



The Journal of Dress History

Volume 4, Issue 4, Winter 2020

Front Cover Image:

Detail, *Hand-Coloured Etching*, Caricature Illustrated by British Artist, William Heath (1795-1840), Published by S. Gans, 15 Southampton Street, Strand, London, England, 9 March 1830, © The Private Collection of Jennifer Daley, Bath, Somerset, England.

The Journal of Dress History

Volume 4, Issue 4, Winter 2020



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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 the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. 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 for publication consideration of academic articles on any topic of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. 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. For updated submission guidelines for articles and book reviews, please consult www.dresshistorians.org/journal.

The Journal of Dress History is designed on European standard A4 size paper (8.27 x 11.69 inches) 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 Association of Dress Historians 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 two academic articles, 18 book reviews, and several additional sections.

I would like to gratefully acknowledge the editorial expertise and support of Dr. Ingrid Mida, who has been Editor of The Journal of Dress History. This Winter 2020 issue is her last as she has resigned from the journal. I wish her the best in her future pursuits.

You are additionally invited to read the 77 academic articles and 128 book reviews that have been published in The Journal of Dress History to date and which are freely available at www.dresshistorians.org/journal. For your convenience, the webpage also features a comprehensive index to facilitate your search for articles and book reviews.

As always, if you have comments about this issue—or an interest in writing an academic article or book review for publication in The Journal of Dress History—please contact me at journal@dresshistorians.org.

I look forward to hearing from you.

Best regards,

Jennifer

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The Supreme Law for the Hat Is To Be Ravishing: The Theatre Hat Controversy in the United States, 1880–1900

Harper Franklin

Abstract

During 1880–1900, the wearing of large hats by women attending live performances turned American theatres into fashion battlegrounds because this fashionable accessory blocked the view of those sitting behind the wearer. The theatre hat was lambasted throughout the press, especially by men, while women took to fashion magazines to defend their theatre headwear. The uproar forced theatre managers, milliners, and even legislatures to attempt reform. A complex combination of factors finally began to reform hat-wearing in audiences after 1900. This article draws on a wealth of primary research, ranging from press coverage to extant American theatre programmes, to construct the distinct narrative of the theatre hat controversy of the late nineteenth century.

Introduction

In 1874, the French poet Stéphane Mallarmé wrote, in his short-lived publication *La Dernière Mode* [The Latest Fashion], “The supreme law for the hat is to be ravishing,” and the battle over women’s hats that played out in American theatres during 1880–1900 provides support to that claim.¹ In the United States, women wore hats to the theatre, and inside while seated in the audience. As the height and width of the fashionable hat grew in size from the mid 1870s onwards, this accessory became an object of derision since fashionable hats blocked the view of those sitting behind the wearer (Figure 1). By the 1890s, the irritation at theatre headgear had become a national controversy that reached the halls of American legislatures, and only in the new century did the problem begin to abate. As this article will show, throughout the controversy, fashion prevailed over practicality.



Figure 1:
*Woman Likes
To Be Thorough,*
Harper's Bazar,
New York,
New York,
United States,
26 May 1894,
p. 428.

¹ Joanne Olian, Editor, *Victorian and Edwardian Fashions from La Mode Illustrée*, Dover Publications, Mineola, New York, United States, 1998, p. 40.

Much has been written about millinery and its social significance, especially during the nineteenth century.² This article draws on original research that illuminates a unique narrative regarding theatre hats during the last decades of the nineteenth century. An extensive study of the nineteenth and twentieth century American press including the archives of newspapers, fashion and ladies' magazines, and trade publications form the foundation of the research.³ Records of American theatres held in special collections such as programmes, scrapbooks, managers' correspondence, and imagery of theatre audiences, from photographs and paintings to fashion plates and cartoons, also inform this article.⁴ This primary research was also informed by scholarly, secondary source works on American theatre history, especially the architecture of American playhouses, and general histories of nineteenth century fashion and dress.⁵

² For example, see:

Hilda Amphlett, *Hats: A History of Fashion in Headwear*, Dover Publications, Mineola, New York, United States, 2003.

Madeleine Ginsburg, *The Hat: Trends and Traditions*, Studio Editions, London, England, 1990.

Clair Hughes, *Hats*, Bloomsbury, London, England, 2017.

³ This includes, but is not limited to:

The holdings of the Gladys Marcus Library Special Collections and College Archives, Fashion Institute of Technology (FIT), State University of New York (SUNY), New York, New York, United States.

ProQuest database archives of *Vogue* (American Edition), *Harper's Bazar* (American Edition), *The New York Times*, and Women's Magazine Archive (a collection of 13 American magazines, including *Ladies' Home Journal*, *Good Housekeeping*, *Better Homes and Gardens*, and *Town & Country*).

Hathi Trust Digital Library Collection of *The Illustrated Milliner*.

The extensive database of www.newspapers.com.

⁴ Special collections consulted during the course of this research project, regarding American theatre history, included:

The Billy Rose Theatre Division of the Special Collections at The Library for the Performing Arts, New York Public Library, New York, New York, United States.

⁵ These sources are referenced throughout this article.

See also the complete Master's dissertation on which this article is based:

Harper Franklin, "The Supreme Law for the Hat Is To Be Ravishing: The Theatre Hat Problem in America, 1875-1915," Master's Thesis, Fashion Institute of Technology (FIT), State University of New York (SUNY), New York, New York, United States, 2018.

This dissertation is available online via ProQuest Dissertations and Theses. Alternately, to obtain a copy of this thesis, please contact the author, Harper Franklin, at harper_franklin@fitnyc.edu.

This article will briefly cover the theatre hat in the United States both before the problem regarding them began and after it dissipated, in order to show how and why the problem arose and was eventually solved. This creates a larger narrative during 1875–1915. Throughout this analysis, a few themes emerge. First, and foremost, this protracted controversy starkly highlights that the fashion for hats did not easily bend to reason or practicality. Although wearing an accessory to the theatre that detracted from the play certainly was impractical, it did not influence nor alter women's choice of headgear for several decades. Secondly, millinery was a profitable business, and the reaction of the millinery industry was notable; attacks on hats were threats to those profits. The analysis shows that the millinery trade viewed the debate as an opportunity to market and sell a new type of hat: a smaller one designed to be worn to the theatre. Finally, an important, and indeed entertaining, thread is that the controversy was almost entirely divided by gender with men ranting against the high theatre hat while women staunchly resisted reform. The sarcasm and satire that men and women employed in the debate is illuminating about relations between the sexes in the later part of nineteenth century and the Edwardian era.

Nineteenth Century Theatre-Going

It is interesting to observe that what women wore to the theatre differed on either side of the Atlantic. In the United Kingdom and Europe, women typically wore full evening dress to the theatre, and this was also the custom at other formal occasions such as the opera, ballet, and balls.⁶ In Figure 2, which depicts a British theatre audience, the women are wearing formal evening gowns with low necklines and short sleeves, and the men are in white tie. Hats were not worn with full evening dress (the only ensemble type worn outside the home without a hat), and the British ladies attending the theatre were hatless.⁷

⁶ Stephen Fiske, "Ladies' Hats at Theatres," *The Millinery Trade Review*, New York, New York, United States, January 1886, p. 32.

C. Willet Cunningham, *English Women's Clothing in the Nineteenth Century: A Comprehensive Guide with 1,117 Illustrations*, Dover Publications, Mineola, New York, United States, 1990, p. 393.

Phyllis G. Tortora and Keith Eubank, *Survey of Historic Costume*, Fifth Edition, Fairchild Books, New York, New York, United States, 2010, pp. 339–391.

⁷ Lourdes M. Font and Trudie A. Grace, *The Gilded Age: High Fashion and Society in the Hudson Highlands, 1865–1914*, Putnam County Historical Society and Foundry School Museum, Cold Spring, New York, United States, 2006, p. 28.

Philippe Perrot, *Fashioning the Bourgeoisie: A History of Clothing in the Nineteenth Century*, Translated by Richard Bienvenu, Princeton University Press, Princeton, New Jersey, United States, 1994, p. 103.



Figure 2:

Detail, *London in Season—Watching a Popular Comedy at a West End Theatre*,
Illustrated by Arthur Garratt, *Harper's Bazar*,
New York, New York, United States, 5 August 1899, p. 648.

The custom was different in United States, in that the opera called for full evening dress, while the theatre was not considered a formal evening event. Edition women wore various ensembles to the theatre that fell somewhere between morning dress and afternoon dress, typically with higher necklines, longer sleeves, and plainer fabrics. The American audience members illustrated in Figure 3 illustrate two females in the audience wearing plain walking skirts and daytime bodices to the theatre, whilst their male companion is dressed in a frock coat with gray trousers and black tie. A comparison of the illustrations (Figure 2 and Figure 3), gives emphasis to the differences in formality between the British and American audiences.



Figure 3:
Her After-Fame, Illustrated by Irving R. Wells,
Ladies' Home Journal, New York, New York, United States, June 1897, p. 7.

Early Theatre Hats: The Bonnet Avoids Problems

Notably, the development of the theatre hat controversy coincides with a marked increase in female attendance at the theatre. Early nineteenth century American audiences had been mostly male, but beginning in the mid nineteenth century, more women were attending. By the first years of the twentieth century, some estimated that over 60% of theatregoers were female.⁸ Thus, it does not seem a coincidence that the first mentions of theatre hats appear during the 1870s, as the “re-gendering” of audiences was taking hold.⁹ Perhaps, also, the hats worn by women during the 1850s

⁸ Marlis Schweitzer, *When Broadway Was the Runway: Theater, Fashion, and American Culture*, University of Pennsylvania Press, Philadelphia, Pennsylvania, United States, 2009, pp. 35–37.

⁹ *Ibid.*, p. 35.

and 1860s did not garner much attention because the fashionable hat during those years was the low and closely fitted bonnet, a headpiece that covered the back of the head, with ribbons under the chin.¹⁰

Regardless, by the end of the 1870s, almost every issue of *The Millinery Trade Review*, the monthly record of the American millinery industry, included descriptions of small “theatre capotes,” a French term for fashionable bonnet.¹¹ Mentions of theatre headwear elsewhere in the press were usually simple descriptions, often with a hint of pleasure at the sight of the cascading trims that marked fashionable hats of the 1870s (Figure 4).¹² For example, an 1873 newspaper report noted, “Many girls now use a bunch of natural flowers with their theatre hats...to sit near [them] is like being in a summer garden.”¹³



Figure 4:
The Millinery Trade Review,
New York, New York,
United States, March 1876, p. 25,
Courtesy of the Gladys Marcus
Library Special Collections
and College Archives,
Fashion Institute of Technology
(FIT), State University of
New York (SUNY),
New York, New York,
United States.

¹⁰ James Laver, *Costume and Fashion: A Concise History*, Fifth Edition, Thames and Hudson, London, England, 2012, p. 188.

Valerie Cumming, C.W. Cunnington, and P.E. Cunnington, *The Dictionary of Fashion History*, Berg, Oxford, England, 2010, p. 26.

¹¹ Ginsburg, op cit., p. 153.

¹² Laver, op cit., p. 191.

¹³ “Odds and Ends: N.Y. Letter to the Chicago Tribune,” *Pittsburgh Daily Post*, Pittsburg, Pennsylvania, United States, 8 November 1873, p. 1.

The 1880s: The Hat Rises and Controversy Stirs

During the 1880s, mentions of theatre hats in the press had soured, and this criticism coincided with the increased size of the fashionable hat. The bonnet was giving way to the hat, differentiated by the lack of strings or ribbons around the chin. These hats grew in size, becoming slim and very tall (Figure 5).¹⁴



Figure 5:
Hat,
Maker Unknown,
circa 1886,
© The Metropolitan
Museum of Art,
New York, New York,
United States,
C.I.41.148.1.

At first, critics considered hats at the theatre an annoyance about which nothing could be done. A writer at *The New York Times* implied, in 1881, that it was hopeless because one was “on dangerous ground when they assail any fashion which lovely woman chooses to follow.”¹⁵ Agreeing that women would never remove their hats, in 1882 *The Millinery Trade Review* suggested in jest that men could “save their money by staring into the shops where hats are sold, and, perceiving there all that they could see at the theatre.”¹⁶

¹⁴ Ginsburg, op cit., pp. 91–92.

Joan Severa, *Dressed for the Photographer: Ordinary Americans and Fashion, 1840–1900*, Kent State University Press, Kent, Ohio, United States, 1995, p. 386.

¹⁵ “Theatre-Going Nuisances,” *The New York Times*, New York, New York, United States, 20 November 1881, p. 8.

¹⁶ “Witty Inspirations from Large Hats,” *The Millinery Trade Review*, New York, New York, United States, January 1882, p. 14.

While it seemed unlikely that hat removal could be made mandatory for women, some made efforts to encourage this nonetheless. In late 1886, Daniel Frohman (1851–1940), the manager of New York’s Lyceum Theatre, attempted an experiment in which he offered a cloakroom in which ladies could leave their hats before taking their seats.¹⁷ Reportedly, other managers despaired that such reform would never work because ladies would not be induced to leave their expensive hats in a cloakroom. Frohman assured patrons that the removal of hats “was and will be purely a matter of choice on their part” and reported that about a quarter of the women attending the Lyceum removed their hats and left them in the cloakroom.¹⁸ The following year Frohman added an important feature to the Lyceum’s cloakroom: an attendant who could watch over the valuable millinery.¹⁹ Although an attendant may have put some ladies’ minds at ease, many chose not to remove their hats.²⁰

Figure 6 is one of the few photographs of an 1880s audience that can be observed. Note that every woman in the photograph has retained her columnar hat, creating a maze of millinery. The exact location of this photograph is unknown, and the gathering may be in a church rather than a theatre. However, church called for similar ensembles as the theatre, and it is thus not unreasonable to view this image as support for the claims being made in the newspapers; women generally left their hats on when attending the theatre.

¹⁷ “Pleading with Ladies Hats: Manager Frohman Offers a Special Room for Them at his Theatre,” *The New York Times*, New York, New York, United States, 7 December 1886, p. 2.

¹⁸ “No Hats in the Theatre: Ladies Giving their Practical Approval to the Reform,” *The New York Times*, New York, New York, United States, 8 December 1886, p. 2.

¹⁹ *The Lyceum Theatre Program*, 12 February 1887, Special Collections, New York Public Library for the Performing Arts, New York, New York, United States.

²⁰ “No Hats in the Theatre: Ladies Giving their Practical Approval to the Reform,” *op cit*.



Figure 6:
Detail,
Audience of Men and Women,
Photographed by N.G. Piffard,
1886, Location Unknown,
Prints and Photographs Division,
The Library of Congress,
Washington, D.C.,
United States, LC-R52-490X.

There were a multitude of reasons women claimed for leaving their hats on, as discussed in the fashion press. Consider a notable piece that appeared in *Harper's Bazar* in 1887, outlining many of these reasons. The need for protection from drafts and the inconvenience of visiting the cloakroom after the performance if one must catch a streetcar or train were cited. Listed first among these was the nuisance of "dressing their hair in suitable style for its exhibition every time they think of going to the theatre," after which the author claimed that any hatless hairstyle would most likely reach objectionable heights as well because a woman would pile her hair with false locks to disguise any thin or balding spots that the hat may have hidden.²¹ The fear of one's best hat being crushed in one's lap if one did remove it, especially as men slid out of the rows during intermission, was noted as well; this would become a central theme of the controversy, a line of attack women frequently employed against men. Finally, the author claimed that most American women believed that "a beautiful hat, with its flowers and plumes and tinsels and ribbons, adds immeasurably to the blossom-like and gay effect of the house."²²

²¹ "The High Hat and The Stage," *Harper's Bazar*, New York, New York, United States, 26 February 1887, p. 142.

²² Ibid.

Interestingly, just as frustration with theatre millinery was beginning to mount, discussions and examples of theatre wear were appearing in the fashion press with exponential frequency. Consider an early example published in *Harper's Bazar* in 1880 (Figure 7). Labeled a "theatre toilette," it consisted of a morning ensemble topped with a wide-brimmed feathered hat. Beyond fashion plates, descriptions of appropriate theatre clothing were published regularly; the recurring "New York Fashions" column in *Harper's Bazar* and the various fashion columns of *Ladies' Home Journal* often included such coverage. Notably, this could include descriptions of hats designed specifically for the theatre. The millinery trade was also beginning to take note of the theatre hat problem. In 1886, a columnist at *The Millinery Trade Review* pleaded with the industry to devise "special hats for places of amusement," indicating that the trade was identifying a new market opportunity.²³



Figure 7:
Theatre Toilette,
Harper's Bazar,
New York, New York,
United States,
20 March 1880, p. 181.

²³ Fiske, op cit., p. 32.

The 1890s: Hats and Controversy Reach New Heights

During the 1890s, the controversy over the theatre hat reached a climax. There were two types of fashionable millinery: a hat with an ever-widening brim or the small toque, a type of hat without a brim.²⁴ Interestingly, the diminutive toque was often recommended in the fashion press as the most appropriate type of millinery for theatre wear. In 1892, *The Delineator* depicted a theatre toilette topped with a small toque (Figure 8).



Figure 8:
Theatre Toilette,
The Delineator,
New York, New York, United States,
January 1892, p. 4,
Courtesy of the
Gladys Marcus Library
Special Collections
and College Archives,
Fashion Institute of Technology (FIT),
State University of New York (SUNY),
New York, New York, United States.

²⁴ Cumming, et al., op cit., p. 207.

Simona Fulceri and Katia Sanchioni, Editors, *Il Cappello: Fra Arte e Stravaganza* [The Hat: Between Art and Extravaganza], Firenze Musei Media Print, Livorno, Italy, 2013, p. 223.

Ginsburg, op cit., p. 157.

Severa, op cit., p. 470.

In general, these hats were arguably so small they were unlikely to seriously obstruct views of the stage. However, a large brimmed hat festooned with feathers was also fashionable, and this type of millinery was frequently shown with general morning and afternoon ensembles depicted in 1890s fashion plates and illustrations in magazines. As discussed previously, morning and afternoon ensembles were the appropriate outfits for the American theatre, and thus, the 1890s American reader would have understood these outfits could be worn to the theatre, including the large hats depicted with them. Further, while most hats recommended for theatre wear were small, it was not uncommon for theatre ensembles to be shown with large hats. For example, an illustration in *Vogue* depicted a “French theatre bodice” in 1894 that was shown with a sweeping hat trimmed with a towering bow (Figure 9).



Figure 9:
French Theatre Bodice,
Vogue, New York, New York, United States,
22 November 1894, p. 336.

In practice, a woman could choose what suited her, and theatregoers wore both small toques and large hats. For example, a circa 1895 photograph of the audience in The Broadway Theatre of New York (Figure 10) illustrates women wearing an array of hats, many of which were clearly obstructing the view of those seated behind them. Thus, the controversy intensified.



Figure 10:
Detail, *Broadway Theatre*, circa 1895,
Billy Rose Theatre Division, New York Public Library,
New York, New York, United States, 112917.

Newspapers from around the United States recorded a growing exasperation with the various options of theatre hat. A column in Philadelphia denounced the “intolerable nuisance” in 1892, and lamented, “The present style of hats rise up in crown or feather from six inches to a foot, and some of the brims are of the barn door order.”²⁵ In 1898, a reporter at *The New York Times* made clear that even when a woman chose a small toque, the trimming could prove exasperating (Figure 11).

²⁵ “The Hideous Theatre Hat,” *The Times*, Philadelphia, Pennsylvania, United States, 26 December 1892, p. 4.

He wrote with annoyance of “the small evening headdress with its ceaselessly bobbing feather.”²⁶ Indeed, while most of the recommended toques were small, the trimmings achieved the fashionable height. It seems that the toque was merely a superficial compromise to the complaints against the tall theatre hat.



Figure 11:
*The Millinery
Trade Review*,
New York,
New York,
United States,
September
1892,
Plate No. 3,
p. 11,
Courtesy of the
Gladys Marcus
Library Special
Collections
and
College
Archives,
Fashion
Institute of
Technology
(FIT),
State
University of
New York
(SUNY),
New York,
New York,
United States.

²⁶ “Topics of the Times,” *The New York Times*, New York, New York, United States, 27 March 1898, p. 18.

In addition to the arguably valid complaints lodged by reporters and in letters to the editor, cartoonists and comedians were weighing in heavily. The press of 1890s America presents numerous cartoons, satirical poems, and songs mocking theatre hats, which highlight the gendered nature of this controversy. In 1893, a New York paper published 23 cartoons lampooning theatre hats (Figure 12), alongside three entire columns raging against the practice, including the suggestion that theatres should mass “the women on one side [of the house] to peer round through the mazes of millinery as best they might, while the gentlemen in solid phalanx sat in undisturbed enjoyment of the stage.”²⁷



Figure 12:
That Big Theatre Hat: Pictured As It Really Is by Our Artists and Reporters,
The Sun, New York, New York, United States, 1 January 1893, p. 8.

²⁷ “That Big Theatre Hat: Pictured As It Really Is by Our Artists and Reporters,” *The Sun*, New York, New York, United States, 1 January 1893, p. 20.

The divide over theatre millinery was enflamed by the ironclad rule that men remove their hats indoors, especially in the presence of women.²⁸ A man attending the theatre usually would have worn a bowler, a dome-crowned hard felt hat with an upturned brim, or a more formal top hat with its tall flat-topped crown, the latter of which could oftentimes conveniently collapse flat for storage underneath his seat.²⁹ Indeed, an etiquette column in *Ladies' Home Journal* reminded readers in 1890 that "the proper place for a man's hat at the theatre is under his chair."³⁰

In Defense of the Theatre Hat

Women mounted fierce defenses of theatre headgear, further underscoring the gendered divide. A columnist at *Vogue* summarized the female viewpoint in 1893, writing: "The American [woman] is neither to be cajoled nor compelled into turning over so important a matter to so incompetent a judge as man."³¹ These arguments also validly asserted that women's hats were not so easily removed and stored as men's hats, especially since the close fit of women's clothing during this period made hat removal difficult, as was noted by the *Vogue* columnist who asked her male critics "if they realize that the well-fitting [bodice] they so much admire makes arm raising prohibitory?"³²

Women also began to actively attack men for their customs and practices at the theatre, such as the uniquely male custom of leaving their seats between acts for a brandy or a cigar. While playhouses had begun to modernize in the early 1890s, many nineteenth century American theatres lacked a substantial lobby or restrooms but nonetheless typically offered a men's smoking lounge. Since intermissions could be quite short, it was not customary for the whole audience to vacate their seats, and instead, only men partook in refreshment during these brief intervals.³³

²⁸ Hughes, op cit., p. 97.

²⁹ Cumming, et al., op cit., pp. 28, 207.

Ginsburg, op cit., pp. 86-87, 107.

³⁰ "Questions and Answers," *Ladies' Home Journal*, Philadelphia, Pennsylvania, United States, April 1890, p. 24.

³¹ "Hats Off," *Vogue*, New York, New York, United States, 14 January 1893, p. 65.

³² Ibid.

³³ Donald C. Mullin, *The Development of the Playhouse*, University of California Press, Berkeley, California, United States, 1970, p. 135.

Accounts in newspapers and magazines indicate that female audience members dreaded men sliding in and out of the rows, reeking of smoke, and forcing them to quickly gather their things from their laps in order to stand. For example, in 1893 a writer at *Harper's Bazar* complained, "Men in the compactness of their own dress cannot enter into any sense of the discomfort," and the author argued that women should wear their hats as long as men go out between the acts.³⁴ These complaints usually mentioned the likelihood of a woman's hat being crushed in her lap, if she had removed it, when a man exited the row.

As the public outcry against the tall theatre hat continued, theatre managers found themselves in an increasingly difficult position. Some theatre managers continued to timidly request that women remove their hats once seated.³⁵ Clearly, managers did not want to alienate their female patrons, but their male patrons were beginning to individually rebel. Stories of men suing for the price of their tickets, after their view was blocked by a hat, became commonplace.³⁶ Some men took up an even bolder form of protest: they kept their own hats on during the performance, and then had to be forcibly removed from the theatre.³⁷

Attempts at Reform: Legislatures Begin Regulation

By 1895, other reforms having failed, state and local governments began to address the issue. As reported in hundreds of articles in newspapers and trade journals from across the United States, city and state legislatures began to pass laws and ordinances regulating and sometimes even banning the theatre hat. By the end of 1898, several states and countless cities nationwide passed laws against hats worn at the theatre.³⁸ Some laws were rather vague and lenient, such as in the state of Ohio, which made it a finable offense for any theatre manager to allow a patron to wear a hat "sufficiently

³⁴ "The Other Side of the Hat," *Harper's Bazar*, New York, New York, United States, 9 December 1893, p. 1003.

³⁵ "The Theatre Hat Again," *The Millinery Trade Review*, New York, New York, United States, April 1893, p. 28.

³⁶ "Henry Halpert, of Berwick, PA," *The Republic*, Columbus, Indiana, United States, 28 December 1891, p. 2.

³⁷ "Hats Off, Ladies! The Big Theatre Hat Must Go?" *Alton Evening Telegraph*, Alton, Illinois, United States, 14 February 1895, p. 13.

³⁸ These were actual laws. It was a mix of city-level ordinances and laws (Boston and Atlanta, for example); state-level laws (California and Ohio, for example); and bills, which were proposals of laws that were not yet passed and enacted but debated in legislative, government bodies (such as in the case of the states of New York and New Jersey, for example). These were actual legislative actions taken by various levels of American local government. When passed, there were actual consequences for breaking them, including convictions and fines.

large enough to obstruct the view of persons sitting behind her.”³⁹ Others were much stricter. Boston’s law was the most severe, banning any headwear at all and requiring managers to remove the objectionable hat or face revocation of their theatre license.⁴⁰

The American public’s reaction to the legislation was mixed. Naturally, the new laws were often met with praise, especially by male opinion writers in the newspapers, but the laws were sometimes dismissed as a frivolous waste of time. One commentator demurred, “More important questions than this should engage the legislative attention.”⁴¹ Theatre managers were particularly concerned, as many bills often held them legally responsible for the removal of obnoxious audience headgear. Managers in New York organized a movement against an anti-theatre hat bill introduced in 1895, and it was ultimately defeated.⁴²

The millinery trade reacted to legislative action with anger and fear of the possible effects on their business, sometimes actively lobbying against the laws. In 1895, an editor at *The Millinery Trade Review* wrote that he hoped the bills would be “thrust ignominiously into the waste paper basket.”⁴³ In 1898, milliners in Boston wrote letters and petitions against the city’s strict ordinance against all hats at the theatre, arguing since small, unobtrusive theatre hats do “not obstruct the view of anybody,” they should be an exception to the law.⁴⁴ Most significantly, the trade saw the introduction of the legislation as a fresh excuse to market specific theatre hats of an unobjectionable size that would supposedly avoid criticism. The editors at *The Millinery Trade Review* explicitly recommended the trade avoid regulation, writing “[t]he trade can advance its own interest” by retailing “pretty little toques and bonnets” for the theatre.⁴⁵

³⁹ “Ohio’s Anti-High Hat Law,” *The New York Times*, New York, New York, United States, 6 April 1896, p. 6.

For more information about the hat law in Ohio, see:

House Bill No. 583, General and Local Acts Passed and Joint Resolutions Adopted by the 72nd General Assembly at its Regular Session, Begun 6 January 1896, and Held in the City of Columbus, Ohio, United States, Passed 6 April 1896, pp. 122–123.

⁴⁰ “All Hats Must Come Off,” *The New York Times*, New York, New York, United States, 6 January 1898, p. 1.

⁴¹ “The Big Theatre Hat,” *The Ottawa Journal*, Ottawa, Ontario, Canada, 2 March 1895, p. 4.

⁴² “Music and Drama: Opposition to Big Theatre Hats Taking Practical Form,” *The Baltimore Sun*, Baltimore, Maryland, United States, 11 February 1895, p. 11.

“The Theatre Hat to Stay,” *The New York Times*, New York, New York, United States, 20 February 1895, p. 9.

⁴³ “Trade Notes,” *The Millinery Trade Review*, New York, New York, United States, March 1895, p. 10.

⁴⁴ “Boston Milliners Fight the Theatre Hat Ordinance,” *The Sun*, New York, New York, United States, 20 February 1898, p. 17.

⁴⁵ “Trade Notes,” *The Millinery Trade Review*, New York, New York, United States, February 1895, p. 15.

The legislation is another element that underscores the theatre hat problem was divided by gender. Women, who could not yet vote, often felt that vindictive men were trampling on the only manner of expression allowed them, namely their adornment, and women frequently framed their complaints against the laws as a violation of their rights. Women further argued in the papers, using both well-reasoned logic and biting satire, that if women were rude for leaving on their hats, then surely men were also rude for going out between the acts. One female writer asked, if a woman acquiesced and removed her headgear, then is it fair for men to “threaten that hat’s dire destruction by going out between the acts?”⁴⁶ It was common for women’s groups to respond to the passing of an anti-theatre hat bill with a proposal for a bill to ban men going out during intermission. Women in Atlanta, Boston, and Chicago all proposed such a measure.⁴⁷

Fashion Remains Defiant and the Trade Attempts Reform

Even as legislatures debated and passed anti-hat laws, the fashion press refused to suggest going bareheaded. In fact, an episode in 1895 suggests that magazine editors, as bills were proposed, purposely signaled their staunch support for theatre hats. During the same week an anti-theatre hat bill⁴⁸ was debated in New York, a writer at *Harper’s Bazar* featured an entire section on theatre bonnets.⁴⁹ Within a few weeks, both *The Delineator* (Figure 13) and *Vogue* published fashion plates of theatre ensembles that were accessorized with fashionable theatre toques.⁵⁰

⁴⁶ “Women Here and There: Their Frills and Fancies,” *The New York Times*, 19 November 1899, p. 21.

⁴⁷ “Sweet is Revenge to Women,” *The Times*, Philadelphia, Pennsylvania, United States, 2 September 1897, p. 7.

“Theatre Hat Ordinance,” *The New York Times*, New York, New York, United States, 10 April 1898, p. 5.

“Chicago’s High Hat Bill,” *The New York Times*, New York, New York, United States, 15 January 1897, p. 2.

⁴⁸ This anti-theatre hat bill was introduced by State Assemblyman Otis H. Cutler (1866–1922), and the “Cutler Bill,” as it was known in the press, was officially debated in the State Assembly in Albany, the capital of New York state. The term, bill, is used here because the bill was not passed into law.

⁴⁹ “New York Fashions: Theatre Bonnets,” *Harper’s Bazar*, New York, New York, United States, 2 February 1895, p. 83.

⁵⁰ “Fancy Theatre Bodices,” *Vogue*, New York, New York, United States, 18 April 1895, p. 254.



Figure 13:
*Ladies' Theatre
Toilette,*
The Delineator,
New York,
New York,
United States,
February 1895,
p. 150,
Courtesy of the
Gladys Marcus
Library Special
Collections and
College Archives,
Fashion Institute
of Technology
(FIT), State
University of
New York
(SUNY),
New York,
New York,
United States.

While the fashion press persisted in support of theatre hats, by the late 1890s, the recommended hats were usually small and short, as in Figure 13. During late 1895, a writer at *Vogue* declared, “There should be great joy among theatregoers because the toque has been fixed upon for the modish theatre hat.”⁵¹ In 1897, *Harper’s Bazar* published a full-page illustration of ladies seated in a theatre box, all of whom wear theatre toques (Figure 14). Indeed, an examination of available photographs of American audiences supports the idea that, whether it was against the law or not, women persisted in wearing hats to the theatre.



