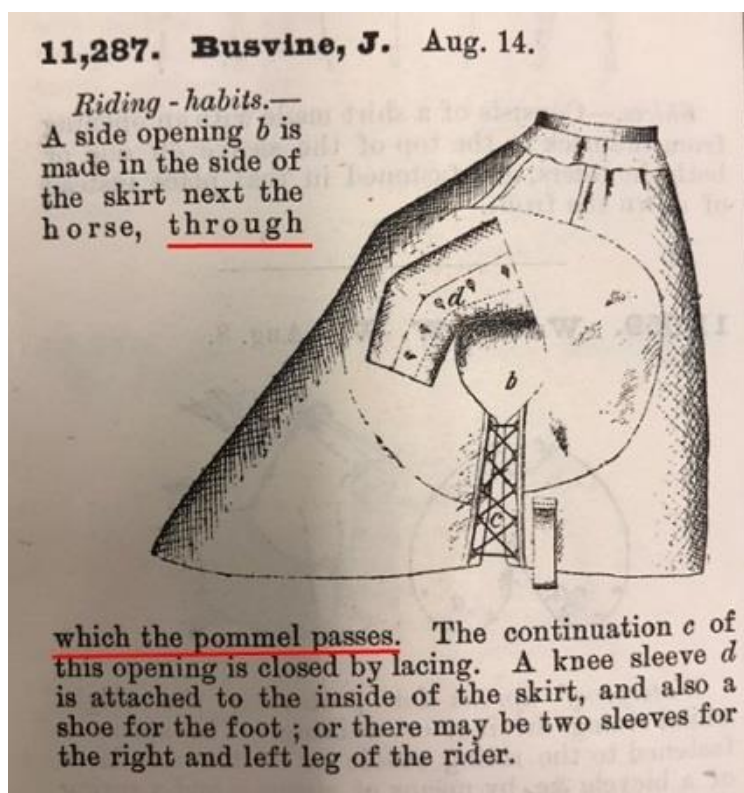


Figure 8:
Riding-Habits,
J. Busvine,
14 August 1884,
U.K. Patent No. GB11287,
Patents for Invention:
Abridgements of
Specifications: Class 62,
Harness and Saddlery,
Period, A.D. 1884-1888,
The Patent Office,
London, England, 1896.¹⁵

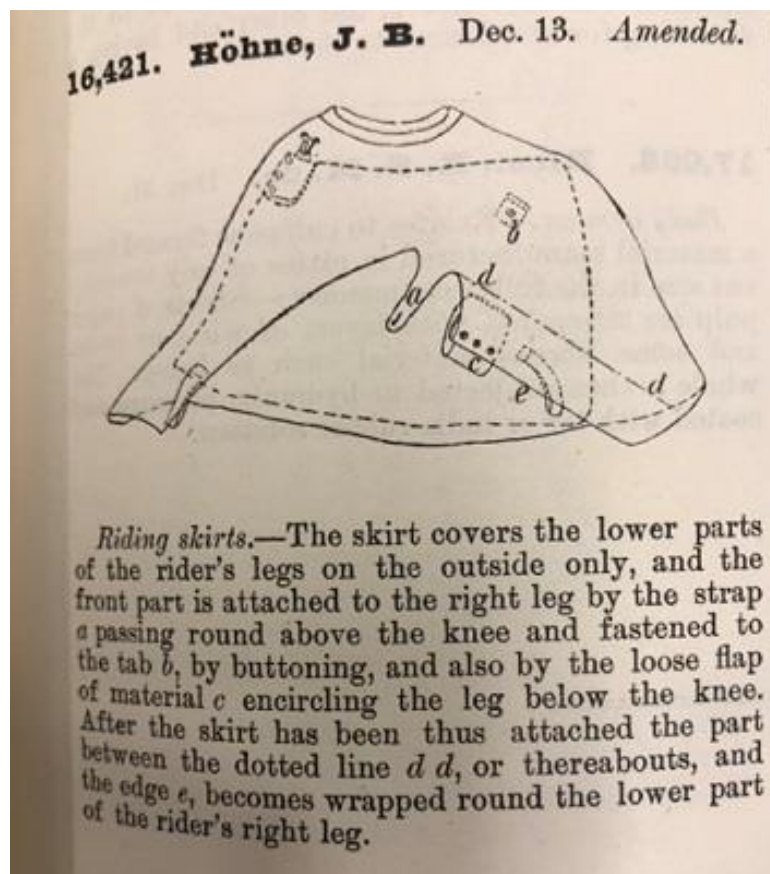


Figure 9:
Riding Skirts,
J.B. Höhne,
13 December 1884,
U.K. Patent No. GB16241,
Patents for Invention:
Abridgements of
Specifications: Class 62,
Harness and Saddlery,
Period, A.D. 1884-1888,
The Patent Office,
London, England, 1896.

¹⁵ The red underlines are the author's own.

By the 1880s, all lacings and fastenings had been done away with, so that the skirt had become an “apron,” which fastened around the waist and provided a fig-leaf covering over the breeches and top boots (Figure 10 and Figure 11). Figure 10 illustrates the position in the saddle, from which the material appears as a full skirt, but would prevent (in theory) being hung up in case of a fall.



Figures 10:
The Hayes' Safety Skirt,
Alice Hayes, *The Horsewoman*,
Hurst and Blackett, Limited,
London, England, 1903, p. 93.



Figure 11:
Apron Skirt,
Showing the “Skirt” as a Cut-away Apron,
Alice Hayes, *The Horsewoman*,
Hurst and Blackett, Limited,
London, England, 1903, p. 97.

Another challenge with riding clothes was the material itself, to find a fabric that could withstand the English landscape and climate. The cloth had to be tough enough to withstand mud and briars, while also waterproof and warm to protect from the cold and rain, since hunting was conducted between November and April. In contrast to the vibrant color and ornamentation of contemporary women’s wear, female riding dress was simplified to the point of severe austerity. Women’s hunting habits were

made of black Melton wool cloth, although the colour navy was sometimes acceptable, or very rarely a dark green.¹⁶ Red habits for women, like the men's "pink" coats for hunting, were a fad here and there, but never caught on during the nineteenth century. Red riding habits were considered too circus-like to be appropriate.

Such garments fostered a new appreciation for merit in sport, as without specific garments to distinguish them, women riders were judged on the basis of their skills rather than their appearance. Yet, at home in Britain, women wearing the breeches—and only the breeches—was still considered unacceptable. This was an interesting paradox, because if safety skirts came away in case of a fall, a woman was left stranded in her breeches. This happened frequently (luckily) and was depicted often, but women wearing *only* breeches was not considered respectable (Figure 12). The change to make such clothes acceptable would have to come from elsewhere, and it did. The following advertisement (Figure 12) shows a woman fallen off her horse, her skirt having properly freed itself from the wearer, but leaving her distressed in only breeches.

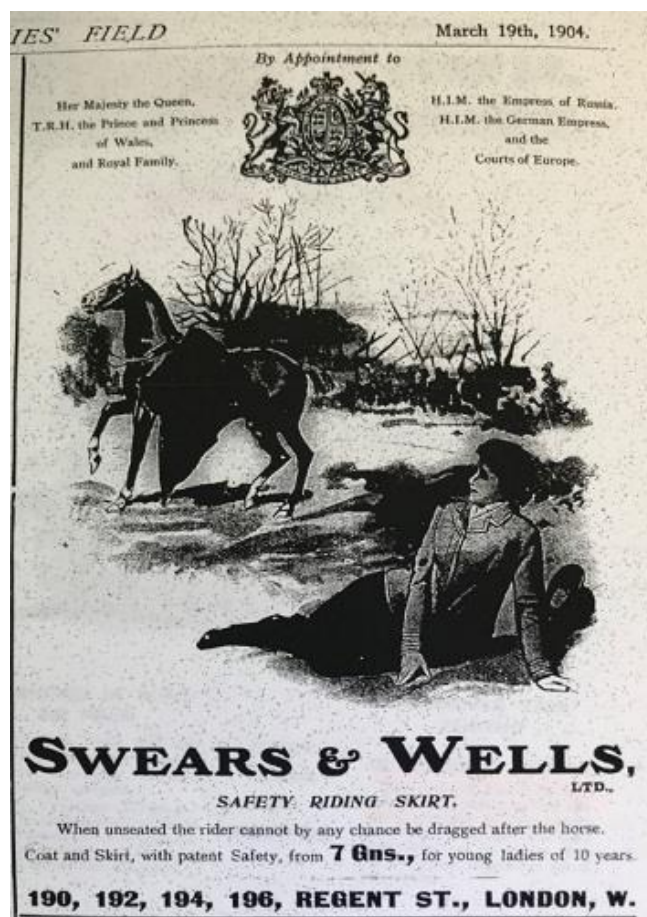


Figure 12:
Advertisement for Safety Riding Skirt by Swears and Wells, Ltd., Published in The Ladies' Field, George Newnes, London, England, 19 March 1904, No Page Number, © The British Library, General Reference Collection, MFM.M73718-21.

¹⁶ "Hunting Dress, Ancient and Modern," *Baily's Magazine of Sports and Pastimes*, Volume 73, (January 1900-June 1900), January 1900, p. 20.

Riding Astride: British Women and Horse Sports in the Empire

In the British colonies, women's public appearance was of the greatest importance to assist in reinforcing political stability and to uphold the required solidarity of the imperial ideology. As John MacKenzie noted, "Sport was an obsession in British India," and more so than even in Britain, horse sport achieved a prominent role as the social activity par excellence.¹⁷ Equestrianism was important in Britain, but options for women's participation were limited to riding or fox hunting. There were far greater opportunities in the British Empire, including polo, gymkhanas (equestrian and other sports), and mounted field sports such as pig-sticking. These new possibilities were enthusiastically embraced by female riders. Although horses and equestrianism were integrated into other colonies such as Australia, Canada, Africa and South America,¹⁸ in no other place did it transform gender, social, and sporting ideals more thoroughly than in British India.¹⁹ India provided more opportunities for horse ownership than in Britain because horses were less expensive in India than Britain and horses were far more available. Additionally, horses did not die from diseases in terrifying numbers, as occurred in Africa.²⁰

Given the tiny, thin native horses (upon which side-saddles did not fit) as well as the rough terrain, many British women in India realised the only practical option was to ride like men. "The last thing a woman ought to have ridden on was a side-saddle," wrote Isabel Savory who traveled extensively throughout India and participated in the dangerous sport of pig-sticking.²¹ Another equestrian traveler, Mrs. R.H. Tyacke, confirmed Savory's opinion, writing that she "took to riding cross-legged," having

¹⁷ John M. MacKenzie, *The Empire of Nature: Hunting, Conservation and British Imperialism*, Manchester University Press, Manchester, England, 1988, p. 168.

¹⁸ Advertisement for Ride-Astride Habits for Rhodesia, "The Latest Riding Habit, at Herman Krohn's," *The Ladies' Field*, 10 January 1914, p. 343.

¹⁹ Although more work remains to be done on equestrianism throughout the British Empire, for a study on the women's involvement in the development of British horse culture in Australia, see Glenda Couch-Keen, *Equestrienne Australis: The Story of Australia's Horsemwomen*, Side-Saddle Association of S.A., Springton, South Australia, Australia, 1990.

²⁰ Anna Chitty, *Musings of a Memsahib, 1921-1933*, Belhaven, Lymington, England, 1988, p. 37. For horses in Africa, see Sandra Swart, "Riding High: Horses, Power and Settler Society, c.1654-1840," *Kronos*, Number 29, (November 2003), pp. 47-63. See also Greg Bankoff and Sandra Swart, eds., *Breeds of Empire: The "Invention" of the Horse in Southeast Asia and Southern Africa, 1500-1950*, Nordic Institute of Asian Studies (NIAS), Copenhagen, Denmark, 2007; and James L.A. Webb, Jr., "The Horse and Slave Trade between the Western Sahara and Senegambia," *The Journal of African History*, Volume 34, Issue 2, 1993, pp. 221-246.

²¹ Isabel Savory, *A Sportswoman in India: Personal Adventures and Experiences of Travel in Known and Unknown India*, Hutchinson and Co., London, England, 1900, p. 80.

“discarded promptly my Champion and Wilton saddle and my Busvine habit.”²² Other women did the same, and found that praise, rather than social opprobrium, followed.²³ As one author expressed in 1891, “In the backwoods and jungles a wide latitude in dress may be permitted without assailing the strictest modesty.”²⁴ Other women did the same, and were also praised instead of censured.²⁵ These women were celebrated not only for their ingenuity, but for their strength, skill, and—especially important—authority and power.

The mandatory female presence in equestrian sports meant they participated in new horse sports such as polo, pig-sticking, steeplechases, and paperchases. In this way, women had to appear as equals to their British husbands and also superior to the male natives. This requiring a horizontal reshaping of power relations, rather than the vertical hierarchy of the Victorian “separate spheres.” Perhaps the greatest game-changer for women was the sport of polo. By the 1890s at least, women were competing in this rough, demanding competition which had a special Indian heritage, and it catalysed changes for women’s riding.²⁶ As Ivy Maddison noted, “Playing polo [aside] is practically impossible since the rider cannot do much twisting around in her saddle.”²⁷ In India, it was also common practice for British wives to train and condition polo ponies for their husbands who did not have sufficient time to do so themselves, given the constraints of their imperial roles in the Indian Civil Service (ICS), but for whom competition in military polo matches was a high priority. Obviously, women could not do this side-saddle and, therefore, for both travel and sport, they consciously chose to abandon the side-saddle—and its clothes—to ride astride like men.

Any new garments had to fit the requirements of riding in British India, and this involved advancing new kinds and cuts of cloth for sporting clothes. Riding clothes were such a necessity in India that most colonial guidebooks listed them first.²⁸ While in Britain, women’s riding clothes were typically made from heavy Melton wool cloth,

²² Mrs. R.H. Tyacke, *How I Shot My Bears; or, Two Years’ Tent Life in Kullu and Lahoul*, Sampson Low, Marston and Company, London, England, 1893, pp. 48–49.

²³ “A Woman of No Importance,” Amy Charlotte Bewicke Menzies, *Memories Discreet and Indiscreet*, Herbert Jenkins Limited, London, England, 1917, p. 189.

²⁴ W.A. Kerr, *Riding for Ladies*, George Bell and Sons, London, England, 1891, p. 79.

²⁵ “A Woman of No Importance,” op cit.

²⁶ Kerr, op cit., p. 77.

²⁷ Ivy Maddison, *Riding Astride for Girls*, Hutchinson, London, England, 1924, p. 8.

²⁸ Major S. Leigh Hunt and Alexander S. Kenny, *Tropical Trials: A Handbook for Women in the Tropics*, W.H. Allen and Co., London, England, 1883, pp. 12–13.

this heavy fabric was unbearable and unhealthy in tropical heat and prone to shrinking in the first wash.²⁹ As the 1883 manual *Tropical Trials* advised, “Select cloth of a lighter make than that used in England: a good description is that known as ‘The Oriental Cloth.’ If required for rough, or jungle wear, the habit should be made of serge.”³⁰

June 6th, 1908.] *Supplement to C.*

H. J. NICOLL & CO., LTD.,
114 to 120, REGENT STREET, LONDON, W.
 PARIS: 29 & 31, Rue Tronchet. MANCHESTER: 10, Mosley St.
 LIVERPOOL: 50, Bold St. BIRMINGHAM: 39, New St.

Riding-Habit Outfitters

PATTERNS OF MATERIALS AND ILLUSTRATIONS FORWARDED BY POST.

CLOAKS AND RAINPROOF COATS
 (FOR THE RACES)
 IN STOCK IN GREAT VARIETY.

Riding Habits, with Patent Safety Footstrap.
£5 15 6

Exclusive Cloths for Indian and Colonial wear.
 Nicoll's Habit, with Patent Footstrap, obviates all danger of dragging.

Spécialité—RIDE-ASTRIDE HABITS

H. J. NICOLL & CO., Ltd.,
114 to 120, REGENT STREET, LONDON, W.



Figure 13:
 Advertisement for Ride-Astride Habits
 by H.J. Nicholl and Co., Ltd.,
 Published in *Country Life*,
 6 June 1908, p. xi.

RIDING-HABIT OUTFITTERS.
 Write for New Illustrated Booklet and Price List.
EVERY REQUISITE FOR COMPLETE RIDING OUTFITS.
 Reliable Safety Skirts, Habits, Hats, Gloves, Stock Ties,
 Breeches, Silk Tights, Corsets, Boots. A Large Stock of
 Model Habits, etc., kept.
 Save time and trouble by ordering at one establishment.



Speciality: The “Cuterbock” Patent Ride-Astride Skirt.
 Linen and Colonial Habits.

H. GUTERBOCK & SONS,
 8, Hanover Street, Regent Street,
- LONDON, W.

Figure 14:
 Advertisement for Riding Habits
 by H. Guterbock and Sons,
 Published in Colonel R.F. Meysey-
 Thompson, *A Hunting Catechism*,
 Edward Arnold, London, England,
 1907, No Page Number.

²⁹ Even at home in Britain, it was noted, “The heavy Meltons, in very dark greys, blues, and browns, have, of course, everlasting wear in them, but they are *very* heavy and *very* hot.” “New Habits and Accessories,” *The Ladies’ Field*, 4 October 1913, p. 16.

³⁰ Hunt and Kenny, op cit.

Habit-maker Montague Smyth, known for his “astride habits,” made special colonial versions in thin khaki drill, which was “ideal for India and the Colonies,” and cost only 3 ½ guineas.³¹ The firm also offered “a special water-proofed linen, in [the dark traditional British] ‘covert-coating’ shade; it is excellent for hot climate riding kit, as it has all the nice appearance of covert-coating allied with the coolness of linen.”³² Habit-maker H.J. Nicoll and Co. of Regent Street, London, specifically advertised ride-astride habits in “exclusive cloths for Indian and Colonial wear,”³³ while Guterbock’s offered “new tropical whipcord, which is exclusive to” the firm³⁴ (Figure 13 and Figure 14).

From the Red Road to Rotten Row

The benefits of riding astride in the British Empire were so great that many women in the late 1890s and early 1900s encouraged the style to be adopted at home in Britain. One of these was Mrs. Stuart Menzies, who published *Women in the Hunting Field* in 1913, a year before the First World War began for Britain. She called riding astride the “safest” style, compared to riding side-saddle,³⁵ and based her opinion on experiences of riding both side-saddle (riding aside) and cross-saddle (riding astride) in India.³⁶ So, from the “Red Road” in India, such clothes and riding styles now appeared at home in such exclusive equestrian avenues as Rotten Row in London where society rode in Hyde Park.³⁷ Such sporting and sartorial advances were very appealing to women riding in Britain. The number of deaths and accidents caused by riding side-saddle had only increased and had become increasingly more publicised by the turn of the century. As more women became interested in competing at horse shows and jumping competitions, they realised that they needed to ride astride. Despite some daring feats, women simply could not compete with men if they did not ride astride. Guterbock’s advertised special astride habits for women competing in

³¹ “Up-to-date Riding Kit, at Montague Smyth’s,” *The Ladies’ Field*, 23 October 1915, p. 396.

³² “These are the New Season’s Correct Designs from Montague Smyth,” *The Ladies’ Field*, 21 October 1916, p. 292.

³³ *Advertisement for Ride-Astride Habits by H.J. Nicholl and Co., Ltd.*, Published in *Country Life*, 6 June 1908, p. xi.

³⁴ “New Ideas in Summer Riding Dress at Guterbock’s,” *The Ladies’ Field*, 19 April 1913, p. 391.

³⁵ Mrs. Stuart Menzies, *Women in the Hunting Field*, Vinton and Company, London, England, 1913, pp. 42, 144.

³⁶ *Ibid.*, pp. 16, 29, 95, 144.

³⁷ The Red Road was a space for public riding and driving on the Maidan (open plain) in Calcutta/Kolkata, India. See H.E.A. Cotton, *Calcutta, Old and New: A Historical and Descriptive Handbook to the City*, W. Newman and Co., Calcutta, India, 1907, pp. 130, 269, 394, etc.

shows,³⁸ while Thomas and Sons' was advertising "ride-astride habits for park wear" in Rotten Row in May 1914, months before the war began.³⁹ Women were also increasingly taking the lead in fox hunting organisations, such as becoming Masters of Hounds, and riding astride allowed them to fully undertake these duties. In places where hunting was conducted over difficult terrain, such as stag hunting in Exmoor over the hilly moorland in southwest England, many women turned to riding astride for their and their horses' safety and comfort.⁴⁰ As *The Ladies' Field* magazine noted, "A longer, loosely cut coat with breeches and boots is the general wear...Riding astride is more the rule than the exception."⁴¹ Advertisements illustrated the latest styles in astride habits that were not meant for riding in the Empire, but at home. Advertisements such as Ross' "Astride Exmoor" Hunting Coating and Skirt said it all (Figure 15).⁴²

**ROSS'S "ASTRIDE EXMOOR"
Hunting Coat and Skirt (Regd.)**



In appearance, when mounted, there is little to distinguish this from the ordinary riding skirt, excepting that it appears on both sides of the horse, instead of one only. For safety and comfort, especially for long distance riding, there is no comparison between this and the old style, besides securing the horse from a sure tack. When dismounted, the coat and skirt form a very neat and comfortable walking costume. Ladies who ride astride speak of our "ASTRIDE EXMOOR" Hunting Coat and Skirt as the very best produced. The illustration is taken from a photograph.

Write or Pattern, Price, and Self-Measurement Instructions, post free, from
J. & G. ROSS,
227 and 228, HIGH STREET, EXETER.
Telegraphic Address: "EXETER, EXETER." Telephone No. 26, EXETER.

DECEMBER 1, 1906 THE ILLUSTRATED SPORTING AND DRAMATIC NEWS 599

J. & G. ROSS, 32, OLD BOND ST., LONDON, W.; & 227 & 228, HIGH STREET, EXETER

The "Exmoor" Astride Coat and Skirt.

(REGISTERED BY TRADE MARK)

J. & G. ROSS,
32, OLD BOND ST., LONDON, W.; & 227 & 228, HIGH STREET, EXETER.
The "Exmoor" Astride Coat and Skirt.

These unique Coat and Skirt, which give protection, while still in the most elegant and comfortable of styles.

MISS J. A. G. ROSS suddenly discovered this in the winter of 1905, and it is now in use by many of the best riders in the country. It is a new and original design, and is the only one of its kind. It is made of the finest material, and is the most comfortable and practical of all riding costumes. It is the only one that can be worn in all weather, and is the only one that can be worn in all weather.

The "Exmoor" Astride Coat and Skirt is the only one that can be worn in all weather, and is the only one that can be worn in all weather. It is the only one that can be worn in all weather, and is the only one that can be worn in all weather.

J. & G. ROSS,
32, OLD BOND ST., LONDON, W.; & 227 & 228, HIGH STREET, EXETER.
Telegraphic Address: "EXETER, EXETER." Telephone No. 26, EXETER.

Figure 15:

Advertisement for the "Exmoor Astride" Habit by J.G. Ross, Published in *The Illustrated Sporting and Dramatic News*, Volume 66, 1 December 1906, London, England, p. 599.

³⁸ "Riding Habits and Hats Made for the Horse Show (Guterbock's)," *The Ladies' Field*, 13 June 1914, p. 133.

³⁹ "Side-Saddle and Ride-Astride Habits for Park Wear at Thomas and Sons'," *The Ladies' Field*, 16 May 1914, p. 698.

⁴⁰ "Answers to Correspondents (Miss C.W.): 'Cross-saddle on Exmoor.'" *The Ladies Field*, 9 September 1916, p. 80.

⁴¹ Ibid.

⁴² "Ross's Astride Exmoor Hunting Coat," *The Ladies Field*, Designed by J. & G. Ross, Exeter, England, 1902.

Therefore, cuts and fabrics initially used for tropical riding habits found an enthusiastic market in Britain before the war (Figure 16). In 1913 it was noted, “The loose-fitting habit coat is a welcome change...and it is infinitely preferable to the tight or semi-tight fitting coat. Whipcord is such a complete change from Melton cloth that it is a very welcome relief to the woman who hunts much.”⁴³ Tropical fabrics also increased the number of colors available, from the limited range of black and navy, to browns, stone greys, lichen (a grey-green whipcord), and “very good salt-and-pepper mixtures,” which “are always popular and look smart,” and “have the merit of not becoming common.”⁴⁴



Figure 16:

Linen Riding Ensemble, circa 1914, © The Metropolitan Museum of Art, New York, New York, United States, C.I.67.3.1a-f.

Women's Work from Sport to War

Because the astride style of riding had become popular in Britain before the outbreak of war in August 1914, women were able to so greatly assist in the war effort by training, rehabilitating, and conditioning horses for the military. Though women could

⁴³ “New Habits and Accessories,” *The Ladies' Field*, 4 October 1913, p. 16.

⁴⁴ *Ibid.*

not officially serve in battle, this was an important service. The British Army Remount Service had been established in 1887, thus replacing the earlier responsibility of each individual regiment to provide its own animals. Remount depots provided fresh, healthy, and well-trained horses, donkeys, and mules for the army use in time of war and peace. At least one million horses served with British forces during the First World War, but many were injured or killed during the conflict, thus requiring recuperation or replacement. Only 60,000 horses were returned to Britain after the war.⁴⁵

The British Army Service Corps Remount Service located, trained, and recuperated hundreds of thousands of horses during the course of the war.⁴⁶ Remount depots were set up around the country and acted as collecting points for horses obtained from farms, businesses, and hunt and riding stables. As the war continued, however, the Remount depots became about more than just accumulating horses and then shipping them out. The depots were transformed into “convalescent” homes where sick or injured army horses were taken in to be made fit for more service. Because it was so difficult to get horses, due to general transportation and mortality issues, some depots specialised in healing horses that had been suspended from duty because they were difficult to handle.

One of the major figures involved in the Remount Service was Cecil Aldin, the sporting artist. Aldin initially became a Remount Purchasing Officer but found that there were real problems recruiting enough men at home who had the necessary skills to help with the horses. He tried to recruit local infantrymen but they knew almost nothing about horses and were neither young nor fit enough to do the work.

However, Aldin realised that there were many women available who were expert riders and horsewomen. He was the first to employ women from 1915 at the Remount depots and had incredibly successful results. Aldin’s depots were not the only ones to utilise women (Figure 17). Another Remount depot (No. 1) was established near Chester, in Cheshire, by Miss E.G. Bather while an additional Remount depot (No. 2) was established by Miss Dorothy Ravenscroft. These were private depots, organised by women. Depots had to be private if run by women as women could not lead military depots. Lady Mabel Birkbeck was also keen to help with remounts. In 1916, Lady Birkbeck established and ran Russley Park, near Baydon and Bishopstone in North Wiltshire. Lady Birkbeck was the wife of Major-General Sir William Henry

⁴⁵ Simon Butler, *The War Horses*, Halsgrove Publishing, Wellington, Somerset, England, 2011, p. 11.

⁴⁶ Graham Winton, *Theirs Not to Reason Why: Horsing the British Army*, Helion and Company, Limited, Solihull, England, 2013.

Birkbeck, the Director of Remounts, 1912–1920 (Figure 2 and Figure 18). Lady Birkbeck's husband could never appoint her to a formal military post. Thus, she ran a private depot. Lady Birkbeck's trainers concentrated on the horses belonging to officers, and, once the horses were retrained, the horses were quickly sent back to the war.



Figure 17:

The Ladies' Army Remount Depot, Russley Park, Wiltshire, 1918,
Lucy Kemp-Welch, 1919, © The Imperial War Museum, London, England, 3094.



Figure 18:

The Straw Ride: Russley Park Remount Depot, Wiltshire, Lucy Kemp-Welch,
circa 1919–1920, © The Imperial War Museum, London, England, 3160.

These women were not just important for what they did, but how they did it—specifically what they wore (Figure 19). These women necessarily rode astride as officers on the front lines did not ride side-saddle. At Cecil Aldin's depot, it was specifically noted, “No side-saddles are allowed.”⁴⁷ This meant that the women needed to wear breeches (Figure 20).



Figure 19:
British Women at Work in a Convalescent Remount Depot,
Press Photo, 1915,
The Private Collection of Erica Munkwitz,
Washington, D.C., United States.

⁴⁷ “What Hunting Women are Doing for the War,” *The Ladies’ Field*, 18 December 1915, p. 154.



Figure 20:
*Lieutenant Mike Rimington's Staff, which Consisted of His Wife
and Six Female Trainers, Noted for Their Ability to Train "Difficult" Horses,*⁴⁸
Photograph by Horace Nicholls,
© The Imperial War Museum, London, England, Q 30920.

Work at the Remount depots was physically demanding and meant that the clothes had to be tough enough to withstand both mounted and dismounted work, whether riding or stable chores. The fabric had to be durable yet comfortable and also light enough for hot, sweaty work. The colonial habits provided the perfect template for these requirements, and experienced habit-makers turned to making such garments for use at home. As advertised in 1916, "For those patriotic women who are helping to train remounts Montague Smyth has designed some completely perfect riding kit. ...With his long experience in making ride-astride clothes for colonial women, he is naturally just the man to know what the remount trainer needs."⁴⁹

⁴⁸ Winton, op cit., p. 312.

⁴⁹ *The Ladies' Field*, 25 March 1916, p. 163.

Queries in the advice columns of ladies' fashion magazines continuously asked where to purchase the best garments for such work, and the answers were unanimous: the habit-makers who had previously made ladies' astride habits for the colonies. In *The Ladies' Field*, Mrs. Jack May urged correspondents to select Montague Smyth's "khaki drill ride-astride habit," which had previously been advertised for colonial wear. In response to another query about a "Ride-Astride Habit for War-Worker," she wrote, "Why not go to some well-known reliable man, like Mr. Montague Smyth...He will make you a beautifully cut and finished khaki drill ride-astride habit from 3 guineas, which is rather less than you are prepared to pay. The riding breeches start at 25s. 6d., and, like the habits, these are in every way satisfactory."⁵⁰

These colonial models' lighter weight yet durable fabrics were especially important during the war years when cloth was at a premium. As advertised in 1915, "Montague Smyth would also like to remind his clients that he has a good selection of both light and medium weight cloths in hand for his riding habits, a fact which should be noted with interest, since considerable difficulties are being experienced in some quarters in securing woolen weaves of any description."⁵¹

Conclusion

Women wore the breeches during the First World War, just as they had before, and kept doing so afterward. The effects of the First World War are typically credited for enabling this shift in women's riding styles, as a part of a larger process of their social and political emancipation. But women in Britain had long been riding astride, so the war cannot be solely credited with encouraging them to adopt riding breeches. What the war did do was to further encourage women to ride astride since this was necessary for women at the Remount depots to fulfill their wartime duties, which greatly contributed to the wartime effort.

Following the war, the revival of the riding horse brought the sport to a wider cross-section of the population. Whereas riding and hunting had been a pastime for upper class women and upper middle class women before the war, participation somewhat declined in these groups afterward as they pursued new hobbies, like motor-yachting and driving automobiles. The rise in the status of women, which was promoted by better education and wages, shorter working hours and more opportunities for leisure,

⁵⁰ "Answers to Correspondents (Mrs. Jack May): Ride-Astride Habit for War-Worker (Mountain Maid)," *The Ladies' Field*, 2 February 1918, p. 355.

⁵¹ *The Queen*, 6 March 1915, "Early Spring Survey of the Shops," p. 411.

meant that more middle class women could now pursue equestrian sports. Riding cross-saddle was also less expensive than riding side-saddle, especially in terms of the saddle, the dress, and the specially trained horse that was needed for this, which boosted women's participation in riding and brought horse sports to a much wider audience. After the war, the hunting fields boomed with female participants and most were riding astride.⁵²

The cross-saddle seat was probably popularly adopted in Britain during what Captain Pennell-Elmhirst called "these equality days" of the early 1900s and the style had gained widespread acceptance before 1914.⁵³ As *The Ladies' Field* had written as early as 1909, "Now that the ice is broken and the prejudice against the cavalier seat has almost died out, practical considerations will win the day."⁵⁴ The development of sporting clothes was thus a catalyst for women's emancipation. By facilitating freer movement it was more liberating, personally and publicly. These new clothes thus equated to obtaining a new level of power, and the correspondingly greater sartorial and sporting mobility facilitated a new social and political mobility. These riding clothes based on such masculine lines, helped to indicate ways in which women reimaged their public images and gender roles. While war experiences helped normalise new constructions of gender and class for equestrians and non-equestrians alike, it was these imperial amazons who first helped catalyse this sporting and sartorial revolution. After all, they were the ones who first wore the breeches.

