



The Journal of Dress History

Volume 3, Issue 2, Summer 2019

Front Cover Image:

Textile Detail of a Cotton Velveteen Minidress, 1967, Emilio Pucci, The Texas Fashion Collection, College of Visual Arts and Design, The University of North Texas, Denton, Texas, United States, Gift of Kay Rath, 1982.025.009, Photographed by Megan DeSoto, 10 May 2019.

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Volume 3, Issue 2, Summer 2019



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Proofreader	Georgina Chappell
Editorial Assistant	Irene Calvi

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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. Consult the most recently published journal issue for updated submission guidelines for articles and book reviews.

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Welcome

Dear ADH Members and Friends,

I hope you enjoy reading this issue of The Journal of Dress History, which contains two academic articles, 14 book reviews, a list of recent PhD theses in dress history, and our recurring article, titled, A Guide to Online Sources for Dress History Research. This issue also includes an index of the 57 articles and 64 book reviews published in our journal to date.

Published on behalf of The Association of Dress Historians, The Journal of Dress History is a tool through which to share information about dress history in an open format that is freely accessible to all. For information about our charity, please visit our website at www.dresshistorians.org, which is frequently updated with new and exciting opportunities in dress history, including information about upcoming international conferences, Calls for Papers, awards and fellowships, and more.

As always, if you have comments about this issue—or an interest in writing an article or book review—please contact me at journal@dresshistorians.org.

I look forward to hearing from you!

Best regards,

Jennifer Daley
Editor-in-Chief, The Journal of Dress History
Chairman and Trustee, The Association of Dress Historians
journal@dresshistorians.org
www.dresshistorians.org

**Eliminating the Bust Dart:
The Role of Pattern Cutting in the 1960–2002 Career of
British Fashion Designer, Sylvia Ayton**

Kevin Almond

Abstract

This article examines the role of pattern cutting in the 1960–2002 career of British fashion designer, Sylvia Ayton, whose career is significant for its flexibility and longevity. During the 1960s, Ayton worked as a fashion designer in business partnership with textile designer, Zandra Rhodes, and as a commercial designer for Wallis, the British women's clothing retailer, during 1969–2002. A review of the literature shows that pattern cutting has rarely been explored through the relationship of the designer with its technology and craft. The underpinning research will bridge this gap by investigating the thinking, practices, and paradigms of pattern cutting during a commercially orientated fashion designer's career. This article incorporates research cultivated from privileged access into Ayton's private archive, located in London, England. This study identifies a lasting reference point for the fusion of pattern cutting craft with design, expressed in the context of fashion design professions within the global fashion industry.

Introduction

This article explores the role of pattern cutting in the career of British fashion designer, Sylvia Ayton, MBE (Figure 1). Born in 1937, Ayton graduated in 1960 from the fashion school managed by Professor Janey Ironside (1919–1979)¹ at The Royal College of Art, London, England. In her autobiography, Ironside noted, “One of the best results of the social revolution in Britain since the Second World War has been the release of many young designers to the world, whose potentialities would have been wasted before the war.”²



Figure 1:
Sylvia Ayton,
Photographed in the
Design Studio at Wallis,
the British Women’s
Clothing Retailer,
Photographer Unknown, 1990,
London, England,
The Private Collection of Sylvia Ayton,
London, England.

After the Second World War, the British government needed to manage the high rate of unemployment, which was caused by soldiers returning home from the war who found difficulty securing employment. One governmental strategy to combat unemployment was to create a network of art colleges that enabled young people to study art and design. This fixed the problem of high rates of unemployment as students were not included in government unemployment statistics. The strategy also generated increased opportunities to study fashion design, which resulted in the

¹ Janey Ironside was Professor of Fashion at The Royal College of Art, London, England, during 1956–1968.