Figure 14:
Costumes To Be Worn in a Theatre Box, Harper’s Bazar,
New York, New York, United States, 6 March 1897, p. 189.

By the late 1890s, the millinery trade began to devise innovative, sometimes outlandish solutions. In 1898, S. Koch and Sons of New York invented an evening toque, trimmed with tall plumes which with a single twist detached into a fan (Figure 15).⁵² The firm suggested it was a perfect solution to the dilemma of hats blocking theatre views, as it allowed the wearer to arrive at the theatre fashionably topped, then

⁵¹ “What She Wears,” *Vogue*, New York, New York, United States, 17 October 1895, p. 252.

⁵² “Among the Trade,” *The Millinery Trade Review*, New York, New York, United States, November 1898, p. 34.

remove a portion thereof without having to remove her hat altogether. Even better, the trimming served its own function as a fan during the theatre performance. It is not possible to ascertain if this new design was widely adopted. The firm did report the new theatre hat was “selected by the majority of buyers,” but that might simply be a claim made in the papers to promote the product.⁵³ Interestingly, the design was featured and recommended to patrons in at least one theatre’s programme.⁵⁴ It is apparent that hats of a similar look were fashionable, and therefore, it is not unreasonable to assume they were worn by at least a few New York women.

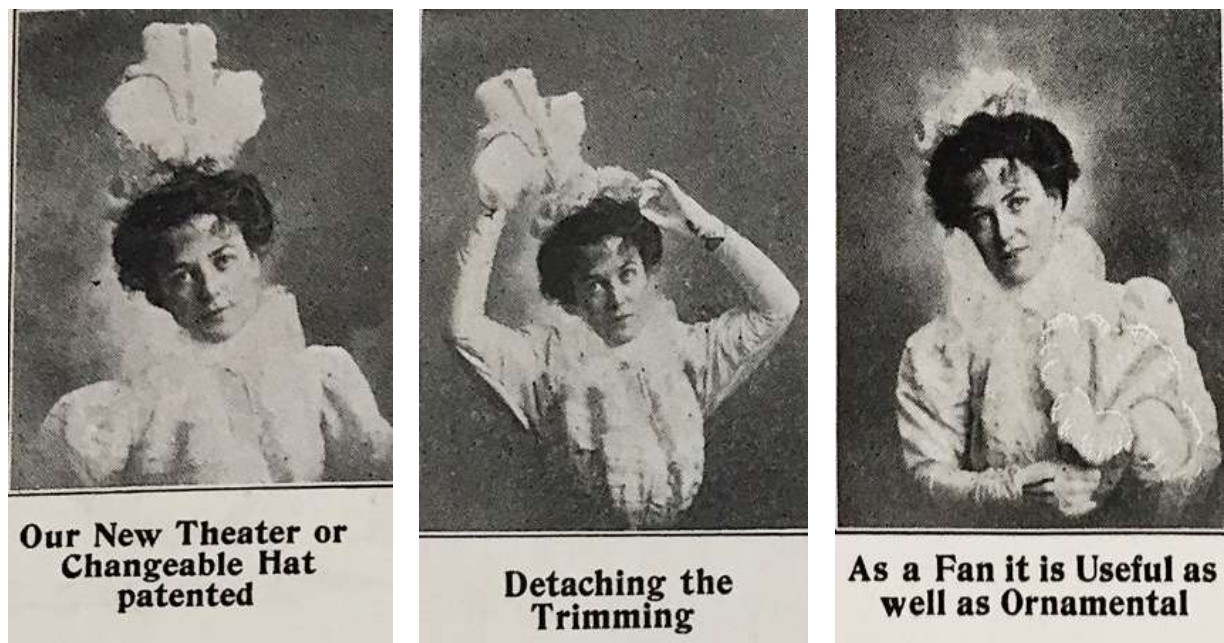


Figure 15:

S. Koch & Sons Pattern Hats, The Millinery Trade Review,
New York, New York, United States, January 1899, p. 44,

Courtesy of the Gladys Marcus Library
Special Collections and College Archives,
Fashion Institute of Technology (FIT), State University of New York (SUNY),
New York, New York, United States.

⁵³ “Among the Trade,” *The Millinery Trade Review*, New York, New York, United States, March 1899, p. 61.

⁵⁴ *Empire Theatre Program*, 17 October 1898, Special Collections, New York Public Library for the Performing Arts, New York, New York, United States.

In the New Century: Public Opinion Shifts and Manners Change

It seems that by 1900, the numerous disputes over the theatre hat problem of the last two decades resulted in a shift in public opinion toward theatre hats such that by about 1902, a consensus had been reached. A woman who wore a large hat to the theatre and refused to remove it was considered intolerably rude. The opinion of the public finally changed, and it became an expectation, not a polite request that ladies be considerate of those sitting behind them.

A major contributor to this change may have been the development of the American theatre itself and the culture surrounding it. The “legitimate” theatre exploded in the late nineteenth century, especially in the increasingly commercialized Broadway district of New York. The late 1890s and early twentieth century saw a surge of new playhouses built in this area, and throughout the United States. Many featured electric lights, multiple levels, and were large and lavish, resembling opera houses more than theatres.⁵⁵ Importantly, many were centrally heated so that cloakrooms became necessary for audience members to store their coats and jackets.⁵⁶ For female patrons, which by then made up the majority of theatregoers, the American theatre became a palace of consumption, as everything from the stage to the programmes became vehicles for fashion advertising.⁵⁷ More than ever, the theatre was a place to be seen, and women were actively encouraged by management to explore the opulent new “ladies parlors” and “ladies retiring rooms” during intermission.⁵⁸

Notably, for years, two of the loudest excuses for the persistence of hat-wearing were the lack of a place to store hats during the performance and the possibility of a hat’s ruin if held on the owner’s lap. These complaints decreased greatly after the turn of the century. Perhaps, the growing availability of cloakrooms and the fact that more women also left their seats during intermission, alleviated these concerns. However, it cannot be assumed that more cloakrooms and ladies’ amenities were the sole reason for the disappearance of the theatre hat problem after 1900. At least a few theatres, including the Lyceum Theatre in New York, mentioned earlier, offered cloakrooms as early as the 1880s.

⁵⁵ William Morrison, *Broadway Theatres: History and Architecture*, Dover Publications, Mineola, New York, United States, 1999, pp. 5–31.

⁵⁶ Mullin, op cit., p. 135.

⁵⁷ Schweitzer, op cit., p. 4.

⁵⁸ Mullin, op cit.

Richard Leacroft, *Theatre and Playhouse: An Illustrated Survey of Theatre Building from Ancient Greece to the Present Day*, Methuen, New York, United States, 1984, pp. 122–138.

Regardless, after 1900, it was a universal request that women remove their hats, and the attitude of the request had changed as well. It no longer seemed like a timid supplication, but a respectful demand, often supported by strict new theatre rules. In 1906, the prominent Astor Theatre in New York created a new rule, which stated that every woman holding a ticket was under contract to remove her hat if requested.⁵⁹ Importantly, even women openly acknowledged that persistence in wearing a very high hat was simply unacceptable. Perhaps no other piece of evidence so clearly summarizes this change than a query a young woman addressed to the correspondents at *Vogue* in 1902. She asked, “What style hat shall I select for theatre wear? Of course I should expect to remove it during the performance.”⁶⁰

For the vast majority of the 1890s, magazines avoided recommending women remove their hats. Then, as early as 1900, the fashion press admitted, if sometimes begrudgingly, that removing one’s hat during a performance was necessary. A columnist at *Ladies’ Home Journal* declared “consideration for others has banished hats [in the theatre]. Those who wear them upon entering, remove them before the curtain rises.”⁶¹ A writer at *Harper’s Bazar* admitted, “Hats are no longer fashionable, and it is considered bad form to wear even the smallest bonnet while the play is in progress.”⁶² Two of the sketches included in the piece featured women removing their hats and holding them in their laps (Figure 16).

⁵⁹ “Feminine Hats vs. Masculine Thirst,” *The New York Times*, New York, New York, United States, 22 October 1906, p. 6.

⁶⁰ “Answers to Correspondents,” *Vogue*, New York, New York, United States, 9 January 1902, p. v.

⁶¹ Burton Kingsland, “A Woman’s Proper Dress at all Times,” *Ladies’ Home Journal*, Philadelphia, Pennsylvania, United States, July 1900, p. 16.

⁶² A.T. Ashmore, “What to Wear at the Play,” *Harper’s Bazar*, New York, New York, United States, 22 December 1900, pp. 2179–2184.



Figure 16:
*What to Wear
 to the Play*,
 Illustrated by
 Caroline Love
 Yoodwire,
Harper's Bazar,
 New York,
 New York,
 United States,
 22 December
 1900, p. 2182.

An apparent, and quite ironic, effect of the acknowledgement by the fashion press that a woman could remove her hat was the renewed recommendation and wearing of enormous hats for the theatre because, after all, she only needs to choose a tiny hat with short trimmings if she intends to *wear* it throughout the play. This was especially convenient as the general trend in millinery during 1900–1915 was towards gigantic hats.⁶³ Picture hats, wide-brimmed and featuring elaborate, colorful trimming, were continually cited as ideal theatre hats (Figure 17).⁶⁴

⁶³ Ginsburg, op cit., p. 122.

Fulceri, op cit., p. 232.

⁶⁴ Cumming, et al., op cit., p. 157.



Figure 17:
*Hats in Extremely
Good Taste...*,
Vogue,
New York, New York,
United States,
1 December 1911, p. 49.

Examining images of audiences from the first decade of the twentieth century supports the evidence published in the fashion magazines that imply women wore enormous hats to the theatre and simply removed them by the time the performance began. For example, note the women lining up outside the Casino Theatre in New York in Figure 18; they all wear large, heavily trimmed picture hats. Further, there are extant photographs that depict seated women holding large hats in their laps, such as one of an audience in New York's American Theatre from 1902.⁶⁵

⁶⁵ "The Little Mother" Audience, *American Theatre*, Bryon Company, 18 October 1902, Museum of the City of New York, New York, New York, United States, 93.1.1.278.



Figure 18:
Detail,
New York,
Saturday Matinee,
Casino Theatre,
circa 1900–1910,
Prints and Photographs
Division,
Library of Congress,
Washington, D.C.,
United States,
LC-D4-36502.

Fashion Moves On: The End of the Controversy

While female theatregoers were adapting to hat removal, at the same time, fashion at the theatre was evolving. As the American theatre developed, becoming ever bigger and more luxurious, theatre dress began to formalize. As early as 1898, the fashion press was depicting ensembles of richer fabrics that exposed more skin, closer to formal afternoon or evening dress (Figure 19). By 1900, magazines were explicitly acknowledging that the theatre was becoming a more formal event.⁶⁶

⁶⁶ Ashmore, op cit.



Figure 19:
Dinner or Theatre Gown of Spangled Applique Net,
Illustrated by A. Sandoz,
Harper's Bazar,
New York, New York, United States, 19 March 1898, p. 1.

Throughout the first years of the twentieth century, this shift weakened the necessity of a hat in a theatre audience, as full evening dress was not worn with hats. Instead, by 1910, while theatre headwear was continually covered in the fashion press, the focus shifted from hats to theatre coiffures with the requisite headdresses and hair jewelry. “Evening caps” were fashionable for a time during the early 1910s, but these were small trifles of lace and beads, and unlikely to obstruct a person’s view (Figure 20).

the eye lotion also contained in the box, this being used with an eye cup for bathing the eyes after a continued strain. It clears out the eye and is most refreshing, for how often in the ordinary course of events is our useful friend, the eye, given a soothing bath? A bottle of the lotion sells for \$1.50.

BRUSH CLEANSER

A brush powder, one of the interesting novelties, proves a real boon to the woman who likes to keep her brushes immaculately clean, yet who hates to wash them as frequently as necessary because of the softening effect it has on most bristles and the absolute wreck it makes of ivory. This is a powder to be rubbed through the brush, which it cleanses completely in very short space and leaves in thoroughly good condition.

THE HEAVY BUT POPULAR RUSSIAN PERFUME

Once again I have occasion to comment upon the popularity of Russian perfumes and powders, for on every side evidences greet one of this reigning fad of the moment. The most talked of Russian perfume has a rather heavy, languorous quality, which seems to win it many friends. There are also a soap and a powder in the series, as well as a toilet water.

THE LARGELY NEGLECTED HAND

Hands are almost more apt to deteriorate in appearance without proper care than almost any other part of the body, since they are constantly in use and exposed to every unkind influence. For this reason the gloves recently brought out for their protection at night have been hailed with joy by women who like their hands to be the index of an exquisite personality, for through them a means is offered of bringing the skin, the color, the texture, and even the cuticle of the nails to perfection. Medicinal properties are incorporated in the fine kid, which act with

The theatre cap is one of the becoming novelties of the season. Joseph is showing this model in silver net.

Chic little theatre cap of gold lace encircled with blush roses and leaves. From Joseph, Fifth Avenue

Figure 20:
The Vanity Box: Theatre Caps,
Vogue, New York, New York, United States, 15 November 1910, p. 24.

All these factors resulted in the controversy surrounding hats in American theatres dissipating in the new century. Rather suddenly, discussion of the issue in the papers decreased at an exponential rate after 1900. By 1915, the controversy, as played out in the press and trade journals, was over. There was still the occasional complaint; for example, in 1912, a columnist at *The New York Times* pleaded with women to forego their hats all together because even “if she doesn’t mind holding her hat in her lap, there are quite a few people who would feel grateful to her for not imperiling their

eyes by the frantic management of hatpins in a crowd.”⁶⁷ However, overall, these grievances were few and pale in comparison to the storm of the 1880s and 1890s.

It is important to clarify that this does not mean women were no longer wearing hats to the theatre, since various forms of millinery for wear to the theatre continued to come in and out of fashion for decades. However, the distinctive narrative of the problem of late nineteenth century and early Edwardian theatre hats offers an interesting case study of how fashion and social norms intersect. It is illuminating about the power of fashion and the complex manners surrounding it; American women sustained an impractical behavior for two decades because they believed fashion manners required it, despite a barrage of criticism from many corners of society. The differing social customs between men and women are highlighted in this story as well. Clair Hughes wrote in *Hats*, “Men’s etiquette focuses on the hat’s removal, women’s etiquette on its retention.”⁶⁸ The theatre hat problem illustrates that point with startling clarity.

Conclusion

The theatre hat problem emerged in the United States in the late 1870s as women began attending the theatre in ever greater numbers and wearing increasingly large hats while sitting in the audience and thus blocking the views of those behind them. As criticism and satire against the visual obstruction created by this fashionable headwear mounted through the 1880s and 1890s, milliners and theatre managers attempted reform while legislatures nationwide proposed banning the theatre hat. However, women who followed fashion defended theatre hats and cited various reasons for continuing to wear them in spite of the inconvenience created for others in the audience.

At the close of the nineteenth century, several factors combined to force the nineteenth century theatre hat out of American audiences. These included the rapid evolution of the American theatre as new, luxurious theatres were built which provided evermore accommodations, fashion dress codes for theatre wear becoming more formal in response to a more legitimate American theatre, and simply, a major shift in public opinion. After 1900, there was both an adaptation and a larger evolution regarding theatre millinery.

⁶⁷ “Hats at the Theatre,” *The New York Times*, New York, New York, United States, 7 January 1912, p. x5.

⁶⁸ Hughes, op cit., p. 97.

The sustained outcry against hats finally resulted in an adaptation in social manners and customs, in which women now removed their hats upon taking their seats. Simultaneously, fashion was simply evolving, and moving past the age of the theatre hat. As theatre dress climbed the hierarchy of formality, hats became less and less relevant. An examination of this research makes clear the shocking power of fashion and social custom in the nineteenth century, while also exposing fascinating aspects of gender norms, the development of the American theatre, and even the importance of profit in the fashion industry. The most important point is that, interestingly, it seems that only fashion, and the codes and manners surrounding it, finally brought down the tall theatre hat. In questions of fashion, the supreme law for the hat is to be ravishing.

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**Dressed for Knowledge:
Fashioning the First Female University Students
from Central and Eastern Europe, 1860–1910**

Marta Kargól

Abstract

During the second half of the nineteenth century, some European universities gradually opened their doors to female students. In entering traditionally male institutions, female students constantly needed to demonstrate their resolve to gain knowledge rather than seeking a husband. The questions posed in this article explore the first female students' attitudes toward their own dress: How did the first female students use their dress to express their position in the academic environment? Did they develop a specific dress code or appearance? What did their dress communicate about their social and financial status? The source material for this discussion, which includes memoirs and photographs, is largely focused on the small group of female students in Austria-Hungary and Switzerland and highlights the diversity of approaches to dress by these pioneering female students.

Introduction

University education in Europe was largely a male prerogative until the mid nineteenth century. During the second half of the nineteenth century, a number of Swiss universities were the first—and the only ones—allowing women to study. Because of this, these universities soon became international centres of female education in the wider region, if not worldwide. Towards the end of the century, universities in the Austro-Hungarian Empire followed the Swiss model and opened their doors for female students as well. These internationally diverse student circles in the centre of Europe functioned as laboratories of cultural and gender encounters, where dress was a significant means of communication.

Often one or more women initiated the process of entry into universities. These pioneers were initially allowed to audit lectures, but they could not take examinations or graduate. The University of Zurich was the first Swiss university to allow female students to audit classes during the 1840s. In 1867, women were permitted as official students and could matriculate. In the 1870s, the Swiss universities of Bern, Geneva, and Lausanne followed the lead of Zurich and similarly welcomed women.¹ The number of female students grew rapidly such that thousands of women from Europe and North America studied at Swiss universities until the First World War.² In 1894, the first women entered The University of Cracow³ in Cracow, Austria-Hungary, but they were only allowed to audit classes. In 1897, the reforms implemented in Austro-Hungarian higher education encompassed both the universities in Cracow and Lviv and allowed women to matriculate.⁴ At the end of the nineteenth century, all of the universities in the Austro-Hungarian Empire permitted women to study. The most popular field of study was medicine, but some women also selected other fields, such as pharmacy.⁵

¹ Harriet Pass Freidenreich, *Female, Jewish, and Educated*, Indiana University Press, Bloomington, Indiana, United States, 2002, pp. 1–17.

² Thomas N. Bonner, “Pioneering in Women’s Medical Education in the Swiss Universities, 1864–1914,” *Gesnerus: Swiss Journal of the History of Medicine and Sciences*, Schwabe, Basel, Switzerland, Issue 45, 1988, p. 461.

³ The University of Cracow is also known as Uniwersytet Jagielloński [in Polish] or Jagiellonian University.

⁴ Katarzyna Sikora, “Pierwsze kobiety na Uniwersytecie Jagiellońskim” [First Women at the Jagiellonian University], *Annales Universitatis Paedagogicae Cracoviensis Studia Politologica*, Wydawnictwo Naukowe Uniwersytetu Pedagogicznego, Cracow, Poland, Issue 3, 2007, pp. 253–257.

⁵ Urszula Perkowska, *Studentki Uniwersytetu Jagiellońskiego w latach 1894–1939: w stulecie immatrikulacji pierwszych studentek* [Students of the Jagiellonian University during 1894–1939: On the Centenary of the Matriculation of the First Female Students], Secesja, Cracow, Poland, 1994, pp. 35–41.

This newly gained access to higher education for women invoked political, feminist, philosophical, and even medical discussions related to the physical ability of women to study.⁶ Women struggled to overcome numerous obstacles even before they entered universities, such as social biases, financial problems, and lack of acceptance from their own families. Moreover, the secondary schools for girls did not offer the expected level of education to prepare them for matriculation examinations.⁷ Young women had to exert an immense effort to prepare themselves for such examinations, and women's initial steps in the university halls and classrooms were not always easy. When women were first allowed to audit classes at the The University of Cracow, they were required to request permission to audit from the professor in whose seminar they wanted to participate.⁸ Some male student-colleagues had difficulties adapting to this new scenario of women in the classroom. In some cases, women had to wait for the professor to arrive and could enter the classroom only in his presence.⁹ Many women stayed at university for only a few years but never graduated.¹⁰

In spite of the obstacles, Swiss universities reported a large influx of female students as, for several decades, Swiss universities were the only universities in Central Europe to offer this opportunity to women. Aside from women from Central and Eastern Europe, female students from England, Scandinavia, and the United States also found their way to the universities in Switzerland.¹¹ Nevertheless, a notable aspect is that among the foreign student population, the largest proportion comprised Jewish students from Russia and Prussia. The Jewish community understood the meaning of higher education and supported both sons and daughters in achieving that goal.

⁶ Katharina Rowold, *The Educated Woman: Minds, Bodies, and Women's Higher Education in Britain, Germany, and Spain, 1865-1914*, Routledge, New York, New York, United States, 2010, pp. 69-154.

⁷ James C. Albisetti, *Schooling German Girls and Women*, Princeton University Press, Princeton, New Jersey, United States, 2016, pp. 23-58.

⁸ Sikora, op cit., p. 254.

⁹ Jadwiga Sikorska-Klemensiewiczowa, *Przebojem ku wiedzy. Wspomnienia jednej z pierwszych studentek krakowskich z XIX wieku* [To Knowledge by Storm: Memories of One of the First Students from Cracow in the Nineteenth Century], Zakład Narodowy im. Ossolińskich, Wrocław, Poland, 1961, p. 233.

¹⁰ Bonner, op cit.

¹¹ Ibid., pp. 461-463.

Previous research on these pioneering female university students has focused on their struggle for admission to higher education. Franziska Rogger studied the regulations introduced by universities in regard to women, the numbers of female students and their demographic profile, including religion, social class, and national origins.¹² Rogger also analysed the biographies of selected first female students and not only considered the period when women attended university, but also the women's career paths after completing of education.¹³ Daniela Neumann considered the daily lives of the first female students in Switzerland, including their financial situation. Neumann's work identifies the specific dress worn by the first female students.¹⁴ Nonetheless, a broader and more complete analysis of the dress of the female students has yet to be done and this study seeks to contribute to knowledge about the students' self-reflexivity in terms of their dress. This article focuses on the sartorial practices of the first female students to matriculate at The University of Cracow (Figure 1) and their manner of applying such practices to communicate their identity and approach to education.



Figure 1:
Stanisława Dowgiałłówna, Jadwiga Sikorska, and Janina Kosmowska, First Female Students to Matriculate at The University of Cracow in Cracow, Austria-Hungary, Photographer Unknown, circa 1895, © Godlewski Family Collection, The Archive of The University of Cracow, Cracow, Poland, F II 4796.

¹² For more information, see:

Franziska Rogger, *Der Doktorhut im Besenschrank: das abenteuerliche Leben der ersten Studentinnen - am Beispiel der Universität Bern* [The Doctor's Hat in the Broom Closet: The Adventurous Life of the First Female Students, Using the Example of The University of Bern], EFeF-Verl, Bern, Switzerland, 2002.

¹³ Ibid.

¹⁴ Daniela Neumann, *Studentinnen aus dem Russischen Reich in der Schweiz (1867-1914)* [Female Students from the Russian Empire in Switzerland], H. Rohr, Zürich, Switzerland, 1987, p. 117.

This study posits the following research questions: What specific garments did the first female university students in Central and Eastern Europe wear? Did the first students have unified dress or several different styles of dress? What factors influenced the students' choices? To what extent was this choice conscious? What did the students intend to express through their clothes? Did they prefer to be viewed as a group? All these questions consider the relationship between dress and group identity. Thus, the theoretical framework of this research embraces notions of sartorial communication, identity, habitus, and stereotyping. The research deals with two types of primary sources: textual sources, including the memoirs of the first female students and their contemporaries, and visual sources, namely photographs. The article is organised in terms of an introduction to theories of identity and a review of the textual and visual sources. This leads to an analysis of the different types of female students including classification into invisible, intellectual, disadvantaged, revolutionary, and fashionable students.

Theories of Identity

The first female university students used their dress to communicate aspects of their identity, including their social position, status as students, and attitudes toward education. As Malcolm Barnard articulates in his book *Fashion as Communication*, dress can be understood as a form of communication such that group identity is articulated through dress with meaning created in this process.¹⁵ In other words, the identity of one community can be the result of seeking to belong or alternatively challenging the beliefs and ideas of other groups.¹⁶

Female university students were visibly different because of their gender and dress and consequently their pursuit of an exceptional path led them to further stand out as women. Thus, a sartorial practice relevant to this study is the fashioning of the self in a way that is not meant to be conspicuous but is designed to achieve a certain level of invisibility within one's own social group. This type of invisibility may be accomplished by wearing a dress that neither attracts attention nor contains negative associations. And while Anne Hollander argues that an outfit that attracts attention can be viewed as an expression of freedom,¹⁷ the wearing of unobtrusive clothing can also create a sense of freedom because it allows the pursuit of personal goals without drawing unnecessary or unwanted attention.

¹⁵ Malcolm Barnard, *Fashion as Communication*, Routledge, London, England, 2013, pp. 31–32.

¹⁶ Ibid, p. 41.

¹⁷ Anne Hollander, *Seeing through Clothes*, University of California Press, Berkeley, California, United States, 2009, p. 312.

Female students came from various backgrounds so they started their education with what the French sociologist Pierre Bourdieu would have described as different dispositions that reflected their social origin, principles instilled in their upbringing and prior education as well as the historically and geographically constituted position of women in society.¹⁸ Their choice of dress and the creation of own image was, therefore, not necessarily reflective, but instead embodied and habitual.¹⁹ Habitus, as Bourdieu articulates the concept, focuses on “our ways of acting, feeling, thinking and being. It captures how we bring our history into our present circumstances, and how we then make choices to act in certain ways.”²⁰ In this study, the social field is the (social) space of university, whereas the dress is one of the ways in which the first female students could negotiate their position and incorporate new values. Habitus is partly unconscious.²¹ Female students could not fully realise that their dispositions such as social origins or anxiety about others’ assumptions influenced their choice for specific dress.

The choice of dress could also be made rationally. The students’ self-image, and the way their contemporaries perceived them, were strongly dependent on each other. This phenomenon pertains to the process of stereotyping. On the one hand, the clothing worn by students influenced the way that people thought about them. On the other hand, the way people viewed the female students may have also affected their conscious or unconscious choice of dress, since people make judgements based on how others dress.

¹⁸ Jen Webb, Tony Schirato, and Geoff Danaher, *Understanding Bourdieu*, Sage Publications, London, England, 2002, pp. 36–37.

¹⁹ Louise Holt, “Embodied Social Capital and Geographic Perspectives: Performing the Habitus,” *Progress in Human Geography*, Issue 32, 2008, p. 228.

²⁰ Karl Maton, “Habitus,” in *Pierre Bourdieu: Key Concepts*, Michael James Grenfell, Editor, Routledge, London, England, 2014, p. 51.

²¹ Webb, op cit., p. 38.

Memoirs

Several memoirs of the first female students provide written accounts of their dress. A significant period in the early history of female education in Switzerland is documented in the memoirs written by three German women: Franziska Tiburtius (1843–1927),²² Ilse Frapan (1849–1908),²³ and Ricarda Huch (1864–1947).²⁴ These women studied in Zurich during three decades of the nineteenth century: the 1870s, 1880s, and 1890s, respectively. These journals also provide descriptions of other contemporary students who came from other countries, such as the Russian Empire. Supplementing these accounts are the journals of Jadwiga Sikorska-Klemensiewiczowa (1871–1963),²⁵ who was one of the first students at The University of Cracow, and Romana Pachucka (1886–1964),²⁶ who, at the beginning of the twentieth century, studied at The University of Lviv.

Despite relatively few surviving documents describing the first female students' lives, these testimonies include descriptions of each student's daily life, accommodation and financial situation, and provide substantial insight into how each student managed their clothing and appearance. It is necessary to note that memoirs can be understood as self-narration, in which the authors place themselves in their own social network.²⁷ Being ego-documents, memoirs can be defined as an individual's form of own disclosure.²⁸ In this sense, the memoirs of the first female students reveal their self-image and identity. Nevertheless, the social context in which the authors live strongly

²² Franziska Tiburtius, *Erinnerungen einer Achtzigjährigen* [Memories of an 80 Year Old], Sylt Sylt-Reprint, Hörnum, Schleswig-Holstein, Germany, 1993, pp. 115–116.

This book was first published in 1924.

²³ Ilse Frapan, *Wir Frauen haben kein Vaterland* [We Women Have No Fatherland], Contumax Hofenberg, Berlin, Germany, 2016.

This book was first published in 1899.

²⁴ Ricarda Huch, *Frühling in der Schweiz* [Spring in Switzerland], Philipp Reclam Jun, Stuttgart, Baden-Württemberg, Germany, 1965.

This book was first published in 1938.

²⁵ Sikorska-Klemensiewiczowa, op cit.

²⁶ Romana Pachucka, *Pamiętniki z lat 1886–1914. Wstępem i objaśnieniami opatrzył Jan Hulewicz* [Memoirs from the Years 1886–1914, with Introduction and Explanations by Jan Hulewicz], Zakład Narodowy im. Ossolińskich, Wrocław, Poland, 1958.

²⁷ Claudia Ulbrich “Person and Gender: The Memoirs of the Countess of Schwerin,” *German History*, ProQuest LLC, Cambridge, Cambridgeshire, England, Volume 28, Issue 3, 2010, pp. 299–300.

²⁸ Helke Dreier, “Memoirs as Dynastic Means of Legitimization: Duchess Sophie of Hannover,” *Biography*, University of Hawaii Press, Honolulu, Hawaii, United States, Volume 27, Issue 3, Summer 2004, p. 496.

influences the topics that they choose to discuss.²⁹ The manner by which the first female students positioned themselves within the academic context therefore demonstrates the social and mental character of this context. These students' descriptions of other female students are also influenced by their own self-image within the academic environment. To counter this inherent bias, the analysis of these testimonies is supplemented by those of their male colleagues and other contemporaries. Moreover, all of this material can be placed within the social, political, and sartorial historical contexts, thereby facilitating the analysis of their attitudes and behaviours.

Images of Educated Women

In addition to the written accounts, visual sources, namely black-and-white photographs of the first female students and their contemporaries, yield important evidence as to women's sartorial choices during that time period. As a single archive focused on the first female students' portraits does not exist, the images were collected from several institutions as well as a variety of sources, such as newspapers and published memoirs. The visual comparison of images of female university students with their less-educated female counterparts as well as politically engaged women helps to reveal how the students departed from the norms. Special attention was given to the portraits of those students who documented their memoirs, such as Sikorska-Klemensiewiczowa and Ricarda Huch and was supplemented with analysis of a painting and a caricature to consider how the female students were othered and imagined by male contemporaries.

The analysis of these visual sources requires the identification and description of the dress, an interpretation of the meaning of dress in the context of image, and consideration of what the portrait sitter wished to communicate through the image. Portrait photographs convey a sense of how people wanted to be seen and remembered, since it is likely that the sitter consciously selected their outfit, probably the best one in their possession.³⁰ The quality and type of clothing worn provide important clues as to the social status of the sitter.³¹ The person's facial expression, posture, and attitude similarly contribute to the interpretation of the image. An

²⁹ Ibid.

³⁰ Lou Taylor, *The Study of Dress History*, Manchester University Press, Manchester, England, 2002, p. 171.