⁵² "Hunting Notes," *The Ladies' Field*, 21 December 1918, p. 35.

⁵³ Captain Pennell-Elmhirst, *The Best of the Fun, 1891-1897*, Chatto and Windus, London, England, 1903, p. 439.

⁵⁴ "Hunting Notes," *The Ladies' Field*, 9 October 1909, p. 190.

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“Chic Rag-and-Tatter Modes:” Remnant Fashions during the First World War

Lucie Whitmore

Abstract

This article introduces the remnant trend, one of the most popular fashion trends of the First World War. Remnant fashions were made from two or more contrasting fabrics, resulting in an intentional patchwork-like appearance. They were made from odd lengths of fabric sold at a reduced price or from repurposed components of older garments. Within women’s periodicals, these garments were commonly linked to the need to economise in wartime, but the fabrics used were often luxurious, and the garments bore likeness to some of the most expensive fashions of the day. This article asks where remnant fashions came from, why they were so popular, and what they tell us about women’s experiences of war on the British home front.

Introduction

Commenting on one of the most ubiquitous trends of the war, *The Lady’s Pictorial* journalist Florence “Butterfly” Roberts noted that “economy was never made more desirable and decorative.”¹ The garments to which she referred were made up from two or more different materials, often with an intentional patchwork-like appearance, and were commonly known as remnant fashions. “Remnant” was the term used to denote a length of fabric that was too short to make a full garment, and so was sold at

¹ Florence “Butterfly” Roberts, “Fashions of To-day and To-morrow,” *The Lady’s Pictorial*, 6 January 1917, p. 20.

a reduced price by drapers and department stores. Remnant fashions were made either from newly purchased remnants, from the leftovers of other dressmaking projects, or from older garments that could be cut up and repurposed. Thus, the remnant trend was presented to the readers of women's periodicals during the war period as resourceful and economical; a way to acquire new clothes at a significantly reduced price. But the trend was also fashionable, and it echoed the style of garments produced by some of the most high-profile designers of the day. This was a desirable and decorative economy that responded creatively to the financial and social pressures of war, as well as the prevailing aesthetics of the day.

This article introduces the remnant trend, a subject that has received little scholarly attention elsewhere and considers its role and significance within wartime society. This was one of several trends or dressing practices that emerged in response to the activity and consequences of war, and particularly to the apparent need for austerity dressing in wartime.² How women engaged with these garments is indicative not only of the ways in which the war shaped trends, attitudes and cultural choices, but also of the pressures placed on women to perform patriotic behaviours in the context of war. To explore these different issues, this article examines the remnant fashions in three different contexts: as a patriotic act or means of showing engagement with war, as the inevitable outcome of difficulties in the textile industry, and as mimicry of a luxurious high fashion trend. This article will argue that the remnant trend was not simply a material response to an actual economic need, but a demonstration of women's desire to meet societal expectations and fulfil the roles that were demanded of them in wartime.

The literature covering First World War era fashion in Britain is surprisingly sparse. In the few existing studies, the economic impact of the war on women's fashion has been alluded to but never fully investigated. Cecil Willet Cunnington, for example, stated that "increasing economies" were introduced in 1918, and that "the shortage of certain materials was blamed for the skimpiness of the tailored skirt."³ Cheryl Buckley further noted in her insightful article on the representation of fashion in war era

² The term, austerity, was not used colloquially during the First World War period as a synonym for economising or reducing consumption, as it is today. In this article, austerity is used to refer both to plainness in dress and an *idea* of wartime deprivation, borrowing from the work of Helen Berry ("The Pleasures of Austerity," *Journal for Eighteenth-Century Studies*, Volume 37, Issue 2, 2014, pp. 261-277) and Bethan Bide ("Austerity Fashion, 1945-1951," unpublished PhD thesis, Royal Holloway, University of London, England, 2017.)

³ Cecil Willett Cunnington, *English Women's Clothing in the Present Century*, Faber and Faber, London, England, 1952, p. 141.

periodicals that “dressing fashionably without recourse to wartime needs became highly contentious.”⁴ But no existing secondary source has asked why “recourse to wartime needs” was required. This article therefore draws on wider contextual information to inform the discussion of a fashion trend that was explicitly linked to the economic impact of war contemporaneously, in order to fill a gap in knowledge of this period. It asks whether the war did have an economic impact on the British fashion market, and how this was manifested in fashionable dress.

Although very little has been written about the impact of austerity on fashionable dress during the First World War, austerity is a key theme within studies of fashion in the Second World War period and beyond, notably in the recent PhD thesis by Bethan Bide.⁵ There are strong parallels between the two periods: in the impact of war on the textile industry, government intervention in clothes production, and the use of propaganda. While this article is not a comparative study, it does highlight some of the similarities between the periods, particularly regarding the uses of patriotism to shape women’s appearances. This article explores the ways in which, during the First World War, the female body “became a site [...] of tensions,”⁶ with differing opinions circulating within British society on whether it was patriotic to save or to spend money on dress. Similar pressures were placed on women during the Second World War. Geraldine Howell noted, for example, that parts of the dress industry tried to “shame women into dressing more glamorously,” which was “ostensibly for reasons of morale.”⁷ Furthermore, this article attempts to ascertain the extent to which austerity dressing fulfilled an “emotional need” in women, rather than an economic or “material need,” borrowing from Bide’s discussion of “austerity morality” in the Second World War period and beyond.⁸

Finding and Defining First World War Fashion

This article comes from a wider research project investigating the relationship between fashion, war, and women’s experiences of life on the British home front. In the course of this project, 14 British museum collections were consulted in person.

⁴ Cheryl Buckley, “De-Humanised Females and Amazonians: British Wartime Fashion and Its Representation in Home Chat, 1914–1918,” *Gender & History*, Volume 14, Issue 3, November 2002, p. 50.

⁵ Bide, op cit.

⁶ Buckley, op cit.

⁷ Geraldine Howell, *Wartime Fashion: From Haute Couture to Handmade, 1939–1945*, Bloomsbury Academic, London, England, 2012, p. 59.

⁸ Bide, op cit., p. 198.

The fashion objects found in these collections have been defined, for the purposes of this research, as the material culture of war; that is, they are understood to embody to varying degrees the activity and consequences of war and to carry narratives of wartime life. This is in keeping with Nicholas Saunders' suggestion that the material culture of war can be defined as "different kinds of matter that can be seen as embodying an individual's experiences and attitudes, as well as cultural choices."⁹ Just as Saunders has explored experiences of war through the study of trench art and other more obviously militaristic artefacts, this article seeks to understand how women navigated the economic and social effects of war on the home front by "materialising" their experiences in the material culture of fashionable dress.¹⁰

Many of the objects used to inform this research have, however, lost their provenance; the stories of who made them, owned them, or wore them. Ascertaining and interpreting their significance, therefore, relies on in-depth comparative and contextual research, and wider investigations into the cultural, social, and economic life of the period. Of particular importance is the comparative study of contemporary periodicals, which provide an unbroken, if somewhat biased, fashion commentary of the war period and represent a key method of engagement with the fashion industry for many women. These sources are imperfect, but they fill a significant gap in our knowledge of the war-era fashion market. The periodicals discussed throughout this article can be divided into three categories: the penny weeklies such as *Home Fashions*, which broadly represent women of the lower-middle and working class, the sixpenny publications such as *The Lady's Pictorial*, which were more exclusive and portrayed a more costly lifestyle, and *Vogue*, a "class magazine" designed to have a small but select affluent readership which would appeal to the advertisers of luxury manufactures and their retailers."¹¹ Though many women could not afford the kinds of garments found on the pages of *Vogue*, for example, it is important to acknowledge the aspirational influence of these publications, and to note that they were a source of inspiration for cheaper copies of designs.

Museum collections of fashionable dress also suffer from issues of bias, misrepresentation, and unreliability. Collections of First World War era garments commonly have gaps where certain kinds of objects have not survived. The nature of past collecting meant certain types of garments were valued over others, and thus certain kinds of people are more represented within historic collections. This

⁹ Nicholas Saunders, "Culture, Conflict and Materiality: The Social Lives of Great War Objects," in Bernard Finn and Barton C Hacker, eds., *Materializing the Military*, Science Museum, London, England, 2005, p. 77.

¹⁰ Ibid, p. 92.

¹¹ Howard Cox and Simon Mowatt, "Vogue in Britain: Authenticity and the Creation of Competitive Advantage in the UK Magazine Industry," *Business History*, Volume 54, Issue 1, 2012, p. 74.

problem is particularly pertinent when it comes to the discussion of austerity; garments made and worn under the confines of austerity are less likely to have survived because they are more likely to have been well worn or damaged. Garments relevant to this article were difficult to identify, though some rare examples will be used. This lack of materiality within collections is something that has been addressed by other authors including Amy de la Haye, who has asked whether curators of dress should “engage with immateriality—those garments that have not survived or identify those which are hard to obtain?”¹² In this article, the use of other source types compensates in part for the immateriality of First World War austerity fashions; they inform the objects that survive and offer rare representations of garments that have *not* survived in material form. They in part “present dress which is absent.”¹³ The next section of this article outlines the remnant trend in more detail, drawing evidence from both material and printed sources.

The Rage for Remnants

The remnant trend emerged within the first year of the war, and in January 1915 it was noted in *The Gentlewoman* that “fashion just now is very much favouring and finding no end of uses for these ‘bits’ of tempting substance and beauty.”¹⁴ In July 1915, readers of *The Lady’s Pictorial* were advised to make the most of this opportunity, as they would have “a better chance this season of using up those ‘oddments’ than ever before—or possibly ever again.”¹⁵ But the trend lasted to 1918, when an article in *The Lady’s Pictorial* praised “fashion’s present and most convenient fancy for bringing together three or four materials in the one gown.”¹⁶ The dresses and blouses made in this manner often included such distinguishing features as asymmetrical draping, layering of fabrics, and clashing patterns and decoration. A classic example of the remnant trend can be seen in the three designs depicted in *The Queen* in January 1916 (Figure 1).¹⁷ Each garment is composed of at least three fabrics, which layer over each other asymmetrically, often giving the impression that more than one garment is being worn.

¹² Amy de la Haye and Judith Clark, “One Object: Multiple Interpretations,” *Fashion Theory*, Volume 12, Issue 2, 2008, p. 154.

¹³ Ibid.

¹⁴ “The Utilisation of Sale Remnants,” *The Gentlewoman*, 23 January 1915, p. 45.

¹⁵ “Odds and Ends,” *The Lady’s Pictorial*, 10 July 1915, p. 72.

¹⁶ “Effect and Economy,” *The Lady’s Pictorial*, 6 July 1918, p. 19.

¹⁷ “Real War Time Economy,” *The Queen*, 8 January 1916, p. 50.



Figure 1:
*Designs for
Remnant Fashions,
The Queen,*
8 January 1916,
© The National
Library of Scotland,
Edinburgh, Scotland,
p. 50.

A rare photograph of a remnant gown was featured in *The Lady's Pictorial* in July 1918 (Figure 2). Glamorous and exotic, it shows how luxurious this trend could appear, though it was described as the “most successful use of the—cheap—Sale ‘Remnant.’”¹⁸ The sleeveless evening gown featured a plain silk skirt overlaid with a panel of Chinese-style embroidered or woven silk, and a ruched, bandeau-style bodice, the sleeves of dramatically draped beaded chiffon. It was advised that copies of the design could be made using gold or silver tissue, rich soft satin, “Oriental” embroidered panels, and beaded chiffon;¹⁹ luxurious fabrics that would have been far from economical in price. The recommendation of expensive fabrics such as these within discussions of economy was surprisingly common, and thus frivolity and practicality coexisted within the remnant trend.

¹⁸ “Effect and Economy,” *The Lady's Pictorial*, 6 July 1918, p. 19.

¹⁹ *Ibid.*



Figure 2:
Photograph of a Remnant Gown,
The Lady's Pictorial,
6 July 1918,
© The National Library of
Scotland, Edinburgh, Scotland,
p. 19.

More truly austere remnant styles were depicted in the penny weeklies, where tips on clothes repair or affordable wardrobe updates were commonplace. In October 1916, *Home Fashions* affirmed the practical and economic benefits of the trend, announcing that “it is possible to buy so many little and inexpensive dress oddments this autumn, that it is quite a simple matter to ‘do up’ the oldest and shabbiest of frocks and blouses.”²⁰ In March 1918, the same publication made suggestions for a variety of fashionable styles that could be recreated using outmoded garments and a few extra remnants, under the title, “New Clothes From Old” (Figure 3).²¹ A

²⁰ “Dress Notes,” *Home Fashions*, October 1916, p. 3.

²¹ “New Clothes From Old,” *Home Fashions*, March 1918, p. 20.

“charming dress” was made by raising the waist of an older style, with a band of contrasting fabric added to the hem of the skirt, and a panel of velvet tacked on as a new bodice. A suit was created from an “old-fashioned” wrap-coat cut down to a jacket and skirt waistband, the rest of the skirt, collar, and cuffs being made from a length of new checked material. In these examples, the careful renovations were not hidden but exposed, and the contrast between materials highlighted, in keeping with the overall aesthetic of the remnant trend.

HOME FASHIONS

NEW CLOTHES FROM OLD

THIS ARTICLE WILL SHOW YOU THAT Economy in Dress is Not so Difficult as Would be Supposed. Quite Fascinating New Models Can be Created from Old Garments



No. 24,738

THE alterations needed to transform the dress shown in the above model sketch, to the model model by the side, are quite simple and straightforward. The collar is detached from the bodice, and the neck of the latter is then faced in with a strip of material to match it. The sleeves of the old bodice are finished off with small cuffs of velvet. The loose jumper to wear over the old bodice should be cut from a new flannel, cloth or silk. The skirt should be of the same velvet as the cuffs.



No. 24,739

THE charming dress, sketched above, is made from the old costume shown at the side of it. The top part of the old skirt is cut away, and the lower part joined to the lower edge of the coat, so forming a long-skirted design, which is done up by a sash. The coat collar is removed, and for it is substituted a square collar of new check material. The cross-shaped sleeves are fitted in at the back seam, from wrist up several inches, to give the shape shown for the dress. The hem should be cut from the top of the old skirt, and the ends, as shown, faced with the check material.



No. 24,742

THE new four-panel, high-waisted skirt, shown at top, and measuring about 2 1/2 yards of hem, and the new riding coat, hat and shoes, each side of front and back from shoulder to waist, for- top which there is an inserted front. The skirt also having an inserted front each side of front and back. Allow 1 1/2 or 2 yards of check material. The diagram for cutting out and all the directions for making up will be sent with the pattern.



No. 24,740

THE charming dress, sketched above, is made from the old costume shown at the side of it. The top part of the old skirt is cut away, and the lower part joined to the lower edge of the coat, so forming a long-skirted design, which is done up by a sash. The coat collar is removed, and for it is substituted a square collar of new check material. The cross-shaped sleeves are fitted in at the back seam, from wrist up several inches, to give the shape shown for the dress. The hem should be cut from the top of the old skirt, and the ends, as shown, faced with the check material.



No. 24,741

THE charming dress, sketched above, is made from the old costume shown at the side of it. The top part of the old skirt is cut away, and the lower part joined to the lower edge of the coat, so forming a long-skirted design, which is done up by a sash. The coat collar is removed, and for it is substituted a square collar of new check material. The cross-shaped sleeves are fitted in at the back seam, from wrist up several inches, to give the shape shown for the dress. The hem should be cut from the top of the old skirt, and the ends, as shown, faced with the check material.



No. 24,742

THE charming dress, sketched above, is made from the old costume shown at the side of it. The top part of the old skirt is cut away, and the lower part joined to the lower edge of the coat, so forming a long-skirted design, which is done up by a sash. The coat collar is removed, and for it is substituted a square collar of new check material. The cross-shaped sleeves are fitted in at the back seam, from wrist up several inches, to give the shape shown for the dress. The hem should be cut from the top of the old skirt, and the ends, as shown, faced with the check material.

LONDON, W. 1.

Figure 3:
Designs for Remnant Fashions,
Home Fashions,
 March 1918,
 © The British Library, London,
 England, p. 20.

Two surviving examples of remnant fashions in museum collections serve as material evidence of the trend, and the balance of luxury and austerity that the trend represented. It is clear from the careful construction of a circa 1916 dress from York Castle Museum (Figure 4) that it was designed to suit the length of the fabric that the maker had available; it is unlined, the patterns in the fabric are not matched, and the seams are very narrow.²² The garment has been made from at least three different fabrics: a turquoise silk embroidered or woven with a gold pattern, a pale taupe silk, and both plain and embroidered gold net. Though it has a layered effect, there is no wastage or layering of fabric on the inside.²³ The most prominent part of the dress is the turquoise and gold patterned silk that has been cut roughly in the shape of a waistcoat, and appears to sit like a tunic over the under-layers with a belt at the waist. The kind of high quality fabric and decoration used in this garment do not usually signify an association with austerity, but as was noted in *The Lady's Pictorial*, the economic benefits of the remnant trend were not always “apparent at first sight.”²⁴



Figure 4:
Homemade Silk Dress,
circa 1916, © York Castle Museum,
York, England, BA501.



Figure 5:
Dress with Recycled Bodice,
circa 1914–1918, © Glasgow Museums,
Glasgow, Scotland, 1987.20.2.

²² M. Faye Prior (Collections Facilitator, History, York Castle Museum, York, England), Conversation with the Author, 21 July 2014.

²³ Ibid.

²⁴ “Effect and Economy,” *The Lady's Pictorial*, 6 July 1918, p. 19.

The influence of austerity is perhaps more evident in a circa 1914–1918 dress from Glasgow Museums (Figure 5), made predominantly from brocaded yellow silk that has been attached to a bodice recycled from another garment. While the lined, lace bodice has been made to a high standard, probably by a professional dressmaker, the subsequent alterations undertaken by the owner are of a much lower quality. The stitching of the yellow silk component is irregular, none of the additions are straight or symmetric, and in some cases decorative details—obviously meant to be seen—are covered by new additions. The hem has been patched in six places and the inside seam of the skirt is rough and irregular. Attention is drawn to the different components of the dress by the use of the asymmetric draping on the bodice. The garment has been made from at least 10 different materials, including trimmings. Both these garments were made from good quality fabrics and are in good condition. They have been worn but not relentlessly and were clearly part of a wider wardrobe of items that could be circulated according to the demands of different occasions. Both, however, also have clear material indicators of austerity in their design and production; they were homemade using limited or repurposed resources. It seems likely that these garments belonged to women who engaged with the remnant trend for reasons both of economic need *and* a desire to appear fashionable. Having established the key characteristics of the remnant trend, the next section of this article investigates from where this trend came.

The Roots of the Remnant Trend

Social Pressures

Writing in 1929, journalist and author Constance Peel described how during the war wealthy women took the idea of austerity dressing to extreme lengths.

As the months passed women of the upper classes dressed more and more plainly, even shabbily. Smart clothes were looked upon with disfavour, and several clever skirts appeared in *Punch* of aristocrats clad in chic rag-and-tatter modes.²⁵

It is true that such cartoons appeared, and that government propaganda encouraged women to withhold from spending on new or luxurious clothes. But the remnant trend was as close as women's periodicals came to encouraging "shabby" dressing,

²⁵ Constance Peel, *How We Lived Then*, John Lane The Bodley Head, London, England, 1929, p. 52.

and cartoons—as they generally do—vastly exaggerated the extent to which “rag-and-tatter modes”²⁶ were considered fashionable in the latter war years. Newspapers, periodicals, and government propaganda also contributed to the debate of how women should dress and spend their money in wartime. This “advice” sometimes came from unexpected—or unqualified—sources, for example in 1918 when the Bishop of Stepney claimed that “the really fashionable clothes of today...are the clothes that have been mended.”²⁷ Patriotism was the most commonly cited justification for demanding that women dress one way or another, and was particularly exploited in a series of government propaganda posters (Figure 6).



Figure 6:
*First World War
Propaganda Poster*,
Unknown Artist,
Roberts and Leete Ltd,
Printer, for The National
War Savings Committee,
1916,
© The Imperial War
Museum,
London, England,
Art.IWM PST 10122.

²⁶ Ibid.

²⁷ “A Bishop on War Fashions,” *The Tailor & Cutter*, 6 June 1918, p. 297.

The posters were fiercely criticised by Florence “Butterfly” Roberts, who in September 1916 retorted:

We have been told, and told again...that it is ‘bad form’ to be extravagantly attired, though, as a matter of fact—and finance—the vast majority of women qualified as ‘Good Form’ dress candidates, to begin with, simply because they lacked the necessary cash to go to extremes—and extravagance!²⁸

Such statements help to challenge the notion that women in wartime dressed in a certain manner solely for reasons of patriotism or morale, or because they were told to. It also highlights the discrepancies between different class experiences of dress and shows that the moral judgements that were made on outward appearance could be dramatically shifted by external factors. The protection of local businesses was one of the key arguments made in the defence for continued spending on clothes. There was great concern about unemployment in the dressmaking trade after the outbreak of war, as recorded by Constance Peel:

Many women employed in luxury trades were dismissed almost at once or put on half-time. Most of the customers of a certain dressmaker wrote during the few days preceding the declaration of war to countermand their dresses....Work came practically to a standstill....What happened in this instance happened in many others.²⁹

The Lady's Pictorial told readers that “there are many ways of being patriotic, and shopping is certainly one way. Women who buy clothes as usual do much more to stem the tide of unemployment than they realise.”³⁰ This was one of many instances of an apparently patriotic behaviour being pitched against a patriotic behaviour of a different kind, a theme that emerged repeatedly in the wartime rhetoric surrounding women's appearance and spending habits. From these debates the idea of *performing* patriotism through fashion starts to emerge; women could use their clothes to perform their own version of patriotism, whether they were in favour of abandoning all frivolity, or felt it was important to maintain their appearance and support local business.

²⁸ Florence “Butterfly” Roberts, “Fashions of To-day and To-morrow,” *The Lady's Pictorial*, 9 September 1916, p. 30.

²⁹ Peel, op cit., p. 25.

³⁰ “At Dales,” *The Lady's Pictorial*, 10 July 1915, p. 58.

Women's periodicals struggled to find a balance between the promotion of seasonal collections and giving appropriate advice on wartime economy, and were often somewhat ambiguous about whether women should be spending or saving. This coexistence of frivolity and practical advice was exemplified in a quote from *The Queen* in August 1915, "We are all agreed that economy is the keynote of the moment, yet it is equally important that appearances should be kept up, especially in the matter of dress."³¹ Arguably, it was this somewhat confused climate that created the remnant trend. These were garments that apparently met both "needs:" the need to economise and the need to "keep up appearances" in dress. The creation of a new remnant gown enabled women to spend money but in an apparently restrained and resourceful manner, and to repurpose outmoded or worn garments, resulting in a new ensemble that was at once fashionable and patriotic.

War and the Textile Industry

One major reason that women's periodicals appeared inconsistent in their discussions of economy was the apparent confusion over the actual impact of war on the fashion and textile industries. In October 1918, for example, the following comments were published in *The Queen*:

Practical difficulties may present themselves too, with such a shortage of material and service as we know by our own common sense must exist, though truth to tell there is little apparent evidence of it, except in prices, which naturally, tell a different tale.³²

Though it is interesting to note that the fashion journalists found "little apparent evidence" of fabric shortages, a quite different perspective was shared within textile and tailoring trade publications. The August 1914 issue of *The Textile Recorder* opened with the following statement, "The inevitable war into which this country has been suddenly plunged will undoubtedly dislocate the trade of the textile industries to an alarming extent."³³ This prediction came true to an extent and the war affected the industry in many ways, eventually impacting the production and availability of dressmaking fabric for the civilian home market. Interestingly, however, Britain's textile industry also thrived because of the war.

³¹ "Dress and Fashion," *The Queen*, 28 August 1915, p. 399.

³² Mrs Jack May, "Fashions' Forecast," *The Queen*, 5 October 1918, pp. 298-299.

³³ "The War and the Textile Industries," *The Textile Recorder*, 15 August 1914, p. 377.

The issues of greatest concern within textile trade journals were all by-products of mobilising a country for war: labour shortages, the demands of War Office, difficulties importing and exporting goods, and government intervention into the industry. Fighting men and munitions were prioritised over every other kind of work and all relevant industries were utilised in the mass production of war materials. *The Textile Recorder* reported in February 1915 that across the textile industry the “shortage of efficient labour [was] being felt most acutely,”³⁴ and the situation had not improved by 1917. A report from the Scottish Borders in February 1917 suggested that some factories were only able to run half their working machinery, due to the loss of men to the army and women to the nearby munitions factories.³⁵ The “continuous depletion of staff”³⁶ in the tailoring trade was bemoaned in the January issues of *The Sartorial Gazette* in both 1917 and 1918.³⁷ But while labour was in short supply, many businesses found that their orders increased because of war. The government had given “definite instructions” for War Office contracts to be prioritised, and for the civilian trade be put to one side.³⁸ The wool trade particularly thrived under these conditions, despite an early dip in 1914, and it was reported that “the year 1916 will be remembered as long as the wool textile trade has an existence.”³⁹

The combination of high demand and a scarcity of labour, as well as restrictions on raw materials, meant that factories were struggling to produce cloth for civilian use. Reports suggested that the proportion of cloth produced under government war contracts went from 60–70% in early 1916, to 30–40% in January 1917,⁴⁰ and back up to 50% in July.⁴¹ The consequence was a severe price rise for the consumer. It was suggested, for example, in May 1917 that the price of “ordinary tweeds” had risen to 100% more than they were before the war,⁴² and in May 1918 that there had been a 200–300% rise on the price of cloth from 1914.⁴³ Constance Peel recorded that many items of clothing, purchased by an average working class woman, almost doubled in

³⁴ “Labour Deficiency,” *The Textile Recorder*, 15 February 1915, p. 311.

³⁵ “The Textile Industries of the Scottish Borders,” *The Textile Recorder*, 15 April 1917, p. 375.

³⁶ “Tailoring Under Difficulties,” *The Sartorial Gazette*, January 1917, p. 5.

³⁷ *Ibid.*, “Editorial Notes,” January 1918, p. 3.

³⁸ S. Banks Hollings, “Wool Trade Retrospect,” *The Textile Recorder*, 15 January 1917, p. 274.

³⁹ *Ibid.*

⁴⁰ *Ibid.*, p. 278.

⁴¹ “The Textile Industries of the Scottish Borders,” *The Textile Recorder*, 14 July 1917, p. 93.

⁴² “The Textile Industries of the Scottish Borders,” *The Textile Recorder*, 15 May 1917, p. 25.

⁴³ “The Cost of Materials,” *The Tailor and Cutter*, 23 May 1918, p. 256.

price from 1914 to 1918. A dress, for example, went from 8s to 15s 11d, corsets from 4s to 6s 11d, and hats from 10s 7d to 19s 2d.⁴⁴

Evidently, the war *did* affect the availability and price of fabric for dressmaking, although never to the extent that clothes needed to be rationed, as became the case during the Second World War. The “continued rise in the cost of material”⁴⁵ was an ongoing issue of concern in women’s periodicals, and for consumers too. It can therefore be concluded that the endorsement of the remnant trend within women’s periodicals was largely motivated by the desire to save expenditure on dressmaking fabrics, whether by purchasing the comparatively cheap sale remnants, or recycling the fabric used in older garments. It is unclear how aware either writers, readers, or any woman consuming fashionable dress were of the labour shortages, government prioritisation of war production, or import difficulties that created this price rise. Nonetheless, the remnant trend had all the credentials of a patriotically motivated austerity trend in a time of economic hardship.

The Influence of High Fashion

Though presented as an austerity trend within women’s periodicals, it is important to acknowledge that the remnant garments popular in wartime resembled designs by some of the most influential and high profile couturiers of the day, including the Paris-based Paul Poiret, Callot Soeurs, and Lucile. The work of these designers has often been connected to the “wave of Orientalism”⁴⁶ in fashion that followed the European arrival of the Ballets Russes in 1909; they created garments that utilised fabrics of different colours, patterns, and textures, often draped into asymmetric forms and decorated with lace, beads, and other trimmings. The visual link to these designs was not merely aesthetic or coincidental but was affirmed on the pages of elite periodicals such as *Vogue*, where it was suggested that the couturiers also consider economy in their designs. In the Early September 1917 issue of *Vogue*, British Edition, a series of sketched designs that made “a use for short lengths” and lent themselves “admirably to the possibilities of the remnant counter” were attributed to Paris (Figure 7).⁴⁷

⁴⁴ Peel, op cit., pp. 200–201.

⁴⁵ Mrs. Jack May, “Fashions’ Forecast,” *The Queen*, 31 August 1918, p. 183.

⁴⁶ James Laver, *Costume and Fashion: A Concise History*, Revised Edition, Thames and Hudson, London, England, 1982, p. 224.

⁴⁷ “Smart Fashions for Limited Incomes,” *Vogue*, Early September 1917, p. 49.

Early September

SMART FASHIONS for LIMITED INCOMES

THE first days of September are looked upon by the more conservative of limited incomes as a reorganizing period, a time in which to get carefully over her wardrobe and put it in condition for the better days to come; this is the time in which to choose from the wardrobe of last spring and even last autumn any costumes suitable for remaking and to study the new designs, fabrics, and trimmings to be used in remodeling them.

It is seldom wise to attempt an extreme style so early in the season, even though it be very new and give promise of income, for so often these early modes belie their promise; the mode may capriciously turn in another direction, or, on the other hand, the model selected may become all too popular and quickly descend in the cheapest of ready-to-wear garments. Consequently, discretion is essential, and it is far wiser to choose a conservative becoming style and depend for novelty on details, such as collar, vest, or trimming.

CONSERVATISM FOR EARLY AUTUMN

The gown illustrated at the lower right on this page shows well this point of choosing a conservative style. This gown is as conservative as may be, and yet in its development, it may appear distinctly of this autumn season. The buttons which fasten it from collar to hem may be covered with braid or satin, whichever is used for the trimming of the bodice. Any soft cloth would be suitable as the material of this frock, and satin would be desirable. The tunic and bodice should be of the same material, but the underskirt, to be pretty, should be of a contrasting fabric and colour. Blue cloth and black satin are the most usual combination, but there are any number of other possibilities, such as grey or beige, which are very smart with dark blue satin, or one may use a dark brown or light cloth with a satin or marcel. This model also offers a way to use short lengths of fur that may have on hand.

THE CHAMELLEON COUTURE

The useful frock that, chameleon-like, fits the occasion and fills all the needs from a street dress for early autumn, a luncheon or business frock for smart after-noon or a coat, to, later on, a winter house dress, is an important consideration at this season. If this frock is planned carefully, as that it is really successful, it will be among the most useful frocks in the wardrobe.

Two frocks of this order are illustrated at the bottom of this page. Both these models are well adapted for use in remodeling a frock, as both are suited to combinations of two materials. The frock at the left is especially well suited to the slender figure; that in the middle may be worn equally well by a slim or a larger woman.

Satin, Georgette crepe, and chiffon are especially suited to the frock at the left, although crepe de Chine or other similar fabrics would not be amiss. A soft lustrous crepe would be lovely for the bodice and the main section of the skirt, while the small chemise and the panel of the skirt should be made of Georgette or of crepe chiffon. Remnants of

crêpe chiffon are easy to find and invaluable in price, and if one has a flock of crêpe narrow or wide to remake, this is an excellent way to use them. The trimming on the front panel may be any one of a number of things—fine satin ribbon, dull silver thread stitching, or "bonnet" stitching, as the chain stitching done by machine is called. The soft sash may be woven simply in the back and may be made of a different shade or a contrasting colour. A dull brown frock with a sash of the new, unusual, blue shades or of jade would be attractive; a blue frock may have a mulberry sash; a beige frock, a dull blue sash.