² Janey Ironside, *Janey*, M. Joseph, London, England, 1973, p. 113.

release of young designers to the fashion industry whose relationships with the craft of pattern cutting generated exciting innovations. This creative explosion was explored by Oakley and Banks in their study of art schools, class, and British higher education, in which they stated, “Empowered by creative freedoms integral to the pursuit of an art qualification, young people could find new worlds open to them, new ways of seeing and being in institutions that were geared to encouraging them to find their creative vocation.”³

Ayton’s career evolved during this social revolution, and her career is significant for its flexibility and longevity. During the 1960s, Ayton worked as a fashion designer in business partnership with textile designer, Zandra Rhodes (1940-). During 1969–2002, Ayton worked as a commercial designer for Wallis, the British women’s clothing retailer. This study considers Ayton’s experiences as a designer and pattern cutter for different market levels. A review of the literature shows that pattern cutting has rarely been explored through the relationship of the designer with the craft of pattern cutting, particularly designers such as Ayton who have designed anonymously for large companies or retailers. The underpinning research will bridge this gap by investigating the thinking, practices, and paradigms of pattern cutting during a fashion designer’s career. It will also identify a lasting reference point for the fusion of technology and craft with design, expressed in the context of fashion design professions within the global fashion industry.

The purpose of this research is to review the long career of Sylvia Ayton as a fashion designer and to contextualize this with her relationship with the activities involved in pattern cutting. This article utilises a unique primary source: Ayton’s extensive private archive, which was compiled by the designer over many years, and, unlike museum collections, has previously been inaccessible to researchers. Ayton’s archive is an original and important body of work that spans more than four decades as a British fashion designer. The archive documents many of the changes in pattern cutting and design to which Ayton needed to adapt in order to remain technically and stylistically relevant with the changing times. This study also references an autobiographical paper that Ayton published in 2005, in which she described her career and her love-hate relationship with haute couture.⁴ In the paper, she reflected how the refined

³ Kate Oakley and Mark Banks, “The Dance Goes on Forever? Art Schools, Class and UK Higher Education,” *The International Journal of Cultural Policy*, Volume 22, Issue 1, 2015, Taylor and Francis, Abingdon, Oxfordshire, England, pp. 41–57.

⁴ Sylvia Ayton, “A Love-Hate Relationship with Couture,” *Costume*, Volume 39, Issue 1, 2005, Edinburgh University Press, Edinburgh, Scotland, pp. 117–127.

dressmaking, pattern cutting, and bespoke qualities of couture craft were a catalyst for her to develop her individual approach to fashion design and pattern cutting. This development was documented further in conference presentations authored by Ayton.⁵

The research findings take a systematic approach. The first part of this study is a chronological description of Sylvia Ayton's career. The second, third, and fourth parts explore Ayton's approach to pattern cutting and the importance of pattern cutting in relation to fashion design activities throughout her career. The analyses are split in half: 1960-1969, pattern cutting during her independent designer years, and then 1969-2002, pattern cutting during her corporate designer years.

The discussion of bust darts is imperative to the overall investigation because it was an endless source of fascination for Ayton. In pattern cutting, darts fold away fabric in order to shape the fabric around the bust (and other parts of the body). In many of her designs, Ayton sought to either eliminate the bust dart or integrate it into the seam lines of a pattern. As well as cutting her own patterns, Ayton often worked with a pattern cutter in consultation over a toile, a prototype of a garment made in an inexpensive fabric, often cotton muslin. This consultation was to ensure that the darts suited the fabric and design. At Wallis, Ayton worked in an advisory way with a team of pattern cutters (Figure 2).

⁵ See:

Sylvia Ayton, "The 80s: Was It the Best of Times for the Wallis Woman?" Presentation, Costume and Textile Society of Wales, National History Museum, St. Fagans, South Glamorgan, Wales, 19 May 2006.

Sylvia Ayton, "How Crinolines and Couture Helped Me Create a Customer Friendly Clothing," Presentation, The Costume Society Symposium: The Price of Fashion, Leeds, West Yorkshire, England, 9 July 2010.