³¹ Karin J. Bohleke, "It Was Not Supposed to Turn Out This Way: Sewing and Fitting Errors as Indicators of Social Class," *The Daguerreian Annual*, Daguerreian Society, Pittsburgh, Pennsylvania, United States, 2015, p. 108.

interpretation of the general aesthetics of the visible parts of the dress, such as neatness, dignity, and elegance, provide insights into the sartorial preferences of the individual in the portrait. Moreover, a comparison with the portraits of other contemporary women allows for inference as to the degree of uniformity and difference in dress of the female university students.

The interpretation of a photographic image must also consider the role of the photographer.³² Photography was a popular form of portraiture amongst all classes after the development of the *carte de visite* in the mid nineteenth century.³³ Photographs made in the studio were meant to provide an accurate likeness of the person depicted in the picture.³⁴ The chosen background and objects conveyed a message of that person's identity; however, those objects generally did not belong to the sitter, but were often chosen in agreement with a photographer.³⁵ As an example, young school girls sometimes appeared in portraits with a book (Figure 2), and a book used as a prop in female portraits was commonplace.³⁶ Therefore, only a biographical knowledge about the sitter's education and the moment of life in which the photograph was taken grants the right to interpret a book as the attribute of an educated woman.

³² Ibid., p. 163.

³³ Audrey Linkman, "The Workshy Camera: Photography and the Labouring Classes," *Costume*, The Costume Society, London, England, Volume 25, Issue 1, 1991, p. 36.

³⁴ Ibid., pp. 44-45.

³⁵ Joan Severa, *Dressed for the Photographer: Ordinary Americans and Fashion, 1840-1900*, Kent State University Press, Kent, Ohio, United States, 1995, p. xi.

³⁶ For examples, see:

Portrait of Jadwiga and Wanda Szczawińskie, Jan Mieczkowski, circa 1888, National Museum, Warsaw, Poland, F.44639/II.

Portrait of a Young Woman, Photographer Unknown, circa 1888-1895, Museum of Photography, Cracow, Poland, MHF 14783/II/34.

Young Woman with a Book, Photographer Unknown, circa 1890-1900, Museum of Photography, Cracow, Poland, MHF 1417/II.

Young Woman in a Striped Dress, Photographer Unknown, circa 1890-1891, Museum of Photography, Cracow, Poland, MHF 1522/II.

Portrait of a Girl, Photographer Unknown, circa 1890-1900, Museum of Photography, Cracow, Poland, MHF 6663/II.

Portrait of a Young Woman, 1889, Museum of Photography, Cracow, Poland, MHF 35084/II.



Figure 2:
Portrait of Jadwiga and Wanda Szczawińskie,
Jan Mieczkowski, circa 1888,
© Biblioteka Narodowa, Warsaw, Poland, F.44639/II.

A photograph is also a means of communication since the sitter displays themselves for observation and judgement. Dress and facial expression are elements of a performance that is designed to communicate identity.³⁷ Educated women in the nineteenth century sought to present themselves in a particular way and used photographic portraits as a self-fashioning tool. One of the famous intellectual women of the era, Marie Skłodowska-Curie (1867-1934), a Polish Nobel prize winner who studied in Paris, was photographed in her atelier in several portraits. Aside from the environment and the working tools, her protective smock also reveals her profession and identity as an intellectual and a highly educated woman (Figure 3).



Figure 3:
*Maria
Skłodowska-
Curie*,
Photographer
Unknown,
circa
1890-1910,
© The
Granger
Collection,
New York,
New York,
United States,
0061571.

³⁷ Richard Salkeld, *Reading Photographs*, Bloomsbury Academic, London, England, 2018, p. 98.

Anita Augspurg (1857–1943), a German woman who studied law and who was also an actress, writer, and activist, used photography to reflect her professional identity. A portrait taken in 1896 in the Atelier Elvira in Munich depicts Augspurg together with four female friends. All the women have writing instruments in their hands, and some hold notebooks or pieces of paper as well (Figure 4). These examples demonstrate that dress, props, and setting play important roles in communicating the female professional



Figure 4:
*Anita Augspurg (on the Far Left) and
Her Colleagues from The Association for Women's Voting Rights,
Photographed at Atelier Elvira, Munich, Germany, 1896,
© FMT [FrauenMediaTurm],
Feministisches Archiv und Bibliothek, Köln, Germany.*

An integrated analysis of visual and written sources resulted in a description of the students' approach to their own dress that can be differentiated into five categories: invisible, intellectual, disadvantaged, revolutionary, and fashionable. The interpretation that follows shows the diversity of attitudes towards one's own appearance with reference to the first female students' group identity.

Invisible Students

In 1872, the satirical magazine *Kladderadatsch* published a caricature of female students in Zurich (Figure 5). This picture shows a group of women enjoying themselves in a pub—smoking, drinking, playing cards, and entertaining men. The women wear dress that shows more flesh than was considered appropriate for young women at the time; they are untidy and indecent.



Figure 5:
Parody of Women's Studies at The University of Zurich,
Artist Unknown, 1872,
Printed by *Kladderadatsch*, Hohwacht, Bonn,
© Michael Klant, Universität in der Karikatur, Hannover, Germany.

The first female students faced bias, prejudice, and suspicion from their male and female contemporaries. Many men neither believed in women's learning skills nor understood why women needed education at all.³⁸ Moreover, when women were allowed to study at university, women and men engaged in social interactions without oversight whereas in secondary schools, girls and boys were separated.³⁹ As women entered university—a space that was traditionally considered male, women were seen, at least by some people, as intruders. Anna Pachucka (1886–1964), who at the beginning of the twentieth century studied at The University of Lviv, recalled her professor discussing the first female student who had entered the university ten years before her.

When there were no women in medicine yet...the academics worked normally: listened to lectures, noted them down...When 'she' came, everything changed. Here's the lecture, the auditors gathered in a classroom...and 'she' comes in. All the colleagues...are looking at her instead of looking at the professor, their hands reach the collars and they correct their cuffs...Well yes, it was the woman who caused the confusion and the absent-mindedness of these young men!⁴⁰

According to this professor, women violated the space reserved for men, and as their right to be among students was still doubted, they should at least refrain from creating any disturbance. The burden of solving this situation was placed on women who were expected to attract as little attention as possible. However, the fact that they were women was enough to distract men. The professor made no comment about the women's attire, but this type of attitude probably influenced the female student's reflexivity about their appearance.

³⁸ May B. Broda "East European Jewish Migration to Switzerland and the Formation of 'New Women:' The New Life of Gustawa Reichstein-Brokman (1875–1964)," in *East European Jews in Switzerland*, Tamar Lewinsky and Sandrine Mayoraz, Editors, Walter de Gruyter GmbH, Berlin, Germany, 2013, pp. 149–177.

³⁹ Albisetti, op cit., pp. 23–57.

⁴⁰ Pachucka, op cit., p. 115.

[Gdy jeszcze nie było kobiet na medycynie ..., akademicy pracowali normalnie: słuchali wykładów, notowali je... Gdy przyszła "ona" wszystko się zmieniło. Oto jest wykład, słuchacze zebrani w sali pracują, wtem drzwi się otwierają i wchodzi "ona". Koledzy...zamiast patrzeć na profesora, patrzą na koleżankę, wszystkie ręce sięgają do kołnierzyków, poprawiają mankiety. ... otóż to kobieta wprowadziła zamieszanie, ona roztargnienia tych młodzieńców jest przyczyną!]

This passage was translated, from Polish to English, by the author of this article, Marta Kargól.

Legends that circulated about the female students also shaped their reception by their male contemporaries. Stanisław Pigoń (1885–1968), who started his studies at The University in Cracow early in the twentieth century, described the stereotypes associated with the first female students in his memoirs:

Women gained access to university studies already at the end of the nineteenth century. We have heard about the first protagonists at The University of Cracow from tradition...I saw only the remains of the first, assault generation on the benches of the lecture halls. At already mature age, in a rather humble outfit, the serious ones...as befits the fighters of the victorious cause. They took their studies seriously...with a certain devotion of the novelties.⁴¹

Pigoń's description is relatively sympathetic and respectful yet influenced by stories he heard about those serious women. He noticed their modest dress, in conjunction with the role that those students played in allowing other women to acquire higher education. Pigoń also noted a difference between them and younger students, who entered the university later, after the trials had already been fought.

There were not many of them, though. The majority of female students were young, thrifty, dressed up and flirtatious. They came here not only to get a degree or a diploma, but also (sometimes even more) to win the heart of one of the colleagues.⁴²

⁴¹ Stanisław Pigoń, *Z Komborni w daleki świat* [From the Village Kombornia into the Wide World], Spółdzielnia Wydawnicza "Wieś," Cracow, Poland, 1957, p. 182.

[Wstęp na studia uniwersyteckie zdobyły kobiety już pod koniec w. XIX. O pierwszych protagonistkach w Uniwersytecie Jagiellońskim słyszeliśmy z tradycji. Resztki „sawantek,” pozostałości pierwszej, szturmowej generacji widywałem jeszcze na ławkach sal wykładowych. W wieku już dojrzałym, w stroju raczej abnegatki, poważne...Naukę traktowały poważnie, z...nabożeństwem prozelitek.]

This passage was translated, from Polish to English, by the author of this article, Marta Kargól.

⁴² Pigoń, op cit., p. 182.

[Ale było ich już niewiele. Większość stanowiły młode, rozświergotane, strojne, zalotne, zapobiegliwe nie tylko o to, żeby dojść do stopnia naukowego, do dyplomu, ale również (czasem nawet bardziej) żeby zdobyć serce któregoś z kolegów.]

This passage was translated, from Polish to English, by the author of this article, Marta Kargól.

This description illustrates the link made between fashionable dress and how the academic community assessed whether women were serious about their own education. No doubt, such attitudes must have been even more prevalent in the first years that women appeared in university classrooms.

In the photographs of the first female students at The University of Cracow, many are dressed in relatively modest outfits. In a group portrait of young people matriculating at The University of Cracow dated 1890–1900, the first female students appear to be dressed plainly (Figure 6). Two of the female students wear glasses and the hair of one of them looks rather careless. Nonetheless, the upper part of their dresses, especially the puffed sleeves and fitted bodices, align with the fashion of the 1890s. In contrast to the elegant appearance of upper class women documented in other photographs from that decade, the female students seem markedly less glamorous.⁴³ Yet, the outfits are not shocking in any way, and their choices allow the students to blend in, with one exception. The woman seated in the front row, is notably more fashionable than the others with her small feathered trimmed hat, but her identity remains unknown. It seems unlikely that she was one of the very first students at The University of Cracow, but if she were a student, she probably belonged to the younger generation. Her dress, which is of a lighter colour and with larger sleeves, contrasts markedly with the more modest dress of the female students seated in the middle row.

⁴³ For examples, see:

Portrait of Jadwiga Wanda Elektorowicz, Photographer Unknown, 1880, Museum of Photography, Cracow, Poland, MHF 10026/II.

Portrait of a Young Woman in a Dark Dress, Photographer Unknown, circa 1885–1887, Museum of Photography, Cracow, Poland, MHF 1854/II/24.

Portrait of a Woman, Photographer Unknown, circa 1894–1901, Museum of Photography, Cracow, Poland, MHF 101/II.

Portrait of Róża Dobrzańska, Photographer Unknown, circa 1893–1897, Museum of Photography, Cracow, Poland, MHF 11667/II.



Figure 6:
*Group of Young People, Including Stanisława Dowgiąłówna,
Jadwiga Sikorska (later Klemensiewiczowa), and Janina Kosmowska,
the First Female Students to Matriculate at The University of Cracow,
Photographer Unknown, circa 1890–1900.⁴⁴*

The rather modest dress of the female students could be a response to the prejudices of male colleagues and the pervasive idea that women preferred to seek a husband rather than an education. Women needed to remain neutral in their appearance to be taken seriously as academic students. The best look and dress were therefore those that made it impossible to differentiate students from other respectable women. Ricarda Huch (1864–1947), who began her studies in history and philosophy at the University of Zurich in 1887, later reflected on her appearance as a student:

⁴⁴ Sikorska-Klemensiewiczowa, op cit., Unnumbered Page.

I had had my hair cut before the thought of studying arose, because I didn't know what to do with the many I had, and they were rather uncomfortable for me. At the beginning of my studies, I let them [my hair] grow again, because it was a principle of the students not to distinguish us from other young girls in any way.⁴⁵

This quotation is an interesting example of the gender-related thinking about looks in relation to social position. Before Ricarda Huch entered the university, she had not been concerned about her appearance being regarded as masculine or simply being different from other respectable young girls. Her diary reflection indicates that her entry into university—a new social field—influenced how she thought about her appearance. As public opinion was challenged, women who entered the space that had previously been reserved for men did not want to draw attention to themselves. The women had been raised on the idea of their own position in relation to the position of men, and they brought these dispositions with them to the social field of university. Bourdieu's concept of habitus is flexible such these dispositions are durable but evolving.⁴⁶ In the case of Ricarda Huch and other female students, the behaviours learned in their childhood became even more expressive within the social field in which they still needed to secure their own position.

The fear of behaving and looking masculine was also associated with another historical phenomenon of the period: the women's suffrage movement. Two prominent Polish feminists, Maria Dulebianka (1861–1919) and Paulina Kuczalska-Reinschmit (1859–1921), appear in portraits with short hair and glasses (Figure 7 and Figure 8). The outfits of both women are dark, but only the dress of Dulebianka has a masculine character. These images depict strong women whose beliefs and looks are conspicuous. The entire appearance of these women seems to convey their bold views.

⁴⁵ Huch, op cit., pp. 36–37.

[Ich hatte mir, bevor der Gedanke an das Studium auftauchte, die Haare abschneiden lassen, weil ich mit den vielen, die ich hatte, nichts anzufangen wußte, und sie mir eher unbequem waren. Zu Beginn der Studienzeit ließ ich sie wieder wachsen, weil es unter uns Studentinnen Grundsatz war, uns in keiner Weise von anderen jungen Mädchen zu unterscheiden.]

This passage was translated, from German to English, by the author of this article, Marta Kargól.

⁴⁶ Maton, op cit., p. 52.



Figure 7:
Maria Dułębianka (1861-1919), Polish Feminist,
 Photographer Unknown,
 before 1919,
 Published in
Semper Fidelis.
Obrona Lwowa
w obrazach współczesnych
 [The Defense of Lviv
 in Contemporary Images],
 Biblioteka Śląska,
 Katowice, Poland, 1930, p. 167,
 © Biblioteka Śląska,
 Katowice, Poland.



Figure 8:
Paulina Kuczalska-Reinschmit (1859-1921), Polish Feminist,
 Photographer Unknown, 1893,
 Published in
Upominek. Książka zbiorowa
na cześć Orzeszkowej
(1866-1891)
 [A Gift: Collective Book in
 Honor of Orzeszkowa],
 G. Gebethner, Cracow, Poland,
 © Repozytorium Cyfrowe
 Instytutów Naukowych,
 Poznań, Poland, 1893, p. 499.

With regard to women actively engaging in politics, Jadwiga Sikorska-Klemensiewiczowa, one of the first three female students at The University of Cracow, documented the commonly negative views about the suffragettes:

Because of their activities...they gained this slightly disdainful epithet of 'suffragettes,' the more that some of them wore a bit of masculine dress, using for example English costumes with standing, stiff collar and tie, soft, masculine hats, had their hair cut short and many of them wore glasses, and some of them even—horrifically!—smoked cigarettes. This corresponded to the generally ridiculed at the time imagination of the western suffragettes.⁴⁷

This description precisely matches the images of these women known from their portraits. Sikorska-Klemensiewiczowa does not express her own opinion. Nevertheless, she did not identify herself with these women. As the masculine traits of the dress and behaviours were provocative, the first female students tried to distance themselves from this movement. Both groups—students and political activists—endeavoured to improve the social position of women, yet their goals and modes of acting differed. As these groups were criticised by their contemporaries, any perceived similarities between the female students and the suffragettes might worsen the students' position.

The stereotypical imaginations also worked in the opposite direction. Kazimiera Bujwidowa (1867–1932), a Polish feminist, activist, and publicist, was described by her contemporary as being radical in dress and beliefs. The description reads “Her beliefs were radical and she seemed to want to express them in behaviour, neglected dress, disregard for social forms (something like the first dishevelled female students).”⁴⁸ In fact, this description is only partially true. Bujwidowa was radical in her

⁴⁷ Sikorska-Klemensiewiczowa, op cit., p. 185.

[Te ich zajęcia...wyrobiły im ów nieco pogardliwy epitet „emancypantek”, tym więcej, że niektóre z nich nosiły się trochę po męsku, używając na przykład kostiumów angielskich ze stojącym, sztywnym kołnierzykiem i z krawatką, miękkich, męskich kapeluszy, miały krótko obcięte włosy i wiele z nich nosiło binokle, a niektóre nawet—o zgrozo!—paliły papierosy. Odpowiadało to nieco wyśmiewanemu wówczas ogólnie „pokroju” emancypantek z zachodu.]

This passage was translated, from Polish to English, by the author of this article, Marta Kargól.

⁴⁸ Zofia Kirkor-Kiedroniowa, *Wspomnienia* [Memories], Wydawnictwo Literackie, Cracow, Poland, Volume 1, 1986, p. 287.

beliefs but her dress was elegant.⁴⁹ This example confirms that the commonly shared negative imagination of both groups—politically engaged women and the first female students—could be overly exaggerated and conflated. The written sources suggest that the first female students who wanted to be taken seriously had to be concerned about their dress to avoid looking too masculine so that they were not confused with the negative and stereotypical image of a suffragette.

Intellectual Students

In describing the Polish women active in the political movement, Jadwiga Sikorska-Klemensiewiczowa identified the stereotypical elements of their look, for example, eyeglasses, among other items. The choice of eyeglasses is interesting because she appears in her portraits with the pince-nez, the two lances linked by a bridge and attached by a chain to her dress (Figure 9). Without ignoring the practical use of glasses, their frequent appearance in the portraits of the first students and female intellectuals is significant, since eyeglasses were considered an attribute of intellectuals.⁵⁰

[Przekonań była radykalnych i zdawała się chcieć im dawać wyraz w obejściu, zaniedbanym ubiorze, w lekceważeniu form towarzyskich (coś jak pierwsze, rozczochrane studentki).]

This passage was translated, from Polish to English, by the author of this article, Marta Kargól.

⁴⁹ Dobrochna Kałwa, “Kazimiera Bujwidowa,” in *A Biographical Dictionary of Women’s Movements and Feminisms: Central, Eastern, and South Eastern Europe, 19th and 20th Centuries*, Francisca de Haan, Krassimira Daskalova, and Anna Loutfi, Editors, Central European University Press, Budapest, Hungary, 2006, pp. 85–87.

⁵⁰ Marta Kargól, “Spodnie, fontaż i binokle, czyli słów kilka o roli ubioru w życiu kobiety aktywnej w Galicji w II połowie XIX i pierwszych latach XX wieku” [“Pants, Tie and Eyeglasses, or a Few Words about the Role of Clothing in the Life of an Active Woman in Galicia in the Second Half of the Nineteenth and First Years of the Twentieth Century”], in *Krakowski Szlak Kobiet. Przewodniczka po Krakowie emancypantek* [Cracow Women’s Trail: A Guide through Cracow of Emancipated Women], Ewa Furgał, Editor, Fundacja Przestrzeń Kobiet, Cracow, Poland, Volume 5, 2013, pp. 29–40.

Generally speaking, fashionable men and women preferred to remove their glasses in front of a photographer.⁵¹ No fashionable woman would wear eyeglasses during official events.⁵² Students were the first ones to wear large, round spectacles at the end of the nineteenth century.⁵³ However, Sikorska-Klemensiewiczowa's serious, eyeglass-bearing intellectual face contrasts with her elegant, high-collar fur winter coat and winter hat. This stylish outfit refutes her complete disinterest in fashion and indicates that she was able to afford a fashionable coat. This photograph might otherwise depict a typical fashionable woman, but the eyeglasses add a notable intellectual aspect to her portrait.



Figure 9:
*Jadwiga Sikorska-
Klemensiewiczowa*
(1871-1963),
Photographer Unknown,
circa 1890-1910,
© The Museum of Pharmacy,
The University of Cracow,
Cracow, Poland, 114/2/2.

⁵¹ Richard Corson, *Fashion in Eyeglasses*, Peter Owen, London, England, 1967, p. 142.

⁵² Valerie Steele, Editor, *Encyclopedia of Clothing and Fashion, Volume 1: Academic Dress to Eyeglasses*, Charles Scribner's Sons, Detroit, Michigan, United States, 2005, p. 432.

⁵³ *Ibid.*, p. 433.

These first female students might indeed have preferred to convey the impression of being deliberately serious intellectuals. Without ignoring the social and cultural dynamics that shaped nineteenth century fashion, factors such as individual character and personal dress preference should be considered in analysing this visual imagery.⁵⁴ Personal interests and tastes may affect the preference of paying more attention to books and information and less attention to fashionable clothing. For example, Romana Pachucka, the student at The University of Lviv, acknowledged in her memoirs that she only bought a simple summer hat during her trip to Paris but purchased numerous books and prints in French museums. In her memoirs, Ilse Frapan (1849–1908) described her financially difficult life as a student in Zurich, mentioning that when she once nearly ran out of money due to her mother's delayed letter; she bought a book to cheer herself up. Nonetheless, Frapan made sure that her lack of money did not prevent her from enjoying her studies.⁵⁵ Clothing probably had a lower position on the first students' list of priorities. This absence of interest in fashionable clothes also appeared in the contemporary description of intellectual women who worked professionally, for example, as teachers:

Miss Żeleszkiewicz had nothing out of fashion, nothing out of vanity. Always the same old-fashioned black dress, the same shawl of homemade crochet work. Miss Kaczkowska was perhaps fifteen years younger, but she also dressed in black and wore a black scarf on her shoulders.⁵⁶

A recurring theme in these depictions of female teachers is the black dress as a symbol of intellectual or politically engaged women. Although the colours of textiles in historic black and white photos cannot be accurately ascertained, the darkness, simplicity, and severity of the dress of the female students are plainly evident. Those women's outfits simply convey their personality and represent their intellectual lifestyle.

⁵⁴ Kargól, op cit., p. 37.

⁵⁵ Frapan, op cit.

⁵⁶ Anna Skarbek Sokołowska, *Czas udręki, czas radości. Wspomnienia* [Time of Anguish, Time of Joy. Memories], Zakład Narodowy im. Ossolińskich, Wrocław, Poland, 1977, pp. 56–57.

[W pannie Żeleszkiewicz nie było nic z mody, nic z próżności. Zawsze ta sama staroświecka, czarna suknia, ten sam szal domowej, szydełkowej roboty. Panna Kaczkowska była może o piętnaście lat młodsza, ale ubierała się także na czarno i nosiła na ramionach czarny szal szydełkowej roboty.] This passage was translated, from Polish to English, by the author of this article, Marta Kargól.

Disadvantaged Students

The choice of a plain, unfashionable dress might have been voluntary, but it could also reflect their financial situation since darker and plainer dress required less laundering and maintenance. Previous studies revealed that the first female students came from various social classes.⁵⁷ The financial state of some of these students was relatively comfortable. Sikorska-Klemensiewiczowa, who lived in favourable material circumstances, stayed with other students in a guesthouse.⁵⁸ She did not have any household duties, as cooking and washing were done for her.⁵⁹ Ricarda Huch, a student in Zurich, worked in a library to resolve her financial problems.⁶⁰ However, her financial situation was not extremely difficult. Frapan wrote about another female student she had met in Zurich: "She had always worn herself very simply and darkly like the other students, but today she looked poor, she also didn't wear a coat over her thin grey blouse."⁶¹

Frapan was substantially disturbed not by the aesthetics of her friend's clothing but by the fact that the outfit was not adapted to weather conditions. Although Frapan only met the woman a few times, she discovered that the woman was living in extremely poor conditions and was compelled to combine her studies with hard work to survive in Switzerland on her own.⁶² Frapan once asked the woman if she enjoyed the studies, to which the latter replied: "How could I not like it? There is nothing compared to this. I live only for it and it compensates me for everything!"⁶³ By 'everything', the student referred to her daily discomfort and financial strain. She did not mind the lack of fashionable dress and other luxuries as long as she could study. The two women never saw each other again after that incident. Frapan did not know what happened to her, even though she attempted to find out at the university.

⁵⁷ Sikora, op cit., p. 260.

⁵⁸ Sikorska-Klemensiewiczowa, op cit., p. 234.

⁵⁹ Ibid.

⁶⁰ Huch, op cit., p. 63.

⁶¹ Frapan, op cit., p. 5.

[Sie hatte sich immer höchst einfach und dunkel getragen, wie die übrigen Studentinnen auch, aber heute sah sie fast ärmlich aus, auch trug sie über der dünnen grauen Bluse keinen Mantel.]

This passage was translated, from German to English, by the author of this article, Marta Kargól.

⁶² Frapan, op. cit.

⁶³ Ibid.

[Wie sollte es mir nicht gefallen? Es gibt nicht Größeres! Ich lebe nur dafür, und es entschädigt für alles!]

This passage was translated, from German to English, by the author of this article, Marta Kargól.

The woman, who Frapan described, is an example of how the first students would focus all their attention on the studies and willingly sacrifice everything for their studies. Franziska Tiburtius (1843–1927), who studied in Zurich, noticed a similar attitude among Russian students: “We knew that most of the Russian students were very poor and without making much of it, they failed every comfort to be able to study [...]”.⁶⁴ Tiburtius’ assumption was correct, but it expressed her distant observation. She distinguished between “we” and “they,” thereby indicating the differentiation and grouping of the student community. The Russian students looked different enough to be noticed by students from other countries. This specific manner of dressing was also commemorated by Russian artists Nikolai Alexandrovich Yaroshenko (1846–1899). In the portrait of a Russian student, he depicted a young woman walking down a wet street in a simple outfit in dark colours (Figure 10). Instead of a coat, the woman wears a plaid scarf and a small round hat on her head. This humble outfit, which is accessorised with a book under her arm, conveys the woman’s strong identity.



Figure 10:
Girl Student,
Nikolai Alexandrovich Yaroshenko,
1883,
© Kaluga Museum of Fine Arts,
Kaluga, Kaluga Oblast, Russia.

⁶⁴ Huch, op cit., p. 45.

[Wir wußten, daß die meisten russischen Studenten sehr arm waren und ohne viel Wesens daraus zu machen, sich jede Bequemlichkeit versagten, um studieren zu können...].

This passage was translated, from German to English, by the author of this article, Marta Kargól.

The descriptions of Frapan and Tiburtius suggest that for some of the first female students, their financial situation and life goals probably played a significant role in their attitudes toward their own dress and appearance. For some of the female students, their preoccupation with survival mattered more than what they wore.

Revolutionary Students

Aside from being financially disadvantaged, Russian students were often politically engaged. In Switzerland, male and female Russians—mostly Jewish students—lived apart from the other university students. Russians stuck together and gained recognition as a separate, distinctive group.⁶⁵ The female Russians students certainly attracted attention, as notations of their appearance have survived in written sources. Tiburtius described the appearance and behaviour of a Russian female student in the following manner:

Behind the table sat a puzzling creature...a round knob, crookedly clever, short-cut hair, enormous blue glasses, a very youthful face with delicate colours, a dark, thick cloth jacket, a burning cigarette in his mouth, everything outside was youthful—and yet something was not in harmony with the desired masculinity. I looked stealthily under the table and saw a light washed out cotton skirt! The creature...remained absorbed in a thick book.⁶⁶

⁶⁵ Neumann, op cit., pp. 117–132.

⁶⁶ Tiburtius, op cit., pp. 115–116.

[Hinter dem Tisch saß ein rätselhaftes Wesen...ein runder Knabenkopf, schief gescheiteltes, kurz geschnittenes Haar, enorme blaue Brille, ganz jugendliches Gesicht mit zarten Farben, dunkle, dicke Tuchjacke, im Munde die brennende Zigarette, alles äußere Drum und Dran jungenartig, – und doch war irgend etwas nicht im Einklang mit der angestrebten Männlichkeit. Verstohlen schaute ich unter den Tisch und gewahrte einen hellen verwaschenen Kattunrock! Das Wesen...blieb vertieft in ein dickleibiges Buch].

This passage was translated, from German to English, by the author of this article, Marta Kargól.

Tiburtius was quite harsh in her description of the Russian student, even though she was herself a student. Her portrayal of this woman as a figure of ridicule indicates that the woman's masculine dress and behaviour made a strong impression on Tiburtius. Eugenie Nassbaum (1872–1940), who studied in Switzerland during the 1890s, also wrote negatively about the Russian students: “It was always necessary to prove something, to convince someone, to triumph. The one who best understood how to express her hatred of men in clothing and behaviour was the president of the women's student association.”⁶⁷ Nassbaum believed that the Russian women were proud of their neglectful male-like appearance and behaviours.

The dress and behaviour of Russian students probably contributed the most to the creation of the negatively charged stereotypical image of female students in the nineteenth century.⁶⁸ The Russian students, who participated in the nihilist movement in large numbers, demonstrated their attitude toward the capitalist system and the Russian Empire and their support for revolution through their clothes.⁶⁹ Students from Russia conveyed not only their political beliefs but also their equality with men. The appearance of Russian students similarly triggered heavily loaded stereotypes about women who aspired to change the position of women within society and this may have led the other students to avoid being associated with them. The very strong image of Russian students probably warned other women to not slightly step out of the crowd and instead to convey their primary interest as being the acquisition of knowledge. This rationale could also explain their decision to achieve a balance between a highly fashionable dress and a neglected look.

Fashionable Students

Regardless of all the factors for avoiding being overly well dressed, some of the first students remained highly fashionable and feminine. In her portrait, Ricarda Huch wears an elegant, dark bodice made of a fine quality textile, possibly velvet (Figure 11). The upper part of the bodice is ornamented with large buttons and she wears a large brooch at her neck. Despite her short hair, Huch looks very feminine. During her studies, Huch refrained from keeping this slightly masculine trait and let her hair grow. As Huch wrote in her memoirs,

⁶⁷ Freidenreich, *op cit.*, p. 11.

⁶⁸ Freidenreich, *op cit.*, p. 44.

⁶⁹ Neumann, *op cit.*, pp. 118–119.

At that time, many still considered it unfeminine to study, so any note to be interpreted as masculine should be avoided in dress and appearance. Mrs. Wanner was disappointed about the change, especially during the difficult transition period. 'You used to look like the young Goethe,' she said, 'now you look like a gypsy.'⁷⁰



Figure 11:
Ricarda Huch
(1864-1947),
Writer, Poet,
Philosopher, Historian,
Photographer Unknown,
1900,
© Eidgenössische
Technische Hochschule
[Swiss Federal
Institute of Technology],
Zurich, Switzerland.

⁷⁰ Huch, op cit., p. 37.

[Damals galt es bei vielen noch für unweiblich, zu studieren; es sollte deshalb jede als männlich zu deutende Note in der äußeren Erscheinung und im Auftreten vermieden werden. Frau Wanner was über die Veränderung, besonders in der schwierigen Übergangszeit, entrüstet: 'Früher sahen Sie aus wie der junge Goethe', sagte sie, 'jetzt sahen Sie aus wie eine Zigeunerin'].

This passage was translated, from German to English, by the author of this article, Marta Kargól.