PROBLEMS OF REMODELING

The dress illustrated in the middle at the bottom of this page is unusually good in design, and it also lends itself admirably to the possibilities of the remnant maker. Crêpe de Chine, satin, or soft cloth would be a good choice for the body of the gown. A pretty combination would be figured or pe de Chine with a plain fabric of the same colour; a printed chiffon with satin would be equally good. If the material is cloth, the lower section of the dress would be best of satin, and, if one is clever with the remnantary needle, it would be smart if embroidered in cross-stitch motifs in a coloured thread or in a fine wool. The narrow double collar are very new, and the large buckle with the soft crushed lark is much worn this year. On a dress of this type, much of the effect is gained by careful workmanship. Seams of satin should be finely corded, and all such details worked out with great care.

FOR THE SHORT LENGTH

Very often one sees two yards and a half of lovely brocade or some other trimming and unusual fabric, which is too short for a "short length," as they are called, and consequently is much reduced in price, yet it is seldom that one can see any way to use it. It is for this reason that the frock illustrated at the top of this page was chosen, for, apart from its chic design, it is made up of two fabrics, neither of which need measure over three yards, and the silk may measure even less. A small remnant of crystal net or fine silver lace is not so easily found, but if this can be found, one can always substitute from plain silk a lovely petticoat, which may be bordered with satin and ends of narrow crystal beading, for the less usual the combination, the prettier the effect. The bodice section is composed of a chemise, which should be of the same material as the petticoat, and a draped circle of the same silk of which part of the skirt is made; this silk may be combined with silver ribbon, or, if there is not silk enough left for the circle, it will be equally lovely in several beading, rows of soft, lustrous, satin ribbon. There are, of course, many other combinations of material possible for this frock.

Our early forecast shows a tendency to individual styles as well as colours and materials; but it is the wise woman who buys carefully, and selects her frocks conservatively, effectively, conservatively and doubly.

The Woman Who Is Wise in Ways and Means Looks Upon the First Days of September as a Propitious Time for the Reorganizing of Her Wardrobe



This frock which is made of two fabrics, neither of which need measure over three yards, is a remarkably discovery for the woman who, on her shopping hour, encounters remnants and much buying.





Crêpe metres with Georgette crepe, gives an attractive combination for a remodelled frock.

Such a frock meets three needs—street frock, luncheon frock, or house dress.

This frock is one of the conservative models which prove a wise choice for early autumn.

Figure 7:

Designs for Remnant Fashions, Vogue, British Edition, Early September 1917,
© The National Museum of Scotland, Edinburgh, Scotland, p. 49.

In the Late September 1917 issue of *Vogue*, the following statement was published alongside illustrations of further remnant-like designs.

This season, when you first see the general silhouette of the new evening gowns, you think, 'That's all very simple: there's really nothing to that.' But then, you will notice that they are made of combinations of lovely fabrics...Paris...[is] going to design us beautiful gowns if they have to combine materials to do it. That's because the supply of really lovely fabrics is a little less, and the demand as great as ever.⁴⁸

Looking concurrently at the garments depicted in *Vogue* and other periodicals, the surviving examples of remnant fashions, and contemporaneous designs by Lucile and Callot Soeurs, a cyclical system of influence becomes evident. Certain attributes of the remnant fashions are seen in the couture pieces, and vice versa. For example, a garment depicted in the earlier *Vogue* article (Figure 7, top centre) bears a strong resemblance to a circa 1915–1916 Callot Soeurs gown now in the collection at the The Metropolitan Museum in New York (Figure 8), with a decorative bodice, high waist, voluminous skirt, and narrow shoulder straps. It seems likely that the owner of the dress in Glasgow Museums (Figure 5) was aiming for a similar silhouette when they somewhat haphazardly stitched the yellow brocaded silk onto an existing bodice. The skirt of the Callot Soeurs gown (Figure 8) appears to be made primarily from Chinese silk, like the gown photographed in *The Lady's Pictorial* in July 1918 (Figure 2). The waistcoat-like design of the York Castle Museum dress (Figure 4) was also a notable feature in one of the *Vogue* sketches (Figure 7, bottom centre) and a Lucile design from around 1913 (Figure 9). All were belted at the waist and made in fabrics patterned with wreath-like motifs.

It is difficult to determine whether the “exotic” style utilised by the couture designers that pre-dated the war was the initial inspiration for the often asymmetric and decorative remnant fashions, or whether they genuinely manifested as a creative solution to an apparent economic need. All the wartime discussion of the trend was rooted in a discussion of economy and the need to make a public show of sacrifice, or at least a consideration for the altered circumstances of wartime life. But while the designs were presented in this context, the recommendation for luxurious and expensive fabrics was commonplace. The likenesses between the surviving examples or their depictions in periodicals and the designer pieces in The Metropolitan Museum of Art collection are too striking to be overlooked. It seems likely that the

⁴⁸ “Making Two Materials Do the Work of One,” *Vogue*, Late September 1917, p. 99.

wartime need to economise was the justification for this trend but that inspiration came from the most luxurious end of the fashion market.



Figure 8:
Silk and Metallic Evening Dress,
Callot Soeurs, circa 1915-1916,
© The Metropolitan
Museum of Art, New York,
New York, United States,
C.1.51.97.2a,b.



Figure 9:
Beaded Silk Evening Dress,
Lucile, circa 1913,
© The Metropolitan Museum of Art,
New York, New York, United States,
1979.369.2.

Conclusion: The Significance of the Remnant Trend

The remnant trend was just one material manifestation of wartime austerity which, between 1915 and 1918, took many different forms. The strength of this particular trend, and the reason it became a ubiquitous presence on the pages of women's periodicals, lay in its duality. It was at once luxurious and austere, frivolous and resourceful, fashionable and practical; and its fashionability was certainly key to its success. The likeness to designs from Parisian couturiers meant that remnant garments were appealing even to the most fashion conscious of women: those who could afford the expensive designs depicted on the pages of elite periodicals, such as *Vogue*. But the trend was also accessible to those living on significantly smaller incomes. The advice printed in penny weeklies could easily be followed by a woman with basic dressmaking skills to reinvent older garments in her wardrobe. The articles and illustrations in penny weeklies must for now stand in the place of garments made in this manner, which have thus far proved to be an "immaterial" gap in this research. But when dwelling on the nature of this trend, it can be argued that the legacies of wartime austerity survive both in material objects and the knowledge of immateriality that comes from the gaps in collections.

Writing about the remnant trend as the material culture of war highlights the varied and sometimes unexpected ways that the war impacted civilian society; disrupting trade, industry, and the economy, and shaping social and cultural ideas. As such, discussion of the trend also reveals how fashionable women experienced or actively engaged with the war and its consequences in their daily lives, both privately and publicly. There was an explicit pressure on women to conform to a patriotic ideal and shape their wartime appearance accordingly, but a consensus was never quite reached as to what form that patriotic appearance should take. For the wealthy woman bombarded with these conflicting opinions, wartime austerity was as much an aesthetic choice as it was an economic need. As noted by Cheryl Buckley, upper middle and upper class women in wartime could enjoy the privilege both "of dressing up to their 'normal' social position and dressing down to demonstrate their patriotism and commitment to the war effort."⁴⁹ The remnant trend was part of this narrative of patriotism and sacrifice; of wealthy women intentionally clothing themselves in "chic rag-and-tatter modes."⁵⁰

But this is not to suggest that the trend was entirely frivolous. Bethan Bide noted that the Second World War "Make Do and Mend" movement has come to be associated

⁴⁹ Buckley, op cit., p. 525.

⁵⁰ Peel, op cit., p. 52.

with a sort of “austerity morality,” but that austerity-induced “material need” was not always the driving force behind the items carefully made at that time by resourceful home sewers.⁵¹ She suggested that “emotional need” should also be considered—that makers “derived pleasure from challenging their sewing skills and a sense of purpose from this performance of austerity.”⁵² The remnant trend should be considered and discussed on similar terms, as the product of the creativity and resourcefulness required to navigate the problems and pressures of wartime society, but also as a source of pleasure. The emotional value of fashion and dressing practices was often discussed in women’s periodicals, for example in *The Lady’s Pictorial* in March 1918, “Thank Heaven, even though we are rationed, though war-boots are an accomplished fact, though dyes are scarce and extravagance unpatriotic, we can, if we are blessed with imagination, exercise some in dress.”⁵³

Exercising imagination and creativity in dress could be a pleasurable pastime, bringing satisfaction to the wearer while also enabling the performance of a patriotic act. At once personal and public, remnant fashions could satisfy the needs of the wearer while also fulfilling the demands made of her by wartime society. These irregular, piecemade garments of the First World War were wearable collages of fabric, ingenuity, and good intentions.

Although this article has documented some of the negative ways that the war affected the British textile and fashion industries, it has also found that the remnant trend, as a wartime “austerity fashion,” was not always the product of genuine material or economic need. The remnant trend could more accurately be described as a preemptive action; responding to an *idea* of appropriate wartime consumption. It is important to note here that while the remnant trend played with the idea of austerity and made a fashionable appearance accessible to many women, garments made from waste fabric or recycled garments were not an original innovation of the war period. And for many women austerity was a reality, not a fashionable novelty. However, that these garments undoubtedly gained popularity as a direct consequence of the war speaks to the shared public concern with austerity at different levels of society, and the ways in which dress could represent one’s awareness of the wider impact of war. The remnant fashions represent a fascinating intersection between war, austerity, luxury, and creativity. Finally, they tell us that while the fashionable performance of austerity was not always rooted in financial hardship, it was nonetheless a consequence of war.

⁵¹ Bide, op cit., p. 198.

⁵² Ibid, p. 199.

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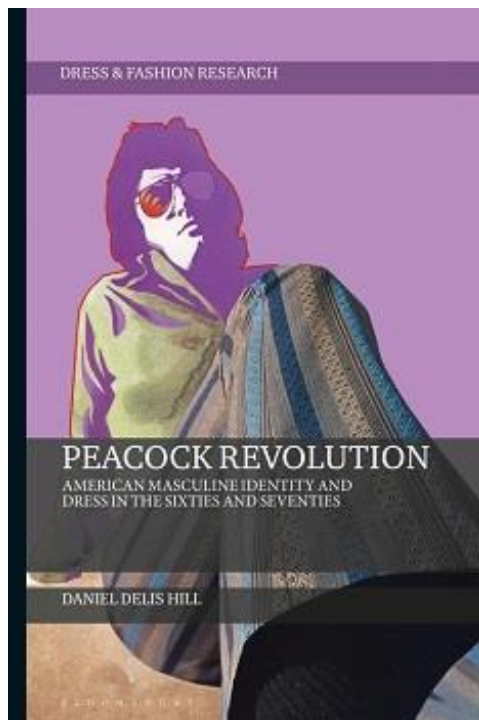
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Book Reviews



Daniel Delis Hill, *Peacock Revolution: American Masculine Identity and Dress in the Sixties and Seventies*, Bloomsbury, London, England, 2018, Notes, Bibliography, Index, 22 Black-and-White Illustrations, 210pp, £73.44.

Daniel Delis Hill's book *Peacock Revolution* focuses upon a moment in American men's fashion that has often been overlooked in more conventional costume histories. The close-fitting silhouettes, mod and hippie flourishes, vivid colours and embellished fabrics of the 1960s and 1970s are sometimes written out of accounts that conceive of twentieth century menswear as relatively stable and unchanging. And yet, the sartorial shifts of the peacock revolution that Hill describes provide important precursors for contemporary developments in men's fashion as an industry and as a creative practice. As he suggests, the 1960s and 1970s were decades in which designers, consumers and retailers attempted to formulate a modern, forward-looking and optimistic aesthetic that responded to changes in men's lives. As such, this text represents a timely and valuable contribution to the field of fashion research, complementing Geoffrey Aquilina Ross' *The Day of the Peacock* (2011), a more visually oriented publication with a British focus, Nik Cohn's classic text *Today Here Are No Gentlemen* (1971), now sadly out of print, and my own recent monograph *Menswear Revolution* which, while more focused on menswear today, also covers the 1960s and 1970s.

Hill does well to place the evolution of men's fashion—over the course of the 1960s and 1970s—in a broader social, cultural and political context. He discusses how changes in attitudes to masculinity, sexuality, and the body, along with the politics of ethnicity, civil rights, feminism, and the emergence of various post-war subcultures impacted upon men's fashion. And while this text is primarily concerned with men's

dress in the United States, his discussions of multiculturalism, black identity, Afrocentric style, and British cultural imports connect the peacock revolution in the United States to more international developments. The author also provides a fascinating longer history of shifting discourses surrounding masculinity, exploring the periodic “crises” that assailed American manhood—from the late nineteenth century onwards—as the United States transitioned from an agricultural, rural economy to an urban and industrialised nation (pp. 1–13).

The advent of the “permissive society,” the evolution of civil rights, second wave feminism, gay liberation, and more generally the demographic and attitudinal shifts of the baby boomer generation described by Hill will be familiar to researchers in the field. Nevertheless, this broader context will prove extremely useful to undergraduate students.

While the book’s discussion of wider social and cultural developments in the post-Second World War period is valuable, Hill’s text is most original and engaging in its use of primary sources—the emergent men’s magazines of the period, store catalogues, trade journals, and advertisements as well as a selection of physical garments that he reviews. Drawing on these diverse materials, he indicates the popular nature of the aesthetic and sartorial developments of the peacock revolution in the late 1960s and early 1970s, demonstrating conclusively that changes to men’s fashion extended beyond small fashionable elites to affect the mass market styles worn by a wide range of men. In the preface to the book the author briefly reflects on his own clothing choices in the late 1960s and early 1970s, describing the ways in which his fashionable and gendered identity was negotiated in the context of competing notions of masculinity, modernity, and sexuality:

Like the majority of baby boomers, though, I was not a countercultural activist. I didn’t even grow my hair long until 1971, and then only to my collar. But in coming of age during the late 1960s and early 1970s, I experimented with peacock shock fashions—selectively. For example, the photos in Figures 8 and 16 feature actual clothes I wore as a teenager—a 1968 Nehru jacket and chain pendant.... (p. xv)

This reflection on personal experience and the inclusion of photographs of archival garments is a strength of this text. I would have enjoyed more personal reflection, and the book might also have benefitted from featuring informal family photographs of the period to demonstrate how peacock styles were worn outside of the posed fashion image and advertisement: there is an understandable tendency to prioritise the more outré aesthetics of the 1960s and 1970s in the selected illustrations. Implicitly, as I have suggested, *Peacock Revolution* as a text responds to recent changes in men’s

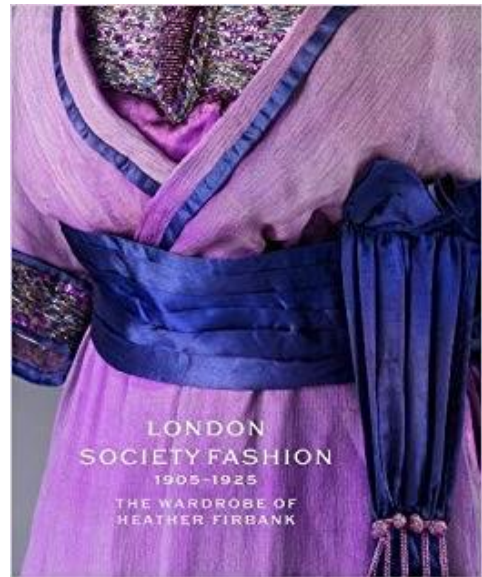
fashion, but there is an argument that this connection could have been made more explicitly. And while the author does discuss the decline in peacock opulence in the middle and late 1970s, a more sustained analysis of the social and cultural factors behind this apparent resurgence in conservatism might have been welcome. But these are minor quibbles. Hill's book will prove of significant interest to scholars of popular American dress, researchers in men's fashion, and to historians of the period. It represents a focused account with a strong basis in sound primary research and is engagingly and accessibly presented.

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Cassie Davies-Strodder, Jenny Lister, and Lou Taylor, *London Society Fashion 1905-1925: The Wardrobe of Heather Firbank*, V&A Publishing, London, England, 2015, Notes, Bibliography, Credits, Index, 163 Colour Illustrations, 176pp, Hardback, £30.00.

London Society Fashion 1905-1925: The Wardrobe of Heather Firbank offers a detailed survey of one of the Victoria and Albert Museum's most significant dress collections, while providing valuable context for the objects that have consistently been featured in exhibitions since they were acquired by the museum in 1957. The Heather Fairbank Collection formed the cornerstone of the then-fledgling Textiles and Fashion Department, and this publication rightfully pairs the oft-studied garments with valuable archival materials to tell a more complete story of the woman behind the clothes. This publication is equal parts fashion history and social history—contextualising each ensemble within society life in London during the early twentieth century. The content is presented chronologically, with each aspect of dress introduced to correspond with Firbank's own biographical narrative. In five chapters, authors Lister, Strodder-Davis, and Taylor chronicle the life of Heather Firbank from her family roots to her childhood, from her debut into London society to her eventual retreat from it, before finally examining the legacy she left behind through her well-preserved wardrobe.



This publication shines in its comprehensive survey of each facet of pre-war fashionable dress—a triumph afforded by the completeness of Heather Firbank's extant wardrobe, which yields a near-perfect case study of society life during the period. The collection provides the opportunity to discuss the individual components of a fashionable ensemble—from undergarments to accessories. The inquiry into Firbank's society wardrobe goes beyond the basic classifications of day wear and evening wear, and delves into the nuances of sporting attire, country visiting customs, and mourning practice. All of the garments that have become synonymous with fashionable dress during this period are well-accounted for: from corsets to picture hats, tailor-mades to tea gowns. Additionally, the study offers uncommon insight into the shopping culture of the time period. Firbank's compilation of bills from London's top design houses provide a glimpse into the purchases necessary to maintain the lifestyle of a society woman, while her meticulously archived clippings illustrate her aesthetic preferences and her keen participation in the fashion system.

Perhaps most interestingly, this particular sartorial case study—with all of its supplementary archival materials—not only accounts for established trends in fashionable dress, but makes an excellent case for personal style. The study of Firbank's clothing benefits from the Lucile design archive also held at The Victoria and Albert Museum, which includes detailed design sketches (many of which are included in the department's previous publication, *Lucile, Ltd.*). The subtle differences that emerge when comparing the sketches to the Lucile garments in Firbank's wardrobe reveal her own hand in the design process; for example, in the selection of colours and design details that recur throughout the collection. Such is the benefit of this unique publication that focuses on a single wearer, in an overwhelming sea of monographs that limit themselves to a designer's point of view. Furthermore, this format advocates for a more personal approach to the study of dress, which relies just as much on supportive documents as it does the garments in question.

These documents are, without a doubt, the greatest strength in this sartorial study. The publication references diverse primary sources (photographs, fashion plates, receipts, advertisements), many of which are featured in full colour alongside the garments with which they corroborate. This made for a satisfying visual juxtaposition, and supported the arguments made within the text. However, the lack of writing from Heather Firbank herself proved to be the pitfall of the study. Because she left behind no diary or memoir, the authors were forced to rely upon the writings of her contemporaries, like the diary of English writer and socialite Cynthia Asquith. *The Edwardians*, a 1930 novel by Vita Sackville-West, is also often quoted throughout to shed light on aristocratic society from about 1905 to 1910. The insight provided by the documents in Firbank's archive is so rich, that these ancillary sources seem less compelling by comparison.

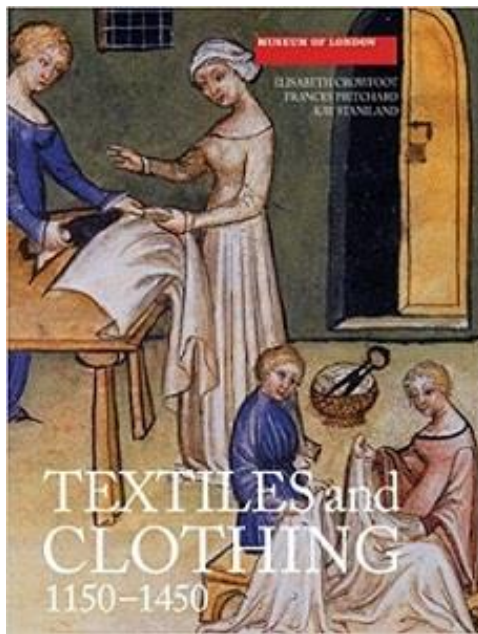
This publication is significant in its focus on British designers in the early twentieth century, in comparison to the majority of scholarship which focuses on Parisian couture during this time period. It uses unconventional sources like post office directories and census returns to paint a detailed picture of well-known design houses like Lucile and Redfern. Perhaps more importantly, however, in the final chapter of the book the authors use the same sources to direct attention towards less-studied designers, dressmakers, and department stores. Furthermore, the authors make a concerted effort to diversify the narrative by including remarks on the ladies' maids and shop girls who sustained the fashion system. By illuminating additional players who shaped London's couture industry, the authors open up new avenues of research and encourage further study on the topic.

In all, *London Society Fashion* makes a desirable addition to a dress historian's library, with its sumptuous full-page photographs and detailed views of trimmings,

labels, and garment interiors. The book offers a nuanced look at the shifting fashions within a narrow timespan, written in a manner that is easily accessible and provides a reliable, quotable source for future scholars writing about this time period. Furthermore, the years covered in the case study (1905–1925) saw dramatic social change, which is manifested in the material garments left behind by Heather Firbank. The fashions worn by Firbank at the height of her society life during the 1910s are not readily familiar to the general public, but have recently entered cultural consciousness thanks to the television series *Downton Abbey*. There is no doubt that this book attempts to capitalise on the international success of the television series, but it does so in a way that celebrates the wide-reaching influence of Heather Firbank's wardrobe—immortalising it in a well-researched and deeply personal sartorial study. This time period—which linked the distant Victorian past to the new, modern world of the twentieth century—is often difficult to contend with, and this publication does so in a clear, concise, and well-illustrated manner.

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Elizabeth Crowfoot and Frances Pritchard, *Textiles and Clothing c. 1150–c. 1450: Medieval Finds from Excavations in London 4*, HMSO, London, England, 1992; Second edition, Woodbridge: Boydell Press in Association with Museum of London, 2001; Reprint, 2018, Appendix, Concordance, Glossary, Bibliography, 32 Colour Illustrations, 183 Black-and-White Illustrations, 223pp, Softback, £19.99.

It might be considered unusual to review a book that was first published in 1992, was republished in a new edition in 2001 and has been reprinted nine times since. Its publishing history is however part of its story, a testament to its continuing usefulness for the study of medieval textiles and—significantly—dress. Prior to its first publication, most discussion of dress remains using archaeological as well as documentary and visual sources in England had been from the Anglo-Saxon period (See Gale Owen-Crocker, *Dress in Anglo-Saxon England*, Manchester University Press, Manchester, England, 1986.). Dress history from the later medieval period was almost entirely confined to studies drawn from visual sources (paintings, sculpture and book illustrations) and documentary evidence (for example from laws relating to dress and wills). Evidence from documents really only mentions dress types, sometimes noting material or a type of decoration; that from visual sources is most useful when there are surviving pieces to compare with the illustrations, which however can be misleading in detail and vague as evidence for structure. Excavations from other urban sites, such as Dublin, Lincoln and York, began finding and studying identifiable garment remains in the same period as the London sites, though still with emphasis on the pre-Conquest period.

The publication featured here, however, demonstrated that London was, certainly for England, *the* major source for archaeological textiles from urban sites, especially for the later medieval period. It provided evidence for fabrics from various fibres, for example wool, goat hair, linen, silk and mixed cloths (half-silk velvets; linen and wool union cloths); weaves; dyes and other manufacturing techniques (for example for hairnets). Even more importantly for sewing, fastenings (for example buttons and button holes) and tailoring techniques, hitherto only partly understood (and sometimes misunderstood) from the visual sources. In this book, the discoveries from the actual remains are placed alongside the more traditional evidence, showing how, when you have both, they can illuminate each other. There are also sections on the style and construction of various narrow wares: garters, hairnets, bindings and facings, and various decorative edgings, which together with the buttons already mentioned,

are all important in understanding the structure of medieval dress and of datable fashion details.

A large part of the value of the book results from its explanation—with excellent illustrations—of the many materials and manufacturing techniques involved and in showing the importance of all textile trades, from cloth production to its various uses and decoration, to the medieval economy. It is one thing to note a line of tiny buttons, or a dagged edge of a garment, in an illustration, quite another to find surviving examples of such features—with all the evidence they bring of how they were made and how they affected the fit or hang of a garment. There is also some discussion of the possible scenarios which led to the deposition of such rich and varied material. Much of it, for example, appeared to be items of the highest quality; and some of these—but also of those of a wider range of qualities—were also clearly offcuts, implying reuse of dress items, thus in turn implying a trade in secondhand clothes and another related activity in the reshaping of clothing items again for secondary use. This is clearly shown by the form of the many offcuts—the bits impossible to reuse, like the tightly buttoned garment edges, which have survived because discarded. Large plain areas of skirts, for example, are rarer because easier to reshape. Two explanations for the richest deposits are discussed on the basis of the evidence: one for the collections of high-quality items relating to the positions of the royal wardrobe (The Great Wardrobe) over the period covered; the other to the activities of groups of traders evidenced in documentary sources: that is the fripperers—traders in used clothing; and the botchers, menders and probably remakers of used clothing.

It is fair to say that the chapters on narrow wares (pp. 130–149), sewing techniques and tailoring (pp. 150–198) based on surviving examples, represented a step change in understanding the construction and fitting of later medieval dress, which has informed all later studies. Like the study of Anglo-Saxon dress from the previous decade, it was ground-breaking at publication and the reprint of the former and the frequent reprints of the latter suggest that they have become important source books for technical detail and interpretation. Its methods and the interest it generated paved the way and helped to create a more informed audience for such material.

This book should be considered together with another in the same series, Egan, G., and F. Pritchard, *Dress Accessories c. 1150–c. 1450: Medieval Finds from Excavations in London 3*, HMSO, London, England, 1991. This covers further dress items, fastenings, attachments (including buttons), and decorations; helpfully ordered by type of accessory, each with its introduction and a select catalogue. While many items are in metal rather than textile, overall it adds to the detail necessary to understanding medieval dress and how it worked. Many items however *are* in textiles or leather, including a useful survey of girdles (pp. 30–49) and in succeeding sections various attachments such as fasteners or decoration and another on purses (pp. 342–

357). There is a useful chapter on conservation at the end. Both books remain useful as an introduction to, and source of, surviving late medieval dress—especially dress detail—and is useful to all those in the theatre, museum sector, and the world of medieval reenactment with a genuine interest in the authentic reconstruction of medieval dress, as well as to academic textile and dress historians.

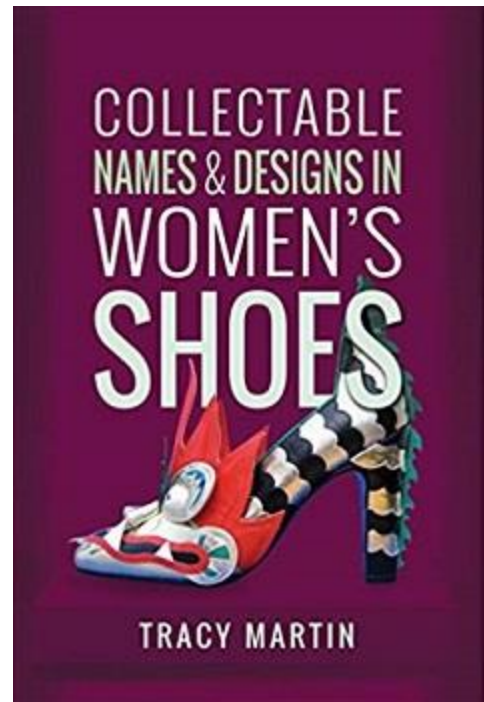
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Elizabeth Coatsworth is currently an affiliate of The Centre for Medieval and Early Modern Studies at Manchester University. She has published extensively on the material culture of Anglo-Saxon England and on medieval textiles over a longer period, for example as editor and contributor to E. Coatsworth, G. R. Owen-Crocker and Maria Hayward, eds., *Encyclopaedia of Dress and Textiles in the British Isles, c. 450-1450* (Brill, 2012); and most recently as author (with Gale Owen-Crocker) of *Clothing the Past: Surviving Garments from Early Medieval to Early Modern Western Europe* (Brill, 2018). Elizabeth is currently Chair of The Medieval Dress and Textiles Society and on the editorial committee of the journal, *Medieval Clothing and Textiles*.

Tracy Martin, *Collectable Names and Designs in Women's Shoes*, Pen and Sword Books: White Owl Imprint, Barnsley, England, 2018, Credits, Index, 135 Colour Photographs, 178pp, Hardback, £19.99.

Tracy Martin is a fashion historian, as well as an antiques and collectables expert. She is a familiar face on daytime television where she shares her expertise in a light hearted, accessible manner. She has published other titles on fashion history and collecting, all aimed at the mass market as opposed to an academic readership. This book is no different. The tone is very personable and chatty; the author often recounts some of her own experiences with shoe collecting and her passion for them.



Chapter 1 provides a brief overview of shoe collecting. Martin discusses the ease or difficulty of collecting shoes from various eras, and while she does mention shoes before the twentieth century—especially more curious ones or easier to come by examples such as Victorian boots, most of the easily collectable shoes date from the twentieth century onwards. She points out there is a wider range of cheaper shoes made in the twentieth century due to the rise of fast fashion.

Chapter 2 provides a whistle stop tour of shoe history. While most of what is in this chapter won't be new information to fashion academics, it provides an entertaining overview for newcomers to the field wishing to know more and finishes as the First World War draws to a close.

The next eight chapters detail the shoes from the decades of the past century; giving an overview of the era, trends, biographies of key designers, references to celebrity influence, and good places to get hold of these shoes, with rough estimates of how much one might have to pay out, as well as what to look for and what to avoid. No effort is made to hide the author's bias towards certain decades or styles, in fact quite the opposite; however, given the informal nature of the text this is hardly surprising.

In the last couple of decades of the twentieth century, Martin is keen to point out that while most shoes from these eras might not be collectables yet, there are some which are, such as iconic pieces like Vivienne Westwood's bondage boots. Martin happily makes predictions about which shoes may become collectables in years to come;

either based on their innovative design, originality, or their era defining looks, seemingly judging by her own tastes and experiences.

Chapter 11 focuses on the new millennium in much the same way, while also looking at some very experimental shoe designers who might be worth keeping an eye on. The final chapter is an overview of tips for collecting, going over some points from previous chapters and adding a few new ones.

This is an inclusive how-to guide which doesn't try to be anything else. It mentions shoes of all price ranges, from those sold at auction for tens of thousands, to those from high street retailers and car boot sales, making anyone with an interest in shoes and a good eye for trends feel like they can become involved. Martin is an excellent spokesperson for her subject, taking away any perceived snobbery. She even tells the reader they already may inadvertently own some collectables. Museums with good shoe collections are also listed and collecting tips relevant to particular decades are given, including common features and condition expectations.

Sometimes the pictures don't always sync up with the text, but there are colour pictures on almost every page which make this a very attractive book to look through, along with sections of bold text on many pages with key facts. There is some generalisation on women's attitudes to shoes, which even though this book is clearly aimed at women who like shoes, seems somewhat dated.

Plenty of quotes are dotted about, which while they are credited, are not cited academically. Through the rest of the book there are no citations or references, but since this isn't an academic text this isn't unusual. Overall much of the research seems to come from the author's own collection, opinions, or experience, with no reference to methodology or research methods.