Sylvia Ayton, "Creative Pattern Cutting: Is Moving the Bust Dart a Means to an End?" Presentation, The First International Symposium for Creative Pattern Cutting, The University of Huddersfield, Huddersfield, West Yorkshire, England, 6 February 2013.



Figure 2:

Sylvia Ayton with Pattern Cutter, Joyce Monsanto, Fitting a Toile at Wallis,
Photographer Unknown, 1986, Hendon, London, England,
The Private Collection of Sylvia Ayton, London, England.

This article presents a discussion about what can be learnt from Ayton's relationship with pattern cutting. By assessing her relationship with the craft of pattern cutting throughout her career, the article seeks to establish a lasting reference point for the fusion of pattern cutting and design in the context of contemporary and future fashion design professions. This is evaluated through a quantitative analysis of the key skills Ayton acquired throughout her pattern cutting journey and their value in today's global fashion industry. The aims of this research are to:

1. Document the role of pattern cutting in the 1960–2002 career of British fashion designer, Sylvia Ayton, utilising her private archive as primary source material.
2. Consider Ayton's experience of pattern cutting as a designer for different market levels and assess the merits of these different roles in a creative and skills-based context.
3. Appraise the thinking, practices, and paradigms of pattern cutting during a fashion designer's career and their value within today's global fashion industry.

Methodology and Literature Review

The research firstly takes a qualitative approach that exposes the inner experience of the subject.⁶ As Denzin and Linken stated, “Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry.”⁷ In this study, the process is both explorative and observational, and it considers the characteristics, descriptions, and definitions of pattern cutting during Ayton’s career. Archival research is the principle methodology employed through the scrutiny of Ayton’s work. This involved searching for and extricating evidence from the documented records within her private archive.⁸ Object-based research permitted the close analysis of garments that Sylvia had designed, patterns, press cuttings, interviews, photographs, sketches, and toiles in the archive.⁹ Various conversations and unstructured interviews¹⁰ were held with the designer over a three-year period, 2016–2018.¹¹ The conversations revealed much about Ayton’s passion for the design and craft practices of pattern cutting. Additionally, a quantitative survey, conducted

⁶ See:

John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Third Edition, Sage Publications, Thousand Oaks, California, United States, 2008.

Uwe Flick, *An Introduction to Qualitative Research*, Fifth Edition, Sage Publications, Thousand Oaks, California, United States, 2014.

Carole Gray and Julian Malins, *Visualizing Research: A Guide to the Research Process in Art and Design*, Routledge, Abingdon, Oxfordshire, England, 2004.

Yuni Kawamura, *Doing Research in Fashion and Dress: An Introduction to Qualitative Methods*, Berg, Oxford, Oxfordshire, England, 2011.

Ingrid Mida and Alexandra Kim, *The Dress Detective: A Practical Guide to Object-Based Research in Fashion*, Bloomsbury Academic, London, England, 2015.

⁷ Norman K. Denzin and Yvonna S. Lincoln, *The Sage Handbook of Qualitative Research*, Third Edition, Sage Publications, Thousand Oaks, California, United States, 2005, p. 10.

⁸ See:

Marie Riegels Melchior and Birgitta Svensson, *Fashion and Museums: Theory and Practice*, Bloomsbury Academic, London, England, 2014.

Lou Taylor, *The Study of Dress History: Studies in Design and Material Culture*, Manchester University Press, Manchester, Lancashire, England, 2002.

Simon Trafford, *Primary Sources in British Archives: A Practical Guide*, Bloomsbury Academic, London, England, 2018.

⁹ See:

Mida and Kim, *op cit*.

¹⁰ Unstructured interviews are a dialogue where the questions are not prearranged and encourages the interviewee to speak freely about the subject concerned, unlike the structured interview, which usually features a set of standard questions.

¹¹ Sylvia Ayton, Personal Interview Conducted by Kevin Almond, London, England, 28 April 2016.
Sylvia Ayton, Personal Interview Conducted by Kevin Almond, London, England, 26 June 2018.

through a questionnaire, analysed how the pattern cutting skills Ayton identified during her career could have value in today's global fashion industry.