Mrs. Wanner, owner of the dorm where Huch lived during her studies, seemed to favour this earlier style of Huch. As some visual sources reveal, some young girls from the upper class wore short hair.⁷¹ However, short hair did not become a prominent trend in nineteenth century female fashion.⁷² Huch, who was born into a wealthy merchant family, was a problem only in connection with her status as a female student. Adopting a longer hair style (as she does in the portrait above) allowed her to hide her student identity. Similarly, Franziska Tiburtius wrote: “I am hardly recognized as a student because I don’t wear short hair and do wear a reasonably decent dress.”⁷³

Tiburtius did not explain why she had opted to look and dress conventionally. Nonetheless, this diary entry indicates how strong the first female university students’ unique image was and how it could affect the attitudes of other women who opted for higher education. Tiburtius’ memoirs likewise included descriptions of other fashionable students: “In addition, a pretty blonde Polish Miss Thomasiewicz, strikingly modern in her clothes and whole habitus, standing in marked resistance to her Russian colleagues, she was, by the way, very good and later created a good position for herself in Warsaw.”⁷⁴

Tiburtius’ description of Thomasiewicz’s look demonstrates that the fashionable dress could go along with one’s intellectual ability and career progression. Thomasiewicz was not an exception in this case. Many of the first female students who even managed to pursue their careers and become prominent specialists, such as Russian physician Nadezhda Prokofyevna Suslova (1843–1918) and Swiss physician Marie Heim-Vögtlin (1845–1916), appear in their early portraits as refined and highly fashionable ladies (Figure 12 and Figure 13). The mindset of fashionable students can be interpreted as follows: fashionable students came from the upper class and

⁷¹ For examples, see:

Portrait of a Young Woman, Photographer Unknown, circa 1885–1895, Museum of Photography, Cracow, Poland, MHF 28973/II.

Portrait of a Young Woman, Photographer Unknown, 1890–1990, Museum of Photography, Cracow, Poland, MHF 4447/II.

⁷² Marian I. Doyle, *An Illustrated History of Hairstyles: 1830–1930*, Schiffer Publishing, Atglen, Pennsylvania, United States, 2003, pp. 29–62.

⁷³ Tiburtius, op cit., p. 147.

[Mich will man kaum als Studentin anerkennen, wil ich keine kurzen Haare und ein leidlich anständiges Kleid trage.]

This passage was translated, from German to English, by the author of this article, Marta Kargól.

⁷⁴ Tiburtius, op cit., p. 131.

[Dazu noch eine hübsche blonde Polin Frl. Thomasiewicz, auffallend modern in Kleidung und ganzem Habitus in ausgesprochener Abwehr zu den russischen Kolleginnen stehend; sie war übrigens tüchtig und hat sich in Warschau später eine gute Stellung geschaffen.]

This passage was translated, from German to English, by the author of this article, Marta Kargól.

experienced no financial difficulties. For these students, fashionable dress was a matter of course. A conventional look that did not differentiate them from other women could be part of their habitus even after they entered universities, as much as a plain and modest dress was a means of being for intellectual students.



Figure 12:
*Nadezhda Prokofyevna
Suslova (1843-1918),*
Photographer Unknown,
circa 1860-1870,
© The Private Collection
of V.N. Lapin.



Figure 13:
*Marie Heim-Vögtlin
(1845-1916),*
Photographer Unknown,
circa 1860-1880,
© The Private Collection
of Elisabeth Heim.

Conclusion

The analysis of selected written and visual sources suggests that the first female university students in Europe did not share a specific dress style. Instead dress worn by the first female students reflected their diversity in terms of their place of origin, financial situation, and personal preference. Most of the female students wore the usual clothing adopted by other women of their generation, but their choices varied in terms of fashionability, quality, and cost. The different groups, categorised as invisible, intellectual, disadvantaged, revolutionary, and fashionable female students, instead communicated their unique attitudes toward education, position in academia, and future role in society through their choices of clothing and hairstyle. More importantly, female students needed to respond to prejudices and stereotypes within and outside the university. Most of the students did not attempt to challenge their contemporaries through their dress to attain a sense of freedom. Their choice for dress was designed to create optimal conditions under which they might achieve their educational goals. These diverse dispositions prompted them to adopt various modes of functioning in the social field of university. The female students formed one homogenous community in the eyes of their contemporaries, but in reality, they had different backgrounds and attitudes towards their education and their dress, and some of them attracted more attention than others. Nevertheless, the reactions to their appearance and existence as students were often based on stereotypes and prejudices, which, by mechanisms of othering, also triggered feelings of a shared identity among the female students.

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Book Reviews

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Amanda Sikarskie, *Digital Research Methods in Fashion and Textile Studies*, Bloomsbury, London, England, 2020, Glossary, Notes, Bibliography, Index, 38 Black-and-White Illustrations, 232 pages, Softback, £22.49.

The book presents a clear assemblage of a broad range of topics through which it is possible to explore the mixed research methods within fashion studies, especially increased now in the digital age. Opening a new path, *Digital Research Methods in Fashion and Textile Studies* follows the complexity and multiplicity offered by a maximalist approach. The book's author, Amanda Sikarskie, argues that:

This book takes maximalism as a metaphor for mixed-methods research, as well as for multi-theory hermeneutic critical reading, but maximalism also serves as a metaphor for fashion as an academic discipline. To extend the metaphor further, our field is not the clean, pared down minimalism of the university art department, nor the practical street wear of the school of home economics or human ecology, but rather a combination of the two in the same outfit—the paint-splattered khaki all-in-one with a floral print dress worn over it (p. 3).

Stating this, she welcomes the public behind the scenes of her personal research and understanding of the topic. This friendly tone is carried through the entire book, even when presenting the extensive work on quilts and patterns, and the absence of a “superior” narrative voice makes the reading pleasant. It comes as no surprise that after such an enjoyable experience the reader would love to exchange opinions, and the author thoughtfully added a section called Join the Conversation on Instagram. The online platform, both on her profile (@sikaska) and through the hashtag #digifashionresearchbook, will contribute to an enriching dialogue stemming from ideas presented in the book.

To do justice to the author's clarity, the same order she outlined in the roadmap to the book (p. 8) will be followed throughout this review. Indeed, the *fil rouge* of the publication follows three units—searching, connection, making—organised in two chapters and one case study each.

Unit One: Searching, starts from the beginning of the research process and the crucial steps that led to the definition of the topic. Especially in the field of fashion studies, search queries follow a specific language and it is only recently that these researches could be carried out online. Embarking in a web search without a basic knowledge of metadata and available digital collections would be useless. Instead, this unit presents the unmissable tools for proper research, focusing on the emerging visual search (flanking the text-based). Visual searching is a skill which needs more training when it comes to the internet because of the “endless litany of webpages and on object records in databases” (p. 58). Hopefully with more mixed researches and up-to-date computers, this practice will soon become even more helpful.

Unit Two: Connecting, focuses on the delicate part of connecting and sharing with fellow scholars. It is of great interest how blogs, social media, and even emojis have changed our relationships, becoming an integral part of academic work. Crowdsourcing is a valuable research tool because academics are indeed part of the online community, and carrying out research on Instagram is possible, albeit needing a rigorous approach. The book demonstrates that we should not be scared of such approaches, and provides useful tips on how to cite to using hashtags, for example. Another part is entirely dedicated to blogging, which might be halfway between an amateur or an academic work and at the risk of an absence of critical thinking. Therefore, Amanda Sikarskie dedicates an entire chapter to Critical Reading of Social Media Texts, finishing with a case study on the reaction to a Moschino social campaign of a capsule collection. To sum it up with the author's words, “A quite ephemeral moment can still provide timeless lessons that have already outlasted this controversy” (p. 13).

Unit Three: Making, addresses one of the steps of the research in which the information is presented in a visually clear format. This could help both during the research process or to exhibit the results. Particularly helpful for students, this section shows how approachable the technology can be behind various data visualization and mapping methods. It is perhaps the most innovative of the book's units, because it underlines the possible qualitative and quantitative options that could be applied while using software programmes. Mentioning the Cleveland-McGill scale, OpenStreetMap and coding, it becomes a substantial unit which never loses sight of the underlying fashion research process.

The three case studies featured in the publication, one for each unit (In Search of Kate Moss, Reading the Moschino “Capsule Collection,” and Coding *Fashion Is Spinach*), engage with the reader, giving immediate feedback and showing how other researchers have approached their work. Furthermore, the entire book is packed with recommendations of programmes to use, effective methods, unusual approaches in order to leave the reader plenty of material to delve into. Amanda Sikarskie sets this particular point as her goal while introducing the roadmap to the book and it can be said she accomplished it fully.

Digital Research Methods in Fashion and Textile Studies is a helpful guide to both students and professionals as the book merges the two worlds of fashion studies and digital tools. Because research methods are constantly evolving, this publication certainly helps in keeping up with this fast-paced context. However, considering how technology changes rapidly, sooner or later an update will be needed. This is not necessarily a negative perspective considering that Amanda Sikarskie’s research will continue and a number of other researchers will be increasingly engaging with this topic, and hopefully willing to share their methods.

In conclusion, this publication is highly suggested and should be seen as an essential user manual for everyone researching the fashion and textile field, within the context of the impact of the digital turn on research methods.

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Irene Calvi graduated in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on the museological approach to fashion, and the ability of museums to deliver a message to their public through exhibitions. She is continuing her studies with the international MA course Arts, Museology, and Curatorship at the Alma Mater Studiorum, University of Bologna, Italy. Irene is passionate about the historical and cultural significance of fashion interpretation in museums, an aspect she has deepened with an Erasmus Traineeship. Irene was awarded a 2019 and 2020 Student Fellowship by The Association of Dress Historians.

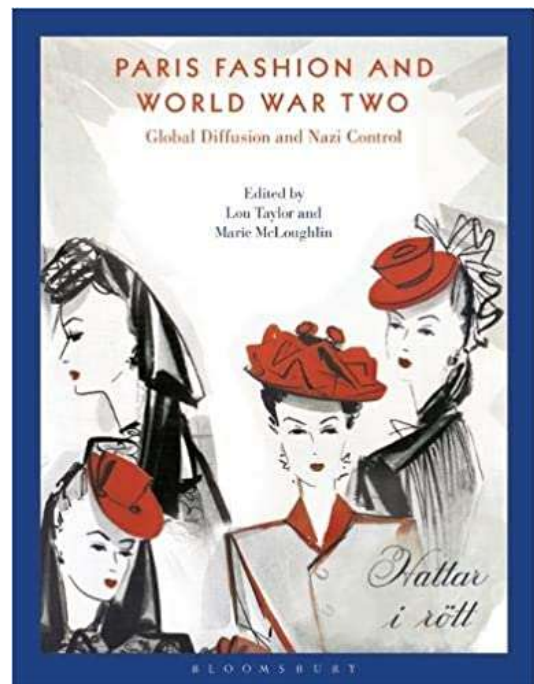
Lou Taylor and Marie McLoughlin, *Paris Fashion and World War Two: Global Diffusion and Nazi Control*, Bloomsbury, London, England, 2020, Acknowledgments, Notes on Contributors, List of Illustrations, Index, 239 Colour Illustrations, 360 pages, Softback, £27.99.

Paris Fashion and World War Two: Global Diffusion and Nazi Control examines the activities of the Parisian haute couture industry during 1940–1944. The publication's editors, Lou Taylor, professor emerita in dress history, and Marie McLoughlin, senior lecturer, both at The University of Brighton, England, conducted their research over the course of 10

years. They collaborated with members of the Histoire de la Mode Research Group at the Institut d'Histoire du Temps Présent, Centre National de la Recherche Scientifique, Paris, as well as an array of international scholars. The resultant publication details the activities of French couturiers in Paris as well as abroad, challenging the conventional notion that the French fashion industry went on hiatus during German occupation, which lasted from Summer 1940 until August 1944. Fashion history has traditionally passed over this era as one of relative inactivity, but this era is now being critically re-examined, with *Paris Fashion and World War Two* an important entry in its reassessment.

As the editors outline in their introduction, the book comprises 14 chapters that study the connections of the wartime Parisian haute couture industry to simultaneous fashion markets in Berlin, Zurich, London, New York, Stockholm, Copenhagen, Lisbon, Brussels, and Rio de Janeiro. They also explore the creation of new fashions inspired by French couture, which were made in some of the aforementioned cities to develop national industries and assert cultural pride. As many of the fashion professionals in Paris and elsewhere at this time were Jewish, the authors' description of Nazi Aryanisation and the Holocaust (1941–1945) is a critical background to these studies. In this way, the chapters address the impact of the lives lost in wartime on the fashion industry while also preserving the personal and collective memories of the Nazis' victims.

The publication expands on long-standing research in this area by French scholars, including Fabienne Falluel, Christine Levisse-Touzé, Marie-Laure Gutton, and Dominique Veillon; the latter is director of research at the Institut d'Histoire du



Temps Présent and also a contributor to *Paris Fashion and World War Two*. In addition to furthering the study of this period in fashion history, the book contributes to the broader discourse of post-Holocaust literature. For example, the book's postscript is a letter to Lou Taylor from her father, F. Elwyn-Jones, Member of Parliament, a member of the British prosecuting team at the International Military Tribunal at Nuremberg. Written on British War Crimes Executive letterhead, he sent the letter—with a loving note and illustration—to his daughter while prosecuting Nazi leaders responsible for the murders of Jewish and other peoples throughout Europe. Among other such artefacts found throughout the texts, this document, with its intimate, familial connection and nod to the multi-generational impact of the Second World War, is reminiscent of the contemporary memoir writings of Esther Safran Foer and Ariana Neumann.

The book's chapters retain Parisian haute couture as the centre of their study but work outward, geographically and thematically, into international markets. Chapters 1 and 2, both written by Taylor, explore the desire of elite Nazi wives to set the tone for German fashion by their consumption and wear of French couture gowns (Chapter 1), and then address how the construction of French couture garments changed during wartime with the increased production and use of synthetic fibres both at the behest of Nazi occupiers and because of wartime fabric shortages (Chapter 2). Subsequently, Dominique Veillon's essay proves a fitting follow-up to these narratives by examining how ordinary French women used their accessories to renew and refresh their war-worn outfits (Chapter 3).

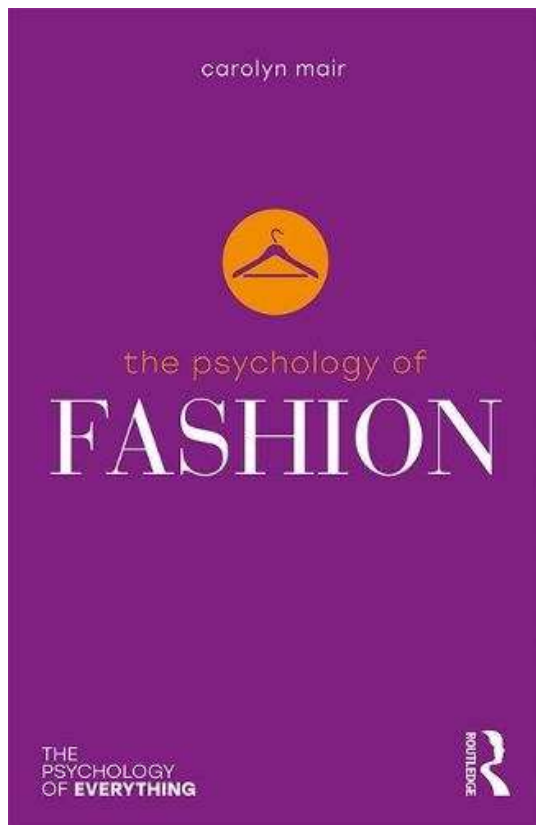
The wartime fashion accounts diverge from the Parisian locus as the book's studies move farther afield, with the overarching narrative serving to emphasize how contemporary fashion markets—and their interpretations of French fashion design—varied around the world. These experiences were often the result of a country's respective politics and involvement in the war. Ulrika Kyaga, an independent editor and curator, offers a fresh perspective on Sweden's role as a politically neutral participant in the war. Due to the country's position, Swedish consumers could still follow the Parisian fashion ideal, and yet were also informed about how French couturiers were struggling amid Nazi occupation and regulation (Chapter 4). By comparison, in the Allied-aligned United States, a thriving domestic fashion industry centred in New York was of the utmost importance to stabilize the national economy, as Sandra Stansbery Buckland, professor of fashion merchandising at The University of Akron, United States, discusses (Chapter 6). Cláudia de Oliveira, professor of Brazilian culture at the School of Fine Arts, Federal University of Rio de Janeiro, Brazil, analyzes how French fashion, and especially French couture worn by Brazilian elites, was a testament to Brazilian taste, class distinction, and civility in a country that served as a site of political, economic, and cultural rivalry among Nazi Germany, the United States, and Great Britain (Chapter 9).

Later chapters, written by Taylor with McLoughlin, address the liberation of Paris and the state of the haute couture industry during 1944–1946, and examine how this business was rejuvenated in the post-war era (Chapters 13 and 14). Although these chapters reiterate well-known histories—such as the importance of the Théâtre de la Mode in disseminating post-war French fashion internationally, and the sensation caused by Christian Dior’s “New Look” in 1947—they provide the appropriate dialogues to help round out the main texts. Throughout the publication, a variety of contemporary sources—including descriptions and photographs of extant garments, articles from the international fashion press, government and business archival documents, and excerpts from memoirs—enrich the chapters, offering further depths of study to the writers’ and editors’ multi-layered approaches.

Paris Fashion and World War Two: Global Diffusion and Nazi Control is essential reading for all students of fashion history in this period. It will undoubtedly endure as a definitive work on the subject of Parisian haute couture during German occupation and serve as a critical guide for the reassessment of fashion history during the wartime era.

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Laura L. Camerlengo is the associate curator of costume and textile arts at the Fine Arts Museums of San Francisco. Since 2010, she has curated or co-curated numerous costume and textiles exhibitions for the Fine Arts Museums of San Francisco and the Philadelphia Museum of Art. She was most recently the co-curator of the acclaimed exhibition *Contemporary Muslim Fashions*, and a contributor to its accompanying catalogue. Camerlengo is the author of the e-book *The Miser’s Purse* (DesignFile, 2013). She holds a Master of Arts degree in the history of decorative arts and design from Parsons, the New School for Design/Cooper Hewitt, Smithsonian Design Museum.



Carolyn Mair, *The Psychology of Fashion*, Routledge, Abingdon, Oxfordshire, England, 2018, Acknowledgements, Further Reading, Notes, 150 pages, Softback, £11.99.

The Psychology of Fashion, which is part of Routledge's Psychology of Everything book series, provides a short history of fashion before delving into how fashion affects one's daily life. The author, Carolyn Mair, is a freelance consultant, and in the book she analyses fashion—from being sustainable and health conscious, to how our clothes can both reflect how one feels, as well as how clothes can make one feel. This book covers all the basics one needs in order to have a better understanding of what fashion is, how it came to be, and how it affects the world.

The book includes seven chapters, titled, Introduction; Wellbeing in the Fashion Industry; The Influence of Fashion on Body Image and Beauty; Fashion, Self and Identity; Fashion Consumption; Fashion and Behaviour; Conclusion. Mair covers some important topics in this book, including the effect of social media on self-image. By providing an insight into how the new age of technology has affected the general public, Mair enables the reader to understand that, for example, body dysmorphia is now quite common.

The author also brings to light the social disparities that the fashion industry has created by marginalizing certain communities. Additionally, the book sheds light on the communication of clothing, particularly colours. According to Mair, the colours that someone chooses to wear can communicate certain feelings and perceptions; thus, affecting mood and actions. Mair writes, "Clothing and appearance play an important role in the development, maintenance and modification of the self and are part of the way we view and think about ourselves" (p. 58). This book provides a good overview of how fashion is intertwined with one's everyday life—either consciously or subconsciously.

The book is very well organized. By starting with a brief history of fashion, the author provides basic knowledge of how fashion has evolved and how it is intertwined with the everyday world. Each chapter is split into easy-to-read sections, ending with a summary, which enhances readers' comprehension levels. The author slowly walks

us through her simple ideas, such as, “As our second skin, fashion enables us to construct and express our identity” (p. 112).

The author discusses the effects of fashion on self-image, specifically its potentially negative effects such as bulimia, which the author implies are not discussed very often in the general public. That might have been the case many years ago, but now eating disorders are readily discussed, especially since the death of Karen Carpenter (1950–1983) who suffered and died from an eating disorder.

The author does not include much information about research methodology; however, there were many credible sources used, as provided in the notes. The book does not contain much scientific terminology, and the use of more basic, everyday language ensures that the book is accessible to all. This book is surely easy to read; it is not an academic textbook.

Overall, *The Psychology of Fashion* provides basic knowledge of the history of fashion as well as the social impact. This book is a particularly good choice for those who are wanting a basic understanding of the “hows” and “whys” of fashion. This helps bring together a scattering of ideas, which one might run across every once in a while in the media regarding fashion, into one cohesive reading. Those who are working in the fashion industry or academia will already know a majority of the book’s content, so the book may be unhelpful for them; however, the book could be used as a basic introduction at the undergraduate level for those students wishing to eventually join the fashion industry. This little book is a quick read and can very well be completed within a day.

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Tuesday Doyle is currently studying Fashion Design at The University of Hawaii at Manoa, Oahu, Hawaii, United States. She has made the Dean’s List and has won a university-wide clothing design contest. During the Fall 2020 semester, she will be attending the Instituto Lorenzo de Medici in Florence, Italy, where she will continue her fashion and art studies on a Study Abroad scholarship.

Christopher Breward and Juliette MacDonald, *Styling Shanghai*, Bloomsbury, London, England, 2020, List of Illustrations, Notes on Contributors, Acknowledgements, Glossary, Index, 55 Black-and-White Illustrations, 8 Colour Illustrations, 308 pages, Softback, £24.29.

Publications like *Styling Shanghai*, edited by Christopher Breward and Juliette MacDonald, are so vital and so current. For many years now western fashion scholarship has sought to shake its automatic white Eurocentric bias: a bias that seeps into an industry which is yet to accept Shanghai as a key fashion player. Following seminal English-language publications on the country as a whole, such as *China Chic: East Meets West* by Valerie Steele

and John Major, and *Chinese Fashion: From Mao to Now* by Wu Juanjuan, this book identifies the nuances of Shanghai. It is the product of a three-year project funded by the Chinese Ministry of Education in partnership with Shanghai College of Fashion at Donghua University, Edinburgh College of Art, and London College of Fashion.

Editors Christopher Breward and Juliette MacDonald keenly identify cultural nuances from city to city. Professor Breward's illustrious publication and lecturing background has contributed majorly to the contemporary understanding of fashion history, fashion cities, and masculinity. Dr. MacDonald's work explores notions of craft practice in a post-colonial, global context, and she currently holds the role of Director of the collaborative partnership between Edinburgh, London, and Shanghai. Their combined experiences place them well to coordinate this publication which centres on cross-disciplinary collaboration and offers unique perspectives into the city.

Make no mistake, though it is laid out in rough chronological order, this is not merely a chronological history of Chinese fashion. This book charts various fashion movements within the city of Shanghai, its interplay with other world capitals, politics, and its own country. A vivid introduction by Breward concisely provides three centuries of context, how a small fishing village would eventually receive its moniker "the Paris of the East," describing its growth to its current status as a "byword for fashionable pleasures" (p. 1). This is followed by contributor Zhong Hong's chapter which explores Shanghai's enduring importance as a centre of textile design and



fashion, drawing on his own personal experience as a printed textile designer and design college teacher with strong printing mill links, as well as archival materials. It establishes the contextual land over two different periods, early twentieth century Industrial Revolution and post-1949 People's Republic, and interrogates the relationship between Shanghai and international design. The interplay of Chinese tradition and western influence is a recurrent theme throughout the book, and leads well into Liu Yu's chapter looking at *Wenming Xinzhuan* (civilized costume), a dress style that emerged after the Revolution of 1911 and incorporated a combination of traditional Chinese Dress with elements of western clothing. It is helpfully illustrated with different renderings of the rounded hem short blouse and long skirt combination to chart the garments' development across the years.

As civilized costume remained traditional, Yu points out that the qipao continued to evolve, and Bian Xiangyang and Yan Lanlan's chapter elaborates on this progression of the garment during the period 1925–1949. It begins with a definition that establishes the distinctions between the banner style dress of the Qing dynasty and the qipao of the early Republican period, noting that the latter is regarded as a distinct garment from the 1920s onwards. They rely on archival material to determine the specific year of the style's emergence, and chronicle the fashion's different permeations, including a handy illustration charting its different stages.

Juliette MacDonald consults archival resources, photographs, written accounts, and material culture to paint a visceral picture of the decadent dance hall culture of early twentieth century Shanghai. The city attracted a clientele of international elite as “an alluring multi-faceted decadent metropolis” and was a key arena for East-West cultural fluidity (p. 106). Expert in the intersection of politics and fashion with a keen understanding of socialism and dress, Djurdja Bartlett picks up the vein of manoeuvring eastern and western ideals through the negotiation of dress and Communism in Shanghai during 1913–1949. She astutely shifts between macro and micro history, zooming out to global politics and back in to understand life through the lens of sisters Soong Ching-Ling and Soong May-Ling and their evolving wardrobes.

Chia-Ling Yang investigates the artists and creatives behind Shanghai's fashion imagery produced during 1910–1930, looking at the influence of graphic design in publishing on fashion. Yang points out that their fashion illustrations are yet to be regarded as potent resources for understanding the modernist vernacular of the time. Antonia Finnane's chapter continues chronologically, exploring the dual narrative of the Shanghai fashion system under Mao, the official and unofficial, as Communism comes into force. She looks in particular at reports of “strange clothes and outlandish garments,” forms of dress influenced by a globally aware population enabled by the unique local autonomy of the city. To follow on the theme of Shanghai's declining

fashion, Anthony Bednell details the post-revolution culture of frugality in the years 1960–1976. All three chapters draw from rich resources of oral testimonies of citizens, photographs, graphic design, and print media as strong foundations for research.

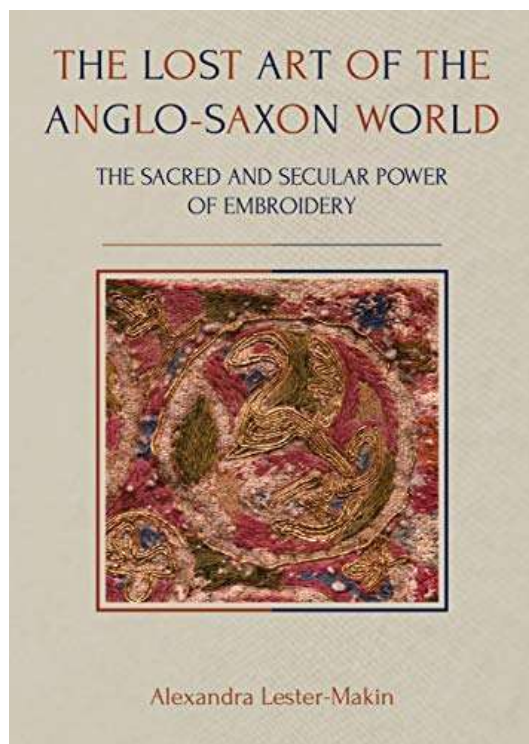
Christopher Breward's chapter shifts focus to the twenty-first century and interrogates the unique version of male dandyism present in Shanghai. He deftly unravels the concept of *pinwei*, roughly the "taste for fine things," and discusses the roots of masculinity and refinement in the city today. Agnés Rocamora follows with a look at the urban reformation of the city, the gentrification that serves a need for the stylish central locations while displacing poorer residents, and the fascinating phenomenon of empty shops in empty malls that serve a purpose as billboards for luxury fashion. And finally, Anja Aronowsky Cronberg rounds off the book with reflections on her own experiences of working in fashion in contemporary Shanghai, musing over what the city wants from its fashion system—to mimic the long established system of Paris or to set itself a different course?

The publication is clearly written and coherent—despite such varied subject matter and cross-disciplinary contributions, it has a consistent flow to its narrative. Many contributors focus on the early to mid nineteenth century, though to their credit this is a particularly potent period for fashion, politics, and the city. Also, it is virtually impossible to discuss Shanghai fashion without contextualising it within the avenues of the city and wider country's history. All in all, this is a timely publication that fills a gap in scholarship. It provides opportunities for more nuanced conversations about dress history in China and successfully stakes Shanghai's claim to global fashion recognition.

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Sarah-Mary is a Northumberland-based historian and writer working in luxury fashion. She holds a Bachelor's degree in Fashion and Dress History and a Master's in the History of Design and Material Culture, both from The University of Brighton, England. Her research into costume, homemade clothing, and communities of dress reflect her background as a maker. She shared her research "Cosplay: Fandom, Transformation, and Fictional Identities in a 21st Century Subculture" at The Association of Dress Historians conference in 2017. She has also presented "The Costumer as Historian: Interpreting the Past Through Costume," based on her Master's thesis case study of the costume department of Beamish, the Living Museum of the North, in Kyoto, Japan; Kaunas, Lithuania; Brighton and Hexham, UK. Sarah-Mary researched and co-curated the 2018 exhibition, titled, *Dressing the Decades: 85 Years of Visitor Clothing*, at Preston Manor, Brighton, which incorporated a series of public talks.



Alexandra Lester-Makin, *The Lost Art of the Anglo-Saxon World: The Sacred and Secular Power of Embroidery*, Ancient Textiles Series 35, Oxbow Books, London, England, 2019, Notes, Bibliography, Credits, Index, 94 Black-and-White Illustrations, 32 Colour Plates, 243 pages, Softback, £38.00.

The past few years have seen a renewed interest in historical embroidery. This interest has been displayed by the general public, as evidenced by major exhibitions such as: *Middeleeuwse borduurkunst uit de Nederlanden* (Museum Catharijneconvent, Utrecht, the Netherlands, 2015), *English Medieval Embroidery* (The Victoria and Albert Museum, London, England, 2017), *The Embroidered Heaven*

(Church Heritage Museum, Vilnius, Lithuania, 2017), *Fili d'oro e dipinti di seta* (Castello del Buonconsiglio, Trento, Italy, 2019), and *L'art en broderie au moyen âge* (Musée Cluny, Paris, France, 2019). Each of these exhibitions produced a substantial catalogue and usually additional academic papers. Furthermore, several recent publications on important collections of embroidered textiles, such as those detailing the textile collections at the Abegg-Stiftung or the textiles from St. Mary's church in Gdansk, have been published. *The Lost Art of the Anglo-Saxon World* thus fits the trend. But it also greatly differs.

What have all the aforementioned publications in common? They expand greatly upon earlier research usually carried out decades ago during a previous upturn in the interest in embroidered textiles. However, there is a big difference between these recent publications and the one under review here: the embroidered textiles that Lester-Makin studied are for the most part not pretty in the conventional sense. It would be difficult to fill an exhibition with them and draw a crowd (possibly with the exception of the Maaseik embroideries, the Cuthbert stole, and the Bayeux tapestry). Instead, Lester-Makin's PhD research mostly deals with fragments found during archaeological excavations. And herein is the problem. A whole chapter is devoted to the "data and the difficulties:" of the 41 pieces under scrutiny, only the three aforementioned famous pieces are more or less complete. Amongst the remaining pieces, some have no thread left but only the piercings in the base material, others are fully mineralised or burnt. Then, there are those pieces that are unavailable for inspection as they are lost, too fragile to handle or mounted in such a way that they

cannot be viewed properly. In addition, precisely dating the fragments is often a problem too as some come from older excavations.