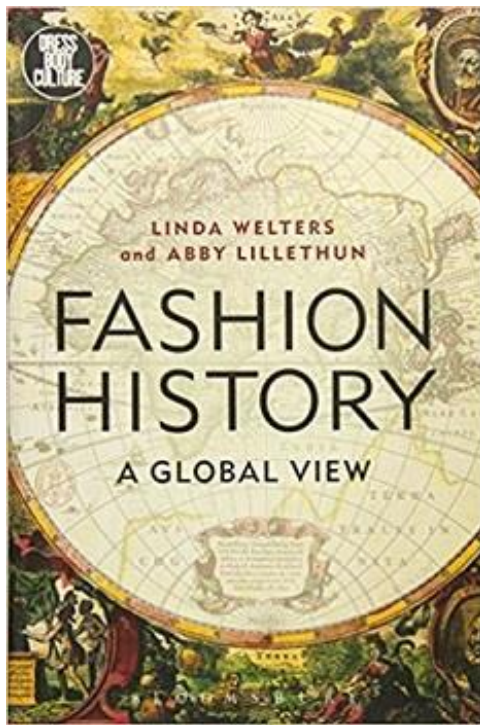
As the title says, this book is just about women's shoes, and references to unisex styles such as Chelsea boots or brands such as Dr. Martens are the only glimpses we get into men's shoes. There also isn't much reference to non-western shoe styles, or more casual shoes such as trainers. The chapters focusing on more recent decades start to show more international designers, but before that there are few mentions of footwear from outside the western world. This is a missed opportunity, but since this is a collector's guide aimed at the British market, perhaps shoes from further afield are harder to collect.

This book is a light read which does not bamboozle with jargon or long windedness and would be of interest to potential collectors, fashion enthusiasts, or people developing an interest in the field. It would be a good gift for a person who enjoys

shoes, due to its attractive presentation and easy accessibility, which seems to be its purpose; however, there is nothing new here for fashion historians.

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Katie Godman studied MA Fashion Cultures: History and Culture at London College of Fashion, University of the Arts London. She won the 2017 Yarwood Award from The Costume Society, which funded research into her thesis. She is a Costume Librarian for Islington Education Library Service in London. On 28 October 2017, Katie presented her paper, “The Importance of Fashion History in the Implementation of Colonialism: A Case Study of Nineteenth Century British Fashion Plates,” at Interwoven: Dress that Crosses Borders and Challenges Boundaries, the annual International Conference of Dress Historians, hosted by The Association of Dress Historians, in London. Her areas of interest are the eighteenth and nineteenth centuries. Katie has a BA in Creative Writing from The University of Leeds, and her novels are represented by the John Jarrold Agency.



Linda Walters and Abby Lillethun, *Fashion History: A Global View*, Bloomsbury, London, England, 2018, Bibliography, Index, 50 Black-and-White Illustrations, 224pp, Softback, £22.99.

Fashion History: A Global View is the first publication of its kind to unravel the relationship between patterns of fashion and textiles across the world. Importantly, the publication focuses on fashion and textiles dating back to BCE, elaborating on textile trade and cultural inspirations. *Fashion History* debunks general notions that fashion, meaning to be “fashionable,” started in the West after the year 1350. Although it seems fairly obvious, remarkably Walters and Lillethun are one of only a handful of scholars who

examine why this assumption is not an accurate account of the way fashion systems have and continue to work.

A short introduction disassembles the Eurocentric history of fashion that is so often relayed in the West, and instead offers a new interpretation with thanks to Eric Wolf. Wolf’s 1983 publication *Europe and the People Without History* noted that fashion was not created by the West but was a phenomenon seen throughout histories, regardless of their localities. In the 1990s it became apparent to like-minded scholars that there was truth in Wolf’s argument. Indeed, having a fashion scholarship that has been Eurocentric is damaging to researchers’ understanding of fashion. Instead, the authors insist and call upon scholars to re-think and re-address global patterns of fashion.

Fashion History is split into two main parts, the first considers understanding of fashion in the West, and the second describes alternative fashion histories. Part one highlights three key areas, terms and phrases that are associated with “fashion,” along with the etymology of such words, examples of key theorists in the field and a relatively thorough chronological literature review highlighting how fashion has been used in material culture from the sixteenth century onwards. The pair suggest that nineteenth and early twentieth century theorists misapplied the theories of speciation of organisms to human societies, leading to the ethnocentrism which we see in fashion history today. The idea that fashion is only associated with capitalistic and social mobile societies is further rejected here. In the introduction, those with a specialism in history of fashion or similar are advised to skip part one and go to part two. This sort of self-curated experience of *Fashion History* makes for a more exciting read.

Part two is where this book begins to take shape, mixing both brief and detailed case studies of how fashion existed before and after 1350, detailing how it occurred globally. This section is split into five key areas of interest: fashion in the Americas, trade networks in the Eastern hemisphere, Asia, alternative case studies for Euro-America, and histories of dress across the globe. The case studies examine changes in fashion in terms of construction and cut, material used, hairstyles, and cosmetics. Hybridity, semiology, and bricolage form key debates that allow networks of shifting trade routes, changes in societies' tastes and inspiration drawn from other cultures to emerge. By using several case studies from already published works and providing further analysis, the examples used throughout part two are of exceptional quality where all credit to the original researcher has been given. What is more, these case studies are not self-contained. They have been specifically selected so that the effects of a fashion global system are reflected whilst reading. The pair constantly refer to previous case studies to explain why a particular fashion has come to be in a particular time and space. By creating interconnecting chapters *Fashion History* is thus incredibly insightful and evidently well planned, which further demonstrates and illuminates the misinterpretations of fashion histories.

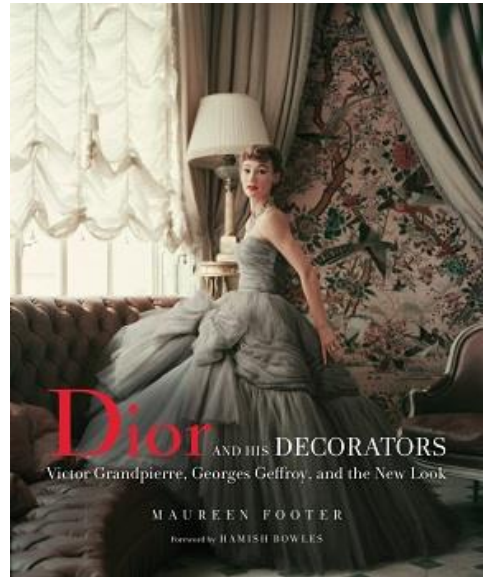
As *Fashion History* draws on such a wide range of examples, it is a shame that the publication does not include more images. Not a criticism but more of an observation, the authors identify this and state they select "just enough images to support its point" (p. 10). Given that the text covers several millennia in under 200 pages it truly is a wondrous publication. If the case studies were to be extended and a longer publication were formed, it would surely be more beneficial to the discourse of dress and culture.

The authors note that this is a starting point in developing and exploring alternative views of fashion histories. They encourage those working in the field to revisit past research and discover it afresh with a global perspective in mind. Welters and Lillethun succeed in establishing that there has always been human drive for fashion in all times and spaces, and they urge us "not to pinpoint a specific start date for fashion" (p. 155). I urge anyone interested in fashion histories or geographies of fashion to read this publication. *Fashion History* is a much-needed publication that is simple in theoretical terms but rich with highly unique case studies, which puts it at the forefront of change in our field.

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Maureen Footer, *Dior and His Decorators: Victor Grandpierre, Georges Geffroy, and the New Look*, Vendome Press, New York, New York, United States, 2018, Appendix, Chronologies, Notes, Bibliography, Acknowledgments, Photography Credits, Index, 195 Color and Black-and-White Illustrations, 272pp, Hardback, £50.00.



Dior and His Decorators: Victor Grandpierre, Georges Geffroy, and the New Look is the first book published by Maureen Footer to discuss dress history. While Footer's expertise centers on decorative arts, her robust research is a welcome addition to preexisting scholarship on the origins on the House of Dior.

The book's principal argument centers on the idea that just as Dior created an influential New Look in fashion, he and his decorators helped shape one within design. Footer's text, which brims with impressive interpersonal information from the era, is primarily divided into three sections. The first section consists of three chapters, each of which focuses on the origin stories of Dior, Grandpierre, and Geffroy (pp. 25–95). Although this implies that subsequent sections share this structure, they indeed do not.

Section two includes three chapters, the first two of which are far longer than the third. In "A Philosophy Begets a Brand: 30, Avenue Montaigne and Beyond," Footer unfurls Grandpierre's collaborative work with Dior, and how the former transcended his role as store decorator to shape the company's enduring brand image (pp. 111–131). Here, Footer's use of Dior's signature white ovals–cum–Fontanges–bow on the publication's subdividing title pages comes into focus as more than a thoughtful unifying touch, and instead as a direct nod to Grandpierre's influence (p. 112).

For fashion historians, this chapter makes up the meat of the tome's text. Grandpierre's influence on everything from the house's recently revisited *toile de jouy* textiles to its original perfume bottle designs, photographed in their own glorious series of images, is fascinating—as are the interior images that include models from Dior's zenith (pp. 112, 115, 126–131). Alas, a brief sampling of these photographs implies a greater focus on Dior's garments than Footer in fact gives. The third chapter—which is less than 10 pages in length—focuses on Geffroy's design for Dior's personal home (pp. 133–141).

At the outset of her book, Footer notes that this is the first work dedicated to these decorators, and the “first study of the development of the Dior brand” (front flap). While the latter point is somewhat questionable, the former provides a worthy rationale for Footer’s structural choices, and apparent exclusions. After all, why should Footer devote pages to an examination of the New Look, when the terrain has already been well traversed, and when she herself does not have original research on the specific subject to contribute?

The third and final section is divided into two chapters, which focus on Grandpierre and Geffroy’s other works respectively (pp. 143–237). The text is a rich survey of their oeuvres, and is full of details, such as the use of a zodiac chandelier in Daisy Fellowes’ library, and Grandpierre’s modern collaborations with Yves Saint Laurent (pp. 169, 210–211).

A cursory glance through this publication might leave the reader with his or her doubts as to the timeless appeal of Grandpierre and Geffroy’s designs. After all, from a modern viewpoint, the rooms featured in the book’s rich illustrations can at first appear to be a mere amalgam of now somewhat staid styles.

However, Footer artfully crafts her case with a series of nuanced points, successfully showing that the three men looked back at both the Ancien Régime and the Belle Époque with nostalgia, while simultaneously focusing on the then-current state of the mid twentieth century world (pp. 14, 133, 254). Hamish Bowles, International Editor at Large for US *Vogue*, and a frequent contributor to publications of this type, is first to make the astute point in his Introduction that both Dior’s dresses and his interiors drew inspiration from the Victorian era (p. 7). By the end of Footer’s robust subsequent chapters, it is clear that a pervasive desire for romance played its part as well (p. 254).

In her Prologue, Footer refers to Dior, Grandpierre, and Geffroy as “emissaries to the future” (p. 21). Her deft mentions of their collective legacies—most notably, the use of potted palms, animal skins, gilt sunburst mirrors, crystal chandeliers, and gray and white walls—ring most true within the context of contemporary décor (pp. 42, 65, 105–106, 116–118, 141, backflap). Their immediate influence, such as redesigns done by the Rochas, is noted from time to time (pp. 72, 156). However, Footer’s argument would benefit from a clearer cause-and-effect analysis. Without tracing Dior, Grandpierre, and Geffroy’s supposed interior design legacy throughout the 1970s and beyond, Footer’s point falls short. And indeed, the cleverly named and oft-repeated “Louis-Dior” style of interior design is unfortunately not used widely today (p. 117).

With individual and intermittent mentions, Footer shows how integral interior design was to the life of Dior. While flowers, and the interiors work of textile house Boussac, could have been further drawn out, the crescendo of facts builds a plausible portrait of a man motivated by more than wasp-waisted dresses (pp. 28, 35, 51, 100). Of particular note is that Dior wanted to be an architect, dreamed of owning his own home in his more downtrodden days, frequented the famous Paris flea market, and dabbled in theatrical endeavors (pp. 27, 42, 60).

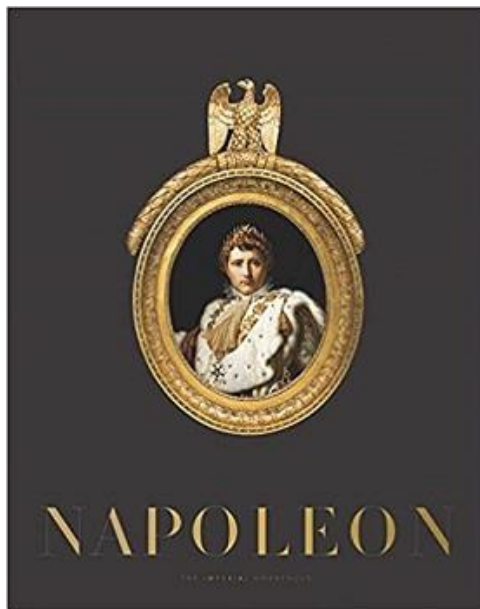
In her Epilogue, Footer wisely addresses some of her apparently anticipated detractors. The first sentence simply reads “Aesthetics evolve,” thereby hinting that Footer must realize her reader’s judgment may come down to time and taste (p. 238).

The book however does not conclude there, and instead continues on to a sweet and fitting final note. Footer’s Appendix, which is on par with some of her preceding chapters, looks at the somewhat well-known country homes of Dior (pp. 241–254). Their unconfirmed decorator gives reason for this chapter’s placement, although Footer does note that Grandpierre likely served as a consultant (p. 242). Nevertheless, closing this book of palm fronds and printed *Indiennes* with a vision of roses at La Colle Noire is a lovely and intoxicating final inhale of information (pp. 247–254).

In the end, Dior’s death is not dwelled upon, but instead, the emergence of the H-line is cited in passing (p. 254). Perhaps this quote included earlier in the text, which is attributed to French philosopher Alain, sums it all up best: “The art of interiors lies halfway between architecture and fashion” (p. 93). *Dior and His Decorators* includes fascinating and previously unpublished information, albeit information that deals more deeply with the work of Grandpierre and Geffroy than that of Dior. Nevertheless, this book would serve as a worthwhile model at most, and valuable purchase at least, for any scholar interested in the intersection of fashion and design.

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Sylvain Cordier, ed., *Napoleon: The Imperial Household*, Yale University Press in Association with Montreal Museum of Fine Arts, London, England, 2018, 380 Colour Illustrations, 352pp, Hardback, £40.00.

This book is the companion volume to the exhibition which toured to the following venues: the Montreal Museum of Fine Arts (3 February–6 May 2018), the Virginia Museum of Fine Arts, Richmond (9 June–3 September 2018), the Nelson-Atkins Museum of Art, Kansas City (19 October 2018–3 March 2019), and the Musée national du Château de Fontainebleau (5 April–15

July 2019). The Imperial Household, the key institution during Napoleon's reign, was rigidly organised. It consisted of six departments, each headed by a Grand Officer: the Grand Chaplain, the Grand Chamberlain, the Grand Equerry, the Grand Marshal of the Palace, the Grand Master of the Hunt, and the Grand Master of Ceremonies. Each one was involved in orchestrating the pageantry of the court, for which there are a series of essays written by specialists. To set the scene, Sylvain Cordier, in his admirable introduction, throws light on a neglected, but foundational, contemporary book, the *Étiquette du palais impérial*. It was issued by the Grand Master of Ceremonies. Composed in 1805 and published in 1806, it described in great detail the responsibilities of the head of each department and established multiple codes of conduct for the court.

For the dress historian, the key essay is “A Special Lexicology for the Imperial Protocol: Court Dress,” written by Sylvain Cordier and Chantelle Lepine-Cercone. They consider the role of the Grand Master of Ceremonies, aided by the appointment of Jean-Baptiste Isabey as the *dessinateur des Cérémonies*. Isabey was a pupil of the great Jacques-Louis David. He was celebrated for his portraits and portrait miniatures with their meticulous attention to dress and to their look of nobility. As *Premier Peintre de l'Impératrice* he painted many portraits and portrait miniatures of Josephine. The essay is divided into several sections. “Grand Costumes and Civilian Uniforms” focuses on the lavish display of embroidery. The costumes and uniforms designed by Isabey became a central element of imperial iconography, seen in all the official portraits of the Empire, painted by Jacques-Louis David, François Gérard, Robert Lefevre, Jean-Auguste-Dominique Ingres, Antoine-Jean Gros, and other artists. “Colour Codes and Hierarchies of Function” describes the distinctive dress of the princes of the Empire. “Royal Examples” shows how the *ancien régime* was the best showcase for the level of pomp and splendour Napoleon wished to attain for his

new court. This excellent essay is supported by portraits and extant items of court dress, many from the Château de Fontainebleau, which houses the Musée Napoléon. Essays by other scholars also address various topics of interest to the dress historian. Given the exhibition's focus on ceremony and palace life, "The Empress and Her Household," by Anne Dion-Tenenbaum, is a detailed account of how Josephine spent her day, including her *toilette* and *grand toilette*. The importance of Josephine was emphasised in the exhibition itself by the placement of Joseph Chinard's marble bust of her as a powerful centrepiece. She wears a crown and diamond-studded tiara which features a cameo of Napoleon against a cross of the *Légion d'honneur*. Symbols of imperial power adorn her court dress: the star, the laurel leaf, the eagle holding a bolt of lightning, as well as the bee, Napoleon's personal emblem. Bernard Chevallier, the *doyen* of Josephine studies, has a very illuminating essay, titled, "The Empress Josephine's Household after the Divorce." Napoleon allowed her to keep her title and maintain her status as monarch. The imperial court *Étiquette*, including finery, would be adhered to in all of her residences. Thus, the imperial livery would continue to be worn in her household, enabling her courtiers to appear at the Palais des Tuileries—the imperial residence—and not lose their position at court. She also remained a powerful tastemaker with her exquisite and inventive fashions.

Textiles are represented by Marie-Amélie Tharaud's splendid essay, "The Fabrique Lyonnaise at the Service of the Imperial Court." By 1804 Napoleon had already decreed that his court wear clothing made of silk. Napoleon relaunched the Lyon silk industry, not only for economic reasons, but also for its highly symbolic value. Lyon silk for both dress and furnishings was intended to reflect and assert the new seat of power.

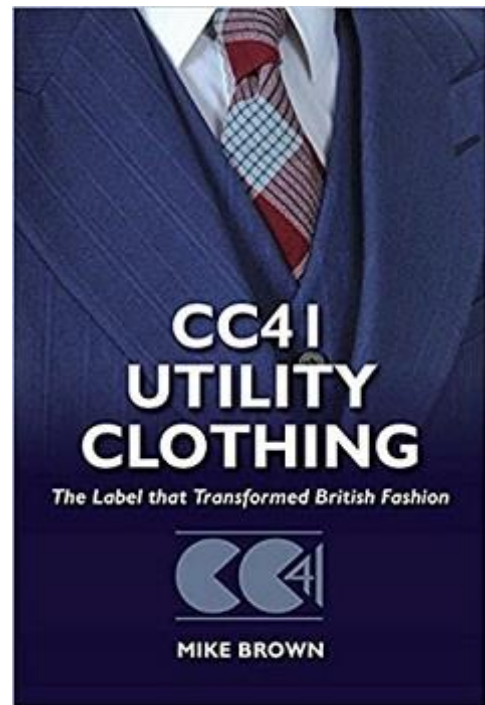
Sylvain Cordier is to be commended for such a beautifully illustrated and richly-informative book. It is an important addition to the scholarship on dress worn at the Napoleonic court. There is also a substantial index which is a useful aid for those readers who are new to the sartorial splendours of this fascinating era in the history of French dress.

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Mike Brown, *CC41 Utility Clothing: The Label that Transformed British Fashion*, Sabrestorm Publishing, Kent, England, 2014, 133 Colour Illustrations, 63 Black-and-White Illustrations, 128pp, Hardback, £19.95.

The Utility cloth and clothing schemes were devised by the government department, The Board of Trade, during the Second World War as a means of providing the civilian population with good quality, affordable clothing when materials were scarce and labour was limited. Mike Brown has written a concise, visually appealing book charting the design and implementation of the Utility clothing scheme through public opinion and the political context of the period.



Chapter 1, Utility, provides a brief introduction to the book and the sources Brown has used to research the Utility scheme, such as “official records, biographies, newspaper reports and magazine articles” (p. 5). He describes Utility clothing broadly as “affordable and well-made items, using as little labour and raw materials as possible” (p. 5).

Chapter 2, Background, discusses the problem of clothing provision during the First World War as a result of rising prices and reduction of import. This continued to be problematic in the interwar period and encouraged the government to act when war broke out for the second time, introducing The Price of Goods Act in 1939. There is a useful chart on page 7 that compares the rising cost of living during both world wars and thus the results of different approaches to wartime economy. Chapter 3, A Standard Suit, continues to describe measures taken by the government during the First World War, such as the standard suit, and how these ideas of standardising cloth and clothing were developed further during the Second World War. Unfortunately, the images of garments are of Utility examples, which is a little confusing since the chapter’s focus is on First World War clothing.

Chapter 4, Rationing, provides the reader with the political context of the period, discussing different opinions of party members to clothes rationing and the steps taken by the government to prevent prices rising. Clothes rationing was introduced on 1 June 1941 and Brown explains the concept with examples of how people might spend their limited allowance. He also lists the coupon allowances for each year,

which gives insight into how deprived in terms of clothing provision civilians were during and after the war.

Chapter 5, *The Utility Scheme*, details the administrative background and the rationale for the scheme's introduction, which was a result of concerns about good quality, affordable clothing for working classes. Brown explains the various meanings of the CC41 label using a variety of quotes from contemporaneous publications including *The Tailor and Cutter* and *The Times*. Chapter 6, *Concentration and Designation*, explains how The Board of Trade organised industry to give more control of clothing production to the government. Chapter 7, *Footwear*, provides an overview of the scheme governing shoes, including maximum prices and materials that were banned.

Chapter 8, *Utility in Operation: November 1941 to June 1942*, uses quotes from various regional newspapers, such as *The Yorkshire Post* and *Leeds Mercury* to provide public opinion about Utility clothing. The austerity regulations are explained and examples are given of the prohibited manufacturing methods and construction details. Children's clothes feature on pages 58 to 61, which is an area often overlooked in this period of dress history. Chapter 9, *Wot—No Turn-ups?* focuses on men's clothing and the negative reaction to austerity regulations placed on male garments, such as the removal of turn-ups on trousers. Chapter 10, *The Couturier Scheme*, explains how the government invited a group of couturiers to design a set of Utility clothes in an attempt to change public perception of the clothing, which criticised quality and durability.

Chapters 11, 12 and 13 focus on specific garment groups: Utility furs, stockings, and foundation garments, respectively. Furs were classed as a luxury item, but the government wanted to boost the industry. Stockings were difficult to obtain and complaints were made about fit and quality, which prompted the government to improve specifications. A scarcity of rubber and steel affected corset and underwear production. Chapter 14, *Utility in Operation: July 1942 to November 1945*, focuses again on the administration of the scheme during the war years, such as the removal of purchase tax and coupon reductions for lesser quality clothing.

Chapter 15, *Post-War Utility*, and Chapter 16, *The End of Utility*, discuss the rationale behind the continuation of the scheme after the war, which was to keep the cost of living from rising, and the end of clothes rationing on 14 March 1949. The Utility Scheme continued until 1952 and remained popular because it was affordable. Brown states, "It was a complex scheme which depended on the kind of strict centralised regulation that could have only have happened in wartime" (p. 127).

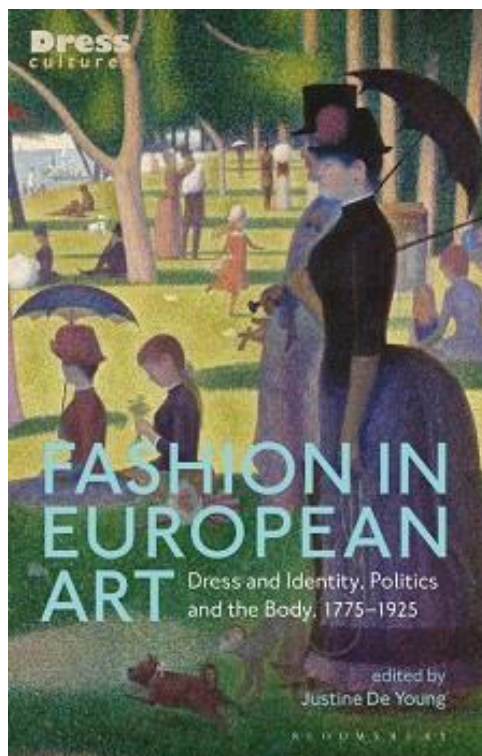
Throughout the book, Brown focuses mostly on the maximum prices aspect of the Utility scheme, which is slightly misleading, as there were many other features of the scheme. Furthermore, the maximum prices of garments are given in 1940s money, but he does not convert this to modern-day money, which would make it more meaningful for a contemporary audience. There were innumerable orders throughout the 1940s relating to the manufacture and consumption of clothing that worked hand-in-hand with the Utility scheme, but Brown often neglects to include the year when he states a date, which is confusing for the reader in comprehending the series of events. Utility clothes were garments made from Utility cloth and some reference to the detailed specifications drawn up for cloth would have been very useful.

Some statements are also misleading. For example, Brown states that austerity regulations “limited the amount and types of material” used to make civilian clothing when, in fact, maximum yardage did not apply to all garments (p. 14). (See EL Hargreaves and MM Gowing, *Civil Industry and Trade*, HMSO, London, England, 1952, p. 438.) In addition, he states that a nightdress pictured on page 21 is made from cloth 1106 “an early (August 1942 onwards) four-figure number” without making it clear that Utility cloths were used until the scheme ended in 1952, meaning the nightdress could date from 1942–1952. Furthermore, Brown states that an “X” printed on the CC41 label denotes super-utility cotton and cotton rayon mixtures (p. 114), but on pages 9, 10, and 22 Brown shows examples of super-utility suits and an overcoat made in wool with an “X” printed on the label.

Overall, this is a useful book for anyone interested in this period of dress history, particularly the examples of garments and their labels shown in full colour illustrations, which are supported by adverts and images from magazines and newspapers. However, the accession numbers are not included for the garments or citations for the magazines and newspapers, so the reader has no idea which collections the items can be found in. There is a disappointing and frustrating lack of complete citations throughout the book or a bibliography for the academic scholar, to whom the quotes and primary images could provide a brilliant springboard for further investigation. Brown has clearly undertaken an extensive amount of research using reliable primary sources from archives and museums such as The British Library, The National Archives, and The Victoria and Albert Museum, but this is only apparent in the acknowledgements and within the text.

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Sarah Magill holds an MA in the History of Textiles and Dress and a BA in Costume for Screen and Stage. She is an HEA Fellow and lecturer in Costume at The Arts University Bournemouth. Her research explores Second World War clothing and the impact of government directives on the design and manufacture of dress. She recently published a book, *Making Vintage 1940s Clothes for Women* (Crowood, 2017), utilising period techniques to create reproduction garments. Sarah is the 2017 winner of The Association of Dress Historians Award. Her prize-winning article, “Standardised or Simplified? The Effect of Government-Imposed Restrictions on Women’s Clothing Manufacture and Design during the Second World War” was published in the Summer 2018 issue of The Journal of Dress History.



Justine De Young, ed., *Fashion in European Art: Dress and Identity, Politics, and the Body, 1775-1925*, IB Tauris, London, England, and New York, New York, United States, 2017, Notes, Contributors, Index, 40 Black-and-White Illustrations, 275pp, Hardback, £72.00.

Fashion in European Art is comprised of contributions from nine art historians who each analyse individual works of art through the dress depicted in them. While art historians such as Aileen Ribeiro and Ann Hollander have published widely on fashion and art, they were in the minority among their peers until recently. Exhibitions such as *Fashion, Impressionism and Modernity* (Musée d'Orsay, Paris, 2012; Metropolitan Museum of Art, New York, 2013; Chicago Art Institute, Chicago, 2013); *Degas, Impressionism, and the Paris Millinery Trade* (St. Louis Museum of Art, St. Louis, 2017; Legion of Honor, San Francisco, 2017) and *Sorolla and Fashion* (Thyssen-Bornemisza Museum, Madrid, 2018) have popularised the topic and art historians have increasingly given thought to—and written about—the dress depicted in works of art.

According to the editor, Justine De Young, the authors not only examine dress but also “the larger visual and material culture within which they were embedded” (p. 1). This approach leads to rich interpretations of the art works and the times in which they were produced. As a long-neglected subject in academic circles, the study of fashion is in its infancy and the quality of the essays vary. To this dress historian, some articles were of great interest such as Susan Siegfried’s “Temporalities of Costume and Fashion in Art of the Romantic Period,” Emmelyn Butterfield-Rosen’s “Mannequin and Monkey in Seurat’s *Grande Jatte*,” and Andrew Stephenson’s “‘But the Cost Is the Picture’: Issues of Masculine Fashioning, Politics, and Sexual Identity in Portraiture in England c. 1890-1900.” Others felt obvious such as “*Parures, Pashminas, and Portraiture, or, How Josephine Bonaparte Fashioned the Napoleonic Empire*” by Heather Belnap Jensen.

The essays are organised chronologically with the first two concentrating on the early nineteenth century. The first essay by Amelia Rauser deals with neoclassical dress in paintings and is followed by Jensen’s article on Josephine and her portraits. Both of these articles revealed a lack of grounding in the costume history of the period. In Jensen’s article, mistakes such as the translation of chemise to blouse and not shift, in

the listing of the garments in Josephine's probate inventory (p. 40), was a striking error. In Rauser's article, the lack of clarity around dress and undress (formal versus informal) during the late eighteenth and early nineteenth century, the emergence of the "chemise à la reine" as undress during the late 1770s and its evolution to neoclassical dress, puts in question her arguments that neoclassical dress emerged from within artistic circles. According to Marie Antoinette's lady-in-waiting, Mme. Campan, the chemise dress was commonly worn by the Queen and the women of the French court for undress and the style was widely copied by women including the painter Elisabeth Vigée-Lebrun, who would have been comfortable wearing undress in the privacy of her studio. Vigée-Lebrun's portraits, prints of Emma Hamilton dancing in her chemise dresses, as well as fashion plates from the *Galerie des Modes*, would have all popularised white cotton dresses during the 1780s leading to its dominance during the 1790s, but this popularity stems from many different reasons including more widespread availability of cotton, the fashion for classicism, and the search for a more "natural" look inspired by the work of Jean Jacques Rousseau. It is difficult, however, to criticise Rauser as a review of current literature written by costume historians on the dress of the late eighteenth century reveals a range of opinions and ideas about the emergence of neoclassical dress, although Elise Urbain Ruano begins to address the subject of dress versus undress in her article, "The Nègligé in Eighteenth-Century French Portraiture" (published in The Journal of Dress History, Spring 2017 issue).

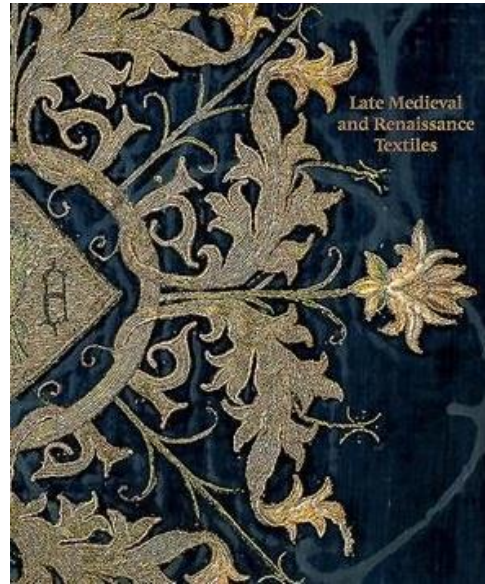
The essays which follow are more successful. One reason for this is probably the fact that more resources related to later nineteenth century dress exist as do articles and books written by dress historians, better grounding the art historians' work. Susan Siegfried's article "Temporalities of Costume and Fashion in the Art of the Romantic Period" is especially insightful regarding the spread of fashion throughout the middle classes and the parallel growth in the popularity of visual culture during the 1820s and 1830s, a period of political and economic uncertainty in Europe. The book also includes two articles on menswear, Andrew Stephenson's "'But the Cost Is the Picture:' Issues of Masculine Fashioning, Politics, and Sexual Identity in Portraiture in England c. 1890-1900" and "Puppets, Patterns, and 'Proper Gentlemen:' Men's Fashion in Anton Räderscheidt's New Objectivity Paintings" by Anne Söll. Both are welcome additions to our understanding of men's clothing, a subject which often finds itself overshadowed by women's dress in costume histories. Placing the Chesterfield coat in the larger context of Graham Robertson's portrait by John Singer Sargent, Robertson's homosexuality and the atmosphere of homophobia of late nineteenth century England (The work was painted the year before Oscar Wilde was tried, convicted, and imprisoned for sodomy and gross indecency in 1895.) gives new meaning to the coat and an appreciation for the subtleties of menswear which can be difficult to discern from the study of dress alone.