Literature related to Sylvia Ayton's career is sparse. There is no published biography, however, there are anecdotal references to her work in several publications.¹² Ayton's private archive revealed press cuttings and interviews with the designer; however, these were again circumstantial and provided little depth of analysis about her work or approach to pattern cutting.¹³ A comment published in 1995 by the journalist, Tamsin Blanchard, is particularly revealing, "Sylvia Ayton is one of the most important designers you've never heard of. For a quarter of a century she has set the style of Wallis clothes and that has meant lots to lots of women."¹⁴ This anonymity as a designer encapsulates the position of many who are employed by companies or retailers as the significance of their roles, creativity, and skills, to the global fashion industry has rarely been recorded.

Ayton delivered a presentation at an international pattern cutting conference in 2013.¹⁵ Her presentation explored her involvement with many facets of pattern cutting

¹² See:

Christopher Breward, Edwina Ehrman, and Caroline Evans, *The London Look: Fashion from Street to Catwalk*, Yale University Press, London, England, 2004, p. 131.

Christopher Breward, David Gilbert, and Jenny Lister, *Swinging Sixties: Fashion in London and Beyond, 1955-1970*, V&A Publications, London, England, 2006, pp. 30, 62.

Marni Fogg, *Boutique: A '60s Cultural Phenomenon*, Mitchell Beazley, London, England, 2003, pp. 30, 41-44, 50-53, 114.

Joel Lobenthal, *Radical Rags: Fashions of the 1960s*, Abbeville Press, New York, New York, United States, 1990, p. 231.

Jane Mulvagh, *Vogue History of Twentieth-Century Fashion*, Viking Press, London, England, 1988, p. 297.

Brenda Polan, "Fashion on Fire," *The Guardian*, London, England, 3 November 1983, p. 11.

Iain R. Webb, *Foale and Tuffin: The Sixties: A Decade in Fashion*, ACC Editions, Woodbridge, Suffolk, England, 2009, pp. 17, 25, 26, 40, 43, 92, 139, 176, 214.

¹³ See:

Caroline Baker, Title Unknown, *Nova*, London, England, Month Unknown, 1967, p. 38.

Tamsin Blanchard, Title Unknown, *The Independent*, Magazine Colour Supplement, London, England, 30 September 1995, p. 53.

Anonymous, "The Bag Lady Speaks," *Fashion Weekly*, London, England, 15 February 1990, p. 8.

Penny Graham, "Ribbon Dress," *The Evening News*, London, England, 8 July 1968, p. 7.

¹⁴ Blanchard, op cit.

¹⁵ Kevin Almond, Organiser and Chair, *The First International Symposium for Creative Pattern Cutting*, The University of Huddersfield, Huddersfield, West Yorkshire, England, 6-7 February 2013.

throughout her life and provided the main source and trajectory explored further within this article.¹⁶ Ayton was also interviewed at the conference, and her commentary provides useful insight into her perspective, related to pattern cutting practice.¹⁷ Further conference presentations by Ayton provided important information about her career although these presentations are retained in her private archive and remain unpublished.¹⁸ Also useful to the research of this article was the case study published in the PhD thesis of Pammi Sinha, who analysed Ayton's working practices and approach to pattern cutting.¹⁹

Within literature there has been some exploration of the relationships between famous couture designers, the craft of pattern cutting, and how their cutting innovations have inspired fashion. This includes the work of designers such as Madeleine Vionnet (1876–1975), Cristobal Balenciaga (1895–1972), Madame Grès (1903–1993), Alexander McQueen (1969–2010).²⁰ Pattern cutting, however, has rarely been explored through the relationship of the working, commercial designer with the craft. The study presented in this article bridges this gap and provides a catalyst for exploring the thinking processes that coexist between pattern cutting and design for both designer level and high street clothing. Further reference to literature is embedded throughout the text.

¹⁶ Ayton, 2013, op cit.