What the researcher is left with is a dataset of 41 pieces spanning the whole Early Medieval period (circa 410–1066 AD). Trying to extract enough information from these pieces to write chapters on “Embroidery and Anglo-Saxon Society” and “Early Medieval Embroidery Production in the British Isles” is not going to be easy. Even with the help of contemporary historical sources and the settlement evidence of modern archaeological excavations, the dataset remains extremely small. In comes the concept of “object biography.”

In Chapter 3, Lester-Makin shows us in great detail how she extracts as much information from an embroidery fragment as she possibly can by writing its object biography. For this, she includes detailed technical analysis, careful study of related attributes and context, and related documentary evidence. And this for the whole life-span of the fragment up until the present day. Being both an archaeologist and a professional embroiderer trained at The Royal School of Needlework, Lester-Makin is very well equipped to undertake this kind of research. Taking the reader by the hand in showing how such an object biography is written makes this book an important tool for other researchers dealing with similar fragments.

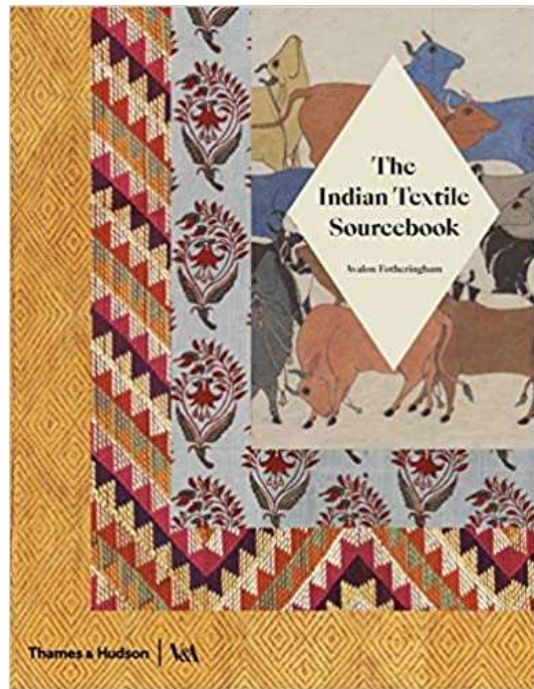
With this theoretical research framework in place, all the embroideries available are then analysed and new insights are gained. Take for instance the meagre written evidence on the training of professional embroiderers in the Early Medieval period. Careful analysis of stitch length and execution leads Lester-Makin to conclude that the embroiderers must have had extensive training to be able to achieve the level of perfection they did (pp. 128–131). She also gives archaeologists food for thought by analysing building evidence from excavations and asking if a certain dwelling could have housed an embroiderer (pp. 106–108). Is there enough natural light coming in? Can it be kept clean? These are not necessarily lines of thought that an archaeologist or an art historian would have come up with.

Other conclusions she draws regarding the use of certain types of stitches going in and out of fashion are harder to justify with the patchy nature of the data set (Chapter 3). Although they seem to correlate with the pagan versus the Christian nature of society, it should not be forgotten that this might be pure coincidence and might well change when further embroidered fragments are unearthed. That said: the idea of looped stitch being viewed as the mythological serpent that both protected the pagan wearer and the seam from coming apart is rather neat (p. 80).

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Dr. Jessica Grimm studied archaeology at The University of Groningen in the Netherlands. She specialised in archaeozoology and wrote her doctoral thesis on the medieval animal bones from Emden, Germany. After gaining her doctorate, Jessica worked on many commercial animal bone assemblages from the Netherlands, Germany, and Great Britain. Her animal bone reports are characterised by placing the finds under scrutiny in a wider geographical context. Special attention is paid to metrics and statistics. As an archaeozoologist, Jessica was a member of the Professional Zooarchaeology Group and the Gesellschaft für Archäozoologie und Prähistorische Anthropologie. In 2010, Jessica attended the Certificate and Diploma courses in hand embroidery at The Royal School of Needlework and became an embroidery tutor. In 2018, she was asked to teach traditional European embroidery techniques at The National Silk Museum in Hangzhou, China. Jessica researches Late Medieval goldwork embroidery from western Europe with special attention to the diaper couching patterns.

Avalon Fotheringham, *The Indian Textile Sourcebook: Patterns and Techniques*, Thames and Hudson in Association with The Victoria and Albert Museum, London, England, 2019, Illustrations, Notes, Map, Bibliography, Glossary, Index, Picture Credits, Acknowledgements, 400 pages, Hardback, £35.00.



In 2009, Rosemary Crill published *V&A Pattern: Indian Florals* as part of the pattern series published by The Victoria and Albert Museum (V&A). This range of pocket-sized hardback books introduced the V&A museum's diverse design archives, lavishly illustrating a variety of patterns from the museum's collections in a magnified format for aesthetic appreciation as well as serving as forms of inspiration for designers of textiles and decorative arts, with the added benefit of a complementary accompanying CD of all the images published in each book saved into a digital format. Ms. Crill's book, *Indian Florals*, presented illustrations from the V&A museum's Indian textiles collections in a magnified form with a brief introduction on the historical development of Indian floral patterns. Ms. Avalon Fotheringham's book, *The Indian Textiles Sourcebook: Patterns and Techniques* follows a similar format and style, albeit presented in a larger format in terms of page numbers and page size and at a heftier cost, albeit without the complementary CD consisting of images published in the book.

Ms. Fotheringham's book is divided into five chapters, comprising an introductory Overview of Techniques in the production of Indian textiles followed by introductory chapters on Floral Patterns, Figurative Patterns, and Abstract and Geometric Patterns in Indian textiles with images for each section divided into the sub-categories of Structures, Surfaces, and Embellishments. The work presents a visual treat on the breadth of Indian textile design but lacks in depth of content and analysis.

With a plethora of lavish illustrations, this book is strong in terms of graphic content, but weak in terms of critical theoretical discourse, scholarly analysis and depth of information in the study of Indian textiles. In the absence of critical analysis or new scholarly theory in the field of Indian textiles and dress, this book cannot be classified as an authoritative, scholarly tome since its strength is in its decorative rather than scholarly appeal. It lavishly presents a wide repertoire of Indian textiles design motifs from source material held in the V&A museum's collections, accompanied by each

textile's title, material, date and location of production, size, collection-identification details and provenance. Descriptive analyses of the Indian textiles presented in this book in a more detailed manner with critical comparative analyses would have rendered the book to be presented as more than a "coffee table" survey publication.

It is interesting to critically compare and analyse the introductory text on "Floral Patterns" presented in both Ms. Crill and Ms. Fotheringham's books. These chapters present similarities in terms of Ms. Fotheringham following the structure and content of Ms. Crill's chapter, with regards to referencing the early floral patterns in Indian Buddhist sculpture and the murals of the Ajanta caves, through to the development of the Mughal floral style and the European influence on Indian floral designs in producing block-printed textiles for the European foreign market in the chintz cloth and the Kashmir shawl as well as for the South-East Asian textiles trade.

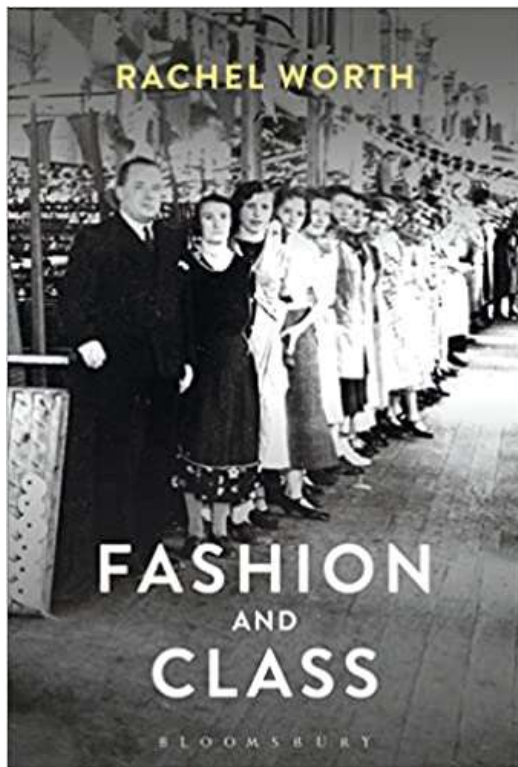
The chapter, titled, Overview of Techniques, presents an introduction to the techniques of textile production that are employed in India, but without setting them into their respective socio-cultural contexts. These techniques include block printing, weaving, tie-dyeing or *bandhani*, with a sub-section on Indian embroidery techniques in terms of the typology of stitch such as the chain, satin and darning stitch, *shisha* or mirror-work, *zardozi* or gold/metallic embroidery and the use of beetle-wings as decorative devices.

John Gillow's survey book, *Indian Textiles* (2014), also presents a lavishly illustrated compendium on the breadth of Indian textiles, categorised in terms of the different geographical regions of Indian textiles production into the northern, southern, eastern, and western regions of India with additional chapters on textiles from Sri Lanka, Pakistan, and Bangladesh. It provides a survey of textiles from the South Asian subcontinent in a coherent manner, along with the historiography, materiality and techniques of Indian textiles production. This regional categorisation of the immensely vast and diverse corpus of Indian textiles presents a more coherent format, as opposed to categorising Indian textiles in terms of pattern and design which may seem overwhelming and confusing to those who are new to the field of Indian textiles.

Considering the brevity and breadth of the content presented in this book and what with the lack of depth in content, this monograph could have been more suitably published as a continuation of the *V&A Pattern* book series in a similar ladybird pocket-sized format, and therefore could have included also a useful complementary CD of the digital images illustrated in this volume, at a quarter of the book's price. It would appeal to students and practitioners seeking inspiration in textile design.

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Of Kenyan-Sikh origin, dress and art historian Jasleen Kandhari's research interests focus on Sikh art and textiles, specialising in the visual and material culture of Punjab and the anthropology of dress, including Kenyan dress. She devises and delivers courses on the history, design and anthropology of Indian, Asian, World textiles and dress at The University of Oxford continuing education as the first courses of its kind. She lectures internationally at museums, including on "Textiles of the Sikhs and the Punjab" at The National Museum of India in New Delhi. Jasleen is the first Asian female antiques expert to appear on the popular BBC1 Antiques Roadshow specialising in textiles. Previously, she worked in research and curatorial roles at The British Library and The British Museum. Her forthcoming publication, titled, *Sikh Art & Architecture*, includes a chapter on textiles of the Sikhs and the Punjab.



Rachel Worth, *Fashion and Class*, Bloomsbury, London, England, 2020, List of Illustrations, Bibliography, Index, Acknowledgements, 40 Black-and-White Illustrations, 208 pages, Softback, £23.99.

In July 1862, Arthur J. Munby—a middle class graduate of Trinity College Cambridge—was planning a holiday with his sweetheart Hannah, who could not decide what to wear. Her usual dress was servant’s clothing, as she earned her living as a maid-of-all-work. Hannah felt uncomfortable about the possibilities of being seen by Munby’s friends on their trip, either dressed far below her lover’s station, or impersonating a lady in her dress. Munby recorded in his diary the difficulties of the class

divide in their relationship and the clothing-related perils that accompanied it. When they married in 1873, Hannah wore a servant’s frock, and the pair did not acknowledge each other as husband and wife in public because of their obvious differences in station. The couple would eventually live apart, although Hannah’s gravestone records her problematic status as “the beloved wife and servant of Arthur Joseph Munby.” This anecdote in Rachel Worth’s *Fashion and Class* (pp. 101–105) is one of many fascinating case studies that help make this account intensely readable, despite the enormity of its subject.

Rachel Worth, herself a graduate of Cambridge and of The Courtauld Institute of Art, London, currently teaches the history of dress at the Arts University Bournemouth. In this monograph Worth focuses predominantly on Britain in the nineteenth and twentieth centuries, drawing her sources from literature, private diaries, images, and—most comprehensively of all—an in-depth study of the British retail firm Marks & Spencer. Her work “unapologetically” adopts a microhistory approach. Indeed, a case-by-case methodology is perhaps the only feasible way to tackle an analysis of the interconnections, causes and correlations of fashion and class in the modern era.

In Worth’s opening chapter, she acknowledges the complexities of using the term “class,” which has developed “from an essentially Marxist definition to one that has, almost imperceptibly, become a more general way of describing social stratification” (p. 13). It is helpful, therefore, that the first chapter (titled, What’s in a Name?) provides a comprehensive overview of the theorists who have shaped Worth’s

understanding of “class.” Although Worth draws significantly on the work of E.P. Thompson, she is keenly aware of critics of his work, and nuances her own definition of “working class” by distinguishing between rural and urban populations (pp. 20–21). One of the great strengths of the book is the way in which Worth deftly handles theoretical complexity from the fields of both social history and dress history. The author’s dissection of the work of Theodore Veblen and Georg Simmel is particularly useful as an introductory guide for students. Yet there is a somewhat contradictory pull between her definition of “class” within the specific context of industrialisation in Britain during the nineteenth century, and her expansive discussion of “fashion” in western Europe from circa 1500 to the present day.

As a result, the focus of Worth’s second chapter (titled, *The Politics of Fashion*) on eighteenth century France feels extraneous to her argument. It seems incongruous to analyse class and fashion in pre-Revolutionary Paris, when Worth has established her framework for understanding “class” as intrinsically British—if not exclusively English. Furthermore, while French fashion underwent significant change during the Revolutionary period, the transition from ornate and expansive court dress to neoclassical simplicity had been set in motion several years earlier. As Kimberly Chrisman-Campbell argues in *Fashion Victims* (2015) and Worth herself acknowledges (p. 46), the fashion trend cannot be attributed solely to political change, and thus it is in this first case study that Worth’s argument is at its weakest.

In the following chapters focusing on nineteenth and twentieth century Britain, however, the book reaches its stride. Worth argues that this period saw fashion helping to define class as much as class drove clothing choices. Through literature, recollections, case studies of brands and descriptions of individual garments, she explores the ways in which aesthetic boundaries between classes became more permeable over the course of the late nineteenth and early twentieth centuries, as the rise of factory-made goods and ready-to-wear helped to bring “fashionable” clothing in reach of the working classes. The uniqueness of this work is not only in Worth’s attention to the high street as opposed to couture, but in her focus on clothing design, production, and consumerism, categories which have all too often been separated in academic literature on dress. Worth has written previously on the history of Marks & Spencer (2006), for which she worked as a graduate trainee buyer in the 1990s, and she integrates this expertise fluidly into analysis of the “retailing revolution” of the mid twentieth century. Using the brand as a framework to explore a wide range of retail history, from the origins of clothes sizes to the development of textile technologies, Worth suggests that the department store revolutionised the shopping experience of British consumers by responding to and creating demand in clothing.

In the final pages of her study, Worth discusses the relevance of both fashion and class to the retail landscape today. In the past few decades, she suggests, “Fashion has become less of a statement of class or financial status than a reflection of age, ethnicity, religion, gender, culture and taste” (p. 129). In more recent years, she posits that fashion itself has become an outmoded concept. Couture is less exclusive than in previous centuries, with fashion shows broadcast online, retail stores stocking “accessible” lines from fashion houses. Designer handbags or sunglasses are commonplace investments for a broad section of society. Yet, the backlash against the “fast fashion” industry is likely to profoundly influence the way we shop in the future. Worth tentatively suggests that the practices of couture fashion—the labour of love, the time and skill taken to create garments—might experience a resurgence in this new world of “slow fashion,” although they will have to be “democratised” in mainstream culture in order to have a real impact on the environment (p. 160).

Indeed, in the few months since the publication of *Fashion and Class*, it is tempting to speculate whether the pandemic has accelerated the change in the high street that Worth predicted. If anything, Covid-19 has revealed the grim relevance of class in modern life, as ethnic and financial disparity has created life-and-death consequences, and exposed malpractice at the heart of the fast fashion industry in Britain. Our understanding of both fashion and class is changing at a pace that none of us could have predicted a year ago.

Rachel Worth’s accessible explanations of theory make *Fashion and Class* a useful addition to the bookshelf of any student even remotely interested in society, literature, and clothing. Its broad relevance demonstrates the usefulness of dress as a lens to view modern social history, and would suit a variety of university course reading lists. At the same time, Worth’s lucid prose and the slimmness of the softback volume is sure to interest casual readers, especially in the later chapters on the development of the British retail scene.

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Zara Kesterton recently graduated from Cambridge with an MPhil (Distinction) in Early Modern History, supervised by Prof. Ulinka Rublack. Her Master's thesis analysed the life and career of eighteenth century fashion merchant Marie-Jeanne Bertin as a means to study wider trends in female-owned fashion businesses, the emergence of celebrity, and the material desirability of clothing. Zara's previous studies include an investigation into female workers in the silk industry of Lyon in the Early Modern period. In 2021 she hopes to undertake a PhD on the importance of dress in the material culture of the French Enlightenment. In 2020, Zara was awarded a Student Fellowship by The Association of Dress Historians.

Elizabeth Kutesko, *Fashioning Brazil: Globalization and the Representation of Brazilian Dress in National Geographic*, Bloomsbury, London, England, 2019, Notes, Bibliography, Credits, Index, 39 Colour Illustrations, 164 pages, Softback, £28.99.

By its title, a dress scholar might assume Elizabeth Kutesko's *Fashioning Brazil: Globalization and the Representation of Brazilian Dress in National Geographic* to be a pictures-and-commentary book, having a high photo-to-text ratio echoing that of the magazine it investigates. With but 38 photos to its 164 pages, this is not that sort of book, and its subject is not really dress.

The true—and worthy—subject of *Fashioning Brazil* is the characterization of non-white Brazilians in a popular U.S. magazine. Dress is but one of the means Kutesko uses to explain this. Others include text analysis and—most intriguingly—the ways in which the *Geographic* physically presents images within its pages (more on this below). She states her objectives in the abstract to an earlier version of the text published in the journal *Fashion Theory*:



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.... *National Geographic*’s distinctive, quasi-anthropological outlook has established hierarchies of difference and rendered subjects into dehumanized objects, a spectacle of the unknown and exotic other.

—Elizabeth Kutesko, *Fashion Theory*, Volume 20, Issue 2, 2016, p. 181).

I love the *National Geographic*. Many of the happiest hours of my youth were spent poring over my grandmother's nearly complete collection of issues dating from the late teens of the twentieth century to the seventies. I'm not immune to its problems; on entering the age of adolescent critical thought, I began to realize that its editorial tone extolling the virtues of nobly bearing "the white man's burden" was increasingly at odds with a changing world.

But in the optimism of the early seventies, it was easy to laugh. The idea of "the white man's burden" seemed a quaint artefact of a dying belief system rather than the toxic credo it has since revealed itself to be. That I still laugh at the silly positivism of titles like "Bolivia, Tin Roof of the Andes," means that it is probably salutary that the book, *Fashioning Brazil*, asked me to take another look at the apparently innocent white supremacy of *The National Geographic*.

In *Fashioning Brazil*, Kutesko examines the *Geographic's* representation of Brazilians and their dress in 11 "snapshots," each focused on a particular image from the magazine; three pre-1988 and eight post-1988. She gives the magazine's 1988 centennial as the watershed year in which the *Geographic* gave up its long-term stance of presumed objectivity, which—as she notes—was never much more than cosmetic. Her other published work suggests that her main interest is in more recent history, and the section that deals with the post-1988 era (a version of which was published on its own in the above-mentioned *Fashion Theory* article from 2016) is the book's strongest.

The magazine's first century gets rather short shrift. For these years, representing the longest time period and involving the most change, Kutesko takes only three "snapshots" (one image for each of the three articles) from among the 32 articles on Brazil that the magazine published prior to 1988. The post-1988 section, which investigates eight articles from the 17 published 1988–2012 gives a much rounder look at what the magazine presented on Brazil during that time.

It seems odd to examine only *three* pre-1988 images (in fact her illustrations actually show seven pre-1988 images, but she examines only three). It is curious that she looked beyond the *Geographic* for such supplemental images as the 1926 photo showing two Brazilian women in European clothing (Fig. 2.3, p. 37) when the magazine presented numerous comparable images in its 32 pre-1988 articles. Incidentally—as regards pictures—it is unfortunate that the book's arresting cover image is *not* from the *Geographic*. Surely a comparable cover photo might have been found in the magazine's archives?

It's possible that the best way to read this book is backwards. The author states her intentions with clarity in the afterword, and the later chapters—in which she is clearly deeply engaged—read more easily than the early ones in which she seems not to be.

She begins to demonstrate real passion for her subject only on page 82 (*precisely* halfway through the 164-page text), when she waxes lyrical over lycra and its uses as a means of self-fashioning among economically disadvantaged Brazilians. Fully warmed to her subject, the final chapter (Chapter 6, Mundialization, p. 142) speaks movingly of indigenous peoples' strategies employing dress as a tool in their struggle to maintain agency in an increasingly hostile socio-political environment.

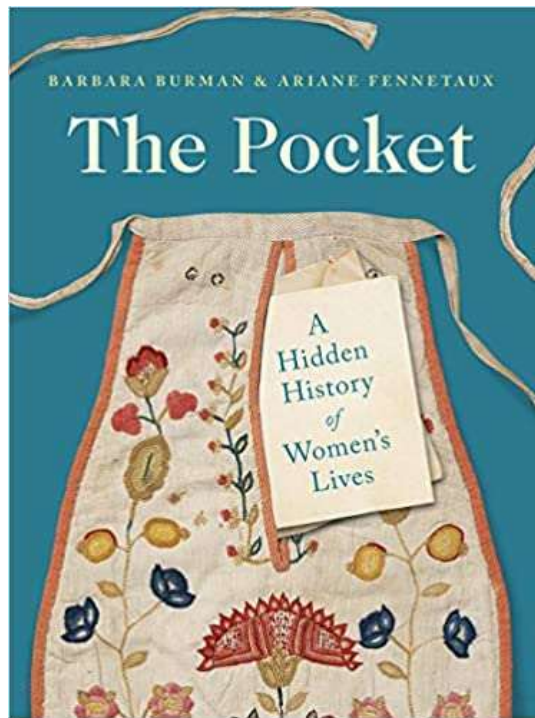
The most original aspect of Kutesko's book is her asking us to consider the magazine and its photographs not merely as representations of people and their dress, but as objects in themselves. Particularly compelling are her observations concerning how the tactility of the magazine and the positioning of images within it acts on our perceptions of what the images mean to represent. She speaks of images printed with their lower border at the magazine's side margin, forcing us to turn the magazine from portrait to landscape format in order to see them correctly. She also speaks of images manipulated by being placed over folds and page-breaks, and of how adjacent and facing-page images influence how we see.

The book could do with more pictures and less theory. Her dispatching the magazine's first 100 years in only three "snapshots" remains troubling, and she devotes rather too much of that pre-1988 time to setting up a theoretical matrix for her post-1988 material. This relative lack of images and overstatement of theory throws the book's early chapters out of balance. In student work, phrases like "In this chapter I shall demonstrate..." and "As [Named Authority] has said..." may be necessary, but such statements always carry a hint of apology. With a PhD from the Courtauld, Kutesko has surely earned the academic *bona fides* to speak as an authority rather than as a student. The statement and delineation of one's overall purpose and methods belong in an introduction; the naming of names belongs, in most cases, in an end note. As her writing in the final chapters demonstrates, the author is fully capable of writing a compelling, interesting-to-read paragraph. She should do it more often.

There is a very good book half-hidden among these many words, and *Fashioning Brazil* will surely prove useful to more than a few scholars. When she is bold enough to use it, Kutesko speaks in a very persuasive voice. It will be good to hear more from her in the future—in her own words.

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James Middleton earned an MA in Latin American Colonial Culture at The Gallatin School, New York University, 2012, with a dissertation, titled, *Dress in Early Modern Latin America: 1518-1840*. His research interests are in Cultural History (Political and Art History, Theatre History, History of Dress, Culinary History) and Languages (Quechua, Nahuatl). James holds a BFA in Scenic and Costume Design from the Minneapolis College of Art and Design, 1977. Using a set of practical tools acquired over 25 years as a designer and director of seventeenth and eighteenth century opera, James Middleton speaks and writes on the material culture of Colonial Latin America, particularly dress. He also works as a consultant for collectors and museums, and takes particular satisfaction in using dress history to unmask fakes.



Barbara Burman and Ariane Fennetaux, *The Pocket: A Hidden History of Women's Lives, 1660-1900*, Yale University Press, London, England, 2020, Appendix: Pockets in the Old Bailey, Notes, Archives, Bibliography, Index, Picture Credits, 161 Colour Illustrations, 264 pages, Softback, £19.99.

With their ability to embody multiple aspects of the human experience, sartorial objects can be instrumental in uncovering wider social and cultural practices and addressing more complex personal histories. One such substantial, although often invisible and overlooked, element of dress finds its place at the centre of *The Pocket: A Hidden History of*

Women's Lives, 1660-1900, in which Barbara Burman and Ariane Fennetaux set out to explore women's detachable pockets and the position they occupied within female clothing practices between the mid seventeenth and late nineteenth century. By investigating the pocket's appearance within various discourses across the areas of production, distribution, and consumption, the authors make invaluable observations regarding its practicality and adaptability, and, perhaps more importantly, look at the subject of their research as one that could provide a multi-layered perspective of women's lives during the period.

The research carried out to reveal the story of this unique object is equally guided by the expertise of Burman and Fennetaux and indeed represents, as the authors themselves declare, "a work of two minds" (p. 8). Central to the study is the adoption of an object-based approach supported by a range of surviving artefacts located in museum collections across the United Kingdom. Such an impressive scope of material evidence represents one of the main strengths of this book and enables the authors to present a distinct body of information derived from personal traces and associations preserved within the objects' physical and symbolic structure. Rich in complex meanings and socially eloquent, the biographies of extant pockets are further complemented by an examination of textual and visual sources. Valuable references to court proceedings, newspaper advertisements, novels, inventories, letters, and diaries together with the depiction of pockets in graphic satire and paintings offer a nuanced look at the way in which these objects managed to encapsulate women's domestic and labour practices, as well as issues of identity, communality, privacy, and secrecy.

At a time when integrated pockets were mainly reserved for men's clothing, women's detachable pockets acted as indispensable carriers that allowed their owners to transport and protect various contents essential to their everyday activities. Commonly worn tied around the waist and concealed under layers of clothing, pockets were accessed through openings in dresses and enabled efficient navigation through diverse public and private terrains. The variety of sources covered is especially relevant when it comes to the object's use across different social classes and professional environments. The book discusses the pockets as tools that supported a range of economic activities and mentions occasions in which they emerged closer to the surface. This liminal status leads the authors to categorise pockets neither strictly as underwear nor outerwear, but as highly adaptable and practical textiles that facilitated various aspects of female mobility by fluidly taking on roles of both garments and containers (pp. 40–41).

Numerous case studies encountered throughout the book cover the processes of manufacture and maintenance intrinsic to the material life of the pocket. While being informed about the choice of fabrics, diversity in personal markings and needlework, construction and sewing methods, the reader is simultaneously exposed to intricate relationships developed throughout the female social network (pp. 68–72). In this respect, Burman and Fennetaux skilfully link the pocket's existence within domestic and institutional economies to the exchange of ideas, skills and techniques transferred between women of different households and across generations. Through the discussion of specific activities related to the circulation of the pocket, the analysis looks at the dynamics of labour and considers interconnections between elite and non-elite women. Furthermore, the research addresses the scope in which modernisation and change in technologies such as the introduction of the sewing machine and the dissemination of commercial patterns may have influenced the evolution of this sartorial element.

The book also demonstrates how tie-on pockets acted not only as carriers, but as personal spaces reserved for temporary or permanent storage of valuable items and other delicate objects infused with sentimental meanings whose safety imposed challenges to women's privacy within the domestic terrain. This leads the authors to contextualise this particular aspect of use as one that facilitated sanctuary for material possessions imbued with a high level of mnemonic potential and identify a number of objects upon which special values and promises were often conferred by women of the period, such as coins, papers, letters, and talismans used for personal protection (pp. 133–134). In addition, the study articulates the way in which small belongings located within women's pockets appeared as evidence of their literacy, fashionable sociability and a growing interest in travel and the outdoors.

As the research covers a long period in history, the reader is reminded of changes in women's political and social status as well as in sartorial appearances. However, the book also demonstrates how detachable pockets remained in regular use and persisted as an element of dress more or less unaffected by fashionable trends and their susceptibility towards perpetual innovation. On several occasions, Burman and Fennetaux reiterate their view of the pocket as a highly adaptable commonplace item that managed to withstand variations in eighteenth and nineteenth century dress styles and survive along the adoption of other containers that appeared in form of bags and integrated pockets. Within the dichotomy of fashion and anti-fashion, the analysis clearly positions the pocket as an "unfashionable" item (p. 38), primarily marked by its practical and functional aspects and resilient to changes imposed by mainstream fashions. These arguments offer a fresh look at some of the established narratives adopted within the field of dress history concerning the nature and the demise of the pocket and have a significant potential to encourage further discussions of chronologies commonly assumed within the fashion system.

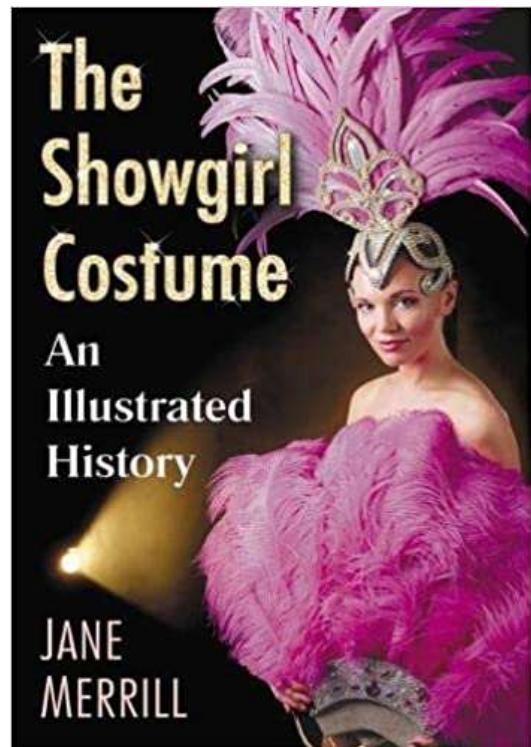
The Pocket represents a coherently structured and important addition to material culture scholarship. As a thorough study of a high academic standard, the publication is especially valuable to dress historians specialising in eighteenth and nineteenth centuries. In addition, this unique analysis may provide important references to scholars of social and cultural history as well as to those interested in historical dress reconstruction. From its very beginning, the book invites the readers to immerse themselves into the fascinating world of the pocket and cleverly presents stories of objects that illuminate a range of practices related to the daily life, whether in material, textual, or visual form. Many of the objects discussed throughout the text are complemented by an impressive selection of high-resolution photographs. Carefully selected and positioned, these images highlight the biographies of the pockets and include clear views of personalisation, marking, and preservation techniques that indicate the pockets' significance to their wearers. This special relationship between humans and objects will strongly captivate the attention of anyone interested in exploring women's economic and social activities through the lens of an incredibly rich and a distinctly female object.

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Alicia Mihalić holds an MA in Theory and Culture of Fashion from The University of Zagreb, Croatia. For the past four years, she has been employed at the same graduate study programme as an Assistant Lecturer responsible for courses related to history and ethnology of dress and textiles. Her research explores the intersection of costume history, fashion theory, and material culture studies, and establishes connections between clothing and its socio-cultural representation in visual media. She is mainly interested in the phenomenon of nostalgia, trend mechanisms, and the revival of former dress styles throughout the nineteenth century as well as the development of marginal clothing discourses during the second half of the same period. Her most recent research focuses on principles and practical implications of historical dress reconstruction within the museum environment.