Overall, the book is a welcome addition to any library on nineteenth century European dress. It underscores the importance of dress and how its study can enrich our understanding of art and culture. It is gratifying to see academics in many disciplines writing on the textile and fashion arts, bringing their understanding, research methodologies, and perspectives to this endlessly fascinating subject.

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Pamela Parmal is Chair and David and Roberta Logie Curator of Textile and Fashion Arts at the Museum of Fine Arts (MFA), Boston, Massachusetts, United States. Pamela began work at the MFA in 1999 as Associate Curator, became Curator and Department Head in 2004, and was appointed Chair in 2014. She has curated a number of exhibitions including *Fashion Show: Paris Collections* (2006–2007); *The Embroideries of Colonial Boston* (2012); and *#techstyle*, (2016). She most recently collaborated on the exhibition, *Casanova's Europe: Art, Pleasure, and Power in the Eighteenth Century*, for which she wrote an essay on Casanova and dress. Currently, Pamela is collaborating on an exhibition on John Singer Sargent and Dress.

Rosamund Garrett and Matthew Reeves, *Late Medieval and Renaissance Textiles*, Paul Holberton Publishing in Association with Sam Fogg, London, England, 2018, Notes, Bibliography, Credits, 140 Colour Illustrations, 2 Black-and-White Illustrations, 184pp, Softback, £30.00.



Although written as a catalogue to the Sam Fogg exhibition, titled, *Late Medieval and Renaissance Textiles*, for anyone interested in early textiles, this book, as with most modern catalogues, contains enough information that it stands alone for anyone who was unable to visit the exhibition. The catalogue includes 36 textiles from the late medieval and Renaissance periods: textiles that have been collected by Sam Fogg over the last three decades, most having never been published before. Apart from many examples of *opus anglicanum*, there are textiles from France, the Netherlands, Germany, Spain, and Italy. Comparisons are drawn with textiles surviving in museum collections, and with illustrations of textiles featured in paintings and illuminated manuscripts of the period.

The authors cite a long list of experts who have provided help in compiling this catalogue. Special mention is made of help in identification and dating of velvets in the exhibition, by Lisa Monnas, whose masterwork, *Merchants, Princes and Painters*, was published in 2008. The accompanying notes cover details about the dating and places of production, the technical construction of each textile and the provenance. The condition of the textiles, along with any later repairs or reworking, is carefully noted.

It is always a pleasure to find books with pictures of items that I have not seen before. This book is well designed and beautifully illustrated. The closeup photographs, particularly of the velvets, are quite stunning. Many examples are of, or come from, liturgical vestments, some from altar hangings. These have survived by being carefully stored in church treasuries. The survival of any textile from these early periods is remarkable, given their obvious fragility, with the majority having been lost by exposure to light and insect infestation, and with much reuse of textiles resulting in their eventual disintegration.

There are examples of high quality *opus anglicanum* orphreys, that would have been attached to ecclesiastical vestments. Figures of saints are worked in coloured silks against backgrounds of silver-gilt metal-wound threads. On many, the silver-gilt

threads are padded, or worked into raised patterns that, in movement, would create changing highlights and shadows in flickering candlelight. If silver-gilt metal-wound threads are used for garments on the figures, delicate shading is achieved by couching the threads with various colours of silk in different densities.

Apart from Christ and the Virgin, the orphreys depict figures of saints, most of whom are easily recognised by their attributes. However, who is the female saint, holding a book in her right hand, presumably a prayer book, and a fish by the tail, in her left? Presumably a little known, local saint that had special meaning for the person that commissioned the work. It is suggested that the fish may be a shark, though I think it more likely to be a pike. I wish that I knew the significance.

In addition to orphreys now detached from any original garments, there are four complete chasubles, three with their orphreys, and two chasuble backs, each with a cruciform orphrey embroidered with a scene of the crucifixion. The fourth chasuble is of a crimson, pile-on-pile velvet, that was woven in Venice, as the velvet is of a type and pattern worn by Venetian senators. This chasuble has a padded, Tree of Life styled cross, completely embroidered in gold metal-wrapped thread probably worked in central Europe. Close inspection has revealed disturbance to the gold threads, in the positions where nails would have held Christ to the cross and also in the position of his head. The missing figure of Christ would have been fully three dimensional, and attached at only those points. Impressions in the velvet pile indicate that there were also figures of the Virgin and St. John, standing at the base of the cross. Comparison is made with an orphrey crucifixion scene, which also has three-dimensional figures of Christ, the Virgin, and St. John. This is also believed to have originated in central Europe, and is now in The Art Institute of Chicago.

Also featured, is a narrow lampas silk panel, which includes ovals containing the Virgin and a roundel containing the YHS monogram, based on the first three letters in Greek for the name Jesus, which are set against a background of seraphim. The panel would have been applied to a religious vestment as an orphrey, most likely a chasuble. This is believed to have been woven in Florence during the second quarter of the sixteenth century. Other panels exist of this and very similar designs, all considered to have been woven in Florence during the first half of the sixteenth century, including one on a chasuble of brocaded velvet, that is in the Museo Nazionale del Bargello, Florence.

Though most of the textiles come from religious settings, there are some examples of secular textiles. Of particular interest are two “Perugia towels” named after the area at the centre of their production. These are woven in white linen, incorporating two bands of design, usually but not always woven in indigo-dyed linen. The stylised designs often include griffins, a mythological beast that is the symbol of Perugia.

Perugia towels have no “wrong” side, as the design appears blue on white on one side and white on blue on the reverse. Only half of each towel survives. The matching band of designs, which would have been at the other end of the towel, is in both cases missing. Perugia towels are depicted in many paintings, both of religious and domestic scenes. They are seen used in a variety of ways, from tablecloths to a loin-cloth for the crucified Christ and by the midwife at the birth of Christ. One of the two examples shows little sign of wear and the colour is as vibrant as when newly woven. As they are often represented in paintings and with many examples surviving, particularly in Italy, it is suggested that though previously little studied, this is an area ripe for further research.

In conclusion, this is a book to be recommended not only for the specialist, who is interested in all the technical details of weaving and textile construction, but also for those less concerned with the minutiae of textile production—those who appreciate the textiles purely for their artistic beauty and for the exquisite quality of the workmanship involved in their production.

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Chrys Plumley, after studying pattern cutting and dress making, was employed by a major theatrical costumier, and later by The National Theatre, London, before becoming a freelance historical tailor in 1985. For the past 20 years Chrys has lectured on the history of dress and armour at Morley College, illustrating his talks with photographs of effigies as seen on funerary monuments. His principal research is now into the history of the funerary monuments themselves—where they were made, the materials used and who made them. His main interest is in the period from the mid sixteenth to the mid seventeenth centuries and is currently concentrating his research, for future publication, into the workshops of Gerard Johnson and Samuel Baldwin.



Pam Inder, *The Rag Trade: The People Who Made Our Clothes*, Amberley Publishing, Stroud, England, 2017, Notes, Credits, 36 Colour and Black-and-White Illustrations, 256pp, Softback, £16.99.

The 1871 census of England and Wales returned a total of 345,000 men and 513,000 women working as tailors, milliners, seamstresses, and makers of dress, stays, hosiery, shoes, boots, and clogs. In *The Rag Trade: The People Who Made Our Clothes*, Pam Inder draws on letters, business papers, diaries, and memoirs to present “a series of single-chapter biographies” (p. 10), each centred around one individual (two in Chapter 8) who, in nineteenth century Britain, worked in one of these areas of clothing manufacture. I have chosen the census figures for 1871 as a representative year because, while the earliest of the book’s subjects was born in 1792 and the latest died in 1959, the lifespan of most fell entirely within the nineteenth century.

An introductory chapter stresses the social importance of dress etiquette and the relative scarcity, until the last quarter of the nineteenth century, of readymade clothing. This explains the reliance on handmade garments among those with money to buy new clothes and the need for numerous rag-trade workers. For the latter, long hours and low pay were the norm although better training, legislation, changes in retail and workshop organisation, distribution, and technology saw some improvements in the later part of the century.

The 11 chapters that follow are divided into three sections presenting, respectively, the life histories of three female dressmakers, three male tailors and four men, one woman and one family working in “Other Trades”—stockings, shoes, corsetry, and lace. With the exception of one Edinburgh resident, all were based in locations around England. They include exploited seamstresses and exploitative employers, canny businesswomen, tailors turned market traders, farmer and smuggler, poor boys apprenticed to bad stocking-maker masters and a shoemaker-cum-grocer. While ladies’ tailor Adolph Kushner, a Russian Jewish immigrant, never escaped the poverty of East London, many of the other subjects seem to have eventually lived in relative comfort, their customers ranging across the spectrum from domestic servants and agricultural labourers to the aristocracy.

Inder spent most of her career as a curator of costume collections and her expertise is evident in her precise and authoritative descriptions of garments and their construction. One image of a circa 1868 striped silk dress, for example, is of “the inside of the bodice showing the heavy cotton lining, part of the ‘diamond’ back (formed by a dropped shoulder seam and seams to shape the bodice back where a modern dressmaker would use darts)” (Plate 4a). But her handling of the documentary material is less accomplished. She acknowledges that these few individual life stories “could never provide a complete picture” (p. 10) of the experiences of the millions who worked in the nineteenth and early twentieth century rag trade, yet she contends that they reveal much about working peoples’ lives and the trades they practised. But while she rightly stresses that there was more to those lives than work, her subjects’ documentary traces often focus so intensely on their other interests that any connection with the rag trade seems incidental. Evidently for some it was simply a way to make a living until something more lucrative came along, or to fund other interests, or a nominal professional attribution. George Odger, for example, the subject most likely to be more widely known, always described himself as a shoemaker. But, Inder says, “In reality he can have done precious little shoemaking because George Odger was, first and last, a politician” (p. 185). It is on that aspect of his life that the chapter explicitly concentrates and Odger’s political activities had little direct association with the rag trade.

Inder is clearly a committed researcher and she has dug deep to uncover the genealogy of her subjects, but her desire to share every detail can be distracting. She lists, for example, the names of their numerous children even when they play no further part in the narrative. She also has a tendency to fill gaps in the evidence with speculation. This would not necessarily be a problem except that with no bibliography, sparse endnotes, and much unattributed information, it is often difficult to determine which claims are speculative, which evidence based and—in the case of the latter—the reliability of the evidence. Even when the evidence is clearly identified, I was not always convinced by Inder’s interpretation. She discusses, for example, a letter from dressmaker Elizabeth Taylor to her sister-in-law in which Elizabeth explains that, because she can no longer endure overwork and her employer’s bad temper, she intends to leave her present post and go into business with a partner but lacks the money to buy the necessary showroom furniture. Inder claims that “Elizabeth’s letter is important because it was not written with any agenda; she was simply stating the facts of her working life” (p. 26). But every letter writer has some sort of “agenda,” the innocence of which may be open to question.

Inder makes no claim to comprehensiveness and states that each chapter can be read as a separate entity, “rather like a short story” (p. 10), but the result is a lack of overall cohesion and clear purpose. The reader, finishing Part 3, anticipates in vain a conclusion which will reflect on what can be extrapolated, collectively, from the

preceding chapters. Instead the book closes with an epilogue which draws parallels between the poor working conditions of nineteenth century garment workers and those of their modern Asian counterparts exemplified in the 2013 Rana Plaza building collapse. The point is important and well made, but it is not a satisfactory substitute for a concluding chapter.

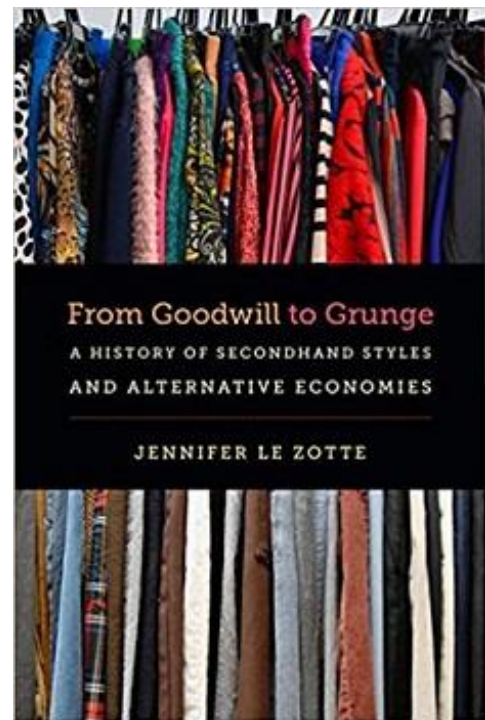
One of Inder's stated objectives is "to remind readers just how much fascinating material is out there, waiting to be discovered" (p. 10). While this is a worthy ambition, its necessity is questionable. Since the emergence of "history from below" in the 1970s, social historians have been continuously discovering and using sources produced by working people to show the past from their perspective. Nevertheless, *The Rag Trade* does highlight a range of largely unknown sources with the potential to shed light on wider social, cultural, economic, business, dress, and gender histories.

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Jennifer Le Zotte, *From Goodwill to Grunge: A History of Secondhand Styles and Alternative Economies*, University of North Carolina Press, Chapel Hill, North Carolina, United States, 2017. Notes, Bibliography, Credits, Index, 24 Black-and-White Illustrations, 326pp, Softback, £30.50.

In this fascinating study of the growth of secondhand markets and styles in the United States, Jennifer Le Zotte explores the economic and cultural impacts of a trade initiated and sustained by women, immigrants, and minorities. The author provides a detailed account of the purchase of pre-owned clothing, from its early associations with poverty and filth to its late twentieth century cachet aligned with subcultural youth rebellion and the Grunge movement.



The first chapters of the book establish a focus on the relationship between the increased pace of production and consumption of new goods in the early twentieth century and the increasing acceptance amongst middle class consumers of secondhand items that followed just behind. Le Zotte makes a powerful case that charitable donations to the newly founded Goodwill enterprises and Salvation Army stores were promoted as altruistic acts, but the disposal of such goods before they reached the end of their useful life encouraged the purchase of new items and was a driver of American consumer culture in the period. The author argues that “influential individuals from early in the century, such as [Salvationist] Evangeline Booth, [surrealist] Andre Breton, and [Broadway performer] Fanny Brice, helped set the stage for voluntary secondhand consumption” (p. 92). American flea markets, modelled on the Bohemian charms of the famed *Marché aux Puces* in Paris, were increasingly rummaged by radicals, artists and their muses, initially for curios, household goods, and collectibles, and—as the Depression hit—clothing.

The book goes on to explore the renewed consumerism of the post-war period, when a surfeit of possessions in the United States provided an alternative economy for middle class women making tax free cash and space in their homes for newer items. Providing opportunities for “shopping, socialising and participating in community events,” garage sales were part of “the bread and butter of daily life in the suburbs” (p. 109); locations that would later be the birthplace of the grassroots Grunge movement.

Le Zotte demonstrates how “the rise of a distinctive rock-star image” together with the affordability of mass-produced new clothes and the resulting expansion of the western wardrobe made “eclectic, recognisably secondhand styles fashionable” (p. 123). A craze for authentic racoon coats from the 1920s in the mid fifties among hip New Yorkers and wealthy Ivy League college kids is credited as a significant milestone in the development of the category of desirable used clothes, now described as vintage. In the 1960s, socialites like Jane Ormsby-Gore and recording artistes such as Mick Jagger demonstrated a fondness for the eclectic fare sold in Granny Takes a Trip on The Kings Road and Portobello Road market in still-swinging London that influenced late 1960s Victoriana and the “retro” stylings of new clothes on both sides of the pond.

The author coins the term “elective poverty” (p. 124) to describe the adoption by white middle class Americans of cultural forms that rejected bourgeois values and status in favour of an affectation of the “shabby disrepair” (p. 162) enforced on the marginalised. First Beats and later Hippies wore recognisably secondhand clothing to signal their solidarity with Others, and their allegiance with emerging sustainability initiatives and radical political movements. She states that, “by 1970 voluntary secondhand dress could be an elitist aesthetic, a political stance, a casual choice or a composite” (p. 177). There is a nuanced reading of the consumption of secondhand goods by rebellious youth, in which the author acknowledges that, as a critique of consumer culture, “buying, stealing, finding or making [is] still reliant on the system in question” (p. 181).

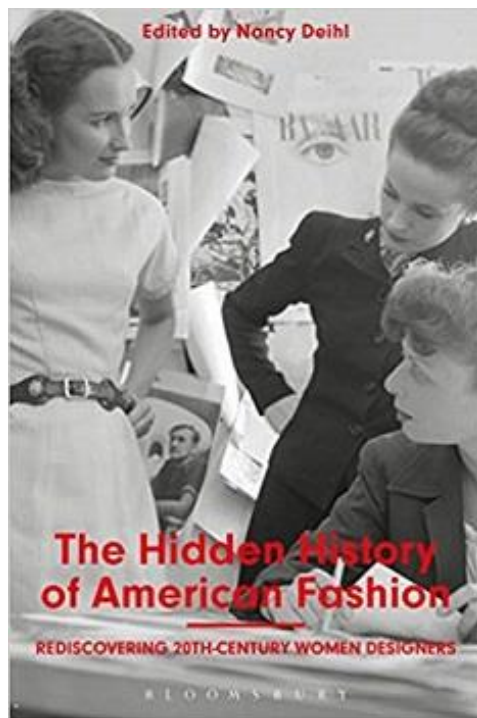
In the final two chapters the book explores the potential of secondhand clothing “as a vehicle of social expression, to go beyond normative boundaries of gender and sexuality identification” (p. 184). Pre-Stonewall, laws preventing “cross-dressing” made the purchase of the opposite gender’s clothing tricky in mainstream stores. Thrift stores and flea markets provided informal opportunities to shop from a rummage box of cast-off evening wear for drag queens, flamboyant dressers, and the theatrical avant-garde, resulting in the “trash aesthetic” that was to inspire Grunge. From its roots in 1980s garage rock to its peak in the mid nineties when Kurt Cobain of Nirvana was the poster boy of nihilist disaffection, Grunge was typified as much by its dress as by the music itself. The subculture “peppered high school hallways with plaid flannel shirts, ripped baby-doll dresses, laddered tights and rainbow-hued DIY hairstyles...reliant on visibly secondhand materials” (p. 216) leading to a spike in sales of new clothing, often carrying designer labels and price tags, that was aged, torn, or otherwise distressed. Firsthand sales of “retro” items also grew in the period; enjoyed by those who desired the aesthetic but could not or would not engage in the hunt for “authentic” vintage items.

Based on wide ranging research into archival material including song lyrics, playbills, films, novels, and theatre scripts, the book presents a detailed and fascinating patchwork of contexts and characters that contributed to shifting attitudes towards used goods for purchase. Taken outside of the domestic tradition of hand-me-downs and offered for public sale, secondhand items are revealed as invested with subversive potential for both buyer and seller. These “rogue economies” (p. 95) are very much the focus of the text, which mainly concerns the mechanisms of exchange and the cultural economy of secondhand goods as a whole. The “secondhand styles” of the title make only brief appearances in the last two chapters.

The book is a welcome addition to the growing body of literature around used clothing, addressing the relative lack of material that examines the American secondhand market. A lively and readable text that makes an important contribution to scholarship in the area of cultural economy, this a text that I will certainly recommend to students in the future.

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Nancy Diehl, ed., *The Hidden History of American Fashion: Rediscovering 20th-Century Women Designers*, Bloomsbury, London, England, 2018, Notes, Bibliographies, Credits, Index, 57 Black-and-White Illustrations, 251pp, Softback, £20.00.

Nancy Diehl, the editor of this book, writes that “it is the mission of the book to inspire further research into American fashion” (p. 4) and this she and her scholarly contributors have done very well. Some of the essays have been previously published but the overall impression is of a useful, coherent, and balanced book.

The book is in three parts: Part One, Design Innovators; Part Two, Developing an Industry; and Part Three, Hollywood, Broadway, and Seventh Avenue. The book also briefly covers the lives and works of 16 female American fashion designers. In many ways these sections seem arbitrary because the selection of designers covers more fields of North American fashion than the tripartite structure implies: from sportswear to film costume design (traditional areas of excellence for American designers); from mass production to couture; from home dressmaking to styling the First Lady, plus chapters on children’s clothes and experiments in textiles and garment manufacture.

One of the strengths of the book is the discussion of those who worked in multiple areas of design and production. An outstanding example is Zelda Wynn Valdes who designed and made everything from “housecoats to bridal ensembles...with models from junior deb to senior matron” (p. 225) to bespoke garments for entertainers in their professional and personal lives (including performance costumes for The Dance Theatre of Harlem and the Playboy Club). Incidentally, she is the only African-American included in the book. Nancy Diehl tells us that, sadly; only two of her garments are extant.

I was fascinated by the many name changes and multiple identities assumed by some designers; indeed the majority of the designers in the book changed their names to work in the industry and either adopted Caucasian personas or worked for labels that implied a WASP heritage. These narratives of identity were as important for the consumers as they were to the designers and producers. They remind us not only of the significance of immigrants to the US in the fashion industries, but also the role of fashion in the construction and reconstruction of female identity in modernism and

that of American identity during the twentieth century. Some of the chapters that provide the most interesting reading in this respect are Chapter 8, “Nicki “Catherine Scott” Ladany: Chicago’s Empress of Fashion” by Adam MacPharlain; Chapter 9, “Jean Wright: the ‘Real’ Lilli Ann” by Hannah Schiff; and Chapter 14, “Kiviette: Star Performer” by Dilia López-Gydosh.

There are intriguing articles on the lesser-known aspects of the industry. Ruth Finley’s “Fashion Calendar” by Natalie Nudell, gives an insight into the hard selling regime of New York Fashion Week in the 1940s. The fantasy and practicality of dress and the work of home dressmaker/knitters are examined in Chapter 2, “Virginia Woods Bellamy: The Poet as Knitter” by Ann W. Braaten and Susan M. Strawn. The accounts of Tina Leser and Sandra Garratt’s garment construction and use of materials show how influential some comparatively unknown designers can be. The photographs of their work were particularly clear, and I was pleased to see that the work of all those included was illustrated in as large a format as the constraints of the book allowed.

The historic scope of the book extends into the twenty-first century, notably in the discussion of Vicky Tiel’s career. She became an American designer in Paris, thus reversing the established current of fashion ideas from France to the United States (but I am not sure she was a couturier under the terms of the *Chambre Syndicale de la Haute Couture*). Several writers in the book seem to conflate couture with bespoke designing. But this is quibbling.

The book provides more than insight into the hidden histories of American fashion. Familiar American fashion names such as Claire McCardell, Norman Norell, and Edith Head are introduced and we see them operate in the context of a much wider design field than I certainly knew about before I read this book. There are interesting discussions on the provenance of some garments supposedly designed by McCardell and Head and these spotlight problems of attribution and the importance of a “name” brand in fashion history as well as fashion marketing.

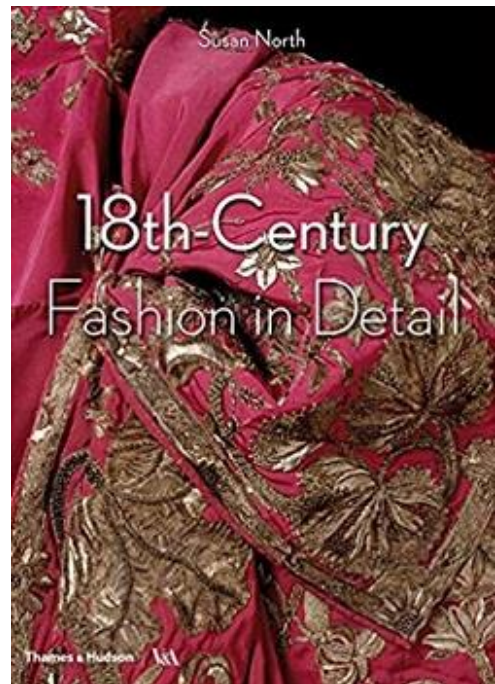
A large number of essays means, of course, that none of the designers covered can be discussed in depth but each chapter is accompanied by a bibliography and many of them have notes and primary source information, so this is altogether a useful resource to anyone considering twentieth century American fashion as a field of study. It may also inspire some dress curators and collectors worldwide to re-examine the collections in their charge.

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Janice West is an independent researcher living and working in London. She has taught at Goldsmith's College, Middlesex University, and Central Saint Martins' College of Art and Design where she curated *Made to Wear: Creativity in Contemporary Jewellery* and wrote the accompanying book. She is the co-curator of site-specific exhibitions, including *The House of Words* at Dr Johnson's House in London (2009); *The Uncanny Room* at Pitshanger Manor and the Bowes Museum (2001-2002); *The Secret Life of the Office* at Arts and Business, London (2008); and *Memoranda* at the Craft Study Centre, University of the Creative Arts (2011). She has published articles in *The Journal of Fashion Theory* and contributed to *Footnotes: on Shoes* (Rutgers University Press, 2002).

Susan North, *18th-Century Fashion in Detail*, V&A Publishing and Thames and Hudson, London, England, 2018, Notes, Bibliography, Glossary, Credits, Index, 399 Colour and Black-and-White Illustrations, 224pp, Softback, £24.95.

The devil is in the details and Susan North's latest contribution to The Victoria and Albert Museum's Fashion in Detail series is a feast for the eyes. *18th-Century Fashion in Detail* is divided into 10 chapters with each chapter focusing on sumptuous details of high-end garments and accessories worn by men and women in eighteenth century England and Europe. Details from the V&A's collection are broken into 10 chapters that are visually inspiring and academically insightful: Pleats, Gathers and Looped Drapery; Collars, Cuffs and Pockets; Stitching and Quilting; Lace and Whitework; Embroidery; Pastes, Foils and Beads; Chintz and Painting; Pinking and Punching; Fringes, Ribbons, Tassels and Buttons; Fur Features and Straw. This volume is beautifully illustrated with stunning colour photographs of specific design elements of each highlighted garment.



These images are often so clear that the various textures of the garments seem to jump off the page. Additionally, the photographs are complemented by clean line drawings of the garments in their entirety. These illustrations, combined with North's written contextualization, present the reader with a mini-exhibition experience. This book should be a staple for any fashion or theatre designer, material culturist, fashion historian, eighteenth century historian, or enthusiast studying high-end Anglo-European clothing.

This book will be familiar to anyone who has read *Historical Fashion in Detail: The 17th and 18th Centuries*, a well-known collaboration between Susan North and Avril Hart. *18th-Century Fashion in Detail* follows the same format, focusing only on the eighteenth century as the subject matter. North has refreshed the collection in this new volume, coupling many old favourites with a handful of new items that are sure to become standard references among scholars of Anglo-European dress history. North's greatest enhancements are the textual changes to this new book. North successfully improves the book to current scholarship of eighteenth century English dress through updated terminology, a more global discussion, and new garments presented in the book.

One of the book's greatest textual strengths is its introduction. North begins by illustrating the societal constraints set on and by the more fashion forward members of English society. She then escorts the reader to the various locales that one would visit in order to have their clothing made during the eighteenth century. She artfully references objects featured in the book, allowing the imagination to breathe life into this brilliant collection. North pays special attention not only to the variety of textiles and notions that needed to be purchased, but she also discusses the merchants and tradespeople one would visit in order to make these purchases.

By referencing the garments featured in the book while discussing the merchants and the origins of their products and techniques, North encourages the reader to visualise these garments and England within the greater global network of fashion, trade, and influence. This global perspective is a welcomed update to this new edition. North brings in the current scholarship on the Indian and Chinese influence on English and French textile design. The chapter "Chintz and Painting" has many new pieces that were not featured in the earlier volume.

While North does a fine job discussing the Indian and Chinese influence on English and European high-fashion, titling the book *18th-Century Fashion in Detail* is arguably too broad of a title for this collection of objects, as there were no fashions featured outside of Anglo-European design. Furthermore, the Introduction would have benefited from a brief discussion of the socio-economic and geographical context of the garments featured in the book. The lack of specificity in the Introduction and title leaves the reader to intuit the book is focused on the fashions of the Anglo-European elite and at worst assume fashion during the eighteenth century was only found in a wealthy Anglo-European context. This seems to be customary in western dress scholarship and is not unique to this text. However, it is important that western dress scholarship precisely places garments within their cultural and class context to not inadvertently perpetuate a Eurocentric, wealthy history.

Clarity is applied to the terminology used to describe these garments. One example is North's update on the curatorial use of the term, fly fringe. She explains it is a nineteenth century term as there is currently no evidence of that term's use in the eighteenth century. While the text has been updated, many of the old favourites appear for their encore. In some cases North provides blowup views to images that were formerly part of a collection, while some of those details that formerly had a full page view are now reduced to share the page with other like examples. The new layout makes it feel like a new book and in some cases encourages the reader to think about the garments from a different perspective.

While this new edition comes out in the age of Pinterest and online collection searches, the quality of the pictures, line drawings, and text still have the competitive edge. North harnesses the strength of this exhibit style format by focusing in on some details seen in extants that are easily overlooked, such as the blue feathers used to decorate a petticoat (p. 215). Additionally, the painstaking craftsmanship that went into couching straw splints to the linen before wrapping silk threads around the splints in a floral motif (pp. 218-219), is easily missed in a search of the collections database as a shoe listed as “Woman’s linen and silk shoe.”

The endnotes and further reading provide a comprehensive literature list for current eighteenth century English dress scholarship. This book would be a great leaping off point for anyone studying eighteenth century English dress. This work provides great insight into The Victoria and Albert Museum’s eighteenth century collections, is a good primer to fashion history studies for the period, and serves as visual inspiration to costumers and fashion historians alike.

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Sarah Woodyard is an Independent Scholar and Journeywoman Milliner and Mantua-maker, who served a seven-year apprenticeship at the Margaret Hunter Millinery Shop in Colonial Williamsburg in Williamsburg, Virginia, United States. There, she worked to preserve and interpret the trades of eighteenth century needlewomen. Sarah holds a BS in Textiles and Clothing from The Ohio State University and an MA in Material Culture through The University of Alberta. Sarah's (current) favourite garment to study and stitch are eighteenth century English women's caps. The products and production techniques of free and enslaved seamstresses and mantua-makers from the mid Atlantic English Colonies is the focus of Sarah's professional study.

Michael Ballard Ramsey is a historic costume and accessories craftsperson at the Costume Design Center of the Colonial Williamsburg Foundation, a historical landmark, eighteenth century living history museum in Williamsburg, Virginia, United States. He is also Owner of Michael B. Ramsey, Historic Tailoring and Consulting. There he specialises in the accurate reproduction of tailored garments and accessories of the late eighteenth and early nineteenth centuries, down to the finest detail, including hand-stitched seams. In addition to the Colonial Williamsburg Foundation, he has professional experience at a number of museums and historic sites, including Belle Meade Plantation in Nashville, Tennessee, United States, a circa 1807 educational resource dedicated to the preservation of Tennessee's Victorian architecture and history.

Recent PhD Theses in Dress History

The Association of Dress Historians (ADH) is proud to support scholarship in dress history through its international conferences, events such as ADH members' tours, and publication of *The Journal of Dress History*. We are passionate about sharing our knowledge with you. Our mission is to start conversations, encourage the exchange of ideas, and expose new and exciting research in the field to all who appreciate the discipline. To that end, the following is a recurring article, updated and published in every issue of *The Journal of Dress History*, and contains a selection of recently completed PhD thesis titles and abstracts in dress history. This list is important as it illustrates new, cutting-edge research in dress history that is currently being executed by PhD candidates, listed in this article in alphabetical order per surname.