¹⁷ Sylvia Ayton, Personal Interview Conducted by The University of Huddersfield, Huddersfield, West Yorkshire, England, 20 February 2013, <https://www.youtube.com/watch?v=7FPfQsOHpiY>, Accessed 18 April 2018.

¹⁸ See:

Ayton, 2006, op cit.

Ayton, 2010, op cit.

Ayton, 2013, op cit.

¹⁹ See:

Sylvia Ayton, Personal Interview Conducted by Pammi Sinha, London, England, 6 August 1994. This interview was transcribed and published in an appendix of the PhD thesis of Pammi Sinha, *A Comparative Study of Fashion Design Processes in UK Womenswear Manufacturing Companies*, PhD Thesis, The University of Salford, Salford, Lancashire, England, 2000.

Pammi Sinha and Chris Rivlin, "Describing the Fashion Design Process," Presentation, The Second European Academy of Design Conference, Stockholm, Sweden, 24 April 1997.

Sinha, op cit., 2000.

²⁰ See:

Marie-Andree Jouve, *Balenciaga*, Thames and Hudson, London, England, 1989.

Betty Kirke, *Madeleine Vionnet*, Chronicle Books, San Francisco, California, United States, 1997.

Patricia Mears, *Madame Gres: Sphinx of Fashion*, Yale University Press, London, England, 2008.

Judith Watt, *Alexander McQueen: Fashion Visionary*, Goodman Books, London, England, 2012.

The Career of Sylvia Ayton

In order to contextualise Ayton's work, this section briefly describes her career. The designer was born in Gants Hill, London, a suburban world from which she eventually wanted to escape. Her interest in fashion began early as she notes, "As a child I loved drawing but have no mementos of my artistic work, but I have mementos of childish pattern cutting and sewing which started with dolls, small Rosebud dolls."²¹ Ayton disliked school but loved drawing and painting, which led in 1953 to her enrollment on the dress design course at Walthamstow Art School, where she cultivated her drawing skills (Figure 3). This was followed by her acceptance in 1957 to study in the fashion school managed by Professor Janey Ironside at The Royal College of Art in London.



Figure 3:
*A Pen and Watercolour
Drawing,*
Sylvia Ayton,
Walthamstow Art School,
Walthamstow, England,
circa 1953,
The Private Collection of
Sylvia Ayton,
London, England.

²¹ Ayton, 2013, op cit.

Janey Ironside is often credited as the spearhead of the “youthquake” phase of the swinging sixties.²² Many notable designers from this era trained under Ironside, including Ossie Clarke (1942–1996), Zandra Rhodes, Bill Gibb (1943–1988), Marion Foale (1939–) and Sally Tuffin (1938–) who formed the design partnership, Foale and Tuffin.²³ Ayton noted, “I did learn an incredible amount at Royal College. I won a competition to design the BEA air hostess uniform (Figure 4) which went into production, and I learnt how to pattern cut and fit garments.”²⁴



Figure 4:
BEA Air Hostess Uniform Design,
Sylvia Ayton,
The Royal College of Art, London,
England, 1958,
The Private Collection of
Sylvia Ayton,
London, England.

²² See:

Ironside, op cit.

Virginia Ironside, *Janey and Me: Growing Up with My Mother*, Harper Perennial, New York, New York, United States, 2003, p. 189.

²³ See:

Ayton, 2005, op cit., p. 119.

Fogg, op cit., pp. 13, 30, 159.

²⁴ Ayton, 2013, op cit.