Jane Merrill, *The Showgirl Costume: An Illustrated History*, MacFarland and Company Publishers, Jefferson, North Carolina, United States, 2019, Appendices, Notes, Bibliography, Index, 110 Black-and-White Illustrations, 291 pages, Softback, £33.54.

Jane Merrill, as a prolific writer, is not one to steer away from subjects that others might consider marginal or somewhat salacious. Having previously written books and articles ranging from the history of hemlines to an exploration of the cultural construction of the wedding night, her latest book examines the history of the showgirl costume.



In introducing her subject, she explores the meaning and origins of cabaret, and how it overlapped with a range of risqué and radical theatre traditions that included striptease, burlesque, vaudeville, circus, and music hall entertainment. She charts the rise of the revue and the development of this form of entertainment in both Europe and America and its final absorption into mainstream culture as a tourist attraction and as part of the American casino culture.

Over half of the book is taken up by the first two chapters, which consist of a history of the possible influences on the evolution of this form of performance and its inception in Paris. Merrill should be applauded for her depth of research, referencing historical precedents for the showgirl dating back to Ancient Greece and Egypt, the masquerades of the Jacobean and Elizabethan courts, Marie-Antoinette, masked balls, and ballet costume, amongst others. She continues with an exhaustive, if not repetitive description of Montmartre and its range of entertainment venues. However, what could have been a fascinating analysis of the development of the showgirl costume over time, becomes rather an historical commentary on the cabaret without much inquiry. Merrill states in her introduction that her “approach is to encircle rather than define” (p. 7). Yet this feels like a missed opportunity to focus on a very specific and rarely examined form of dress and to offer an in-depth study of its progression and significance.

The most interesting chapters appear in the second half of the book, although somewhat disappointingly, they are much shorter than the first two. Merrill focuses on the “Golden Age” of cabaret in the years between the wars when no expense was spared on costumes in order to maximise on glitter and sparkles in this “age of

superlatives” (p. 144). Merrill draws a useful distinction between the role of the costumier and couturier and the interplay of both cinema and fashion. She references designers such as Charles Frederick Worth, Paul Poiret, Erté, and Bob Mackie (pp. 145–155). Merrill seems to have squandered an opportunity to include the little-known costumière Dolly Tree (a rare female designer of her time) in the main body of the text, only introducing Tree via an article by Gary Chapman (p. 155). Similarly, Merrill relegates to the appendices the contribution made by Lady Lucile Duff Gordon in creating the first catwalk shows based on theatrical entertainment (Appendix A, pp. 246–248).

Merrill instigates an interesting exploration of the place of nudity in the context of performance and the laws that governed this in Chapter 5 (pp. 164–171). Commenting on the art of presenting the body in a performance that is fraught with contradictions, she touches upon these dichotomies: how to dress the body in order to undress it, the intimacy of nakedness in contrast to the distance and impersonality of the performance, and the representation of women as both vulnerable and powerful. However, she neglects to examine the implications of these further, instead resorting to a commentary on the more famous showgirl stars. Included in this is a brief description of the male crossdresser, Barbettes (pp. 184–186). This section cries out for an analysis of dressing up and undressing in the context of gender construction and performativity.

In the chapter, titled, *Accoutrements* (pp. 187–203), Merrill comes closest to an analysis of costume with interesting discussions about feathers, spangles, sequins, and headdresses, and how, as more flesh was revealed, these aspects of the costumes became larger and more extravagant. Merrill cites an example from the Folies Bergère show at the Tropicana Hotel in Las Vegas and how “an asymmetrical, iridescent headdress...once got the girl who wore it fired for her inability to balance the creation” (p. 192). She refers to the heavy make-up of showgirls as part of the costume but regrettably does not explore it further (p. 239).

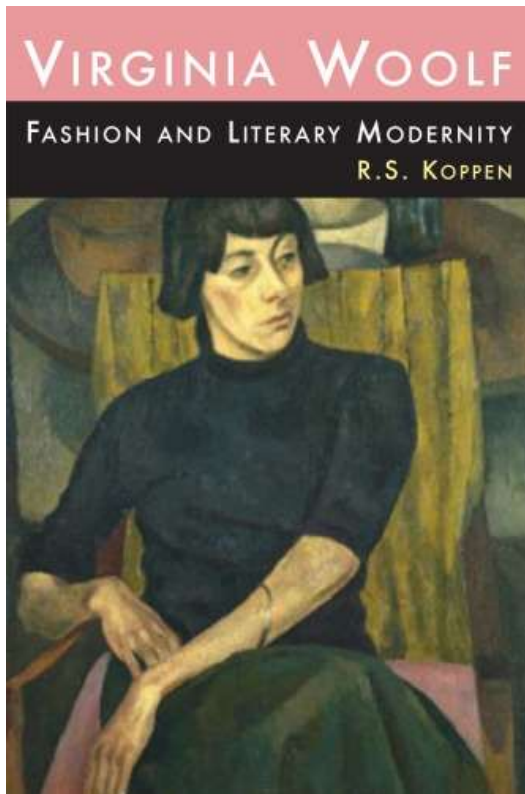
As *An Illustrated History* there are some remarkable images of costumes throughout the book but unfortunately these are not utilised as sources for analysis. They are not necessarily related to the text where they are placed and are often poorly referenced. Throughout the book the flow of the text is disrupted rather than enhanced by interviews and articles from experts and academics, which would have worked well as appendices but in the text merely serve to create a confusion of too many voices. Added to this, unhelpful personal anecdotes offered by the author strongly suggest that the book is uncertain what it wants to be and falls short of both genres, that of an academic study or an entertaining history.

Merrill describes how post-Second World War, the showgirl costume became fixed: “nothing was added but much endured” (p. 209). At this point the book tends to lose its momentum and peter out. Most attention is given to cabaret in the United States and the French influence, whilst mere lip service is paid to the Berlin cabaret scene with a four-page chapter (pp. 204–207). Whilst there is plenty of information on the standout showgirl stars, there is very little research on the ordinary chorus line showgirl which would have made this a more rounded study. The fact that this is a history of the actual showgirl costume rather than cabaret is often lost. The final chapter makes an unexpected comparison between the showgirl costume and that of tennis players and ice skaters. This appears somewhat arbitrary yet, if this had been expanded to cover more examples such as cheerleaders, contemporary performers, and fashion and costume designers like Madonna, Kylie Minogue, Galliano and Gaultier amongst others, it would have had more relevance.

The lack of a strong authorial voice is evident in a conclusion that is once again delegated to a different voice, which serves merely to repeat previous information and to reinforce the unsatisfactory lack of analysis. Yet Merrill’s book clearly has required some in-depth research and as such contains some well-researched and detailed information that provides a useful starting place for those unfamiliar with the history of cabaret.

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R.S. Koppen, *Virginia Woolf, Fashion and Literary Modernity*, Edinburgh University Press, Edinburgh, Scotland, 2009, List of Illustrations, Abbreviations, Acknowledgments, Bibliography, Index, 192 pages, Softback, £20.99.

Virginia Woolf, Fashion and Literary Modernity is an extremely useful source for fashion and literature students and researchers who wish to deepen their knowledge on the flourishing production of one of the most revolutionary writers of the twentieth century. In the preface of the book, the author R.S. Koppen, Professor of British Literature in the Department of Foreign Languages of Bergen, describes the intention of the work to provide a comprehensive reading of Virginia Woolf's

masterpieces, analysed through the lens of fashion as theory and practice in the way that it was conceived in the modern era.

The interdisciplinary value of the book is noteworthy, as the author investigates Woolf's literary legacy by citing some of the most important theorists of dress and material culture, namely Thomas Carlyle, Wyndham Lewis, George Simmel, J.C. Flugel, and Walter Benjamin. From these fascinating theorists we understand how much fashion and dress were thought of as a metonym for modern life, as powerful instruments to investigate the intricate relationship between subject and object and extensively the phenomenal world.

As the author states at the very beginning of the volume:

Virginia Woolf's work as a cultural analyst and writer of fiction, extending from the turn of the twentieth century to the early days of the Second World War, provides a particularly complex and comprehensive perspective on the modern fascination with clothing, grounded in its involvement with the worlds of fashion and anti-fashion, its preoccupation with modern identities and modes of being, and its deployment of a sartorial tropology in evocations of an archival past as well as a modern present (p. 9).

Hence, one can soon understand that Woolf was extremely fascinated with clothes especially with their power to shape the cultural and social landscape of her time. However, her relationship with fashion seemed to be quite contradictory. On one hand, what transpires from her diaries is her frustration with mass production and heavy manufacturing. It was the time when department stores began to rise, as well as the idea of the metropolitan life and the consequent fragmentation of the individual: it was called the age of anxiety, after all. On the other hand, the reader can still admire her photoshoots for *Vogue* (1925) in which the image of *Mrs. Dalloway's* writer vibrantly transpires through the lens of photographers of the calibre of Maurice Adams Beck, Helen MacGregor, and Man Ray.

Indeed, Woolf herself liked to play with clothes alongside her sister, Vanessa Bell, and the other members of the Bloomsbury Group. "The Bloomsberries," as they were called, frequently enjoyed the carnivalesque side of fashion and often used it as a tool to examine material culture and practice, criticising a progressive standardisation of fashion especially in the higher ranks of society. In this respect, it was particularly entertaining to read about *The Dreadnought Hoax*, organized by Adrian Stephen and Irish poet Horace de Vere Cole, in which Woolf herself participated. In 1910 Woolf and another five members of the Bloomsbury Group disguised themselves as Ambassadors of Abyssinia and paid a visit to HMS *Dreadnought* of the British Royal fleet. The costumes were extremely accurate. Woolf wore a fake moustache and beard and covered herself with a loose "Oriental" kaftan, accessorized with a turban and chains of gold.

After the episode, Woolf wrote about it in a short story titled *A Society* (1921), in which a group of women decides to dress as men and to infiltrate the highest ranks of society to make a report on the world as both narrated and built by men. From this point onwards, the transformative power of fashion was also investigated through the lens of gender studies of which Woolf was a pioneer. Her novel *Orlando: A Biography* (1928), in which the main character was inspired by her lover and dearest friend Vita Sackville-West, functions as a powerful example. In *Orlando*, questions of identity, gender, and sex are posed and examined through clothes, spanning across different historical periods and narrated in a playful and parodic mood. The way in which the character changes from one gender to another, and from a style to another, suggests the multiplicity of being and the difficulty, if not the absurdity, of defining one's identity in just a single way. Dress becomes the best form of visual language to address one's multi-faceted identity. In the same chapter, titled, From Symbolism to the Androgyne, Koppen examines the novel by also citing the theories of Carlyle's *Sartor Resartus* (1831) on the semiotic function of clothes, as well as Baudelaire's considerations on clothes conceived as tangible mediators to understand the contemporaneity.

This concept is further expressed in Chapter 4, titled, *Modernism against Fashion*, in which Woolf's thoughts about fashion appear. Fashion is perceived as a way to understand the world, the way people interact with it, ultimately the relation between the subject and the object. This theory is considered in comparison with that of Virginia's contemporary Wyndham Lewis.

The last chapter, titled, *Hats and Veils*, is the most revealing one, as it dives deep into the analysis of one of the most experimental of Virginia's works, *The Waves* (1931), by bringing forward the idea of a close affinity between fashion and language, as both have the power to create powerful metaphors that bring the reader close to a certain meaning, even a spiritual one, as in the case of the novel. In the final lines of the volume, Koppen indeed argues that "*The Waves* represent one way of understanding modern culture through its material aspect. For Woolf, too, as for Carlyle, the garment becomes the thing that figures the capacity of language to impact upon the world by writing it" (p. 159).

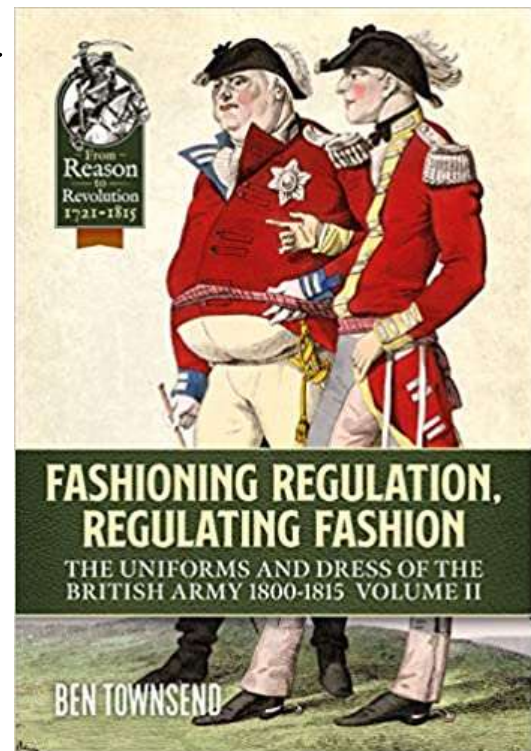
From reading this book, both students and scholars passionate about fashion and literature studies can understand Virginia Woolf's multi-disciplinary approach to writing and to life at large, how much she used to "think through clothes" (p. x) and investigate the numerous ways in which fashion permeates one's life.

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Ben Townsend, *Fashioning Regulation, Regulating Fashion: The Uniforms and Dress of the British Army, 1800-1815, Volume II*, Helion and Company, Warwick, Warwickshire, England, 2020, 44 Black-and-White Illustrations, 16 Colour Illustrations, Bibliography, Index, 457 pages, Hardback, £45.00.

Ben Townsend holds a History BA from The University of Wales and is an historical consultant, specialising in the Napoleonic and Georgian eras, on which he has published articles and books. He has interests in costuming, swordsmanship, martial arts, and horses. This second volume of the *Fashioning Regulation* series examines contemporary texts and illustrations (1809-1815) to elucidate the Regulations, discussing what was actually worn, and highlighting various overlooked issues. Thematic chapters include Wellington's Dandy Army, Regimental Undress Clothing, Officers' Greatcoats and Fashion, Changes in Legwear, the Supply of Clothing, the Prince's Regulation, and Fashion in the Army during the Occupation of France.



This study is well written with excellent archival and online research, taking an antiquarian approach “to let the past speak for itself wherever possible” with “no more than the occasional necessary commentary, lightly greased with analysis” (p. xi). Yet, this leaves some issues unaddressed. Why was so much thought and money devoted to appearances, which become ever more flamboyant, often to the detriment of physical utility and health, with skin-tight dress and harmful headgear? While engaging with much of the secondary scholarship, some topics are unaddressed, including musicians' dress.

Townsend provides an excellent analysis of dress physicality, but he makes some unsupported and questionable assertions. He claims that William Jesse's *Life of George Brummell* is “the only non-contemporary writer worth listening to” (p. 21) on Dandyism, since the text is “drawn directly from Brummell's circle” (p. 21), yet Jesse only met Brummell 16 years into his impoverished solitary exile. Townsend describes Wellington as a “remarkably neat, and most particular” dandy “grandmaster...[the] successor to Brummell” (pp. 25, 22). But high fashion does not necessarily make dandies: like fops and macaronis, the exaggerated fashions of insubstantial triflers does not apply to Wellington. Further investigation of

Wellington's attitudes would have answered other questions: Townsend intelligently discusses rifle green and grey but not why green "was considered radical" (p. 387), and he is unsure why green was rejected for the other light infantry with red coats and muskets, and why, in 1815, seven battalions of the 60th Foot were given green uniforms but not rifles. George Gleig's biography of Wellington shows that despite being the green-coated Rifle Brigade's Colonel-in-Chief, he opposed red coat infantry getting "jack-a-dandy" camouflage green and presuming to become riflemen, and furthermore disliked the word "rifle." Riflemen claimed superiority over heavy infantry for being less rigidly controlled, which had dangerous implications, and green was Ireland's revolutionary colour.

Townsend's discussion of the "Regulation of 1809" intelligently handles the "extraordinarily complicated" initial issue of greatcoats to all Other Ranks infantry as representative of "the intricate bureaucracy of the Georgian state" (p. 51). By 1811 the authorities had finally accepted that officers should look like the Other Ranks to avoid drawing fire, and significantly, when Highland recruiting had dwindled, the kilt was replaced for most Highland regiments for being "objectionable to the natives of South Britain" (p. 55). The forage cap and fatigue jacket discussions are useful examinations of previously overlooked garments, and the confusing subject of nether wear, including breeches, pantaloons, trousers, and their variations is deftly untangled.

Townsend claims that the uniform was "sacrosanct, and deviations were repressed" (pp. 36–37). In favour of his argument, he cites the repeated warnings to the colonels to conform to "rigid uniformity" (p. 261), yet he subsequently quotes an Adjutant-General's 1809 Circular that deviations are "generally observable throughout the army in Great Britain" (p. 57) and especially on campaign: "every person here dresses as he likes," and "nor were we tormented with that greatest of all bores...particularly on service, uniformity of dress" (p. 37). Townsend dismisses this contradiction without evidence, describing it as "over-stated" and declaring that the memoirs' "bold claims that particular regiments had continued in the same clothes for several years" are "exaggerations" (p. 283). Many sources describe uniforms becoming more patches than the original fabric.

Townsend acknowledges that the 1811 elevation of George, Prince of Wales to Prince Regent (later George IV) was a crucial development since military uniform was his life-long passion, designing modes with considerable "depth of planning and foresight" (p. 142) in a "breakneck pace of reform" (p. 133). Townsend addresses "the extent to which this happened, the changes made, and the direction those changes took," including "that part of the army opposed to the evolving flamboyant paradigm" (p. 12). The Regent's 1812 reforms are described as having "less emphasis on practicality" (p. 312), presumably meaning more ornament, yet ornament is "practical" as a crucial element for all state dress. The Regent's difficulties in his

“process of deliberation” in design (p. 338) is well handled, ably using surviving documents and tailor’s books, since most of the Regent’s papers were later burned. But without citing the relevant scholarship, Townsend claims that the Regent being “condemned for displaying his sartorial talent...seems a little unjust” (p. 311). This notorious reprobate ignored many official responsibilities and had repeated, personal debt bail-outs by Parliament, each costing hundreds of thousands of pounds. Townsend’s claim that it is “a reasonable observation” to describe the then-Prince Regent as someone who “sometimes appeared to lack gravitas” (p. 311) significantly downplays the overwhelming evidence.

Discussions of officers’ servants’ dress, Regimental Agents, the Off-Reckonings system (Other Rank’s pay deductions for dress), the Inspection system, and clothing storage are most illuminating. Clothing Supply is usefully addressed, noting that officers utilized private tailors, though the colonel might dictate their kit. The “clothing colonel” abuses that cheated privates of their meagre pay by padding prices is described, and their contracting with clothiers for readymade Other Rank’s clothing. Townsend’s presumption that the purveyance system to supply distant armies was efficient is overly optimistic, for which a great deal of evidence exists for the Peninsular War army. In this era of “Old Corruption,” there were strong tendencies towards bribery and incompetence. One 1813 Adjutant-General’s Circular is cited to show “the care used in forwarding clothing, protecting it from...loss through enemy action and in ensuring its delivery as close as possible to the regiments” (p. 299). Rigorous, consistent, and successful purveyance was dicey when so much could go wrong, including the dreadful Peninsular War transport. The Commissariat is described as “a civil department of the army” (p. 100) but was actually completely separate from it as a part of the Treasury Department, which is an example of the traditional English practice of dividing military power into separate spheres.

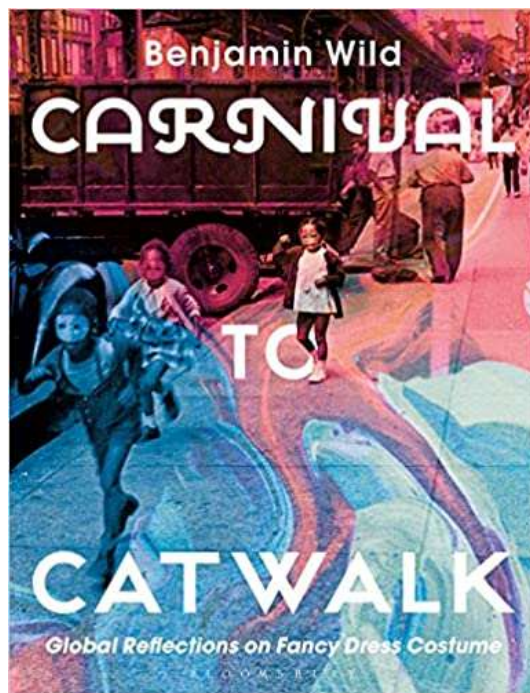
The discussion of the strengths and weaknesses of the rich visual sources for the Occupation Army’s dress in France is excellent. The 1812–1830 era is described as having “a more pronounced emphasis on fashion,” yet “fashion” transcends splendor since earlier, plainer styles were once fashionable. Townsend rightfully gives the Regent much credit for the “most wonderful flowering of military sartorial splendor” with superb creations, especially when compared to the designs of “other contemporary would-be reformers” (p. 312). Townsend speculates that the royal brothers were unconscious of the new styles’ ruinous expense to impoverished junior officers, apparently unaware that Army aristocrats disliked middle class officers being thus elevated to nobility, which the costly, frequent peacetime changes helped to banish. Townsend also seems unaware that Europe’s monarchs often exchanged militaria with each other, which was a primary conduit for the flow of international martial fashion.

Townsend claims that the Duke of York's removal as Commander-in-Chief following allegations that his mistress sold commissions obtained from him, was possibly "manufactured...by political opponents" (p. 59), despite the testimony in the House of Commons. British 1790s Republican opinion is dismissed as "revolutionary posture" (p. 155); enthusiasm for the Greek Revolution as "a popular five-minute cause for London society" (p. 186); and press criticisms of new styles are "frivolous...wittings of newspaper correspondents" (p. 311) to attack the Tory government. The author states that in design "the final arbiter must be the opinion and experience of the serving soldiers" (p. 411), yet in its role as a British emblem, the collective public taste is crucial. The civilian/military stylistic interplay is only briefly mentioned, despite exerting much mutual influence.

Despite some concerns, this two-volume study is without a doubt the best, most substantial antiquarian contribution to this field by far in unearthing so much obscure information, especially its rich, archival trove, and could only be superseded by a Herculean effort of many decades of research for rare titbits of information from a monumentally diverse range of sources. This work is essential for connoisseurs, collectors, antiquarians, reenactors, sophisticated costumers, and scholars.

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Benjamin Linley Wild, *Carnival to Catwalk: Global Reflections on Fancy Dress Costume*, Bloomsbury, London, England, 2020, List of Illustrations, Acknowledgements, Notes, Bibliography, Index, 50 Black-and-White Illustrations, 206 pages, Softback, £23.99.

For most, the term “fancy dress” will conjure images and experiences of costumes worn for Halloween, parties, carnivals, and bonfire night. However, in *Carnival to Catwalk: Global Reflections on Fancy Dress Costume*, Benjamin Linley Wild embraces a variety of diverse and unfamiliar examples of fancy dress that spearheads the recent scholarly work on this form of clothing and dressing. The book’s

aim is to explore the enduring use of fancy dress around the world, from the Middle Ages to today (p. 1). Wild presents a persuasive case, led by his intrigue and passion for fancy dress, which can be summarised in the book’s final line, “...dressing up is compelling and never solely a laughing matter” (p. 155).

Fancy dress costume is often an overlooked aspect in studies about dressing up and the dress history field. It is seen as being too frivolous or an unskilled way of dressing and therefore considered not significant enough for academic study. Wild highlights that existing analyses of fancy dress has been focused around three chronological areas, “pre-reformation carnival, eighteenth-century masquerade and elite balls of the nineteenth and twentieth centuries” (p. 4), mostly by cultural historians, anthropologists, and sociologists. In the dress history field, significant texts are few but include *Fancy Dress* by Anthea Jarvis and Patricia Raine, *Masquerade* by Aileen Ribeiro, and a *Costume* journal article titled “Fancy Dress? Costume for Re-enactment” by Pat Poppy. In recent years however, dress history research has seen a shift towards the studies focused on non-elite and under-researched aspects of dress in history. This trend has created a timely window for Wild to reframe the research around fancy dress costume, demonstrate its academic significance, and provide a springboard for further exploration into the prevalence of fancy dress.

Wild identifies as a cultural historian and his research into fancy dress is a sample of the way he studies the way in which beliefs and ideas are communicated through material culture and the experience of dressing. Wild holds a PhD in Medieval history from King’s College London and is currently a lecturer in Contextual Studies for Fashion courses at the Manchester Fashion Institute, Manchester Metropolitan

University. Wild is also the co-host of *Dress: Fancy*, a podcast series that explores all aspects of fancy dress and people wearing costumes in both the past and present.

The book is thoughtfully structured with an introduction, four thematic chapters that discuss a total of 12 case studies, and an epilogue; in order to discuss both the changing role and defining features of fancy dress costume. Although the language is challenging at times, Wild states his rationale of decisions to the reader and provides numbered indications to easily distinguish the points in his arguments.

The introduction, titled, From Carnival..., presents Wild's definition of fancy dress costume as "a performative form of dress, imaginative and incongruous, worn for a discrete occasion and limited time that disrupts the place of the individual within the social and political relationships of a specific community" (p. 1). This is an important element of the book that will be useful for any student or scholar looking to pursue academic research on fancy dress costume. The introduction also includes a short history of fancy dress with a rough timeline from twelfth century through to today, as well as section which outlines the theories that inform Wild's analysis of fancy dress costume throughout the book (pp. 4-26). Wild explicitly advises the reader at this point that he has used existing academic concepts, from the fields of anthropology, sociology, and history, to inform the book's analysis and interpretation and saw no benefit in devising new ones (p. 26). Wild utilises a wide variety of textual, visual, and material sources as evidence to support the case studies and providing a guide for further research. The use of extant garment sources will be of particular interest to the dress historian (p. 28).

Chapter 1, titled, To Cohere, explores how fancy dress has the ability to bring groups and individuals together for entertainment and community whilst encouraging individual expression (p. 33). This chapter highlights the cultural importance of fancy dress with the following three case studies: The Devonshire House Ball 1897, The Co-operative Wholesale Society 1920-1940, and West African fancy dress 1900-present (pp. 36-50).

Chapter 2, titled, To Challenge, investigates the social and political characteristics of fancy dress in challenging and "confronting established cultural narratives and behaviour" (p. 28). This chapter expands on existing concerns about masks and masquerades with case studies about the following instances: the siege of Kenilworth Castle 1266, the assassination of Gustaf III of Sweden 1792, and the Reconstruction era Ku-Klux-Klan 1866-71 (p. 57, pp. 58-70).

Chapter 3, titled, To Clarify, explores how dressing up can be both a form of escapism and a space of reflection from difficult social and political situations (p. 85). This chapter looks at the "middle ground" of fancy dress, in between what previous

chapters explored as the twofold elements of fancy dress; the way in which it can join people together but also separate them (p. 85). Examples in this chapter include European depictions of harlequin and pierrot, circa 1700–1945, homosexual balls in Wilhelmine and Weimar era Berlin, 1918–1933, and fancy dress within Britain’s Royal Navy, 1914–1945 (pp. 85–102).

Chapter 4, titled, To Champion, studies how fancy dress has been worn to encourage change for social and political causes (p. 111). This chapter brings the study into the twenty-first century with a case study about Global Women’s March 2017, alongside The Sherbourne Pageant 1905, and Sydney’s annual Mardi Gras 1978–1990 (pp. 112–122).

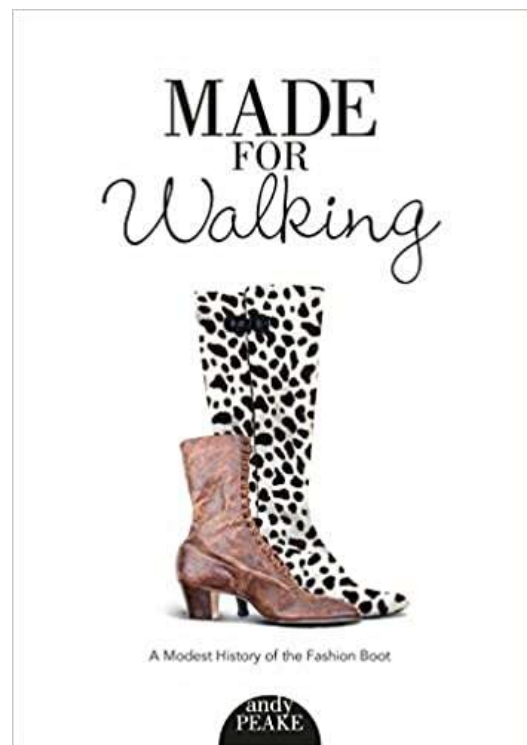
Wild closes the book with an Epilogue, titled, To Catwalk, and concludes with five key observations that summarise the book’s reframing of scholarly research on fancy dress. These observations are then redirected to two contemporary instances about the growth of cosplay and the influence of fancy dress on contemporary fashion such as designs by Walter Van Beirendonck (pp. 143–146).

Overall, *Carnival to Catwalk* rethinks the definition of fancy dress with fascinating case studies and paves the way for further academic study through its excellent notes, bibliography, and sources.

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Emmy Sale holds a BA(Hons) in Fashion and Dress History and an MA in History of Design and Material Culture, from The University of Brighton. Her current research is focused around 1920s homemade fancy dress and interwar beachwear. Emmy was the recipient of the following awards during her studies: The Association of Dress Historians Student Fellowship 2018, Design History Society Student Essay Prize 2018, and Costume Society’s The Yarwood Award 2019. Emmy published an article, titled, “It Is Not Impossible to Look Nice Sitting About on the Beach:” The Influence of Magazines in the Making and Wearing of Hand-Knitting Bathing Suits by Young Working Women in England during the 1930s,” in the Autumn 2018 issue of *The Journal of Dress History*. Emmy is Social Media Officer and chair of the 2022 Sport and Leisure themed conference for The Association of Dress Historians.

Andy Peake, *Made for Walking: A Modest History of the Fashion Boot*, Schiffer Fashion Press, Atglen, Pennsylvania, United States, 2018, Notes, Bibliography, Index, 34 Black-and-White Illustrations, 62 Colour Illustrations, 192 pages, Softback, £23.99.



The author of this work admits he is not a professional fashion historian in any way, shape, or form but is an academic who works on evolution in another field, hence his use of the nom de plume Andy Peake for his research and publications in the field of fashion. This book is based on online research in a blog of the same name and also a detailed Wikipedia entry on “the fashion boot.” He has worked at a number of major museums in United Kingdom and the United States, and it is surprising therefore that in the book there is not much reference to boots from museum collections.

What the book does give, though, is an extremely well-researched and detailed analysis of the evolution of the fashion boot from the beginning of the twentieth century to the present day, using fashion articles from publications such as *British and American Vogue*, *The New York Times*, and *The Guardian*. Chapter 1 starts with a brief and general history of boots, and it is clear that this book is going to be focused on a narrow time period and specific piece of footwear. But there are other books out there that provide wider histories of footwear, including boots, such as those written by Rebecca Shawcross, Linda O’Keefe, and Lucy Pratt and Linda Woolley, all coincidentally titled *Shoes*.