This list of recent PhD thesis titles and abstracts contains theses in dress history that are registered at The British Library, London, England, the official theses repository of the region in which *The Journal of Dress History* is published. The titles and abstracts were taken directly from the published thesis entry on The British Library website. Most of these theses are available for immediate download, in full and for free, through The British Library portal, <http://ethos.bl.uk>. Additionally, this article includes those PhD thesis titles and abstracts of ADH members (especially international ADH members) whose theses are not registered at The British Library. If you are an ADH member and would like your PhD thesis title and abstract included in the next issue of *The Journal of Dress History*, please send a note to journal@dresshistorians.org.

D. Brown, *Deciphering the Language of Etruscan Dress: A Hierarchical Clustering Analysis Re-tailoring Tarquinian Tomb Painting*, PhD Thesis, The University of Liverpool, Liverpool, England, 2017.

Tarquinian tomb paintings are of an unrivalled artistic and cultural importance. The primary aim of this thesis is to identify and investigate their pictorial forms, language, and structures of painted dress, so as to re-tailor understanding of Tarquinia, its tombs, and its tomb paintings throughout the Archaic and Classical periods of ancient Italy (approx. 6th–2nd century BC). Tarquinian painted dress is examined by the application of an original methodological approach, which identifies and investigates the structures of painted dress through the application of a hierarchical clustering analysis. Thereby, the thesis emphasises the significant versatility of dress as an investigative tool in the ancient world, and expands its study, and extends its forms of analysis. Methodologically, it innovatively quantifies Tarquinian tomb painting, which contrasts the typical qualitative and anecdotal methods usually applied when dealing with such visual imagery depicted amidst archaeological contexts. The analysis makes use of numerical procedures to divide a group of given units into homogeneous sub-groups, which allow for the visual inspection of an otherwise complex set of data-matrices. This statistically examines painted dress's relationships to identify groupings of similarity from within a heterogeneous data-matrix. Seeking deeper structures not readily apparent on the surface, or revealed by more traditional modes of analysis, the study facilitates identification of painted dress's arrangements, and examines their groupings by applying key tenets of contemporary dress theory. Trends of typological regularity, high frequency, but weak associative strength belonging to 6th – 5th century BC painted dress groupings are identified, as are trends of typological irregularity, low frequency, but strong associative strength, identified as belonging to 4th – 3rd/2nd century BC groupings. Thus, this study contributes a hitherto unidentified varying manipulation of non-verbal sartorial communication, which indicates consciously shifting choices, priorities, intentions, and decisions as to the communicative utilization of painted dress from the 6th – 3rd/2nd century BC. Therefore, painted Tarquinian dress is identified as a key form of non-verbal communication that conveys previously overlooked socio-cultural information, but the thesis also repositions tomb painting as a communicative device. Consequently, it provides new insight into Etruscan dress's and painted tombs' broader significance amidst wider Etruscan society.

Serena Dyer, *Trained to Consume: Dress and the Female Consumer in England, 1720–1820*, PhD Thesis, The University of Warwick, Coventry, England, 2016.

The impact of burgeoning consumerism and a new 'world of goods' has been well established in scholarly research on eighteenth-century England. In spite of this, we still now surprisingly little about the consumer. This thesis seeks to recover the figure of the consumer and establish its position as a key economic and social player on both

the domestic and international stage. It argues for a significant shift in conceptual and practical attitudes to the consumer over the course of the eighteenth century. The consumer became a positive and productive economic force, and increasing emphasis was placed on training and cultivating this figure throughout a person's lifecycle. This thesis focuses on the female consumer of dress. Women of the elite and middling sort were often the agents through which concerns about luxury and commercial corruption were raised. They also regularly engaged in the production of the items they consumed, bringing into question the artificial division placed between production and consumption in scholarly work. In order to tackle the nuanced character of the female consumer of dress, this thesis adopts an interdisciplinary approach, combining traditional archival research with an examination of contemporary literary, visual, and material culture. This approach paints a picture of a skilled and knowledgeable consumer, whose economic and material literacy was trained from childhood, and maintained throughout the lifecycle.

Kazuo Kobayashi, *Indian Cotton Textiles and the Senegal River Valley in a Globalising World: Production, Trade and Consumption, 1750–1850*, PhD Thesis, London School of Economics and Political Science, London, England, 2016.

This thesis addresses how and why West African consumers, especially those along the Senegal River valley, imported and consumed Indian cotton textiles from the eighteenth to mid-nineteenth century, despite the fact that they produced textiles of various kinds. Using quantitative and qualitative sources collected from France, India, Senegal and the United Kingdom, the thesis fulfils this gap in the existing literature. Throughout this study, it will be shown that local textile production and consumption in West Africa based on factor endowments and natural environment shaped consumer demand and preferences for Indian cotton textiles whose quality was perceived to be more suitable to the life of inhabitants in the region (especially in the savannah and desert areas) than European textiles. In addition, Indian textiles not only suited conspicuous consumption among Africans but also regional economies in which cloth was used as an exchange medium. In the eighteenth century, West African demand for Indian cotton textiles of various types was central to the purchase by European merchants of slaves along coastal areas of West Africa. In the early nineteenth century, which witnessed the transition from the Atlantic slave trade to the trade in commercial agriculture, dark-blue cotton textiles produced in Pondicherry, called 'guinéés', were of essential importance in the trade in gum Arabic in the lower Senegal River as a currency that replaced a domestically-produced cloth currency. The gum from the region was indispensable in the development of the textile industry in Western Europe at that time. This regional demand influenced the Euro-West African trade and the procurements by Europeans of cotton textiles in India. The thesis argues that historically constructed consumer agency in pre-colonial West Africa had global repercussions from the eighteenth to mid nineteenth century.

Elizabeth Kutesko, *Fashioning Brazil: Globalization and the Representation of Brazilian Dress in National Geographic*, PhD Thesis, The Courtauld Institute of Art, London, England, 2016.

As a popular 'scientific' and educational journal, National Geographic, since its founding in 1888, has positioned itself as a voice of authority within mainstream American print media, offering what purports to be an unprejudiced 'window onto the world'. Previous scholarship has been quick to call attention to the magazine's participation in an imperialist representational regime. Catherine A. Lutz and Jane L. Collins, Tamar Rothenberg and Linda Steet have all argued that National Geographic's distinctive, quasi-anthropological outlook has established hierarchies of difference and rendered subjects into dehumanised objects, a spectacle of the unknown and exotic other. A more nuanced understanding can be reached by drawing upon Mary Louise Pratt's concept of the 'contact zone'. Pratt defined the contact zone as 'spaces where cultures meet, clash and grapple with each other, often in contexts of highly asymmetrical relations of power'. Photographs since National Geographic's centenary edition in September 1988 have traced the beginnings of a different view of encounters within the United States-Brazil contact zone, driven by the forces of globalisation, which have resisted the processes of objectification, appropriation and stereotyping frequently associated with the rectangular yellow border. This is because they have provided evidence of a fluid and various population, which has selected and experimented with preferred elements of American and European dress, and used it to fashion their own, distinctly Brazilian identities. This thesis will examine both the visual and textual strategies that National Geographic and National Geographic Brasil (the Portuguese-language version of the magazine, established in Sao Paulo in May 2000) have used to fashion Brazil, but also the extent to which Brazilian subjects can be seen to have self-fashioned, through the strategic appropriation of clothing and ideas derived from an existing and dominant global culture. It will approach dress not simply as cloth but as a system of communication, whose many meanings are not fixed but continually informed and to an extent, even performed, by its visual, material, and textual representation. This thesis employs a multidisciplinary mode of analysis that draws on five Brazilian scholars, each of whom have used dress and fashion metaphors in their writings, which have encompassed poetry, film studies, poststructuralist theory, literary criticism and anthropology.

Edward Taylor, *The Representations of Millers, Tailors, and Weavers in Popular Print, c. 1500 to c. 1700*, PhD Thesis, The University of Exeter, Exeter, England, 2016.

This thesis presents a method for identifying resonant cultural phenomena and uses it to identify themes in the representations of millers, tailors, and weavers in early modern English proverbs, jests, and ballads. It then examines whether these stereotypes appear in the records of defamation and abusive language from four

different contemporary courts. It argues that all three trades were associated with habitual occupational dishonesty, that millers had a reputation for super-sexuality, and that tailors were considered to be poor and inferior to other men. However, it also argues that these stereotypes were conditioned by generic characteristics of proverbs, jests, and ballads and therefore that stereotypes should be assessed within and across different media. Finally, it argues that the dishonesty, super-sexuality, and inferiority associated with millers, tailors, and weavers suggest that perceived moral character played a more important role in the creation of stereotypes than perceived economic or social position, political or religious allegiance, or ethnic or regional background.

Bethany Wagstaff, *Redressing Clothing in the Hebrew Bible: Material-Cultural Approaches*, PhD Thesis, The University of Exeter, Exeter, England, 2017.

Despite the dynamic portrayal of clothes in the Hebrew Bible scholars continue to interpret them as flat and inert objects. They are often overlooked or reduced to background details in the biblical texts. However, this thesis will demonstrate that the biblical writers' depictions of clothes are not incidental and should not be reduced to such depictions. This thesis employs a multidisciplinary approach to develop and challenge existing approaches to the clothing imagery in the Hebrew Bible. It will fall into two main parts. In the first part, I draw insights from material-cultural theories to reconfigure ways of thinking about clothing as material objects, and reassessing the relationships between people and objects. Having challenged some of the broader conceptions of clothing, I will turn to interrogate the material and visual evidence for clothing and textiles from ancient Syro-Palestinian and ancient West Asian cultures to construct a perspective of the social and material impact of clothing in the culture in which the biblical texts were constructed and formed. In the second part, I will examine the biblical writers' depiction of clothing through two case studies: Joseph's ketonet passim (Genesis 37) and Elijah's adderet (1 Kings 19 and 2 Kings 2). These analyses will draw from the insights made in the first part of this thesis to reassess and challenge the conventional scholarly interpretations of clothing in these texts. In this thesis, I argue that clothes are employed in powerful ways as material objects which construct and develop the social, religious and material dimensions of the text. They are also intimately entangled in relationships with the characters portrayed by the biblical writers and can even be considered as extensions of the people with whom they are engaged. Clothes manifest their own agency and power, which can transform other persons and objects through their performance and movement in a biblical text.

A Guide to Online Sources for Dress History Research

Jennifer Daley

Online sources for dress history research have been increasing in scale and quality. This article provides a comprehensive list of online sources for dress history research, which are of a professional quality and that play a role in furthering the academic study of dress history. Categorized alphabetically per country, the following online collections reflect the interdisciplinarity of dress history research that can be accessed through searchable banks of images, objects, and text.

For inclusion in this article, the museum, archive, or other professional organisation must offer online sources for dress history research that can be officially referenced at an academic level; for example, images must include a unique identifying number (such as an inventory number, accession number, or museum identification number). This article includes online collections in the following countries: Australia, Belgium, Canada, Chile, England, France, Germany, Hungary, Ireland, Israel, Italy, Japan, Netherlands, New Zealand, Russia, Scotland, Spain, and the United States.

The following descriptive texts were taken directly from the individual websites, which are hyperlinked and can be easily utilised: from the downloaded journal issue, simply select the link to view the online source. This article is a living document and will be updated and published in every issue of *The Journal of Dress History*. Additions, suggestions, and corrections to this article are warmly encouraged and should be sent to journal@dresshistorians.org.

Australia

The Australian Dress Register, Sydney

The Australian Dress Register is a collaborative, online project about dress with Australian provenance.

<https://australiandressregister.org>

Museums Discovery Centre, Sydney

The Museums Discovery Centre is a collaboration between The Museum of Applied Arts and Sciences, Australian Museum, and Sydney Living Museums. The Centre includes the material heritage of Australian culture, history, and lifestyle. There are more than 500,000 separate items in the collection, including dress and fashion.

<https://collection.maas.museum>

The National Gallery of Australia, Canberra

The National Gallery of Australia is the Commonwealth of Australia's national cultural institution for the visual arts and is a portfolio agency within the Department of Communications and the Arts.

<https://artsearch.nga.gov.au>

The National Gallery of Victoria, Fashion and Textiles Collection, Melbourne

Select the Collection tab at the top menu, then view the search tool and all curatorial departments, including The Fashion and Textiles Collection. The earliest international works are Egyptian Coptic textiles dating from around the sixth century AD while later holdings include sixteenth century lace, eighteenth century dress, embroidery and textiles, as well as contemporary fashion from around the globe.

<https://www.ngv.vic.gov.au>

The National Museum of Australia, Canberra

Scroll through this page to research many interesting examples of clothing and accessories.

<http://www.nma.gov.au/explore/collection/collection/clothing>

Belgium

Fashion Museum of Antwerp and The University of Antwerp, Antwerp

This online collection was compiled for the sole purpose of being accessible to study, research, training, and inspiration.

<http://128.199.60.250/omeka/items/browse>

Canada

Bata Shoe Museum, Toronto

The Bata Shoe Museum is home to the world's largest and most comprehensive collection of shoes and footwear-related objects. On the following webpage, click on "Select a Story" then click on the story of your choice; on the next page, click on "Enter" to view text and images of that story. On the left-hand side menu of each story page are more story options while on the right-hand side menu are images of shoes, with descriptive text and accession numbers.

<http://www.allaboutshoes.ca/en>

The McCord Stewart Museum, Montreal

The online collection includes clothing and accessories belonging to Canadian men, women and children, covering three centuries; garments from Montreal designers, manufacturers, and retailers; quilts, coverlets, and other handmade domestic textiles.

<http://www.musee-mccord.qc.ca/en/collections>

Ryerson University, Fashion Research Collection, Toronto

This collection offers a wide selection of fashion and textiles.

<http://ryersonfashion.pastperfectonline.com>

The University of Alberta, Anne Lambert Clothing and Textiles Collection, Edmonton

Founded in 1972, the collection includes everyday wear and designer clothes for men, women, and children from different continents and spanning over 350 years of history.

<https://clothingtextiles.ualberta.ca>

The University of Calgary, Theatrical Scene and Costume Design Collection, Calgary

This collection features designs dating to the mid nineteenth century.

<http://www.ucalgary.ca/costumedesign>

Chile

Museo de la Moda, Santiago

This online database offers a timeline of fashion with descriptive information and images.

<http://www.museodelamoda.cl/linea-de-tiempo>

England

Art UK, London

This searchable database is a compilation of public art collections within the UK.
<https://artuk.org>

Ashmolean Museum, Oxford

The Ashmolean has embarked on a major project to digitise its collections with an initial target of making 250,000 objects available online by 2020.
<http://collections.ashmolean.org>

The Bank of England Archive, London

On this page, select Online Catalogue. The Bank of England Archive contains over 88,000 records relating to all aspects of the Bank's history and work, dating from the founding of the Bank in 1694 to the present day.
<https://www.bankofengland.co.uk/archive>

Bloomsbury Fashion Central and Berg Fashion Library

This platform offers instant access to scholarly research, iconic images, and quality textbooks. To gain comprehensive access, log in by subscription, which may be available through an affiliated educational establishment or public library.
<https://www.bloomsburyfashioncentral.com>

The Bowes Museum, Barnard Castle

The online database includes an array of dress and textile artefacts, including items from the wardrobe of Empress Eugenie (1826-1920) and other pieces from the Blackborne Lace Collection.
<http://bowes.adlibhosting.com/search/simple>

Bridgeman Images

This online collection has over two million art, culture, and historic images.
<http://www.bridgemanimages.com>

Brighton & Hove Museums Costume Collection, Brighton

Brighton & Hove Museums' comprehensive costume collection is of considerable national significance. It embraces men's, women's, and children's dress and accessories from the sixteenth century to the present day.
<https://brightonmuseums.org.uk/discover/collections/fashion-and-textiles>

British History Online

This is a digital library of key printed primary and secondary sources for the history of Britain and Ireland, with a primary focus on the period, 1300–1800. BHO was founded in 2003 by The Institute of Historical Research and The History of Parliament Trust.

<http://www.british-history.ac.uk/using-bho/subject-guides>

The British Library, London

The website contains many images, such as illuminated manuscripts, which could support dress history research.

<https://www.bl.uk>

The British Museum, London

On this page, a search box enables comprehensive research through over four million objects.

<http://www.britishmuseum.org/research>

British Pathé, London

British Pathé, the world's leading multimedia resource with a history stretching back over a century, offers a search tool, a Collections tab, and free availability to view newsreels, video, archive, film, footage, and stills.

<https://www.britishpathe.com>

The Burgon Society, London

The following website contains a list of the items of academical dress owned by The Burgon Society, with many images of academical gowns and hoods.

<http://www.burgon.org.uk/society/wardrobe/uk.php>

Central Saint Martins, London

This searchable online collection includes art and design of Central Saint Martins alumni and images from the British Artists' Film and Video Study Collection.

<http://collections.arts.ac.uk>

Chertsey Museum, The Olive Matthews Collection, Chertsey

This collection features many items of national significance. It contains over 4000 men's, women's and children's fashionable clothes dating from circa 1700 to the present.

<http://www.chertseymuseum.org.uk>

The Costume Research Image Library of Tudor Effigies

This is a Textile Conservation Centre project now hosted by The Tudor Tailor and JMD&Co. The website includes images of sixteenth century effigies in churches in the English counties of Norfolk, Suffolk, Essex, Sussex, and Hampshire, including the Isle of Wight. This resource is useful to anyone interested in the cut and construction of sixteenth century dress.

<http://www.tudoreffigies.co.uk>

The Courtauld Gallery, London

The following website includes the complete collection of paintings, sculpture, decorative arts, and drawings, as well as a selection of prints.

<http://www.artandarchitecture.org.uk>

The Fashion Museum, Bath

There are almost 100,000 objects in the Fashion Museum collection, some items of which can be accessed on the following website.

<https://www.fashionmuseum.co.uk/collection>

The Glove Collection Trust, London

The Glove Collection Trust owns a collection of historic and modern gloves recognised as one of the finest in the world, and includes an unsurpassed collection of seventeenth century gloves as well as original coronation gloves worn by English monarchs. The Trustees of The Glove Collection Trust are appointed by the Court of the Worshipful Company of Glovers of London, one of the Livery Companies of the City of London. To view images of gloves on the webpage, below, select either "View catalogue by date" or "View catalogue by material."

<http://www.glovecollectioncatalogue.org>

Goldsmiths Textile Collection, London

The Collection, founded in the 1980s by Constance Howard and Audrey Walker, comprises textile art, embroidery, and dress.

<http://www.gold.ac.uk/textile-collection>

Hampton Court Palace, Historic Royal Palaces Image Library

This online database includes images of fashion, caricature, art, portraits.

<http://images.hrp.org.uk>

The Imperial War Museum, London

The collection covers all aspects of conflict involving Britain, its former Empire and the Commonwealth, from the First World War to the present day. The collection includes works by great artists, filmmakers and photographers to intensely personal

diaries, letters and keepsakes to pamphlets, posters and proclamations. Explore around 800,000 items via the following website.

<http://www.iwm.org.uk/collections>

The John Bright Historic Costume Collection, London

This website is a catalogue of key items from the collection of original garments and textiles belonging to award-winning costume designer, John Bright.

<https://www.thejohnbrightcollection.co.uk>

Kerry Taylor Auctions, London

Established in 2003, Kerry Taylor Auctions is a leading auction house specialising in vintage fashion, fine antique costume, and textiles. The website features dress images, description, and pricing.

<https://kerrytaylorauctions.com>

Knitting in Early Modern Europe

This online database provides photographs and technical details about knitted caps from the fifteenth to the seventeenth centuries held in European collections. It offers opportunities to comment on the material and participate in experimental archaeology which is attempting to match the characteristics of the fulled knitted fabric from the era.

www.kemererearch.com

Manchester City Council, Manchester Local Image Collection, Manchester

The Manchester Local Image Collection, with over 80,000 images, is a unique photographic record of Manchester, its people, streets, and buildings from a period stretching well over 100 years.

<https://images.manchester.gov.uk>

Marks and Spencer Archive Catalogue, Leeds

The M&S Company Archive holds thousands of historical records from the days of Michael Marks' Penny Bazaar to the present. It is possible to browse themes, such as Lingerie and Sleepwear, Textile Technology, and Wartime.

<https://archive-catalogue.marksandspencer.ssl.co.uk/home>

Mary Evans Picture Library, London

This Picture Library cover a broad range of topics and subject areas.

<https://www.maryevans.com>

Middlesex University Fashion Collection, London

The Fashion Collection comprises approximately 450 garments for women and men, textiles, accessories including hats, shoes, gloves, and more, plus hundreds of

haberdashery items including buttons and trimmings, from the nineteenth century to the present day.

<https://tinyurl.com/middlesex-fashion>

The Museum of London, Dress and Textiles Collection, London

These unique collections include over a million objects from thousands of years of London's history. The Dress and Textiles Collection focuses on clothes and textiles that were made, sold, bought, and worn in London from the sixteenth century to the present. The Paintings, Prints, and Drawings Collection, as well as the Photographs Collection, support research in dress history.

<https://www.museumoflondon.org.uk/collections>

The National Archives, Kew

Browse over 75,000 images available to download immediately, spanning hundreds of years of history from The National Archives' unique collections, from ancient maps to iconic advertising.

<https://images.nationalarchives.gov.uk>

The National Army Museum, London

This online collection holds a large image gallery that could be useful for research in dress history.

<https://collection.nam.ac.uk>

The National Portrait Gallery, London

Access over 200,000 portraits from the Tudors to the present day. Scroll through the Primary Collection, Photographs, Prints and Drawings, and more, or utilise the search tool.

<https://www.npg.org.uk/collections>

A hundred years of hand-coloured engraved fashion plates can now be explored through the following webpage. Primarily showing women's dress, the fashion plates were published in English and French magazines during 1770–1869, and now form part of the National Portrait Gallery's reference collection to assist portrait and dress research.

<https://www.npg.org.uk/research/fashionplates>

The National Trust, Swindon

Discover great art and collections, including fashion, and explore over 200 historic places (and 921,731 items online) in the care of The National Trust.

<http://www.nationaltrustcollections.org.uk>

People's History Museum, Manchester

The collections span four centuries of the history of working people in Britain with the majority focusing on the last 200 years. The museum holds one of the largest collections of historic trade union and political banners in the world and is the leading authority in the UK on the conservation and study of banners.

<https://phm.org.uk/collection-search>

The Public Domain Review, Manchester

The Public Domain Review is a not-for-profit project dedicated to works that have fallen into the public domain, which are therefore able to be used freely. To find dress history images and text, insert "fashion" into the search box at the top of the page.

<http://publicdomainreview.org>

***Punch*, London**

Punch, a British magazine of humour and satire, was published during 1841–2002. The following website offers a searchable database of *Punch* cartoons, many of which portray dress.

<https://www.punch.co.uk>

Queen Victoria's Journals, London

A fully searchable database of Queen Victoria's journals are freely available online at:

<http://www.queenvictoriasjournals.org/home.do>

The Royal Collection, London

Use the "Search the Collection" tool to navigate through thousands of images to support research in dress history.

<https://www.royalcollection.org.uk/collection>

The Royal Opera House, London

Royal Opera House Collections collect, preserve, and provide access to an extraordinary collection that records the history of The Royal Opera House since 1732.

<http://www.roh.org.uk/about/roh-collections/explore>

The University of Brighton, Dress History Teaching Collection, Brighton

The aim of the Dress History Teaching Collection is to offer all students and staff at the University of Brighton direct access to closely examine and photograph historical and world fabrics and garments while encouraging the use of the collection within material culture research.

<http://arts.brighton.ac.uk/re/cdh/resources/teaching-collection>

The University of Brighton, Screen Archive South East, Brighton

Screen Archive South East (SASE) is a public sector moving image archive serving the South East of England. SASE is part of the School of Media at the University of Brighton. Its function is to collect, preserve, research, and provide access to screen material related to the region and of general relevance to the study of screen history.
<http://screenarchive.brighton.ac.uk>

Symington Fashion Collection, Barrow-on-Soar

The Symington corsetry collection was created by the Market Harborough company R. & W. H. Symington, which began to make corsets during the 1850s. The company eventually grew into an international concern and one of its most famous products, the Liberty Bodice, was produced for almost seventy years. The collection includes garments and supporting advertising material, which provide an insight into the development of corsetry, foundation garments, and swimwear from the late nineteenth century to the beginning of the 1990s.
<https://tinyurl.com/Symington-corsets>

The Underpinnings Museum, London

The Underpinnings Museum is an online archive dedicated to the history of underwear. The goal of the project is to provide free access to an oft-neglected area of fashion study. Each object is accompanied by detailed imagery, technical and contextual information.
<https://underpinningsmuseum.com>

The University of Oxford, Bodleian Library, Oxford

The John Johnson Collection of Printed Ephemera is one of the largest and most important collections of printed ephemera in the world. It offers a fresh view of British history through primary, uninterpreted printed documents which, produced for short-term use, have survived by chance, including advertisements, handbills, playbills and programmes, menus, greetings cards, posters, postcards. The Images tab, on the following webpage, contains circa 74,000 items, and a search tool.
<https://www.bodleian.ox.ac.uk/johnson>

The University of Sussex, Mass Observation, Brighton

The Mass Observation Archive contains papers generated by the original Mass Observation social research organisation (1937 to early 1950s), and newer material collected continuously since 1981 (Mass Observation Project).
<http://www.massobs.org.uk>

The Victoria and Albert Museum, Textiles and Fashion Collection, London

The V&A holds the national collection of Textiles and Fashion, which spans a period of more than 5000 years. The Clothworkers' Centre for the Study and Conservation of Textiles and Fashion is the location at which items can be studied in person.

<http://collections.vam.ac.uk>

The Wedgwood Museum Collections, Stoke-on-Trent

The searchable, online collection includes some interesting images of historic dress, from Wedgwood portrait medallions to a woman's shoe designed with a Wedgwood heel.

<http://www.wedgwoodmuseum.org.uk/collections/search-the-collection>

The Wellcome Collection Library, London

The Wellcome Collection is one of the world's major resources for the study of medical history. The online collection offers free downloads of high-resolution images of paintings, drawings, caricatures, photographs, films, posters, books, pamphlets, archives, and sound recordings.

<https://wellcomelibrary.org/collections>

The William Morris Gallery, Walthamstow

The William Morris Gallery holds the most comprehensive collection of objects relating to all aspects of Morris' life and work, including his work as a designer, a writer, and a campaigner for social equality and the environment.

<http://www.wmgallery.org.uk/collection/browse-the-collection>

France

Cluny Museum, National Museum of the Middle Ages, Paris

Tapestries and textiles can be explored on the following link.

<https://www.musee-moyenage.fr/collection/parcours-decouverte/tapisseries-et-textiles.html>

The National Centre for Stage Costume, Moulins

This collection includes costume for performing art, theatre, opera, ballet, dance, and street theatre productions.

<http://www.cncs.fr/collections?language=en-gb>

The Palais Galliera, Paris

This fashion museum offers a comprehensive online collection that includes many images to support dress history research.

<http://www.palaisgalliera.paris.fr/en/collections/collections>

Réunion des Musées Nationaux, Grand Palais, Paris

Since 1946, the Réunion des Musées Nationaux, Grand Palais photo agency (a public industrial and commercial institution under the authority of the French Ministry of Culture) has been officially responsible for promoting collections of France's national museums. On the following link, browse the collections that are included in the database, different themes for research, or insert a keyword (such as dress) in the search tool at the top of the page.

<https://www.photo.rmn.fr/Collections>

Textile and Decorative Arts Museum, Lyon

On the following website, select Museums and Collections to search for dress and textiles sources.

<http://www.mtmad.fr/fr/Pages/default.aspx>

Germany

The Munich City Museum, Fashion and Textiles Collection, Munich

Access the Fashion and Textiles Collection through the main website. Founded in 1888, the museum collection includes fashion and textiles from everyday clothing to haute couture from the early eighteenth century to the present day.

<https://www.muenchner-stadtmuseum.de>

Hungary

The Museum of Applied Arts, Textile and Costume Collection, Budapest

The 17,000 items in the Textile and Costume Collection are mainly from Europe, with some from overseas, representing a wide range of techniques and periods of textile art. Complementing the textiles themselves is a historical collection of equipment used to make them.

<http://www.imm.hu/en/contents/28,Textile+and+Costume+Collection>

Ireland

National Museums Northern Ireland, Ulster

The museum has several collections, which include art, costume, and textiles.

<https://www.nmni.com/collections/art>

Israel

The Rose Fashion and Textile Archives, Tel Aviv

The archive contains a collection of about 4000 items of clothing and accessories ranging from the eighteenth century to the twenty-first century. This is in addition to a collection of ancient, modern, and ethnic textiles made using a wide range of manual and industrial techniques. Of particular interest is the Israeli collection in which clothing, textiles, and accessories were created or worn in Israel from the end of the nineteenth century. For an English version of the webpage, right-click anywhere on the page and select Translate to English.

<https://research.shenkar.ac.il>

Italy

Europeana Fashion International Association, Florence

Explore fashion from more than 30 European public and private institutions. Digital images include historical clothing and accessories, contemporary designs, catwalk photographs, drawings, sketches, plates, catalogues, and videos.

<https://www.europeana.eu/portal/en/collections/fashion>

Valentino Garavani Virtual Museum, Milan

Take a virtual tour through this museum, dedicated to the fashion design of Valentino (1932-)

<http://www.valentinogaravanimuseum.com>

Japan

The Bunka Gakuen Library, Tokyo

This is a specialised library for fashion and clothing. The library collects rare books, magazines, fashion plates, etc., from the sixteenth century to the nineteenth century.

http://digital.bunka.ac.jp/kichosho_e/index.php

The Kyoto Costume Institute, Kyoto

The Kyoto Costume Institute Digital Archives presents image and text information for objects in the collection, from 1700 to today.

http://www.kci.or.jp/en/archives/digital_archives

Netherlands

Rijksmuseum, Amsterdam

The Rijksmuseum is a Dutch national museum dedicated to arts and history. The collection of the Rijksmuseum includes costumes and accessories, together no less than 10,000 items. On the following page, researchers can search with keywords, such as fashion, textiles, etc. Additionally, on the following page researchers can select the link, Search the library catalogue.

<https://www.rijksmuseum.nl/en/search>

Textile Research Centre, Leiden

The collection of the Textile Research Centre in Leiden contains over 22,000 textiles, garments and accessories such as headgear, footwear, jewellery and walking sticks. It also includes technical items such as hand spinning and weaving equipment. The objects derive from all over world and date from some seven thousand years ago to the present day. Scroll down the following webpage to search items by country, date, technique, as well as by subject category, such as hats, shoes, belts, etc.

<https://trc-leiden.nl/collection>

New Zealand

The New Zealand Fashion Museum

This is a museum dedicated to the curation of the rich fashion past of New Zealand, making it relevant for the present and future. Established in 2010 as a Charitable Trust, the museum records and shares the stories of the people, objects, and photographs that have contributed to the development of the unique fashion identity of New Zealand.

<http://nzfashionmuseum.org.nz>

Russia

The State Hermitage Museum, St. Petersburg

The Hermitage includes over 3 million works of art and world culture artefacts, including paintings, graphic works, sculptures, works of applied art, archaeological artefacts, and numismatic objects. A search tool can be used to find dress and textile objects on the following link, Collection Online.

<http://www.hermitagemuseum.org/wps/portal/hermitage/explore/artworks?lng=en>

Scotland

The Glasgow School of Art, Glasgow

The Archives and Collections are available online and include images of art, design, photographs, textiles, and more.

www.gsaarchives.net

Heriot Watt University Textile Collection, Edinburgh

The Textile Collection of archives, fabric, and apparel, charts the evolution of the Scottish textile industry from the mid eighteenth century to the present day.

<https://www.hw.ac.uk/services/heritage-information-governance/textile-collection.htm>

The National Library of Scotland, Edinburgh

This online source includes art and design images, medieval manuscripts, maps, photography, sport, theatre, war, and more.

<https://digital.nls.uk/gallery>

National Museums Scotland, Edinburgh

The museum has over three million objects and specimens, ranging from the earliest times to the present day. The online collections database includes a range of fashion and textiles.

<http://nms.scran.ac.uk>

Spain

The Virtual Fashion Museum of Catalonia, Barcelona

This website is a platform to present historical and period costumes of public collections in Catalonia, Spain. More than 6000 pieces of period clothing are held in these collections and this platform tries to expose them to a wider audience. There are 642 costumes digitised in this online catalogue.