Sinha observed about Ayton, “During her studentship at The Royal College of Art, she had designed and made clothes for actresses, Suzannah York (1939–2011) and Edina Ronay (1940–), worked with Doris Langley Moore (1902–1989) at The Costume Museum at Bath, and designed and made hats for the film, *Freud* (1962).”²⁵ When Ayton began her professional career in 1960, she represented a new breed of fashion designer. These were professionals, unafraid to harness the cultural revolution that was unleashed in the aftermath of the Second World War.²⁶ The late 1940s was a time of hardship and economic shortage in Britain. During the 1950s, though, there was an increased affluence and prosperity, which had an influence on both the middle and working class across the country. Higher education also expanded rapidly, and the social and professional status of women slowly improved. A youth culture emerged during the late 1950s and 1960s that emphasised the importance of clothes, popular music, and lifestyle. This post-war climate helped shape a fresh direction for the British fashion industry and had a global influence on the way people dressed. It also produced designers who embraced these new opportunities, including Gerald McCann (1931–), Mary Quant (1934–), and Ayton. In an interview, Ayton explained that there was very little interaction between the designers during this time as they were all in competition with each other.²⁷ However, each embarked on careers with a basic set of design and pattern cutting skills that adapted to the changing needs of the fashion industry, as they sustained professions that stretched beyond the 1960s.

Ayton graduated from The Royal College of Art in 1960 with the confidence that she would be able to make clothes for private customers and the boutiques that were emerging on the high streets of London and cities across Britain. From 1960, Ayton’s career combined teaching at art colleges with freelance designing and pattern cutting for friends who owned fashion shops in Carnaby Street and the Kings Road in London. Ayton worked on garments that were designed and sold to stores including Top Gear, Countdown, and Palisades on the Kings Road. As Ayton described, “I just made up the garments I liked, showed them to the boutique owners who loved them,

²⁵ Sinha, 2000, op cit., p. 231.

²⁶ See:

Hazel Clarke, “Sylvia Ayton: Fashion Designer,” *Encyclopedia of Fashion*, <http://www.fashionencyclopedia.com/A-Az/Ayton-Sylvia.html>, Accessed 18 April 2018.

Ironside, 1973, op cit., p. 119.

Lobenthal, op cit.

Mulvagh, 1988, op cit.

Webb, 2009, op cit.

²⁷ Ayton, 2018, op cit.

then I graded the pattern, bought the fabric, cut them out at home and the girl around the corner made them up.”²⁸

In the mid 1960s, a buying office in New York saw Ayton’s clothes in one of the London boutiques. Ayton subsequently received an order from B. Altman and Company, a luxury department store and chain in New York. It was a small order: three different styles of dresses produced in four sizes, and six dresses each, which totaled 72 dresses. The dresses sold for a retail price of six guineas each, the equivalent of approximately £112 each in 2019 currency.²⁹ This was a price a customer would expect to pay for a high-quality dress in contemporary British high street stores, such as Reiss or Karen Millen. Ayton had the dresses delivered to the store in New York through door-to-door shipping, which meant the shipping company collected the product from the designer and delivered it to the retailer as part of the shipping package. The dresses sold and were re-ordered.

Whilst working as a tutor at Ravensbourne College of Art in London during 1961–1967, Ayton met textile designer Zandra Rhodes, who was also teaching at the college.³⁰ They formed a design partnership, and this became Ayton’s first formal business (beyond her business as a freelance designer) before starting work at Wallis in 1969. Ayton described her partnership with Rhodes, “We worked from my flat. Zandra printed at her studio, and I made the patterns and samples. We paid cash for the cloth. We went to see the boutique buyers and tried to sell the clothes, but our garments were too different.”³¹ In 1966 this resulted in the establishment of their own boutique, The Fulham Road Clothes Shop (Figure 5), with backing from actress Vanessa Redgrave (1937–). Their meeting was initiated through friends of Rhodes who knew Redgrave. The friends arranged for Ayton and Rhodes to visit Redgrave’s house, where she commissioned a dress. On a second visit, Ayton and Rhodes showed Redgrave their print design with the words “We love you and send you kisses,” which was intended to be printed on satin fabric for the dress. Redgrave was so delighted she agreed to donate money as financial backing for the shop in return for the clothes. Ayton described their idiosyncratic philosophy, “Zandra and I did our own thing. We knew best. We were such egoistical little madams.”³² Despite tremendous publicity, as well as popularity with both customers and the press, a combination of lack of business acumen and debt forced Ayton and Rhodes to close their business.