Peake focuses on the fashion boot which according to him is one “worn primarily for reasons of style or fashion,” and he suggests that the modern fashion boot emerged only in the 1950s when designers such as Beth Levine persuaded manufacturers that boots as well as shoes could be fashionable. This is debatable and some fashion historians would argue that fashionable boots were around in the nineteenth century or before, citing Victorian button boots or cut-out sandal boots. However, Peake focuses more on mass-produced “popular” women’s boots, and the aim of his book is to show the evolution of this particular type of boot. The introductory chapter also includes a boot “tree” which shows the development in a similar way to how evolutionary biologists draw diagrams (a hint to Peake’s academic specialism,

perhaps). This is useful to refer to when the chapter contents become rather detailed and sometimes repetitive.

The main chapters follow a chronological pattern with Chapter 2 discussing the role of Paul Poiret in designing what became known as the “Russian Boot,” and moving on to a wider discussion of this style of boot which caused a stir and was popular in the 1920s and 1930s. By using the media as a source, Peake is able to provide amusing anecdotes taken from the newspapers of the day. For example, in 1926 *The New York Herald* stated, “Russian boots endanger the health of English women” (p. 32).

Chapter 3 focuses on the role of designer Beth Levine and her husband Herbert in making fashion boots popular in the late 1950s. This was not without its problems, though, and retailers were slow to accept that boots could be fashionable rather than solely practical in rain and snow. Yet in the 1960s, according to Peake, the tide turned when newspapers and magazines started to write about boots and provoked a “boots craze.”

Chapters 4, 5, and 6 seem to be the main thrust of this book, looking at the 1960s and 1970s and include reference to the boot as a sign of female emancipation and playing with ideas of gender. In these chapters as well as showing the evolution of the popular boot, Peake brings in icons of TV, film, and music including Honor Blackman as Cathy Gale in the Avengers, Brigit Bardot and Jane Fonda to show how boots had become *de rigueur*.

The later chapters cover the 1980s to the present day and, as with the previous chapters, look at how boots have developed in terms of materials, heel shape and size, shaft size and colours. As well as using the media sources to show how fashion journalists wrote about boots, he also uses examples from catalogues such as Gratton which shows how the designs transferred to the mainstream and were accessible for everyday wear by all. In Chapter 9, Peake discusses the “Vivian effect,” referring to the thigh-length black PVC stiletto boots worn by Julia Roberts’ character in the film *Pretty Woman*, and how depiction in films can also influence the popularity of boots in a negative way.

The fact that much of the content started life as a blog is apparent and the positive side of this is the accessible language and populist appeal. But the downside is that the chapters are somewhat repetitive about changes in style and some of the content may have worked better as individual blog posts than brought together in one publication. However, Peake has undertaken more original research just for the book. The strength of this work is the clever use of sources to show how fashion boots were conceived, designed, received, and worn.

There is a mixture of close content analysis to give detailed descriptions of types of boots, what influenced them and how styles developed over time, and this aspect seems to reflect the scientific specialism of Peake. But the fact that he states he is not a fashion historian as such is evident overall by what is not included. As earlier mentioned, the time period is limited and although designers such as Beth Levine, André Courrèges, Mary Quant, Yves St Laurent and a mis-spelt Jean Paul Gaultier are mentioned, one would have expected more reference perhaps to others who influenced the development of the fashion boot, for example Vivienne Westwood and Christian Louboutin. He also omits to mention some of what can be seen as iconic boots as included in Caroline Cox's *Shoes: A Visual Celebration of Sixty Iconic Styles*, and the Design Museum's *Fifty Shoes that Changed the World*, namely the Dr. Marten boot, the Ugg Boot, and the Clarks Desert Boot.

However, this book is not trying to give an overall history of the boot but seems more to be presenting an analysis of the evolution of mainstream high shafted women's dark coloured boots, and this is evidenced from the images used, which are disappointing. The appeal of books on footwear is the use of beautiful images but here many are in black and white, or do not do justice to the discussion of different varieties of boot. There are also many descriptions, for example the platform boots worn by the pop group Abba, for which one would have expected an illustration.

What it does that other books do not always is link the styles of boots to general fashion at the time, with explanations of why boot shafts increased or decreased depending on skirt lengths or popularity of trousers or shorts, and this would be useful for fashion historians looking at the bigger picture.

Overall, the accessible language and inclusion of references to boots worn by film, television, and pop stars means the book would appeal to the general reader. But it also adds to the history of footwear works that are already available and would be very useful for fashion historians focusing on dress and social history of mainly the 1960s and 1970s.

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Dr. Pam Walker is an Associate Lecturer with the Open University, specialising in Early Modern History. She was the curator at the Clarks Shoe Museum for six years until it was closed in 2019, and has worked on exhibitions including *The History of Wedding Shoes*; *65 Years of the Desert Boot*; and *The History of Footwear in 100 Objects*. She achieved her PhD from The University of Manchester, England, on the topic of the representation of dress on medieval funeral monuments and is interested in the depiction of dress in art.



Leah Armstrong and Felice McDowell, *Fashioning Professionals: Identity and Representation at Work in the Creative Industries*, Bloomsbury, London, England, 2018, Notes, Bibliography, Index, 21 Black-and-White Illustrations, 209 pages, Hardback, £ 20.87.

Fashioning Professionals: Identity and Representation at Work in the Creative Industries is a collection of case studies edited by Leah Armstrong and Felice McDowell, which explores how professional identities in the creative industries have been performed and represented throughout modern history. Drawing from previous literature related to identity, fashion, and professionalisation, each case study examines the ways in which professional identities in the industries of art,

architecture, fashion, and design have been reinvented and negotiated through either the media, public institutions, or professional organisations.

In their introduction, Armstrong and Dowell trace the professionalisation of creative industries starting with the industrialisation and specialisation of labour in the early twentieth century up until the rise of post-organisational and post-industrial society in the 1980s. While they demonstrate how professional identities have been invented and negotiated within the modern era, this book actually focuses on the broader story of self and identity construction. Drawing from Ann Rosalind Jones and Peter Stallybrass' concept of *fashioning* as a means "to make, shape and give form to the self in tension with notions of one's social function," Armstrong and Dowell go beyond our understanding of fashion as a system or a vehicle for self-expression (p. 14). Rather, they focus on *fashioning* as a process by which the clothed body is enacted, performed, and negotiated in different contexts. The following sections therefore interrogate the space between self-image and representation, in addition to the mediation of one's identity by other agents and the media.

The rest of the book is broken down thematically into three different sections, each comprised of three chapters. The first section of the book, Invention, focuses on the creation of new professional identities that emerged at the turn of the twenty-first century. Each case study demonstrates how design curators, pop stylists, and fashion bloggers have been able to reinvent and transform such established professions like

that of the museum curator, the fashion editor, and the fashion journalist through their own self-fashioning as well as their representation in the media. The second section, Negotiation, focuses on the negotiation of professional identities within the realms of advertising, architecture, and art. Each chapter recounts how individuals, organisations, and illustrated publications challenged conventional gender and professional boundaries throughout the twentieth century. The last section, Making, focuses on the self-fashioning of one's professional identity through their innovative use of materials or design processes. In this section, each author interrogates the ways in which creative professionals and the media have defined and negotiated professional identities according to their particular craft or geographical location.

While Armstrong and Dowell draw from a number of seminal texts within the field of fashion studies, *Fashioning Professionals* does not engage with nor reference several important scholarly contributions to the sociological analysis of fashion. As a key form of self-expression, fashion plays an important role in how creatives choose to represent themselves and their professional identities. The clothing they wear reflects more than just their individual preferences, but also communicates shared cultural and community ties. Publications like Fred Davis' *Fashion, Culture, and Identity* (1992) and Susan B. Kaiser's *Fashion and Cultural Studies* (2012) that address fashion's role in relation to the ongoing process of subject formation would have fostered a more in-depth analysis of the ways in which "style allows individuals to combine, or move across subject positions" (Kaiser, 2012, p. 21). Other than these omissions, the research methods and arguments presented are well organised and thoughtfully articulated.

One strength of *Fashioning Professionals* is that it broadens our understanding of how technology has either impeded or assisted the transformation of established professions within the digital age. The blurring of boundaries between leisure and labour have led historians and sociologists to direct their attention to the "immaterial," labour that is not formally recognised as work (p. 5). As a result, a majority of the case studies in *Fashioning Professionals* explore instances where creative professionals seek to reinvent or refashion established professions. For example, Agnès Rocamora's chapter on fashion bloggers demonstrates the ways in which bloggers have used their platform to both negotiate and legitimise fashion blogging as a discourse in and of itself (pp. 65–81), whereas Catharine Rossi's chapter on the Maker 2.0 illustrates how publications like *MAKER* have hindered the representation of certain amateurs as makers based on their gender, sexuality, race, ethnicity, etc. (pp. 181–201). By emphasizing the invention and negotiation of professional identities in the digital age, *Fashioning Professionals* covers both an important and timely topic.

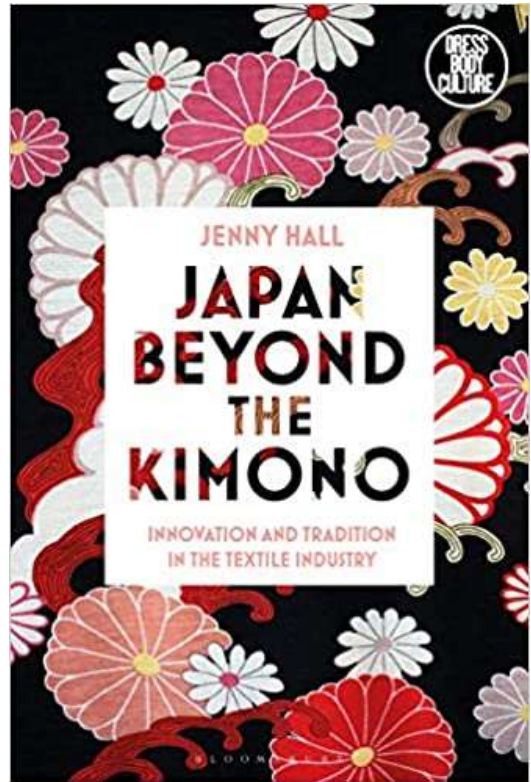
This book offers relevant insight into the fashioning of creative professionals throughout modern history and is an excellent resource for scholars who are interested in fashion, representation, and identity. Because it is framed from an Anglo-American and European perspective, this book would not be appropriate for readers interested in creative industries outside of this context. Overall, *Fashioning Professionals* provides insight into the “unstable, fragile, and fluctuating nature of identities” in the creative industries and as such, will be of interest to readers from a variety of fields (p. 21).

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Lynda Xepoleas is currently pursuing a PhD in Apparel Design at Cornell University in Ithaca, New York. She holds an MA in Art History from Arizona State University and a B.A. in Apparel Design from Purdue University. Her scholarship draws from the fields of fashion studies, art history, anthropology, and cultural studies to explore the two-dimensional representation of fashion in print and online. She uses both ethnographic and archival research methods to critically analyse the ways in which cultural intermediaries reproduce fashion narratives within photographs, albums, magazines, blogs, social media, etc. Her work has been recognised and supported through awards, grants, and fellowships from The Association of Dress Historians, International Textile and Apparel Association, and Costume Society of America. She currently serves as an Editorial Assistant for The Journal of Dress History.

Jenny Hall, *Japan beyond the Kimono: Innovation and Tradition in the Kyoto Textile Industry*, Bloomsbury, London, England, 2020, Notes, Glossary, References, Index, 102 Black-and-White Illustrations, 243 pages, Softback, £26.99.

The book *Japan beyond the Kimono* is an interdisciplinary research project that redefines “tradition” and “authenticity” through the analysis of production, consumption, and the sensory experience of “Japan’s enduring symbol of culture, the kimono” (p. 33). The author of this book, Jenny Hall, conducted extensive fieldwork in Kyoto, including interviews and close observations of the whole process of production and consumption. Not only does she have wonderful language skills, but she also deeply understands the beliefs and feelings shared in Japan that are often too difficult to translate into other languages. This book gives us a detailed and comprehensive study of the technical, cultural, and commercial aspects of contemporary kimono in Kyoto, Japan. The book is such a treat because Hall had access to behind-the-scenes staff and artisans who were normally very difficult to meet and interview.



Kyoto is and long has been the centre of the textile industry in Japan. It has also been credited as a city that embodies Japanese “tradition” since the post-war period. While the Japanese government has been actively promoting sub-culture to a global market, kimono and Kyoto textiles have often played a role in presenting the unchanging past, in other words, good old Japan. Kimono and heritage textile designs and techniques are the kinds of culture that were “frozen” for the sake of the government’s promotion of Japanese culture. Hall points out that kimono and Kyoto textiles have long been cast in the “unchanging exotic samurai of the past” (p. 7) category, and are repeatedly reported as declining tradition in contemporary media. Hall, however, questions this common assumption about kimono and Japanese tradition by stating that “[t]raditions are not fixed or static, they change and evolve over time, and it is societal recognition of a material object, ritual or technique that earns it the label ‘traditional’” (p. 8). In her view, tradition is variable, and thus she argues that the innovative companies in Kyoto today using heritage industry techniques to create contemporary goods should never be excluded from Japanese tradition.

Hall selected three notable brands developed in Kyoto—Pagong, Kyoto Denim, and Sou Sou—to illustrate what is inherited and reinvented. The three brands are highly significant and successful in terms of redefining and reinterpreting Japanese culture of *wafuku* (Japanese clothes, including kimono). The most notable characteristic of those brands is a desire to capture the “essence” and “feeling” of “Japanese heritage industries and crafts in their products” (p. 120), but each brand has a different way of expressing them. For Pagong and Kyoto Denim, the essence is in colour, patterns, and techniques, so that they applied them onto contemporary (often western-style) goods and clothes. In contrast, Sou Sou preserved the *wafuku* form while using contemporary “modern” patterns. Constantly telling stories behind the designs, techniques and culture through the marketing process, the products of these three brands play an important role in educating and bringing “kimono back into everyday life rather than considering them reserved for events such as weddings, *seijin shiki* (coming-of-age ceremony), and funerals” (p. 122).

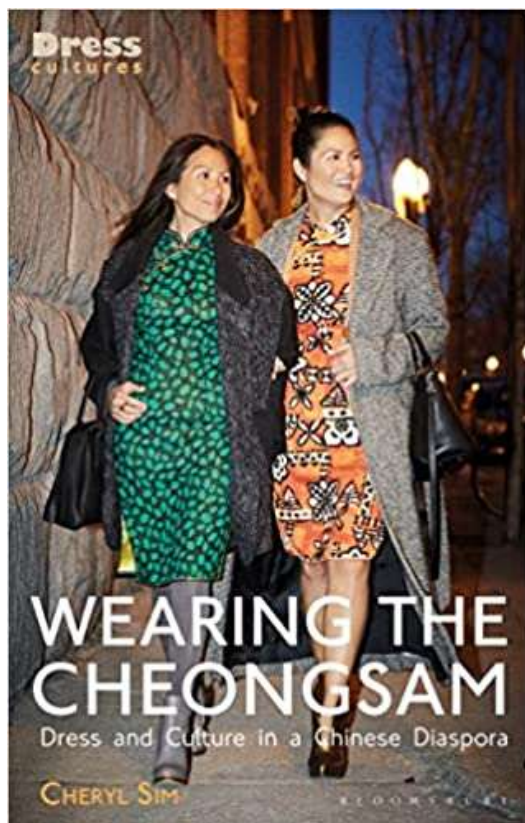
Through the detailed analysis of kimono production, consumption, and marketing systems of contemporary Kyoto companies, this book suggests that the idea of tradition is much more complex than has been commonly acknowledged both locally and globally. In Hall’s words, contemporary artists “repeatedly connect the past with the present and the future” (p. 198) through their creations. Her powerful argument reminds us that kimono and Kyoto textiles, which are regarded as being confined to the past, actually exist in contemporary everyday lives in Japan. The changing relationship between contemporary kimono and Japanese tradition was also very well displayed in the recent exhibition at The Victoria and Albert Museum, London, titled, *Kimono: Kyoto to Catwalk*; opened in February 2020 (suspended for months due to the COVID-19 pandemic, but reopened in August 2020). Many kimono designed by contemporary designers all over the world, from Yohji Yamamoto to John Galliano, were displayed in the final room of the exhibition. None of the kimono had the same form, silhouette, colour, or patterns, but there certainly were “essence” and “feeling” shared among all the kimono displayed in the room. This shows that the culture of the past, the present, and the future are not separated but are connected to create one “tradition.” Hall’s cutting-edge way of seeing culture, authenticity, and tradition gives us hope for a bright future of kimono and textiles of Kyoto, which will allow them to adapt and adopt “in a context of changing cultural values” (p. 209).

In summary, this book is not only crucial for those studying Japanese cultural history, it would also be fruitful for anyone who is interested in culture in general. The arguments and discussions developed in this book can be the key to understanding the meaning of “tradition” and “cultural identity.” Many Japanese people see kimono in the context of nostalgia for “good old Japan” of the past, because they believe that “Japaneseness” is no longer familiar in most of their everyday lives.

Therefore, self-orientalising has long been one of the ways that Japanese people chose to promote, love, and protect their own cultural identity. Hence, this book is also indispensable to people in Japan, because the argument and detailed research and observation developed in this book suggest that Japanese cultural identity—which has often been bipolarised as “new” and “old”—is actually much more intricately interwoven with both domestic and global change in society and culture.

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Allie Yamaguchi holds a Master of Arts degree in History of Design and Material Culture from The University of Brighton, England, where she wrote a dissertation on Japonisme and fashion. She has published two articles in *The Journal of Dress History*: “Kimonos for Foreigners: Orientalism in Kimonos Made for the Western Market, 1900–1920” (Autumn 2017) and “‘Thing to Wear’ to ‘Thing to Undress’: Representation of Japanese Kimonos in Late Victorian Paintings” (Spring 2020). In 2018, Allie also delivered a lecture on Japanese export kimonos at an event organised by the Oxford Asian Textile Group held at the Ashmolean Museum in Oxford, England. In April 2019, she was selected as a Research Fellow of the Japan Society for the Promotion of Science (JSPS). She is currently a PhD candidate at The University of Tsukuba, Ibaraki, Japan.



Cheryl Sim, *Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora*, Bloomsbury, London, England, 2019, Notes, References, Index, 29 Black-and-White Illustrations, 12 Colour Illustrations, 208 pages, Hardback, £85.00.

In 2014, artist and curator Cheryl Sim installed her exhibition, titled, *The Fitting Room* in a rented retail space in the Swatow Plaza shopping center in Montreal's Chinatown. Sim created three interrelated parts: a folding screen onto which she projected looped videos of scenes from Wong Kar Wai's film *In the Mood for Love* (2000) and images of herself in a tailor's atelier being fitted for her own cheongsam, three "hybrid dresses," and a corresponding audio recording for each of the three dresses. Every one of Sim's three

cheongsam are imbued with personal and cultural symbols relating to the artist's complex identity as a Canadian woman of mixed Chinese descent. DNA Dress, for example, alludes to Sim's experience "of not being recognized as a person of Chinese heritage" (p. 155). The blue dress with short sleeves and the unmistakable high collar is embroidered with the visualization of the artist's DNA and lined with fabric on which passport photographs of her paternal grandparents are printed.

Sim's exhibition informed the research behind her 2019 book, *Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora* in which she addresses the garment's place in diasporic Chinese communities, primarily in Canada. Part of the Dress Cultures series edited by Reina Lewis and Elizabeth Wilson, *Wearing the Cheongsam* explores the cheongsam as it fits into larger theoretical frames of reference at the intersection of heritage, post-colonialism, feminism, and commercialization. Sim divides her book into six chapters each associated with a step in the process of having a cheongsam made by a skilled artisan. *Wearing the Cheongsam* opens with an introductory chapter, titled, *One Size Does Not Fit All*, in which Sim examines the history of Chinese immigration in Canada and the country's multi-culturalism policy. Sim explores how this policy ultimately "contributed to the articulation of a difference and the reinforcement of unequal power relations between an immigrant 'other' and a dominant Anglo-Saxon 'national' culture" (p. 5). Sim brings in her own relationship with the iconic Chinese garment known as a qipao or

cheongsam with details from her experience “growing up in Chinese-Canadian family” with a “wardrobe including a number of items of Chinese clothing” (p. 13).

The chapter, *One Size Does Not Fit All*, is followed by *Determining the “Fabric,”* in which Sim discusses the idea of ethnic clothing and its appearance in countries outside of its origin. She frames this discussion in terms of the writings of Stuart Hall, Rosaura Sánchez, and Alison Weir, to name a few, and how a garment that is so immediately associated with Chinese womanhood like the cheongsam fits into the way that “people negotiate the wearing of ethnicity in an era of advanced globalization and forced migration” (p. 20). The following chapter, titled, *The Cheongsam: A Complex Garment*, is a discussion of how different Chinese communities in Asia and North America have regarded the cheongsam. Sim scrutinizes and synthesizes widely regarded historical research by Antonia Finane, Hazel Clark, Valerie Garret, and Wessie Ling. Unlike these authors, who have become the benchmarks of the study of Chinese dress history, Sim turns her attention towards what Chinese clothing means against a non-Chinese backdrop, particularly in her next chapter, titled, *Wearing Practices in Canada: Ambivalence, Authenticity, and Agency*.

Engaging with one’s heritage and the meaning of wearing a cheongsam in a western setting, Sim explores the representation of cheongsam on film, and the marginalization and silencing of Chinese voices (particularly those of women) in North America. Sim discusses representations of cheongsam on screen and how fetishization and marginalization impacted the way the Chinese-Canadian women view the cheongsam today. She then shares the results of a series of interviews that she conducted with 19 women born between 1968 and 1986 (prior to and during the multicultural policy implementation) living in Canada about their relationships with the cheongsam. The women’s families are ethnically Chinese immigrants from Hong Kong, mainland China, Taiwan, Vietnam, Malaysia, and Trinidad. In the chapter, titled, *Getting Inside The Fitting Room*, Sim outlines and explores the methodology behind her 2014 exhibition. She explores the potential of the cheongsam in conveying an evolving and mutable ethnic identity. Sim concludes with “Cheongsam 2.0/Making alterations,” in which she suggests that perhaps there is a way for Chinese women living in the diaspora to reclaim the garment as a symbol of voice and agency, a garment that can adapt with its wearer’s hybrid experience.

In *Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora*, Cheryl Sim moderates a roundtable discussion between theorists, historians, and artists about dress, gender, art, ethnicity, culture, voice, and identity. This strength is also somewhat challenging at times as there are few places throughout the first and second chapters where Sim’s own voice is momentarily drowned out. That said, the inclusion of different interlocutors is part of what makes Sim’s book very important. She

interweaves her own experiences with those of other Chinese-Canadian women. Their voices form a chorus vocalizing the relationship—sometimes fraught—that women in diasporic Chinese communities have with this quintessentially Chinese-signifying article of clothing.

What truly sets Sim's book apart from most writings about the cheongsam is the intensely personal narrative that she combines with her critical analysis. Throughout her book, Sim weaves in her own personal encounters with the cheongsam, whether anecdotes about her grandmother, Charlotte, or wearing a modified cheongsam herself on stage at a music festival. Sim writes about the cheongsam not as a relic left over from another time, but a garment that still has the potential to evolve and change in accordance with its wearer's location, identity, and experiences. Many of the photographs in *Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora* are pulled from Sim's own collection, showing her family members and friends, further contextualizing the cheongsam's position in diasporic communities.

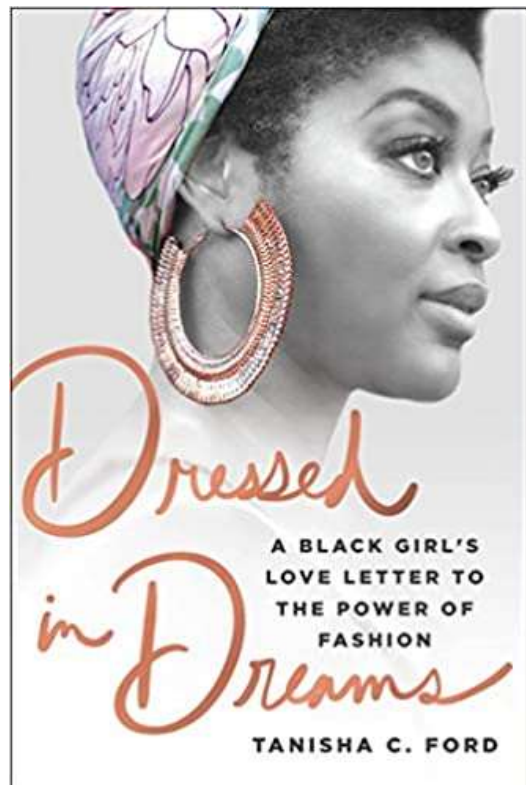
In *Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora*, Cheryl Sim approaches the cheongsam from many different angles: as a historian, theorist, an artist, and as a wearer. Her book explores how a particular garment can be used to connect with one's culture and heritage though separated by generations and physical distance. Cheryl Sim provides a thorough and nuanced analysis, of both the cheongsam's place in a globalized world, and what the garment represents to and on the bodies of women of Chinese descent all over the world.

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Felicia Yao is an independent researcher and writer based in New Orleans, Louisiana, United States, who works in costumes for film and television. She also creates clothing and costumes for local performers. Ms. Yao was previously an Asian art specialist and consultant and also served as the curatorial assistant to the Asian Art Department of the Museum of Fine Arts, Houston, Texas. She holds an MA in Art History from Leiden University in Leiden, Netherlands, with concentrations in Contemporary Art and East Asian Art and Material Culture. Ms. Yao also has degrees in English and Art History from The University of South Carolina in Columbia, South Carolina, United States, where she also studied fashion merchandising. Ms. Yao's current research focuses on the role of fashion in film, and in women's dress and fashion in China and Chinese diasporic communities from the nineteenth century through the present day.

Tanisha C. Ford, *Dressed in Dreams: A Black Girl's Love Letter to the Power of Fashion*, St. Martin's Press, New York, New York, United States, 2019, 246 pages, Hardback, £27.99.

Award-winning writer Tanisha Ford is a cultural theorist, historian, and Professor of History at the City University of New York (CUNY) Graduate Centre. Her first book, *Liberated Threads: Black Women, Style, and the Global Politics of Soul*, was an exploration of the global style politics of black women. Her new book *Dressed in Dreams: A Black Girl's Love Letter to the Power of Fashion*, again focuses on fashion, style, and the African diaspora, to demonstrate the power of fashion in the everyday lives of African-Americans. Turning the lens on herself, *Dressed in Dreams*



is an autobiographical exploration of Ford's life, showing fashion is not simply a frivolous, vain undertaking, but is central to our understanding of society and our place within it. The individual chapters in the book demonstrate the complex nature of fashion and style, and by focusing on African-Americans, Ford is able to show the inventive and innovative ways African-Americans have adopted, reinvented, and created fashion trends, which speak to their specific experiences. The book, as Ford explains, is her way of acknowledging the everyday struggles and at the same time a celebration of black innovation and fashion.

The first chapter, titled, Dashiki, introduces her family and life in the United States of America's Rust Belt. Ford was born and raised in town where "conformity was essential to survival" (p. 1). The chapter is not simply an examination of an individual garment, nor are the chapters which follow it, but a discussion of the ways in which a garment can become more than an item of clothing. The Dashiki, she explains, is not simply about fashion, but is a politics of seeing, a way of being and experiencing the world. The chapter serves as a foundation for the rest of the book. As she writes, it is "through our clothes we can imagine possibilities beyond our current stage of reality" (p. 2).

The focus of the second chapter is the emotive power of fashion. Leather Jacket documents Ford's trip to a collect a Victorian-style leather jacket purchased by her mother. Ford shows how a garment can be imbued with many layers of meanings. Chapter 3, titled, Jheri Curl, tackles the complexities of the politics of black hair. Ford

grew up during the rise of hip-hop and its fashions are central to her examination. Chapter 4, titled, *Tennis Shoe*, reflects this and charts the influence of hip-hop music and fashion. As she explains, hip-hop style influenced the fashion choices for a generation of poor and working class African-Americans. Ford links the rise of hip-hop and popularity hip-hop fashion and culture with the deindustrialisation of the United States, and drugs which devastated black communities. Chapter 5, titled, *Baggy Jeans*, introduces another element of the hip-hop culture. Focusing on an androgynous staple of hip-hop style, the chapter details Ford's evolving understanding of fashion as a means of communication in the social and political landscape of the United States. As Ford notes, at the private school she attended, she learned to interpret class and status through the performance of social graces, which included fashion and style. With this growing awareness came the development of Ford's personal style within an environment which at its core rejected both her culture and her style.

The "Coochie Cutter" fashion coincided with Ford's exploration of adulthood and her own sexuality. From a girl who had been considered loose because of her liberal upbringing in the American Rust Belt, she now noticed how conservative her style was in relation to others from diverse African-American communities across the country. While Ford notes, her mother did not invest in tropes of "good girls, bad girls" which rested on dress; her mother's influence and her own body insecurities contributed to less adventurous style choices. *Knee-High Boots* details Ford's experiences at a historically black college (HBCU). Knee-high boots had been placed on a list of garments considered "too grown" for her, along with red nail varnish, lipstick, and heavy perfume. But suddenly she was seeing black women wearing knee-high boots everywhere. The chapter shows the ways fashion and style can intersect and can be used to communicate many meanings, including status. For example, bamboo earrings were an accessory popularised during the late 1980s and early 90s. "Every black, brown girl and femme wanted a pair, but you had to be the flyest of the fly girls to even attempt to rock them." The earring could be worn in any shape, and as Ford notes, had a distinct African or Caribbean flair. For Ford the wearing of these types of earrings, and the wearing of gold more generally, linked the African diaspora with African sartorial traditions. Hip-hop culture was central to Ford's understanding of a style that was "eroding regional fashion identities" and foregrounded "black people as trendsetters and innovators" (p. 166). Hip-hop spoke to a generation of African-Americans in a way that white Americans often misread and/or misunderstood and simply labelled the style as Ghetto. However, as Ford shows, this did not prevent the appropriation of hip-hop style by white America and large fashion houses.

In Chapter 9, Ford returns to the politics of black hair and tackles the complex discussions and understandings of black hair and style in African-American communities. In *Hoodie*, Ford recalls her experience at a large Black Lives Matter

(BLM) protest. The hoodie had been made popular by hip-hop culture and had been “a centrepiece of urban or hip-hop fashion,” but now was transformed into a symbol of black protest. The murder of Trayvon Martin “made the hoodie the national symbol for racial profiling.” As Ford explains, being black in the United States means you are marked out even by the most mundane garments. In the final chapter, titled, *Designer Handbag*, Ford again visits a store. She details the effects of the marking of blackness. As she explains, she had curated a style in order to speak a cultural language which would erase her otherness. Yet as she shows, the insecurity of blackness can affect you in different ways and in different situations despite your achievements or status.

An autobiographical book, *Dressed in Dreams: A Black Girl's Love Letter to the Power of Fashion* was written for a general audience. However, Ford does not shy away from the complexities of the black experience. She seamlessly weaves through concepts such as double consciousness, cultural appropriation and materiality and the lived experience, showing how clothing is intimately entangled with the experiences of everyday life. This book is recommended reading for anyone interested in understanding the black experience or black style and makes an important contribution not only to black style, dress and fashion histories but also to global fashion and dress histories: histories which have often overlooked the contribution that African diaspora communities have made to global fashion and style.