<http://www.museudelamoda.cat/ca>

United States

The American Antiquarian Society, Worcester

The AAS library today houses the largest and most accessible collection of books, pamphlets, broadsides, newspapers, periodicals, music, and graphic arts material printed through 1876 in what is now the United States. The online inventory includes painted portraits, miniatures, sculpted portrait busts, as well as other artefacts that could be useful for dress historians.

<http://www.americanantiquarian.org>

The Art Institute, Chicago

The Department of Textiles contains more than 13,000 textiles and 66,000 sample swatches ranging from 300BC to the present. The collection has strengths in pre-Columbian textiles, European vestments, tapestries, woven silks and velvets, printed fabrics, needlework, and lace. The Institute also offers digital collections of European painting and sculpture, prints, and drawings.

<http://www.artic.edu/aic/collections/textiles>

Augusta Auctions, New York

Augusta Auctions represents museums, historical societies, universities, and other institutions bringing to market museum de-accessions and patron donations of clothing, textiles, and accessories.

<https://www.augusta-auction.com>

The British Newspaper Archive, London

Access hundreds of historic newspapers from all over Britain and Ireland through the search tool on the following webpage.

<https://www.britishnewspaperarchive.co.uk>

The Illustrated London News began weekly publication in 1842 as a primarily conservative leaning paper and was the world's first illustrated newspaper.

<https://www.britishnewspaperarchive.co.uk/titles/illustrated-london-news>

The Brooklyn Museum Library, Fashion and Costume Sketch Collection, 1912-1950, New York

The Digital Library Collection holds additional collections that could be beneficial in dress history research.

<https://www.brooklynmuseum.org/opencollection/archives/set/198>

Brown University Library Collections, Providence

This page lists the different collections that the library has compiled, many of which contain interesting images of dress. A search box at the top, right-hand corner allows a comprehensive sweep of the whole Brown Digital Repository.

<https://repository.library.brown.edu/studio/collections/library>

Brown University also holds The Anne S.K. Brown Military Collection, the foremost American collection of material devoted to the history and iconography of soldiers and soldiering, and is one of the world's largest collections devoted to the study of military and naval uniforms.

<https://library.brown.edu/collections/askb>

Chicago History Museum, Chicago

The Museum's collection of more than 23 million objects, images, and documents records the evolution of Chicago, from fur-trading outpost to modern metropolis. The following link provides access to the Research Collections, the Museum Collections, and Online Resources.

<https://www.chicagohistory.org/collections>

Chicago History Museum has an especially strong Costume and Textiles Collection, which can be accessed through the following link.

<https://www.chicagohistory.org/collections/collection-contents/costume-and-textiles>

Colonial Williamsburg, Virginia

Colonial Williamsburg, an eighteenth century living heritage museum, hosts a vast selection of online resources, a digital library, and special collections. There are both textual and visual objects in this collection.

<http://research.history.org/resources>

Columbia College, Fashion Study Collection Online Database, Chicago

The Fashion Study Collection at Columbia College Chicago is an exceptional collection of designer garments, fashion history, and ethnic dress. A hands-on, academic, and inspirational resource for students and the public, the collection was founded in 1989 and has grown to house more than 6000 items.

<http://fashioncolumbia.pastperfectonline.com>

Cornell University, The Costume and Textile Collection, Ithaca

This collection includes more than 10,000 items of apparel, accessories, and flat textiles dating from the eighteenth century to present, including substantial collections of functional clothing, technical textiles, and ethnographic costume. To view images, scroll down the page and select the link, "Online catalogue database." Then, select "Guest account," which will take you to the searchable database of costume.

<https://www.human.cornell.edu/fsad/about/costume/home>

Drexel University, Historic Costume Collection, Philadelphia

This is a searchable image database comprised of selected fashion from the Robert and Penny Fox Historic Costume Collection, designs loaned to the project by private collectors for inclusion on the website, fashion exhibitions curated by Drexel faculty, and fashion research by faculty and students.

<http://digimuse.westphal.drexel.edu/publicdrexel/index.php>

Fashion Institute of Design and Merchandising (FIDM), Los Angeles

The collections of the FIDM Museum and Galleries span more than 200 years of fashion history, from Parisian haute couture to iconic film costumes and one-of-a-kind accessories.

<http://fidmmuseum.pastperfectonline.com>

The Fashion Institute of Technology, The Museum at FIT, New York

This collection of fashion, textiles, and accessories is fully searchable. The website also includes a Photography Archive that features the work of fashion photographers.

<http://fashionmuseum.fitnyc.edu>

The Folger Shakespeare Library, Washington, D.C.

The Folger Shakespeare Library holds the world's largest collection of Shakespearean art, from the sixteenth century to the present day, as well as a world-renowned collection of books, manuscripts, and prints from Renaissance Europe. The Digital Image Collection includes some stage costumes and other dress images.

<https://www.folger.edu/works-of-art>

HathiTrust Digital Library, Ann Arbor

HathiTrust is a partnership of academic and research institutions, offering a collection of millions of titles digitised from libraries around the world. These books are especially good for textual evidence to support dress history research. Photographs and pictorial works can also be searched in this database.

<https://www.hathitrust.org>

Indianapolis Museum of Art, Indianapolis

The collection of textile and fashion arts comprises approximately 7000 items and represents virtually all of the world's traditions in fabric. Major collecting in this area began in 1906, with the purchase of 100 Chinese textiles and costumes. European holdings feature silks from the late sixteenth to nineteenth centuries, a lace collection spanning 500 years, and a large group of nineteenth century paisley shawls woven in England.

<http://collection.imamuseum.org>

Iowa State University, The Textiles and Clothing Museum, Ames

This online collections database includes dress, dating from the 1840s to today.

<http://tcmuseum.pastperfectonline.com>

The J. Paul Getty Museum, Los Angeles

The collection of the J. Paul Getty Museum comprises Greek, Roman, and Etruscan art from the Neolithic to Late Antiquity; European art (including illuminated manuscripts, paintings, drawings, sculpture, and decorative arts) from the Middle

Ages to the early twentieth century; and international photography from its inception to the present day. The images are fully searchable.

<http://www.getty.edu/art/collection>

Kent State University, Gallery of Costume, Kent

This online collection includes an impressive array of dress and historic costume from the eighteenth century through the twentieth century.

<https://www.kent.edu/museum/gallery-costume>

The Library of Congress, Washington, D.C.

The Digital Collection holds a wide array of images that can be utilised in dress history research, including The Library of Congress Prints and Photographs Division. There are several categories from which to research, or a separate search box at the top of the page can be utilised.

<https://www.loc.gov/collections>

The Los Angeles County Museum of Art, Los Angeles

This LACMA website includes links to many useful collections, including a collection titled, Fashion, 1900–2000.

<https://collections.lacma.org>

Los Angeles Public Library, Los Angeles

There are several different collections that are freely available and searchable, including travel posters, movie posters, book plates, and fashion plates. The Casey Fashion Plates Collection includes over 6200 hand-colored, finely detailed fashion illustrations produced during 1780–1880 for British and American fashion magazines.

<http://www.lapl.org/collections-resources/visual-collections>

Margaret Herrick Library Digital Collections, Hollywood

The database contains more than 35,000 digitised images about American cinema, including original artwork and Hollywood costume design.

<http://digitalcollections.oscars.org>

The Metropolitan Museum of Art, The Thomas J. Watson Library, New York

The following address is the main page, which lists items in The Costume Institute and the Irene Lewisohn Costume Reference Library. Searchable image databases include dress, fashion plates, textual references, and more.

<http://libmma.contentdm.oclc.org/cdm>

The following webpage includes more than 5000 years of art from across the globe.

<https://metmuseum.org/art/collection>

The Museum of Chinese in America, New York

The Museum of Chinese in America (MOCA) has amassed a nationally significant collection of materials documenting Chinese life in America, including fashion and textiles.

<http://www.mocanyc.org/collections>

The Museum of Fine Arts, Boston

The David and Roberta Logie Department of Textile and Fashion Arts offers a wide range of online materials for dress history research. Scroll down the page to see the links to the Textiles and Fashion Arts Collection. The museum also holds a large collection of prints and drawings, containing almost 200,000 works that range from the beginnings of printing in the fifteenth century to today.

<http://www.mfa.org/collections/textiles-and-fashion-arts>

The Museum of Modern Art, New York

The museum contains almost 200,000 works of modern and contemporary art, more than 77,000 works of which are available online.

<https://www.moma.org/collection>

Newport, Rhode Island Cultural Institutions Online Collections

This database includes items from participating cultural institutions in Newport, Rhode Island, including the Doris Duke Fashion Collection of Newport Restoration.

<http://newportalri.org>

The New York Public Library Digital Collections, New York

The New York Public Library offers many different online collections, including Fashion Collections and an Art and Picture Collection.

<https://digitalcollections.nypl.org/collections/lane/fashion-collections>

New York School of Interior Design Archives and Special Collections, New York

A collection of 23 boxes of material including correspondence, drawings, publications, articles, project specifications, photographs, and miscellaneous items documenting the careers of both Sarah Tomerlin Lee (1910–2001), advertising executive, magazine editor, author and interior designer, and her husband Thomas (Tom) Bailey Lee (1909–1971), designer of displays, exhibits, sets, and interiors.

<http://nysidarchives.libraryhost.com/repositories/2/resources/2>

Ohio State University, Daphne Dare Collection, Columbus

The Ohio State University Libraries' Jerome Lawrence and Robert E. Lee Theatre Research Institute includes costume and scene designs from more than 50 productions by British designer, Daphne Dare (1929–2000).

<http://drc03.drc.ohiolink.edu/handle/2374.OX/3>

Ohio State University, Historic Costume and Textiles Collection, Columbus

This collection is a scholarly and artistic resource of apparel and textile material culture, including the Ann W. Rudolph Button Collection. The site also includes lesson plans for its programme, Teaching History with Historic Clothing Artefacts.

<http://costume.osu.edu>

Philadelphia Museum of Art, Philadelphia

Many objects from the Museum's collection of over 240,000 are available in the online collections database, include dress historical images with complete citations.

<http://www.philamuseum.org/collections/search.html>

Philadelphia University, The Design Center, Philadelphia

Tapestry is an online resource that catalogues thousands of historic fabric swatches from Philadelphia University's vast textile collection.

<http://tapestry.philau.edu>

Phoenix Art Museum, Fashion Collection, Phoenix

The Fashion Collection is comprised of more than 4500 American and European garments, shoes, and accessories. It houses important fashions from the eighteenth to late twentieth centuries and emphasises major American designers of the twentieth century.

<http://www.phxart.org/collection/fashion>

Prelinger Archives, New York

Prelinger Archives has grown into a collection of over 60,000 ephemeral (advertising, educational, industrial, and amateur) films.

<https://archive.org/details/prelinger>

Royal Ontario Museum, Toronto

The Textiles and Fashions Collection is one of many that are listed on this page.

<http://collections.rom.on.ca/collections>

Shippensburg University, Fashion Archives and Museum, Shippensburg

The Fashion Archives' 15,000-item collection, comprised mostly of donations, consists of clothing and accessories worn by men, women and children, dating from the eighteenth to the twentieth century. Primarily focused on middle- and working-class Americans, clothing from all walks of life is represented in the collection.

<http://fashionarchives.org/collection.html>

Smithsonian Institution, Washington, D.C.

The Smithsonian Institution is the world's largest museum, education, and research complex.

<http://collections.si.edu/search>

To search the Smithsonian Institution Libraries, insert "fashion" (for example) for a variety of fashion plates, shoes, and more.

<https://library.si.edu/image-gallery>

The National Museum of American History offers many images and information online. For a list of subject areas, select the following link, which includes Clothing & Accessories as well as Textiles.

<http://americanhistory.si.edu/collections/subjects/clothing-accessories>

The Smithsonian American Art Museum provides many collections online that could be useful for research in dress history.

<http://americanart.si.edu/collections/search>

Spencer Museum of Art, The University of Kansas, Lawrence

The Museum's collection exceeds 45,000 objects spanning the history of European and American art from ancient to contemporary, with broad and significant holdings of East Asian art. Areas of special strength include medieval art; European and American painting, sculpture, and prints; photography; Japanese Edo-period painting and prints; and twentieth century Chinese painting.

<https://www.spencerart.ku.edu/collection>

State University of New York, Fashion Institute of Technology (FIT), New York

The address is for the digital collections of the FIT Library's Special Collections and College Archives. On the main page, there is a search box into which any term can be inserted. Images are of high resolution and easily downloaded. At the top of the page, select Images or Collections to view sources for research in dress history.

<https://sparcdigital.fitnyc.edu>

Staten Island Historical Society, New York

The Staten Island Historical Society's collections tell the story of the American experience through the lives of Staten Islanders.

<http://statenisland.pastperfectonline.com>

State University of New York, Geneseo

To locate primary source material for costume images, go to the link, then on the top menu, select Image Collections.

<http://libguides.geneseo.edu/HistoryofCostume>

The University of Illinois, Urbana-Champaign

Many different digital collections are listed on this page, including the Motley Collection of Theatre and Costume Design, containing over 4000 items.

<https://digital.library.illinois.edu/collections>

The University of Michigan, Digital Collections, Ann Arbor

On the left-hand column, highlighted in yellow, searches can be run through many different filters. In that yellow column, select Image Collections to access applicable research for dress history.

<https://quod.lib.umich.edu>

The University of Minnesota, Goldstein Museum of Design, St. Paul

On the following website, select Collection, then Search the Collection. There, use the search tool or select Costumes, Textiles, or Decorative Arts and Design.

<http://goldstein.design.umn.edu>

The University of North Texas, Texas Fashion Collection, Denton

The collection includes over 18,000 items and is an important element to the fashion programme at The University of North Texas.

<https://digital.library.unt.edu/explore/collections/TXFC>

The University of Pennsylvania Libraries, Philadelphia

The Online Books Page is a website that facilitates access to books that are freely available over the Internet and could be useful in textual research in dress history.

<http://onlinebooks.library.upenn.edu>

The online archives of The University of Pennsylvania also include issues of *Gentleman's Magazine*, the monthly magazine published in London, 1731-1907.

<http://onlinebooks.library.upenn.edu/webbin/serial?id=gentlemans>

The University of Rhode Island Library Special Collections, The Commercial Pattern Archive, Kingston

This is a wide collection of vintage sewing patterns.

<https://copa.apps.uri.edu/index.php>

The University of Texas, Harry Ransom Center, Austin

There are many collections accessible, representing just a sample of the diverse holdings in literature, photography, film, art, and the performing arts, with many images to support research in dress history.

<https://hrc.contentdm.oclc.org/digital>

The University of Washington, The Costume and Textiles Collection, Seattle

The Henry Art Gallery's Costume and Textile Collection is a unique resource for the study of construction, design, and pattern found on clothing and textiles. These collections reflect trends in historic fashion, preserve information about traditional ethnic dress, and provide important clues about how color and pattern on clothing is used to structure social groups.

<http://dig.henryart.org/textiles/costumes>

The University of Wisconsin Digital Collection, Madison

This digital collection includes images of millinery, dressmaking, clothing, and costume books from the UW-Madison collections.

<https://uwdc.library.wisc.edu/collections/HumanEcol>

Virginia Military Institute, Lexington

This collection includes a wide variety of military images and text of the Institute, alumni, the American Civil War, the First World War, the Second World War, and more.

<http://digitalcollections.vmi.edu>

Wayne State University, Digital Dress Collection, Detroit

There are several different collections on this page; however, the Digital Dress Collection is the best for dress history research. The Digital Dress Collection contains images of clothing worn in Michigan during the eighteenth and nineteenth centuries. The collection offers insight into Michigan life and society. The items shown here are held in the collections of Wayne State University, The Henry Ford, Detroit Historical Society, and Meadowbrook Hall.

<https://digital.library.wayne.edu/item/wayne:collectionDigDressColl>

We Wear Culture, Mountain View

This project is part of the greater Google Arts and Culture Project, which includes a wealth of information and images, all fully searchable.

<https://artsandculture.google.com/project/fashion>

Winterthur Museum, Garden and Library, Winterthur

Winterthur's collection of nearly 90,000 objects features decorative and fine arts made or used in America during 1630-1860. The collection is organised in several main categories: ceramics, glass, furniture, metalwork, paintings and prints, textiles and needlework.

<http://museumcollection.winterthur.org>

The Valentine, Costume and Textiles Collection, Richmond

This address is the main page for the Costume and Textiles Collection at The Valentine, which comprises over 30,000 dress, accessory, and textile objects made, sold, worn, or used in Virginia from the late eighteenth century to the present day. On this page, there is a menu on the right that lists links to the Collections Database Search page and the Archives page.

<https://thevalentine.org/collections/costume-textiles>

Yale University, Harvey Cushing/John Hay Whitney Medical Library, New Haven

This webpage includes many different Digital Collections, including Civil War Photographs, Postcard Collection, Prints and Drawings, Historical Medical Poster Collection, and more.

<https://library.medicine.yale.edu/digital>

Yale University, The Paul Mellon Centre for Studies in British Art, New Haven

The Yale Center for British Art holds the largest and most comprehensive collection of British art outside the United Kingdom, presenting the development of British art and culture from the Elizabethan period to the present day. With the Reference Library and Archives, the Center's collections of paintings, sculpture, drawings, prints, rare books, and manuscripts provide exceptional resources.

<https://britishart.yale.edu/collections/search>

Other

Archive Grid

This is a searchable database for archival collections in the United States.

<https://beta.worldcat.org/archivegrid>

Artstor

Artstor is a nonprofit organisation committed to enhancing scholarship and teaching through the use of digital images and media, which includes the Artstor Digital Library and JSTOR, a digital library.

<http://www.artstor.org>

Digital Public Library of America

This is an all-digital library that aggregates metadata (or information describing an item) for millions of photographs, manuscripts, books, sounds, moving images, and more from libraries, archives, and museums across the United States. DPLA brings together the riches of America's libraries, archives, and museums, and makes them freely available to the world.

<https://beta.dp.la>

Getty Images

Royalty-free historic images can be filtered in the search tool.

<https://www.gettyimages.co.uk>

The Internet Archive

This is a non-profit library of millions of free books, images, and more. On the top menu, select the images icon to search for images. In the search box in the center of the page, insert “fashion plate” to view and download a wide variety of historic fashion images. Scroll down the homepage to view lists of the top categories.

<https://archive.org>

North American Women’s Letters and Diaries

This database is the largest electronic collection of women’s diaries and correspondence ever assembled, spanning more than 300 years. This database is searchable with a free, 30-day subscription; otherwise, access is advised through an academic institution or library.

<https://alexanderstreet.com/products/north-american-womens-letters-and-diaries>

Open Culture

Browse a collection of over 83,500 vintage sewing patterns. On this page there is also lists to links of art and images, which could be useful in dress history research.

<http://www.openculture.com/2017/06/browse-a-collection-of-over-83500-vintage-sewing-patterns.html>

Project Gutenberg

Project Gutenberg offers over 57,000 free ebooks, many of which could support research in dress history, such as the complete 1660s diary of Samuel Pepys.

<http://www.gutenberg.org>

Vintage Sewing Patterns

This searchable database includes images of sewing patterns, printed before 1992.

<http://vintagepatterns.wikia.com>

The Visual Arts Data Service (VADS)

This online source contains many different collections that could be useful for dress history research. The search tool on the main page allows global searches across all collections; otherwise, individual collections can be searched.

<https://vads.ac.uk/collections>

WorldCat Library Database

WorldCat connects collections and services of more than 10,000 libraries worldwide.

<https://www.worldcat.org>

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The Editorial Board

The following biographies represent the members of The Editorial Board of The Journal of Dress History.

Jennifer Daley, Editor-in-Chief

Jennifer Daley researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She is a university lecturer, who teaches the history of dress and décor, international fashion/luxury business, and other courses to BA, MA, MSc, and MBA students at several universities. Jennifer is the Editor-in-Chief of The Journal of Dress History, and the Chairman and Trustee of The Association of Dress Historians. In 2019, Jennifer will graduate from King's College London, with a PhD thesis, titled, *A History of Clothing and Textiles for Sailors in the British Royal Navy, 1660-1859*. Jennifer earned an MA in Art History from The Department of Dress History at The Courtauld Institute of Art, a BTEC in Millinery Design and Construction at Kensington and Chelsea College, an MA from King's College London, and a BA from The University of Texas at Austin.

Scott Hughes Myerly, Editor

Scott Hughes Myerly earned a PhD in Military History from The University of Illinois, Urbana/Champaign, and a Master's degree in American History and Museum Studies from The University of Delaware. He is the author of the book, *British Military Spectacle from the Napoleonic Wars through the Crimea* (Harvard University Press, 1996); a finalist for the Longman's/History Today Book of the Year Award in 1996; and has published articles in scholarly journals. A former history professor and museum curator, Dr. Myerly now devotes himself to scholarly research and writing on British male military and civilian fashion, and cultural history, circa 1340-1860. He interprets development of dress as indicating the evolution of the collective mentality.

Georgina Chappell, Proofreader

Georgina Chappell is a lecturer in Fashion Cultures at Manchester Fashion Institute at Manchester Metropolitan University. After many years working in technical system design for the banking industry, her academic background in history led her back to dress history. Georgina's research interests include the influence of the avant-garde on fashion in the early twentieth century; early twentieth century beauty culture; fashion in the Deutsche Demokratische Republik (DDR); and *Eve* magazine, 1919–1929. Georgina recently completed a Master's degree at Manchester Fashion Institute and Manchester School of Art with a dissertation, titled, *An Investigation into the Influence of the Avant-Garde, Bohemia, and Modernism on Women's Lifestyle and Fashion, 1919–1929, with Particular Reference to Eve Magazine*.

The Editorial Board of The Journal of Dress History is grateful for the editorial assistance of the following two ADH Student Fellows, who will be working on the journal during their year-long student fellowship.

Irene Calvi, Editorial Assistant

Irene Calvi will graduate in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on fashion museology. The focus of her research is the museological approach to fashion, with a comparative analysis between The Victoria and Albert Museum, London, and The Museum of Dress and Fashion at Palazzo Pitti, Florence. Irene is passionate about the historical and cultural significance of fashion interpretation in museums, an aspect she has deepened with a collaboration with the young collective CreateVoice and an Erasmus Traineeship. She is looking forward to expanding her knowledge in costume and textile history from innovative perspectives, following her interest in building a successful network that allows students, researchers, museums, and heritage sites to work better together. Irene was awarded a 2019 Student Fellowship by The Association of Dress Historians.

Katharine Lawden, Editorial Assistant

Katharine Lawden is a design historian, currently pursuing an MSt in the History of Design at The University of Oxford. A graduate of Central Saint Martins, her BA Fashion History and Theory dissertation examined the representation of black women within *Vogue* magazine. Since graduating, she has worked at the Burberry Heritage Archives and *Marie Claire* magazine, as well as undertaking an array of internships at the Alexander McQueen Archives, *Vogue* UK, Tatler, *Harper's Bazaar*, *ELLE*UK, The Victoria and Albert Museum, and most recently at Christie's London in their Handbags department. Katharine was awarded a 2019 Student Fellowship by The Association of Dress Historians.

The Advisory Board

The following biographies represent the members of The Advisory Board of The Journal of Dress History, in alphabetical order.

Sylvia Ayton, MBE, Independent Scholar, United Kingdom

Sylvia Ayton received a very thorough training at Walthamstow School of Art and Royal College of Art. Her early work as a fashion designer included designing BEA air hostess uniforms in 1959, clothing for B Altman and Co (New York), Count Down and Pallisades stores (London). In 1964, she formed a partnership with Zandra Rhodes to open Fulham Road Clothes Shop in London. She joined Wallis Fashion Group as outerwear designer in 1969 and remained until 2002. In 1990 she was awarded the MBE for services to the fashion industry, whilst continuing to work as an external examiner and part-time lecturer to many BA (Hons) fashion courses. In 1980 she became a Fellow of the Royal Society for the encouragement of Arts Manufacture and Commerce, and was a Member of the Jury of RSA Student Design Awards (Fashion). She is also a former Chairman of the Costume Society.

Cally Blackman, MA, Central Saint Martins, United Kingdom

Cally Blackman is the author of *100 Years of Fashion Illustration* (2007); *100 Years of Menswear* (2009); and *100 Years of Fashion* (2012); and co-author of *A Portrait of Fashion* (2015) for the National Portrait Gallery. She has published articles in peer-reviewed journals, *Costume* and *Textile History*, and contributed to exhibition catalogues for The Victoria and Albert Museum and Palais Galliera. She has written for Acne Paper broadcast on BBC Radio 4 and has lectured widely. She has taught on the Fashion History and Theory BA Pathway at Central Saint Martins for over a decade, contributes to MA programmes at CSM, London College of Fashion, Sothebys Institute, and the The V&A Education Department. She was Chairman of CHODA (Courtauld History of Dress Association), 2000–2005, and a Trustee of the Costume Society, 2005–2010.

Penelope Byrde, MA, FMA, Independent Scholar, United Kingdom

Penelope Byrde read Modern History at St. Andrews University before specialising in the history of dress for her MA from The Courtauld Institute of Art, University of London. She was a curator at The Museum of Costume and Fashion Research Centre in Bath for almost 30 years until she retired in 2002. She was joint editor of *Costume*, the dress studies journal published by The Costume Society, for five years and she is an Associate Lecturer at Central Saint Martins, University of the Arts, London where she specialises in dress in eighteenth, nineteenth, and twentieth century literature. She has written several books on the history of fashion, including *The Male Image: Men's Fashions in Britain 1300-1970*, *A Visual History of Costume: The Twentieth Century*, *Nineteenth Century Fashion*, and *Jane Austen Fashion*.

Caroline de Guitaut, MVO, AMA, Royal Collection Trust, United Kingdom

Caroline de Guitaut is currently Senior Curator of Decorative Arts, Royal Collection Trust, London. She is a curator with more than 25 years' experience of caring for, displaying, and researching one of the world's greatest art collections. She is curator of high profile exhibitions of decorative arts and fashion at The Queen's Galleries in London and Edinburgh and at Buckingham Palace since 2002. Her publications include books, exhibition catalogues, and articles in peer reviewed journals. She is a regular lecturer in museums and galleries in the UK and internationally. She is a Member of the Victorian Order, an Associate of the Museums Association, and a Trustee of the Royal School of Needlework.

Thomas P. Gates, MA, MSLS, MAEd, Kent State University, United States

Thomas P. Gates attended The Cleveland Institute of Art and Case Western Reserve University, receiving a bachelors' degree in art history from the latter. He received a Masters' degrees in art history and librarianship from The University of Southern California. He also received a Master's degree in art education from The University of New Mexico. After receiving a Rockefeller Fellowship in museum and community studies at the Fine Arts Museums of San Francisco, he assisted with exhibitions at the museum's Downtown Centre and curated a mobile exhibition for the US Bicentennial in 1976 sponsored by the California Historical Society. In 1996 he developed the June F Mohler Fashion Library for the School of Fashion Design and Merchandising, assuming responsibilities as head librarian when it opened in 1997. He achieved rank of tenured associate professor in 1998. Gates' interest in the history of the built environment and American mid century high-end retail apparel resulted in published, as well as invitational papers, in many scholarly organisations.

Alex Kerr, PhD, FBS, The Burgon Society, United Kingdom

Alex Kerr has spent much of his career as a lecturer in medieval studies, later combining this with academic administrative roles. He holds a BA in medieval and modern languages from Oxford University, and an MA and PhD in medieval studies from Reading University. Since 2001 he has also been director of a consultancy providing training courses in communication skills. From 2001 to 2013 he was Managing Editor of the journal, *Contemporary Review*. So far as dress history is concerned, he is an independent researcher and has published several articles on the history of academic dress. He is a Trustee and Fellow of The Burgon Society, an educational charity for the study of academic dress, its design, history, and practice. He was editor of its *Transactions*, an annual scholarly journal, from 2003 to 2010, and is now the Society's Secretary.

Jenny Lister, MA, The Victoria and Albert Museum, United Kingdom

Since 2004, Jenny Lister has been Curator of Fashion and Textiles at The Victoria and Albert Museum. She has curated the exhibitions, 60s Fashion (2006), Grace Kelly: Style Icon (2010), and Mary Quant (2019). Her publications include *The V&A Gallery of Fashion* (2013), with Claire Wilcox; *London Society Fashion 1905-1925: The Wardrobe of Heather Firbank* (2015); *May Morris* (2017), with Anna Mason, Jan Marsh, et al.; and *Mary Quant* (2019). Her other research interests include the British shawl industry.

Timothy Long, MA, Independent Scholar, United States

Until 2018, Timothy Long was Curator of Fashion and Decorative Arts at The Museum of London. His career began at The Chicago History Museum in 1999 as a costume collection manager, before becoming curator of costume in 2006. In 2011, he returned to school for an MA, History and Culture of Fashion at London College of Fashion. Following the completion of his degree in 2013, he became a curator at The Museum of London. His publication record includes Chicago History Museum exhibition catalogues, including *Dior: The New Look*, *Chic Chicago*, *Charles James: Genius Deconstructed*, *I Do! Chicago Ties the Knot*, and investigations on Etruscan dress for *The British Museum Technical Bulletin* (2014). More recently, he wrote a book titled *Charles James: Designer in Detail*, and a chapter on the same designer for *London Couture: British Luxury 1923-1975*, both through V&A Publishing (2015).

Jane Malcolm-Davies, PhD, The University of Copenhagen, Denmark

Jane Malcolm-Davies was a Marie Skłodowska Curie Fellow at The Centre for Textile Research, University of Copenhagen, from 2015 to 2017. She is co-director of The Tudor Tailor, which researches and retails publications and products aimed

at improving reproduction historical dress for pedagogical projects. She was a postdoctoral research fellow at The University of the Highlands and Islands (Centre for Interpretation Studies) and The University of Southampton. She lectured in entrepreneurship and heritage management at The University of Surrey, introduced costumed interpreters at Hampton Court Palace (1992 to 2004), coordinated training for the front-of-house team at Buckingham Palace each summer (2000 to 2010), and has coached guides for the new National Army Museum.

Susan North, PhD, The Victoria and Albert Museum, United Kingdom

Susan North is the Curator of Fashion before 1800 at The Victoria and Albert Museum. She has a BA in Art History from Carleton University in Ottawa, Canada, an MA in Dress History from The Courtauld Institute, and a PhD from Queen Mary, University of London. She worked for The National Gallery of Canada and The National Archives of Canada, before joining the V&A in 1995. She has co-authored several V&A publications relating to early modern dress, as well as co-curating *Style and Splendour: Queen Maud of Norway's Wardrobe* (2005).

Martin Pel, MA, Royal Pavilion and Brighton Museums, United Kingdom

Martin Pel is Curator of Fashion and Textiles at Royal Pavilion and Museums in Brighton where he has curated a number of exhibitions, including *Subversive Design* (2013) and *Fashion Cities Africa* (2016). He has published on dress and fashion history including *The Biba Years 1963-1975* (V&A Publishing, 2014) and has co-edited *Gluck: Art and Identity* (Yale, 2017), with Professor Amy de la Haye, to accompany an exhibition of the same name.

Anna Reynolds, MA, Royal Collection Trust, United Kingdom

Anna Reynolds is Senior Curator of Paintings at Royal Collection Trust, where she has worked since 2008. She is part of the curatorial team with responsibility for temporary exhibitions at The Queen's Gallery in London and The Queen's Gallery in Edinburgh, as well as the permanent display of approximately 8000 paintings across royal residences including Buckingham Palace, Windsor Castle, and the Palace of Holyroodhouse. Her exhibitions and accompanying publications include *In Fine Style: The Art of Tudor and Stuart Fashion* (2013), *Royal Childhood* (2014), *A Royal Welcome* (2015), and *Portrait of the Artist* (2016). During 2017-2018, Anna was the Polaire Weissman Fellow at The Metropolitan Museum of Art in New York, where she studied John Singer Sargent and fashion. Anna holds an undergraduate degree from Cambridge University, a Diploma from Christie's Education, and a Master's degree in the History of Art from The Courtauld Institute.