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Elli Michaela Young is currently a PhD candidate at The University of Brighton. She holds a BA in Design from London Metropolitan University, an MA in Postcolonial Cultures and Global Policy from Goldsmith's College. Her PhD research, titled, *Fashion, Identity and Jamaica: Fashioning African Diaspora Identities from Colony to Independent Nation (1950–1970)* focuses on the use of fashion and textiles in the production of Jamaican identities during the period of transition from colony to independent nation.

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, which contains an updated 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 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 contact journal@dresshistorians.org.

Matteo Augello, *Corporate Cultural Policies and Museums: A Critical Evaluation of the Role of the Industry in the Evolution of Fashion Curating in Italy*, University of the Arts London, London, England, 2019.

Abstract:

This thesis critically evaluates the role of the Italian fashion and textile industries in the evolution of fashion curation. Italy is rarely mentioned in publications on fashion curation in English, however through this research I demonstrate that a small number of exhibitions in Italy were influential in shaping curatorial approaches now employed internationally and that these approaches originated directly from the involvement of the industry. This study presents a history of Italian fashion curation, previously not available, combining the limited accounts in Italian literature with evidence gathered from exhibition catalogues, specialist publications, and conference proceedings. Starting with the 1996 Biennale di Firenze, industry associations have organised exhibitions intended not as scholarly tools to present research but as visual reflections on the culture of fashion, viewed as an expression of contemporaneity, whose past is used as a key to understand the present. The approach has since been employed by corporate institutions like the Fondazione Pitti Immagine Discovery in Florence. The account is instrumental in informing a nuanced understanding of corporate museums and enriches the debates on fashion curation by positioning Italy within existing international discourses. This study also examines the status of corporate heritage in Italy and evaluates the impact of corporate cultural policies. Since the 2000s, the industry has invested major resources in the development of corporate museums, which are becoming a vital communication tool for companies and a core component of their cultural production. To date, corporate museums have only been studied from marketing, organisational and architectural perspectives. Through a definitional analysis of these institutions, I integrate existing literature with museum theory and collecting studies and illustrate the theoretical observations with the analysis of two corporate museums, the Museo Salvatore Ferragamo in Florence and the Museo del Tessuto in Prato. I propose a new definition of a corporate museum that provides a critical model that may be applied to non-Italian and non-fashion corporate museums. This thesis makes an original contribution to the field of fashion curation by providing the first historical account of Italian fashion curation from the 1950s as well as access to and critical analysis of Italian literature. It also positions Italian curation in an international dimension, by engaging with English-language theory and drawing links with foreign practices and theories. Furthermore, it enriches the field of museum studies with a theoretical analysis of corporate museums, integrating the museological perspective to existing research in the field. Through this study I have demonstrated that an evaluation of corporate cultural policies and museums is critical to interpret fashion curation as a part of the fashion system in which both research and commercial aims can be achieved simultaneously, and that Italy is a particularly rich example given the role played by the industry in the evolution of fashion curation.

Astrid Pajur, *Dress Matters: Clothes and Social Order in Tallinn, 1600–1700*, Uppsala University, Uppsala, Sweden, 2020.

Abstract:

This dissertation explores the relationship of clothes and social order in early modern Europe. The period has often been characterised as inert and immobile, with especially middling and poorer people living in a sartorially drab world, but a number of historians have demonstrated that it was also a period of profound material change, with consumer demand, democratisation of fashion and global trade engendering cosmopolitan sensibilities earlier than thought. Based on an examination of seventeenth-century Tallinn, I analyse how social order influenced sartorial expression and how clothes shaped order through affirmation, negotiation and subversion. The interaction between clothes and social order was complex, with both elements acting as moving parts within the ideal. While on the normative level, clothes were thought to have the primary function of visualising order, on the everyday level clothes could often obscure order and complicate the desired visualisation. Through the circulation of clothing as fungible items and as mediators of intricate emotions and social relations, much of clothes' complexity in the seventeenth century stemmed from their resistance to being anchored to a single function, whether manifesting status, demonstrating appreciation or helping poor people survive. The results arrived at have two key implications. Firstly, Tallinn, while undeniably an unequal and hierarchical society, was hardly static. The inherent dynamism suggests that social order, rather than being considered as an independent structure, should be viewed as negotiable and requiring the participation of people, space and materiality. Secondly, the study problematises the chronology that has a modern consumer society gradually replacing the ancien régime of fashion. Rather than an uncomplicated narrative of progress, I argue that aspects of both systems co-existed in parallel within a society that did not necessarily demonstrate any of the other tendencies assumed by proponents of 'consumer revolution'.

Jennifer Rossi-Camus, *Fashion & Folly: Developing a Site-Responsive Fashion Exhibition for Horace Walpole's Strawberry Hill House*, University of the Arts London, London, England, 2019.

Abstract:

This practice-based, cross-disciplinary thesis contributes to the fields of fashion curatorship and fashion studies through the development of a proposal for a site-responsive exhibition entitled *Fashion & Folly*. *Fashion & Folly* revives the eighteenth-century bibliographic practice of extra-illustration as a metaphor, method and format for site-responsive exhibition-making. The proposal for *Fashion & Folly* is delivered in the format of an extra-illustrated book created in response to Walpole's own extra-illustrated version of the guide to Strawberry Hill that he first published in 1774. The *Fashion & Folly* extra-illustrated proposal is a document of curatorial practice, a working proposal and an experiment in the revival and re-appropriation of a scholarly pastime of Walpole's era that simultaneously highlights the palimpsestic nature Strawberry Hill, extra-illustration and fashion exhibition-making. Topically, *Fashion & Folly* examines fashion history through the presentation of four centuries of fashion graphic satire in tandem with historic and contemporary dress interwoven with the history and biography of Strawberry Hill and Horace Walpole. The project posits site-responsive exhibitionmaking as a viable and innovative means for presenting fashion exhibitions in venues other than museums with dress or textile collections. This exhibition model holds the potential to enrich dialogues among historic sites and contemporary fashion curatorial practice. In this project the practice of exhibition-proposal writing becomes the object of interrogation and is temporarily isolated from the practical considerations of mounting a large-scale exhibition, in order to focus on the creative development of the concept. To an independent curator, the period of conceptualising and proposing exhibitions is crucial to successfully procuring and realising exhibitions with host venues or organizations. Research supporting the exhibition's construction, and the recording of its development, aims to contribute knowledge useful as documents of practice to other researchers and practitioners, as well as towards new understandings of fashion exhibitions as sites for reflection and discourse amongst creative and academic professionals, and their publics. In addition to its focus on eighteenth-century graphic satire, the project engages with Walpole studies, because the particulars of devising *Fashion & Folly* as a site-responsive exhibition at Horace Walpole's Strawberry Hill house required deep investigation of the site and its founder.

Melanie Russell, *"The Fashion of Playmaking": Cloth in Middleton's City Comedy*, The University of Sheffield, Sheffield, England, 2019.

Abstract:

This thesis focuses on the dramatic uses of cloth within the works of the playwright Thomas Middleton (1580–1627). In a developing urban setting within which cloth enjoyed increasing cultural significance, the evolving London cloth trade augmented Jacobean dramatists' material lexicon. The individual and collaborative efforts of Thomas Middleton reveal a particularly dense amount of references to foreign and domestic cloth, cloth merchants, and the overall cloth trade. This project examines in detail how cloth functioned as a tangible center around which Middleton could build a common frame of reference, creating a conduit for social content and commentary. Five Middleton city comedies are discussed (two are solely authored by Middleton, three are collaborative works), based on their density of cloth references, as detailed in an appendix. These plays are: *The Patient Man and the Honest Whore* (1604), *Michaelmas Term* (1606), *Your Five Gallants* (1608), *The Roaring Girl* (1611), and *Anything for a Quiet Life* (1621). This project works to demonstrate how a cloth-centered analysis allows for fruitful discussion of expectations, inconsistencies, tensions, and boundaries during the early modern period. This thesis explores the tension surrounding the expectations of patient masculinity in a commercial setting in Chapter One, the contradictory nature of a social system based on unreliable visual markers in Chapter Two, the inconsistency-generated identity of the prodigal gallant of display in Chapter Three, the tension generated by unconventional display and malleable gender expectations in Chapter Four, as well as the shifting perceptions of England's cloth trade in a post-Cokayne climate in Chapter Five. This project endeavors to show how a focused literary analysis of cloth specifically can further advance current scholarship, allowing for increased insight into the early modern perspective in matters such as identity, gender, and commerce.

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 online sources that are of a professional quality and that play a role in furthering the academic study of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. Categorised 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 texts.

This article includes online collections in the following countries: Australia, Belgium, Canada, Chile, China, Denmark, England, France, Germany, Hungary, Israel, Italy, Japan, Netherlands, New Zealand, Northern Ireland, Russia, Scotland, Spain, Wales, and the United States. For inclusion in this article, the museum, archive, or other professional organisation must offer online sources in English. If a website link in this article initially prompts non-English text, simply activate the translation tool on the webpage, which will provide automatic translation into English. Additionally, 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, items or images must include a unique identifying number (such as an inventory number, accession number, or museum identification number).

The following descriptive texts were taken directly from the individual websites, which are hyperlinked and can be easily utilised from the downloaded (pdf format) journal issue. This article is a living document and will be updated and published in future issues 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

MoMu, Fashion Museum Antwerp

The study collection consists of approximately 1000 objects and is expanding.

<https://studiecollectie.momu.be/s/home/item>

Canada

Bata Shoe Museum, Toronto, Ontario

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, Quebec

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.

<https://www.musee-mccord.qc.ca/en/collections/dress-fashion-and-textiles>

Royal Ontario Museum, Toronto, Ontario

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

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

Ryerson University, Fashion Research Collection, Toronto, Ontario

This collection offers a wide selection of fashion and textiles.

<http://ryersonfashion.pastperfectonline.com>

Textile Museum of Canada, Toronto

A rich and diverse collection, more than 15,000 textile-related artefacts (including clothing) are featured from around the world.

<http://collections.textilemuseum.ca>

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

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

<https://clothingtextiles.ualberta.ca>

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

This collection features designs dating to the mid nineteenth century.

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

Chile

Museo de la Moda, Santiago

The collection brings together pieces from the seventeenth century to today. The museum also offers a timeline of fashion with descriptive information and images.

<https://museodelamoda.cl/colecciones>

China

The China Silk Museum, Hangzhou

The China Silk Museum is China's largest professional museum for textiles and clothing, and the largest silk museum in the world. To utilise the museum website, select Collection; then choose either Ancient collection search or Contemporary collection search; then, make a selection in the drop-down menus, titled, Classification, Technology, and/or Years.

<http://www.chinasilkmuseum.com>

Denmark

The National Museum, Copenhagen

The National Museum holds a large collection of men's and women's clothes, circa 1700–1980s. For a number of different dresses, suits, special occasion clothes, et cetera, there are downloaded sewing patterns. The following website features dress history but also links to additional research portals, including celebrations and traditions, cosplay, military history, monarchy, fur, and more.

<https://natmus.dk/historisk-viden/temaer/modens-historie>

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 and Hove Museums Costume Collection, Brighton

Brighton and 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

A search box enables comprehensive research through over four million objects.

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

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>

British Pathé, London

The world's leading multimedia resource 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.

<https://www.burgon.org.uk/collections/academic-dress>

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, with 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>

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, or use the search tool.

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

A hundred years of hand-coloured engraved fashion plates can now be explored. 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 is 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 House since 1732.

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

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, Falmer, Sussex

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 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/en/learn/collections-resources.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>

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>

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://rosearchive.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>

The European Fashion Heritage Association, Florence

EFHA is an international hub, in which fashion GLAMs (Galleries, Libraries, Archives and Museums) and brands share their digital heritage assets and their experiences and best practices in the field of digitisation, access and valorisation of fashion heritage resources.

<https://fashionheritage.eu>

Valentino Garavani Virtual Museum, Milan

Take a virtual tour through this museum, dedicated to the fashion design of Valentino.

<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 collection of the Rijksmuseum includes more than 10,000 items of costumes and accessories. On the following webpage, researchers can search with keywords, such as fashion, textiles, etc, or 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

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>

Northern Ireland

National Museums Northern Ireland, Belfast

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

<https://www.nmni.com/collections/art/costume-and-textiles>

Russia

The State Hermitage Museum, Saint 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.heritagemuseum.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/uk/services/is/heritage/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, including 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, Massachusetts

The AAS library 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 many artefacts that could be useful for dress historians.

<http://www.americanantiquarian.org>

The Art Institute, Chicago, Illinois

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, 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 Brooklyn Museum Library, Fashion and Costume Sketch Collection, 1912–1950, New York, 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, Rhode Island

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, Illinois

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.

<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, Williamsburg, Virginia

Colonial Williamsburg, an eighteenth century living heritage museum, hosts 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, Illinois

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, New York

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>

Cultural Institutions Online Collections, Newport, Rhode Island

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

<http://newportalri.org>

Daughters of the American Revolution Museum, Washington, DC.

The DAR Museum's collections include over 30,000 objects reflecting the material culture and social history of the United States prior to 1840. Its strengths are decorative arts, costumes, quilts and needlework.

<https://www.dar.org/museum/collections>

de Young Museum, San Francisco, California

The Caroline and H. McCoy Jones Department of Textile Arts contains more than 13,000 textiles and costumes from traditions around the world.

<https://deyoung.famsf.org/deyoung/collections/textile-arts>

The de Young Museum is a part of The Fine Arts Museums of San Francisco, which maintains a searchable database:

<https://art.famsf.org>

Drexel University, Historic Costume Collection, Philadelphia, Pennsylvania

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>

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

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

<http://fidmmuseum.pastperfectonline.com>

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

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

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, Michigan

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>

Historic Deerfield Museum, Deerfield, Massachusetts

Historic Deerfield Museum holds a collection of approximately 8000 items of clothing and textiles, ranging in date from circa 1650 to 2000. Additionally, the library at Historic Deerfield holds primary and secondary sources related to dress history and fashion studies. The museum has a searchable database, shared with the Five College art museums: Amherst College, Hampshire College, Mount Holyoke College, Smith College, and UMASS Amherst.

<https://www.historic-deerfield.org/textiles-clothing-and-embroidery>

<http://museums.fivecolleges.edu>

Indianapolis Museum of Art, Indianapolis, Indiana

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 nineteenth century paisley shawls woven in England.

<http://collection.imamuseum.org>

Iowa State University, The Textiles and Clothing Museum, Ames, Iowa

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

<http://tcmuseum.pastperfectonline.com>

The Irma G. Bowen Historic Clothing Collection at The University of New Hampshire in Durham, New Hampshire

Professor Irma G. Bowen began collecting items in 1920 as a hands-on teaching tool for students in the Home Economics department at The University of New Hampshire.

https://scholars.unh.edu/bowen_collection

The J. Paul Getty Museum, Los Angeles, California

The collection 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. The images are fully searchable.

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

Kent State University, Gallery of Costume, Kent, Ohio

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, California

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, California

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, California

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, 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, New York

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

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

Museum of the City of New York, New York

The museum presents an online exhibition of 119 garments by Englishman Charles Frederick Worth (1825–1895) and Chicago-born Mainbocher (Main Rousseau Bocher, 1891–1976). This online exhibition of the Costume and Textile Collection of the Museum of the City of New York includes images, museum identification numbers, and complete garment descriptions.

https://collections.mcny.org/C.aspx?VP3=CMS3&VF=MNYO28_4

The Museum of Fine Arts, Boston, Massachusetts

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.

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

The Museum of Modern Art, New York, 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>

The New York Public Library Digital Collections, New York, 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, 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, Historic Costume and Textiles Collection, Columbus, Ohio

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>

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>

Philadelphia Museum of Art, Philadelphia, Pennsylvania

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, Pennsylvania

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, Arizona

The Fashion Collection holds more than 4500 American and European garments, shoes, and accessories, and emphasises major American designers of the twentieth century.

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

Prelinger Archives, New York, 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>

Shippensburg University, Fashion Archives and Museum, Shippensburg, Pennsylvania

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>

Smithsonian Institution, Washington, D.C.

The Smithsonian 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 and Accessories as well as Textiles.

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

<https://amhistory.si.edu/costume>

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, Kansas

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>

Staten Island Historical Society, New York, 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 (SUNY), Geneseo, New York

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, Illinois

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, Michigan

On the left-hand column, highlighted in yellow, searches can be run through many different filters. In that yellow column, select Image Collections.

<https://quod.lib.umich.edu>

The University of Minnesota, Goldstein Museum of Design, St. Paul, Minnesota

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, Texas

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, Pennsylvania

The Online Books Page 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, Rhode Island

This is a wide collection of vintage sewing patterns.

<https://copa.apps.uri.edu/index.php>

The University of Texas, Harry Ransom Center, Austin, Texas

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, Washington

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.

<https://henryart.org/collections/costume-textiles>

The University of Wisconsin Digital Collection, Madison, Wisconsin

This digital collection includes images of millinery, dress-making, clothing, and costume books from the UW-Madison collections.

<https://uwdc.library.wisc.edu/collections/HumanEcol>

Virginia Military Institute, Lexington, Virginia

This collection includes a wide variety of military images and text of the Institute, alumni, the American Civil War, the First World War, and the Second World War.

<http://digitalcollections.vmi.edu>

Wayne State University, Digital Dress Collection, Detroit, Michigan

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, California

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, Delaware

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, Virginia

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, Connecticut

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, Connecticut

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>

Wales

National Museum Wales, Cardiff, Wales

This museum network includes National Museum Cardiff, St Fagans National Museum of History, National Waterfront Museum, Big Pit National Coal Museum, National Slate Museum, National Roman Legion Museum, and National Wool Museum. Clothing from many periods is collected, both fashionable and everyday wear, official uniforms, and occupational dress.

www.museum.wales/collections

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.

<http://www.artstor.org>

Digital Public Library of America

This is an all-digital library 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>

Old Book Illustrations

Here's an enormous library of thousands of old book illustrations, with searchable name, artist, source, date, which book it was in, etc. There are also a number of collections to browse. Many images are in the Public Domain in most countries.

<https://www.oldbookillustrations.com>

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 is 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

Dr. Jennifer Daley, PhD, FHEA, MA, MA, BTEC, BA, is Editor-in-Chief of The Journal of Dress History and Chairman and Trustee of The Association of Dress Historians. Dr. Daley is a university lecturer, who researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She earned a PhD from The Department of War Studies at King's College, London, with a thesis, titled, *A History of Clothing and Textiles for Sailors in the British Royal Navy, 1660-1859*. She also earned an MA in Art History from The Department of Dress History at The Courtauld Institute of Art; a BTEC in Millinery (history, design, and construction) at Kensington and Chelsea College; an MA (with a dissertation on political economics) from King's College, London; and a BA from The University of Texas at Austin.

Ingrid E. Mida, Editor

Dr. Ingrid E. Mida, PhD (Art History and Visual Culture) is a Modern Literature Centre research associate at Ryerson University, Toronto, Canada; a contributor to Smarthistory; and also works as an independent curator. Responsible for the revival of the Ryerson Fashion Research Collection, she is the lead author of *The Dress Detective: A Practical Guide to Object-based Research in Fashion* (Bloomsbury Academic, 2015) and *Reading Fashion in Art* (Bloomsbury Academic, 2020). She is the recipient of various grants and awards including the Janet Arnold award at the Society of Antiquaries in London (2015) and the Scholars' Roundtable Honor from the Costume Society of America (2016 and 2017). She is a Board Trustee for the Textile Museum of Canada. Ingrid is a member of the Executive Committee of The Association of Dress Historians.

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 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 would like to thank the following Editorial Assistants, who are working on the journal during their year-long Student Fellowship, sponsored by The Association of Dress Historians.

Eanna Morrison Barrs

Eanna Morrison Barrs was awarded a 2020 Student Fellowship by The Association of Dress Historians, during which time she is working as an Editorial Assistant at The Journal of Dress History. She is a fashion scholar, writer, and curator. She is a recent graduate with an MA in Fashion Studies from Stockholm University and a BA (Hons) in Art History and Material Culture from the University of Toronto. Eanna has worked in museums across the world, including The Wallace Collection in London, Nordiska museet (The Nordic Museum) in Stockholm, and the Bata Shoe Museum in Toronto. Her current research focuses on cultural heritage and fashion institutions, such as archives, museums, and magazines.

Zara Kesterton

Zara Kesterton was awarded a 2020 Student Fellowship by The Association of Dress Historians, during which time she is working as an Editorial Assistant at The Journal of Dress History. She is an MPhil student at the University of Cambridge, researching eighteenth century French dress through Rose Bertin, fashion merchant to Marie-Antoinette. Her undergraduate dissertation at the University of Durham investigated female workers in Lyon's historic silk guild in the years preceding the French Revolution. Aside from writing about historical dress, Zara enjoys making and wearing it. She worked for several years at Hever Castle in Kent, playing Anne Boleyn in sixteenth century costume. She hopes to incorporate her hobby of dressmaking into a future PhD, reconstructing historic garments.

Lynda May Xepoleas

Lynda May Xepoleas was awarded a 2020 Student Fellowship by The Association of Dress Historians, during which time she is working as an Editorial Assistant at The Journal of Dress History. She is currently pursuing a PhD in Apparel Design at Cornell University. Her research interests revolve around the two-dimensional representation of fashion in print and online. Her dissertation investigates the instrumental role photography played in the process by which several museum collections in New York became an important resource for the development of the American fashion industry during the First and Second World War. In addition to researching the history and theory of fashion ephemera, Lynda has worked in several cultural institutions including Los Angeles County Museum of Art and Phoenix Art Museum.

The Advisory Board

The following biographies represent the members of The Advisory Board of The Journal of Dress History, in alphabetical order.

Kevin Almond, The University of Leeds, Leeds, England

Dr. Kevin Almond is a lecturer in fashion at The University of Leeds. He is a Master's graduate in Fashion Womenswear from The Royal College of Art Fashion School, London. He gained a PhD from The University of Huddersfield with a thesis, titled, *Suffering in Fashion: Relationships between Suffering, the Production of Garments and their Appropriation as Fashionable Items*. He has held various posts in academia and the fashion industry and has published widely. He organised and chaired The International Conferences for Creative Pattern Cutting in 2013 and 2016 at The University of Huddersfield. These events were an opportunity for academics and industrialists to present current research about pattern cutting and to network. Selected articles from the conference were published in two special editions of *The International Journal of Fashion Design, Technology and Education*, titled, *Creative Cut*. He is a former trustee of The Costume Society and an anonymous peer reviewer for numerous academic journals.

Edwina Ehrman, The Victoria and Albert Museum, London, England

Edwina Ehrman is a Senior Curator at The Victoria and Albert Museum, London. She is a specialist in nineteenth century fashion. Since joining the V&A in 2007, she has curated three exhibitions: the award-winning *Fashioned from Nature* (2018), *Undressed: A Brief History of Underwear* (2016), and *Wedding Dresses, 1775–2014* (2014). During 2009–2013 she was the lead curator for The Clothworkers' Centre for the Study and Conservation of Textiles and Fashion, the V&A's fashion archive at Blythe House in West Kensington, London. Her publications include *Fashioned from Nature* (2017), *London Couture, 1923–1975: British Luxury* (2015) of which she is co-editor and a contributor, and *Wedding Dress: 300 Years of Bridal Fashions* (2011). Prior to 2007 she worked at The Museum of London.

Jane Malcolm-Davies, The University of Copenhagen, Copenhagen, Denmark

Jane Malcolm-Davies is co-director of The Tudor Tailor, which researches and retails publications and products aimed at improving reproduction historical dress. She is currently working on the Beasts2Craft medieval parchment project, and benchmarking radiocarbon 14 dating fifteenth to sixteenth century textiles with funding from the Agnes Geijer Textile Research Foundation in Stockholm. Her research focuses on Knitting in Early Modern Europe (see www.kemerresearch.com), which was kickstarted with a Marie Skłodowska Curie Fellowship at the Centre for Textile Research, University of Copenhagen, 2015–2017. She was a postdoctoral research fellow at Aalto University, Helsinki, the University of the Highlands and Islands (Centre for Interpretation Studies), and the University of Southampton. Jane lectured in entrepreneurship and heritage management at the University of Surrey, introduced costumed interpreters at Hampton Court Palace (1992–2004), and coordinated training for the front-of-house team at Buckingham Palace each summer (2000–2010).

Janet Mayo, Independent Scholar, Bristol, England

Janet Mayo is a member of the Executive Committee of The Association of Dress Historians, a Trustee, and she chairs the ADH Awards Sub-Committee. Janet has been a member of the ADH since its conception as CHODA. Her first degree was in theology at Birmingham University, and she followed it with an MA in History of Dress, taught by Aileen Ribeiro, at The Courtauld Institute of Art, specialising in British eighteenth century dress. Janet wrote her MA dissertation on Aesthetic Dress at the end of the nineteenth century. This combination of degrees led to the publication of *A History of Ecclesiastical Dress* (B.T. Batsford, 1984). Janet worked as a Costume Supervisor in the theatre and opera, finally head of costume at The National Theatre, London, during the time of Sir Peter Hall and Richard Eyre. In Brussels, Janet worked in the uniforms section of the Textiles Department of The Royal Museum of the Armed Forces and Military History.

Sanda Miller, Southampton Solent University, Southampton, England

Dr. Sanda Miller is an art and fashion historian and accredited art critic (and member of AICA since 1982). Dr. Miller holds an MA and PhD from The Courtauld Institute of Art, London, and a BA (Hons) in Philosophy and History of Art (first class) from Birkbeck College, London. Her PhD thesis on the Romanian artist, Constantin Brancusi (1876–1957), was published as a book, titled, *Constantin Brancusi: A Survey of His Work* (Oxford University Press, 1995). Dr. Miller is the author of books, chapters in books, essays, catalogue texts, articles, exhibition and book reviews, for specialised magazines (including *The Burlington Magazine*), and the national press.

Dr. Miller has also co-authored two books with Peter McNeil, titled, *Writing Fashion and Criticism: History, Theory, Practice* (Bloomsbury, 2014) and *Fashion Journalism: History, Theory, Practice* (Bloomsbury, 2018). Her latest, single-authored book is titled, *Images on the Page: A Fashion Iconography* (Bloomsbury, 2020).

Anna Reynolds, Royal Collection Trust, London, England

Anna Reynolds is Deputy Surveyor of The Queen's Pictures, and has worked for The Royal Collection since 2008. She leads the paintings 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, The Courtauld Institute of Art, London England

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, National Museums Scotland, Edinburgh, Scotland

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 worked on the exhibition, titled, *Body Beautiful: Diversity on the Catwalk* (2019). 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), *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.

Katarina Nina Simončič, The University of Zagreb, Zagreb, Croatia

Dr. Katarina Nina Simončič earned her doctorate from The Department of Art History, Faculty of Humanities and Social Sciences, The University of Zagreb, Croatia, with the thesis, titled, *Kultura odijevanja u Zagrebu na prijelazu iz 19. u 20. stoljeće* [The Culture of Dress in Zagreb at the End of the Nineteenth and the Beginning of Twentieth Century]. Dr. Simončič is currently an Associate Professor of Fashion History at The Department of Textile and Clothing Design, Faculty of Textile Technology, The University of Zagreb, Croatia. Her teaching areas include fashion and design history, with research strengths that address the relationships between the genres of portrait painting, printmaking, photography, and fashion artefacts, circa 1500–2000. She is the author of several publications related to the cultural history of fashion and its connection with tradition.

Kirsten Toftegaard, Designmuseum Danmark, Copenhagen, Denmark

Kirsten Toftegaard, curator at Designmuseum Danmark, Copenhagen, is the keeper of the museum's Dress and Textile Collection. She has arranged several exhibitions at Designmuseum Danmark, including *Rokoko-mania* (2012), *British Post-War Textiles* (2013), the permanent exhibition *Fashion and Fabric* (2014), *Marie Gudme Leth: Pioneer of Print* (2016), and *I am Black Velvet: Erik Mortensen Haute Couture* (2017). In 2015, she curated an exhibition on Modern Danish Tapestry at the State Hermitage Museum in Saint Petersburg, Russia. Her research field has, in recent years, focused on twentieth century Danish fashion and textiles. Another main research area is eighteenth century textiles and fashion. From 2005 onwards, Kirsten has been a member of the Conseil du CIETA (Centre Internationale d'Études des

Textiles Anciens), representing Denmark. In 2016, Kirsten received a positive evaluation at the PhD level by the research committee under the Danish Agency for Culture.

Benjamin Linley Wild, Manchester Metropolitan University, Manchester, England

Dr. Benjamin Linley Wild, FRHistS, is a cultural historian and currently Lecturer in Contextual Studies (Fashion) at The Fashion Institute, Manchester Metropolitan University, England. Interested in the dress and appearance of a society's leaders and elite, his research also considers the self- and group-presentation of people marginalised by their community. Specific areas of research interest and publishing include: history of clothing and fashion, fancy dress costume, royal dress and appearance, menswear, and masculinities. Benjamin's most recent book, *Carnival to Catwalk: Global Reflections on Fancy Dress Costume*, was published by Bloomsbury in February 2020.

Submission Guidelines for Articles and Book Reviews

Articles and book reviews for publication consideration are welcomed from students, early career researchers, independent scholars, and established professionals, on any topic of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day.

For more information about submission protocol, please read the comprehensive Submission Guidelines, available at www.dresshistorians.org/journal.

Index of Articles and Book Reviews

For your convenience, a comprehensive index of the 77 academic articles and 128 book reviews that have been published in The Journal of Dress History, inclusive of this issue, is available at www.dresshistorians.org/journal. The index is offered to facilitate your search for articles and book reviews, which are freely available for reading and further circulation.

ADH Membership, Conferences, and Calls For Papers

If you enjoy reading The Journal of Dress History, please consider becoming a member of The Association of Dress Historians (ADH). Your support is appreciated!

ADH membership is open to anyone with an interest in the study or professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day.

The ADH receives no public funds, is a non-profit educational charity run by a team of unpaid volunteers, and is wholly funded by annual memberships and donations. As Registered Charity #1014876 of The Charity Commission for England and Wales, your membership dues contribute to our ongoing support and promotion of the study and professional practice of dress history.

ADH memberships are only £10 per year and can be purchased on our website at www.dresshistorians.org/membership.

Please visit our website, www.dresshistorians.org, for the most up-to-date information about our association, including a comprehensive list of our international conferences and conference Calls For Papers (CFPs).

The Journal of Dress History CFPs

Article submissions are encouraged for these special themed issues of The Journal of Dress History. For more information, please visit: www.dresshistorians.org/cfp. Any questions or submissions can be directed to journal@dresshistorians.org.

Costume Drama: A History of Clothes for Stage and Screen

Deadline: 23:59 GMT, 1 December 2020

Topics of potential articles could include clothes in ballet, opera, theatre, pantomime, film, television, advertisements, cartoons, et cetera, of any time period and culture or region of the world.

Curation and Conservation: Dress and Textiles in Museums

Deadline: 23:59 GMT, 1 December 2021

Topics of potential articles could include Conservation (ie, planning and intervention problems; applied studies and diagnostic analyses) or Museum Displays (ie, organisation and exhibition curation between past and present; exhibition practices and museography).

Fashioning the Body for Sport and Leisure: A History of Dress and Textiles

Deadline: 23:59 GMT, 1 December 2022

Topics of potential articles could include (but are not limited to) dress and textiles for sport activities, such as archery, cricket, cycling, football, golf, hiking, mountaineering, Olympic sports, riding, soccer, tennis, winter sports; or leisure activities, such as camping, dancing, fishing, gardening, holidays, hunting, photography, playing a musical instrument, roller-skating, shopping, sunbathing, water sports.