Aileen Ribeiro, PhD, The Courtauld Institute of Art, United Kingdom

Professor Emeritus Aileen Ribeiro read history at King's College, London, followed by an MA and PhD at The Courtauld Institute of Art. She was Head of The Department of Dress History at The Courtauld Institute of Art from 1975 to 2009. She lectures widely and has acted as costume consultant/contributor to many major museum exhibitions in Great Britain, Europe, and North America. Professor Emeritus Ribeiro has published many books and articles on various aspects of the history of dress, including *The Art of Dress: Fashion in England and France 1750-1820* (1995); *Dress and Morality* (2003); *Fashion and Fiction: Dress in Art and Literature in Stuart England* (2006); *Facing Beauty: Painted Women and Cosmetic Art* (2011); *A Portrait of Fashion: Six Centuries of Dress at the National Portrait Gallery* (with Cally Blackman) (2015); and *Clothing Art: The Visual Culture of Fashion, 1600-1914* (2017).

Georgina Ripley, MA, National Museums Scotland, United Kingdom

Georgina Ripley is Senior Curator of Modern and Contemporary Fashion and Textiles at National Museums Scotland (NMS), where she is responsible for fashion from 1850 to the present day, including the museum's extensive Jean Muir archive. She is currently working on *Body Beautiful: Diversity on the Catwalk* (opening 23 May-20 October 2019) and the museum's first major temporary exhibition for fashion opening in June 2020. Georgina was the lead curator for the permanent Fashion and Style gallery which opened at the museum in 2016. She has also co-curated *Express Yourself: Contemporary Jewellery* (2014) and contributed to exhibitions at NMS including *Jean Muir: A Fashion Icon* (2008-2009) and *Mary Queen of Scots* (2013), and *The House of Annie Lennox* (2012), a V&A Touring Exhibition at the Scottish National Portrait Gallery. Georgina holds a Master's degree in the History of Art from The Courtauld Institute and has previous experience working with The Royal Academy of Arts, The Warner Textile Archive, Museums Galleries Scotland, and the National Galleries of Scotland.

Gary Watt, MA, NTF, The University of Warwick, United Kingdom

Gary Watt is a Professor of Law at The University of Warwick, a National Teaching Fellow, and co-founding editor of the journal, *Law and Humanities*. Specialising in performative rhetoric, he was named UK "Law Teacher of the Year" in 2009 and has led rhetoric workshops for the Royal Shakespeare Company for many years. Professor Watt's monographs include *Equity Stirring* (Oxford: Hart, 2009); *Dress, Law and Naked Truth* (Bloomsbury Academic, 2013); and *Shakespeare's Acts of Will: Law, Testament and Properties of Performance* (Bloomsbury Arden Shakespeare, 2016). He has written for *The Times Literary Supplement* and

collaborated with composer Antony Pitts for BBC Radio 3 and for The Song Company of Australia.

Rainer Wenrich, PhD, Catholic University, Eichstaett-Ingolstadt, Germany

Rainer Wenrich, PhD, is Professor and Chair of Art Education and Didactics of Art at Catholic University in Eichstätt-Ingolstadt, Germany. He achieved his PhD on the topic of twentieth century art and fashion. His research interests are visual studies, costume history, and fashion theory. As a Professor for Art Education he has lectured at The Academy of Fine Arts, Munich and as a visiting scholar at Columbia University, New York. He is the author of many articles and books in the field of art education and fashion studies. In 2015 he edited *The Mediality of Fashion*, published by Transcript, Bielefeld, Germany.

Submission Guidelines for Articles

The Journal of Dress History is the academic publication of The Association of Dress Historians (ADH) through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The ADH supports and promotes the study and professional practice of dress and textile history. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

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The Editorial Board of The Journal of Dress History encourages the unsolicited submission of academic articles for publication consideration on any topic of dress history, textiles, or accessories of any time period and culture or region of the world. Articles and book reviews are welcomed from students, early career researchers, independent scholars, and established professionals. If you would like to discuss an idea for an article or book review, please contact Jennifer Daley, editor-in-chief of The Journal of Dress History, at email: journal@dresshistorians.org.

Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the required 120-word (maximum) abstract, five (minimum) images with references, the tiered bibliography (that separates Primary Sources, Secondary Sources, Internet Sources, et cetera), and 120-word (maximum) author's biography.

Please submit articles as a Word document to journal@dresshistorians.org. Articles can be submitted any day during the year, except for special themed issues of The Journal of Dress History, which have a specific deadline, as follows.

11:59pm GMT, Sunday, 1 December 2019:

This is the article submission deadline for publication consideration for the special themed issue, titled, *The Victorian Age: A History of Dress, Textiles, and Accessories, 1819–1901*. Topics of potential articles could include any aspect of dress, textiles, and accessories for womenswear, menswear, and childrenswear of any culture or region of the world during the lifetime of Queen Victoria, 1819–1901.

11:59pm GMT, Tuesday, 1 December 2020:

This is the article submission deadline for publication consideration for the special themed issue, titled, *Costume Drama: A History of Clothes for Stage and Screen*. Topics of potential articles could include any aspect of clothes in theatre, opera, ballet, film, television, pantomime, advertisements, cartoons, et cetera, of any time period and culture or region of the world.

By submitting an article to *The Journal of Dress History*, authors acknowledge and accept that:

- The article is the author's original work and has not been published elsewhere;
- Once the article has been accepted for publication in *The Journal of Dress History*, the article cannot be revoked by the author;
- The article will be submitted to the double blind peer review process;
- The article contains neither plagiarism nor ethical, libellous, or unlawful statements;
- The article follows the submission guidelines and style guide of *The Journal of Dress History*;
- All submissions are subject to editorial revision.

Authors are responsible for ensuring that their individual article contains accurate facts, dates, and correct spelling.

When preparing an article for submission to *The Journal of Dress History*, please adhere to the following editorial guidelines, specified in alphabetical order.

- abbreviation** Spell out abbreviations at the first appearance in the article; thereafter, only the abbreviation can be used, for example: Victoria and Albert Museum (V&A).
- No full stops (periods) in academic and monetary abbreviations; for example: MA, PhD, GBP, etc.
- Use a full stop with abbreviated titles; for example: Dr.
- Do not abbreviate “et cetera” [etc.]. Write out et cetera.
- ampersand** Do not use an ampersand [&] unless it is legally required, as in part of a formal book or magazine title or the name of a company.
- Ampersands can be used when it an accepted form of identification; for example: V&A.
- artefact** Write artefact (not artifact)
- articles** Refer to your “article,” not the “paper.”
- Definite articles (“the”) must always be included in proper titles, such as *The New York Times*, The Savoy Hotel, The University of Brighton.
- Indefinite articles (“a” or “an”) before a word that begins with the letter, h, must be written as follows:
- An historic
An hotel
- article title** Articles submitted to The Journal of Dress History must include a descriptive title that includes the research topic, a date, and geographical reference; for example:
- Feminists in High Heels: The Role of Femininity in Second-Wave Feminists’ Dress in Finland, 1973-1990
- Appearance, National Fashion, and the Construction of Women’s Identity in Eighteenth Century Spain

bibliography

A tiered bibliography (that separates Primary Sources (unpublished first, then published), Secondary Sources, Internet Sources, etc.) must be included at the end of the article.

Notice that the bibliographical references differ slightly in format from the footnotes. Bibliographical references do not contain page numbers (unless an article within a journal is cited), and they are listed in alphabetical order with surname first.

List only the books and articles that were actually cited within the article.

Publications written by the same author must be listed in chronological order of publication (with the oldest publication first).

The following is an example of a bibliography.

Unpublished Sources

Letter Written by Admiral Soandso Regarding Sailors' Clothing, ADM/Z/449/27 August 1743, Caird Library, The National Maritime Museum, Greenwich, England.

Published Sources

Cumming, Valerie, Cunnington, CW, and Cunnington, PE, *The Dictionary of Fashion History*, Bloomsbury Academic, London, England, 2010.

Reynolds, Anna, *In Fine Style: The Art of Tudor and Stuart Fashion*, Royal Collection Trust, London, England, 2013.

Ribeiro, Aileen, "Re-Fashioning Art: Some Visual Approaches to the Study of the History of Dress," *Fashion Theory*, Routledge, Abingdon-on-Thames, England, Volume 2, Issue 4, 1998, pp. 315-325.

Ribeiro, Aileen, *Fashion and Fiction: Dress in Art and Literature in Stuart England*, Yale University Press, London, England, 2005.

Richmond, Vivienne, *Clothing the Poor in Nineteenth-Century England*, Cambridge University Press, Cambridge, England, 2013.

Internet Sources

Conlon, Scarlett, "Burberry Reveals Runway To Retail," 20 September 2016, <http://www.vogue.co.uk/article/burberry-see-now-buy-now-runway-to-retail>, Accessed 7 October 2016.

- birthdate** Include a birthdate and deathdate when introducing a new person; for example:
- Charles Frederick Worth (1825-1895)
- case** Use a mixture of uppercase and lowercase letters. Do not type titles or headings in solely uppercase letters.
- century** Write centuries without hyphens or numbers; for example:
- The twentieth century design of...
- clarity** Clarity of writing is essential. Ensure that each word and each sentence are clearly written, so every reader understands your intended meaning. Write for the reader who does not know your specific research topic. Educate the reader of your article by defining words and explaining concepts.
- Ensure that each sentence follows is a logical sequence, and each paragraph naturally flows to the next paragraph.
- When referring to a particular country or region of the world, consider including a map in order to illustrate geographical locations, so the reader will clearly understand what you are expressing.
- Additionally, ensure that the overall article has employed clarity of organisation (with a clearly defined introduction, body, and conclusion). Ensure that the introduction

serves as the roadmap of the article. The introduction must include a thesis statement or brief overview of the entire article.

colon Do not capitalise the word following a colon [:].

colonial Lowercase the word, colonial; for example:

An interesting aspect of dress in colonial America was...

comma Only insert a comma in numbers that are five digits or more; for example:

3000
30,000

With three or more items in a series, insert a comma before the conjunction; for example:

red, white, and blue

compound word Compound words are generally treated as a single word, without spacing or hyphenation; for example:

homemade, piecemade, machinemade lace
secondhand
hardback, softback

contraction Avoid contractions; for example, write “it is” rather than “it’s.”

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<http://www.nationalarchives.gov.uk/documents/information-management/crown-copyright-flowchart.pdf>

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<http://www.nationalarchives.gov.uk/documents/information-management/non-crown-copyright-flowchart.pdf>

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country

Be careful when referring to modern states in a historical context, for example:

This sentence is incorrect:
Prince Albert was born in Germany in 1819.

However, this sentence is correct:
Prince Albert was born in the Saxon duchy of Saxe-Coburg-Saalfeld in 1819.

Technically, Germany unified both politically and administratively in 1871; therefore, “Germany” should only be used from 1871 onward.

Likewise, this sentence is incorrect:
Leonardo da Vinci was born in Italy in 1452.

Technically, Italy was not unified until the nineteenth century. The unification process was completed in 1871 when Rome became the capital of the Kingdom of Italy.

dash

Insert proper “en dashes” when hyphenating. Do not use the “minus” symbol on the computer keyboard. To insert an en dash, place the cursor where you want to insert the en dash, then go to Insert, Symbol, en dash.

For long dashes in text—follow the same procedure as above yet insert an “em dash” twice.

date

Format dates, as follows:

29 September 1939
920 BC to 775 AD

Datespans must be fully written, such as 1628–1629 (not 1628–29); likewise, pp. 348–370 (not pp. 348–70).

decade

Write the word, “during” when describing a decade or century. Do not write, for example, “in the 1930s.” Instead, write “during the 1930s.”

Do not include an apostrophe when writing a decade; for example:

1770s

- early, mid, late** Do not hyphenate with the words, early, mid, or late; for example:
- During the early twentieth century...
Mid nineteenth century stockings...
During the mid 1930s, men...
Mid to late Victorian dress...
- eligibility** Regarding publication eligibility, articles submitted to The Journal of Dress History must not have been published elsewhere.
- Article publication in The Journal of Dress History is for ADH members only. Authors are not required to hold an ADH membership at the time of article submission; however, all authors of articles that are published in The Journal of Dress History must hold a current ADH membership at the time of their article publication. ADH memberships are only £10 per year per individual and are valid from 1 January to 31 December inclusive, regardless of when during the year the membership commences. For more information regarding ADH membership, visit www.dresshistorians.org/membership.
- ellipsis** Use an ellipsis to indicate an omission of a word or words in a quotation; for example:
- “The shirt was pink...and made of linen.”
- email** The Journal of Dress History requires that authors include their email address at the end of their article, as part of the copyright information. When submitting an article for publication consideration, include an email address that will allow the public to contact you should they have a question or comment about your article. For example, insert a derivation of the following information at the end of your article. Situate it after the bibliography and just above your 120-word author’s biography:

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Email: abc@xyz.com

figure Every article must include at least five images. Within the article text, there must be a reference for each figure (in parenthesis) within the text, for example (Figure 1).

See “image caption,” below, for examples of correctly formulated captions.

footnote Footnotes (not endnotes) are required in articles. (To insert a footnote into your article text in Microsoft Word, simply place the cursor where you wish the footnote number to appear. Select References in the Word menu, then Insert Footnote.)

When appropriate, footnotes must contain page numbers to denote the exact location of the reference.

Footnotes must be used primarily for referencing. Avoid the inclusion of long explanatory language in the footnotes.

Examples of correct footnoting format include:

Footnote for journal articles:

Alexandra Carter, “‘What Sevrall Worlds Might in an Eare-Ring Bee:’ Accessory and Materialism in the Seventeenth Century Work of Margaret Cavendish, Duchess of Newcastle,” *The Journal of Dress History*, Volume 1, Issue 1, Spring 2017, The Association of Dress Historians, London, England, pp. 37–38.

Footnote where consecutive references are exactly the same:
Ibid.

Footnote where consecutive references are the same but with a different page number:
Ibid., p. 172.

Footnote for a book with one author:

Anna Reynolds, *In Fine Style: The Art of Tudor and Stuart Fashion*, Royal Collection Trust, London, England, 2013, pp. 10–11.

Footnote for online sources:

Scarlett Conlon, "Burberry Reveals Runway To Retail," 20 September 2016, <http://www.vogue.co.uk/article/burberry-see-now-buy-now-runway-to-retail>, Accessed 7 October 2016.

Footnote for a book with two or more authors:

Valerie Cumming, CW Cunningham, and PE Cunningham, *The Dictionary of Fashion History*, Bloomsbury Academic, London, England, 2010, p. 79.

Footnote for a work that was previously (but not consecutively) footnoted. Notice how this footnote refers to Anna Reynolds' book, above:

Reynolds, op cit., p. 126.

"foreign" words

Do not italicise "foreign" words that have been adopted into the English language, such as "décolletage" or "kimono."

For other "foreign" words that may not be readily understood by readers, place the word in italics followed immediately by the English translation [in brackets]; for example:

He wore a Swedish *kiortel* [cloak, jerkin, or doublet] that featured silver embroidery.

Also refer to the entry, "language," below.

format

Do not format the article, use "text boxes," styles, or other formatting features.

full stop (period)

Insert a full stop at the end of every image citation, footnote, and bibliographical entry.

In cited quotations, insert the full stop inside the closing quotation mark, with the footnote number following; for example:

"Common assumptions are often wrong, especially in the field of fashion history, where myths can persist unchallenged for years."⁵⁵

- heading** Only one heading level can be utilised in articles, which must include Introduction, Conclusion, and other headings in between, to separate topics.
- hyphen** To insert a hyphen in Word go to Insert, then Symbol, then select the en dash. Do not use the minus symbol on the keyboard. Examples of properly placed hyphens include:
- a cross-cultural examination of...
long-term investment in...(yet there is no hyphen in: a longstanding ADH member)
She was the then-favourite of Louis XIV...
hand-coloured engraved plates
high-quality items
upper-class men
an ill-fated journey
non-professional embroiderers
long-established museum collections
post-revolutionary Cuba
present-day Denmark
a world-famous collection
The art history-based model of fashion history
- Hyphen usage with adjectives versus objects:
- They are well-known researchers. (Insert hyphen when used as an adjective).
He is well known. (No hyphen when used as an object.)
- Likewise for “out-of-date:”
The computer utilises out-of-date technology.
After the French Revolution, the aristocratic *négligé* became out of date.
- This is the same rule for “everyday:”
He wore his everyday clothes.
He ate an apple every day.
- image** Every article must include at least five images. Within the article text, there must be a reference for each figure (in parenthesis) within the text, for example (Figure 1). Image captions must appear directly below each image.

Images must be a maximum height of 600 pixels only. If authors' images are a higher resolution than 600 pixels in height, then the author needs to crop the image then reduce the resolution. The image caption must appear directly underneath the image as plain text (not text within a text box).

image caption

Image citations must include a title, author/painter, date, medium and dimensions (if applicable), venue/collection, city, county/state/province (if applicable), country, and the unique identifying number (such as an inventory number, accession number, or museum identification number). The purpose of a citation within your article is to enable the image or item to be located by a reader.

Sample image captions for paintings:

Charles I and Henrietta Maria Departing for the Chase, Daniel Mytens, circa 1630–1632, Oil on Canvas, 282 x 408.3cm, © The Royal Collection, London, England, RCIN 404771.

Pit Brow Girl, Hannah Keen, 1895, Oil on Canvas, © The National Coal Mining Museum for England, Wakefield, England, KSMM:2004.2736.

Sample image captions for works of art in manuscript collections:

The Rutland Psalter, Artist Unknown, circa 1260, © The British Library, London, England, Additional MS 62925, 42r.

Three Studies of a Woman, Antoine Watteau, 1717, Sanguine on Paper, 16.5 x 24.8cm, © The National Museum, Stockholm, Sweden, NMH 2824/1863.

Sample image caption for art in historic pamphlets:

Pamphlet Title Page, *A Most Certain, Strange, and True Discovery of a Witch*, Printed by John Hammond, 1643, London, England, © Ferguson Collection, The University of Glasgow, Glasgow, Scotland, Sp Coll Ferguson A1-x.57.

Marie Taglioni in the Title Role of the Ballet, La Sylphide, Paris, 1832, Hand-Coloured Woodcut, Harry Beard Collection, © The Victoria and Albert Museum, London, England, S.259-1988.

Sample image captions for artefacts:

British Day Dress of Aniline Dyed Silk, Lined with Cotton, Trimmed with Satin and Bobbin Lace, Reinforced with Whalebone, Maker Unknown, circa 1870-1873, © The Victoria and Albert Museum, London, England, T.182&A-1914.

Textile Design, Wladyslaw Strzeminski, 1948, © The National Museum, Warsaw, Poland, Wzr.t.479/6.

Detail, Burse for the Great Seal of Elizabeth I, Maker Unknown, circa 1596-1603, © The British Museum, London, England, 1997,0301.1.

A Tulup [Long Sheepskin Coat from the Russian тулуп], circa 1840-1850, © Hallwyl Museum, Stockholm, Sweden, 7467.

If a researcher has photographed inside an archive, the image caption must include who photographed the item and on which date; for example:

A Tulup [Long Sheepskin Coat from the Russian тулуп], circa 1840-1850, © Hallwyl Museum, Stockholm, Sweden, 7467, Photographed by Firstname Lastname, 28 September 2018.

Sample image captions for photographs:

Olive Schreiner in Kimberley, South Africa, JE Middlebrook, 1895, Olive Schreiner Collection, © National English Literary Museum, Grahamstown, South Africa, 2005_51_19_103.

Five Generations on Smith's Plantation, Beaufort, South Carolina, Timothy H. O'Sullivan, 1862, © The Library of Congress, Prints and Photographs Division, Washington, DC, United States, 98504449.

Alf Louth and Chris Cheever Wearing Onshore Suits on St Matthew Street in Hull, Photographer Unknown, 1961, The Private Collection of Alf Louth, Hull, England.

Sample image captions for items in a magazine:

Front Cover, *The Model of a Blue Wedding Dress*, Milena Pavlovic Barilli, © *Vogue*, American Edition, New York, New York, United States, 1 April 1940.

Advertisement, *Fall Collection of Eldridge de Paris*, *Rolling Stone* Magazine, Special Men's Issue, 9 October 1975, © Wenner Media, New York, United States, p. 65.

Advertisement, *Crimplene Time with St Michael*, circa 1972, © The Marks & Spencer Company Archive, Leeds, England, HO/11/3/3/2/9.

Spinning Demonstrations at the Weald and Downland Open Air Museum, insideSUSSEX Magazine, February 2017, © Sideways Media, Brighton, England, p. 48.

Sample image captions for items in a company catalogue:

Front Cover, *Old Clothes from New Clothes*, Shanghai Textile Company, Shanghai Cultural Department, China, 1957, The Private Collection of Anthony Bednall, Manchester, England.

Hamsa Damayanthi Silk Sari, RmKV Fashion Sales Catalogue, Chennai, India, December 2015, p. 4.

Sample image captions for items in a novel or book:

Frontpiece, *Anne of Green Gables*, LM Montgomery, Illustrated by MA and WAJ Claus, LC Page and Company, Boston, Massachusetts, United States, 1908.

Franz Liszt, Drawn by Carl Hartmann, 11 October 1843, National Forschungs und Gedenkstätten der klassischen deutschen Literatur in Weimar [National Research and Memorial Centre for Classical German Literature in Weimar], Nuremberg, Germany, in © Ernst Burger, and Stewart Spencer, trans., *Franz Liszt: A Chronicle of His Life in Pictures and Documents*, Princeton University Press, Princeton, New Jersey, United States, 1989.

Sample captions for a television or film still or movie poster:

The Character, Gus Carmichael, Portrayed by Noah Marullo, Film Still from *Tracy Beaker Returns*, 2010, © British Broadcasting Corporation, London, England.

The Actress, Evgeniya Sabelnikova, and Her Real-Life Daughter, Film Still from *Olenja Ohota*, Directed by Yuri Boretsky, 1981, © Gorky Film Studio, Moscow, Russia.

American Film Poster for The Little Foxes, 1941, Samuel Goldwyn Productions/RKO Pictures, Hollywood, California, United States, © International Movie Database (IMDb).

Sample image caption for a record or album cover:

Album Cover, *Prince, Dirty Little Mind*, Allen Beaulieu, 8 October 1980, © Warner Bros. Records, Burbank, California, United States.

Sample image caption for an image from a website:

A Victorian Print Reproduced in "Murder on the Hackney Express: The First-Class Train Killing that Terrified the Victorian Middle Classes," Harriet Arkell, 15 February 2013,

© <https://www.dailymail.co.uk/news/article-2279102/Thomas-Briggs-murder-train-Franz-Muller-gripped-Victorian-Britain.html>,
Accessed 6 December 2018.

All website addresses must be linked to the exact page reference, so the reader can access the referenced webpage. All website captions must include the date on which the website was accessed.

- indefinite article** Use “an” (not “a”) as an indefinite article for words beginning with an “h,” as in:
- An historical overview
- initials** Avoid initials. Spell out authors’ entire first and last names, unless the author is specifically known by initials; for example, TS Eliot.
- italics** Titles of books and picture (such as paintings and photographs) must be italicised.
- Museum exhibition titles are unitalicised.
The Journal of Dress History remains unitalicised in text.
- items in a series** With three or more items in a series, insert a comma before the conjunction; for example:
- red, white, and blue
- justification** Left justify article text but centre justify image captions.
- language** When possible, articles must be written in British English. The only acceptable standard for dictionary references is the *Oxford English Dictionary*, not lesser-known dictionaries or American versions, such as dictionaries published by Merriam-Webster.
- Non-English material can be included in the article but an English translation must accompany it. To include a long passage of translated material, include the English translation into the body of the article, with the original non-English

text in a footnote. In the bibliography, include an English translation in brackets after any identifying information, for example:

“Confiscationer I Stockholm,” 1803, Överdirektören vid Sjötullen, Advokatfiskalen, Liggare [The Director at Sea Customs, Public Prosecutor, Ledger], D3, Vol. 1-2, Riksarkivet [National Archives of Sweden], Stockholm, Sweden.

lowercase

Some examples of lowercase format:

court dress
western attire
(yet uppercase for a location, such as: in the West)

movements

Capitalise art and design movements; for example:

Impressionism
Arts and Crafts
Cubism
The Aesthetic movement...

not

Condense language for efficiency and clarity. Be aware of the usage of the word, “not;” for example:

Write “inaccessible” rather than “not accessible.”
Write “impossible” rather than “not possible.”
Write “unrestricted” rather than “not restricted.”
Write “indirectly” rather than “not directly.”
Write “unclear” rather than “not clear.”

numbers

Fully spell out numbers below 10; for example:
one, two, three, four, five, six, seven, eight, nine

But use numbers from 10 onwards; for example:
10, 11, 12, 13, 14, 15, 16, 17, etc.

Write out “hundreds” and “thousands;” for example:
There were hundreds of garments in the warehouse.

origin unknown	If the artist, maker, or autor are unknown, then specify it in the image caption, footnote, or bibliography; for example: Artist Unknown Maker Unknown Author Unknown
pages	Articles must be paginated at the bottom centre page. When referring to page numbers in footnotes and in the bibliography, use the following format. p. 43. pp. 67-78. pp. 103-123, 167. pp. 200-203.
paragraphs	Ensure that paragraphs are properly balanced; for example, one- or two-sentence paragraphs are rarely acceptable. Do not indent paragraphs; instead, simply insert a blank line to separate paragraphs.
percentages	Use the percent sign instead of writing out “twenty percent;” for example: 20%
person	When writing an article, never utilise first person singular (I, me, my, mine) or first person plural (we, us, our, ours). Never utilise second person singular or plural (you, your, yours). Instead, only utilise third person singular (he/she/it, him/her/it, his/her/its, his/hers/its) or third person plural (they, them, their, theirs).
plural possessives	Ensure that plural possessives are correct; for example: fifteenth century farmers’ garments tailors’ journals

prefix	Do not hyphenate words with the following prefixes. <u>co+ words:</u> coexisting, cooperate, codependent, etc. <u>inter+ words:</u> interdisciplinary, interwar, interwoven, international, etc. <u>multi+ words:</u> multipronged, multiyear, multifaceted, multicoloured, etc. <u>non+ words:</u> nonbinary (except non-professional embroiderers) <u>post+ words:</u> postgraduate, postdoctoral (except pre-war and post-war) <u>pre+ words:</u> prehistory, preemptive <u>re+ words:</u> reexamination, recreate, reenactment, remakers, reuse <u>under+ words:</u> underrepresented, understudied, etc.
quotation marks	“Double” quotation marks must be used for “regular” quotations, with ‘single’ quotation marks used for quotations within quotations, for example: As Steele wrote, “It is as though (critics) believe that collecting and exhibiting clothes in a museum effectively ‘kills’ their spirit.” Quotations of more than three lines of typescript should be typed indented and without quotation marks or italics.
seasons	Within the article text, the seasons are lowercased, eg., spring, summer, autumn, winter. Write “autumn” rather than “fall.”

	Delete unnecessary words during the writing process; for example, instead of writing, “By the spring of 1913...” write “By spring 1913...” Only capitalise seasons when referring to specific published dates; for example: “In the Winter 1926 issue of <i>Vogue</i> magazine....”
spacing	Single space all text. Insert only one space after colons and full stops (period).
tense	Write about history in the past tense, not the present tense.
time periods	Lowercase “early modern” and “medieval.” Uppercase “Renaissance” and the “Enlightenment.”
titles and headings	Titles of books and pictures (such as paintings and photographs) must be italicised. (See the entry, “italics,” above.) Always capitalise the first and last words of titles and headings. Verbs must be capitalised within titles. Articles (the, a, an) and conjunctions (and, but, et cetera) are not capitalised in titles and headings unless they appear as the first or last word in the title.
war	Do not write World War One or World War Two; instead, write: First World War Second World War
west	Capitalise the word, West, when referring to a location; for example: This occurred in the West... However, lowercase the word, western, when used as an adjective; for example: The concept of western dress emerged...

z

Use British spelling in words that otherwise would include the letter, z, in American spelling; for example, write:

organisation (not organization)

utilises (not utilizes)

Submission Guidelines for Book Reviews

Members of The Association of Dress Historians (ADH) are encouraged to consider writing a book review. If you are not yet an ADH member but are interested in writing a book review, become a member today! ADH memberships are £10 per year per individual and are available at www.dresshistorians.org/membership. If you would like to discuss an idea for a book review, please contact journal@dresshistorians.org.

When writing a book review for publication in The Journal of Dress History, please read previously published book reviews to view the required format. Book reviewers are also requested to adhere to the following book review guidelines.

Substance:

- Book reviews should include some insight into the author's background, experience, or qualifications.
- Book reviews must contain a critical analysis of the book, which could include the following five steps, in this order (as a suggestion):
 1. Provide an overview of the book
 2. Identify important information in the book
 3. Place this book into the wider context and literature
 4. Critically analyse the book, including:
 - Organisation and clarity of writing
 - Identification of logical flaws
 - Critical assessment of research methods
 - Use of sources
 5. In conclusion, articulate an academic opinion of the book
- At the end of the book review, reviewers must provide guidance on whether the readers of The Journal of Dress History should consider purchasing the book or view the work as an important point of reference for a particular field.
- Where appropriate, reviewers should provide relevant counterarguments, with references, to points of significant contention within the work under review.

- Errors of fact or typographical errors can be pointed out but should not be dwelt upon unless the reviewer feels the errors compromise the validity of the work as a whole.
- Please balance critical observations with a recognition of the contributions that the text might offer.
- Criticism must be substantiated with reference to appropriate alternative scholarly work.
- Reviews must aim to be professional, courteous, and temperate and not include attacks on the author as personal attacks will not be published.
- Due care and attention must be paid to diversity, equality, and the avoidance of generalisations.
- Footnotes are not permitted.

Form:

- Book reviews must be submitted as a Word document (with a .doc or .docx extension, never as a .pdf), written in block paragraphs with one horizontal line space between paragraphs, not indented but flushed left.
- For questions regarding writing style and format, please refer to the submission guidelines for articles, published in the previous chapter of this journal issue.
- Reviews must begin with the author(s)/editor(s), the book title, the publisher, city of publication, county/state/province (if applicable), country of publication, year of publication, (and then the following information though delete where appropriate) notes, appendices, bibliography, credits, index, illustrations, number of pages (written as 245pp), softback or hardback, and price (in British pounds sterling), eg:

Aileen Ribeiro, *Clothing Art: The Visual Culture of Fashion, 1600-1914*, Yale University Press, London, England, 2017, Notes, Bibliography, Credits, Index, 170 Colour Illustrations, 80 Black-and-White Illustrations, 572pp, Hardback, £55.00.

- At the end of the book review, insert your copyright information (as you will hold the copyright to your own book review) and your email address in the following format, which will appear at the end of your published book review:

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Email: abc@xyz.com

- Follow the copyright notice with a 120-word (maximum) biography of yourself (written in essay format in the third person), which will be published with your book review.

- Quotations should be used where appropriate, using “double” quotation marks.
- When the book under review is quoted, the page number(s) must be cited at the end of the quotation, for example:
 - “This is an example of quoted material in a book review” (p. 93).
 - This is an example of unquoted (yet referenced) material in a book review (pp. 293-295).
- Book reviews must be between 700 words (minimum) and 1200 words (maximum), which excludes the book title information at the top of the review and the required 120-word (maximum) reviewer’s biography.
- Book reviewers are responsible for ensuring that their book review contains accurate facts, dates, and correct spelling.

By submitting a book review to The Journal of Dress History, reviewers acknowledge and accept that:

- as a reviewer you do not hold any conflict of interest;
- the review is the author’s original work and has not been published elsewhere;
- once the review has been accepted for publication in The Journal of Dress History, the review cannot be revoked by the reviewer;
- the review contains neither plagiarism nor ethical, libellous, unlawful statements;
- the review follows the submission guidelines and style guide of The Journal of Dress History;
- all reviews are subject to editorial revision before publication;
- in the unlikely event that The Journal of Dress History declines to publish your book review, you are welcome to seek publication of your book review elsewhere.

Thank you for writing a book review for publication in The Journal of Dress History. Please direct all book review questions and comments to journal@dresshistorians.org.