²⁸ Ayton, 2005, op cit., pp. 117–127.

²⁹ Currency Converter: 1270–2017, The National Archives, Kew, Surrey, England, <http://www.nationalarchives.gov.uk/currency-converter>, Accessed 25 June 2019.

³⁰ Zandra Rhodes, *A Lifelong Love Affair with Textiles*, ACC Textiles, London, England, 2009.

³¹ Ayton, 2005, op cit., pp. 117–127.

³² Ayton, 2006, op cit.



Figure 5:
Models Wearing Clothes from The Fulham Road Clothes Shop, London, England, 1969, The Private Collection of Sylvia Ayton, London, England.

In 1969, the fashion designer Brian Godbald (1945–) introduced Ayton to the British high street retailer, Wallis, where Ayton worked for two months as a freelance designer. Upon completion of the two-month design contract, Ayton underwent a formal interview with the managing director, Jeffrey Wallis (1922–2015), which led to permanent employment at Wallis as the outerwear designer (Figure 6). Designing for a mid-market retailer demanded a different mindset, and Ayton had to adapt. She said, “I had a few second thoughts about joining a retail company: would I have to design garments I did not like? I was a rebel, a young trendy designer, doing what I wanted.”³³ The designer’s long tenure at the company of 33 years enabled Ayton to experience significant changes both in the customer and in the British retail industry.

³³ Ayton, 2005, op cit., p. 123.



Figure: 6:
Coat Design that Sylvia Ayton Prepared to Take to Her Interview with Jeffrey Wallis, London, England, 1969, The Private Collection of Sylvia Ayton, London, England.

From 1969 onwards, Ayton traveled periodically to Paris to visit couture shows at Yves Saint Laurent, Christian Dior, Chanel, and Patou. Ayton took notes about the clothes and patterns at the couture shows, but she did not sketch the designs as sketching was forbidden during the shows. The visits were used to inspire Wallis copies sold as part of a range called Pick of Paris.³⁴ Over time, Ayton witnessed the Wallis customer change as they demanded new, young, and instantaneous looks. Both Ayton and Wallis adapted to these changes, which helped sustain the longevity of the company. As Ayton described, “The only way for us to keep going was to recognize that fashion is constantly evolving. I always say that Wallis design is evolutionary, not revolutionary.”³⁵

³⁴ Ayton, 2016, op cit.

³⁵ Ayton, 2005, op cit., p. 127.

Sylvia Ayton complemented her career as a designer with her involvement and commitment to education. She taught at a variety of art colleges as well as acting as external examiner for many fashion degree courses. She has been a Fellow of and jury member for The Royal Society of Arts, Design Bursaries Competition (Fashion). In 1990, in recognition for services to the British fashion industry, Ayton was awarded Member of the British Empire (MBE). She was also involved, alongside Vanessa Denza (1937-) and Jeff Banks (1943-), with the establishment in 1991 of Graduate Fashion Week, the annual showcase for fashion graduates in London. Ayton was involved in the The Costume Society for several years, first as Vice Chairman, then as Chairman, 2008-2013.

Sylvia Ayton's Relationship with Pattern Cutting

This section explores Ayton's approach to the practice of pattern cutting and its relationship to fashion design activities. The term fashion designer is often given to the creator of a garment or outfit, whereas the pattern cutter is perceived to be the person who creates the pattern for a design. However, within the fashion industry different organisations have different interpretations of these roles and their value. In some organisations the roles are merged. Throughout her career, Ayton combined the roles of fashion designer and pattern cutter, so they became interchangeable. During her early career, until 1969, she cut all the patterns for her designs and often made the first sample garment. She used this hands-on, practical experience to inform her later career at Wallis, where she worked with a team of pattern cutters and was able to successfully communicate with them as they interpreted her designs.

Ayton observed, "As a designer I seem to have been involved with many aspects of pattern cutting all my life, it is the most effective and simplest way in which to achieve your design, your creation, which is your main ambition; your creation to be worn by, you hope, a thousand customers."³⁶ She said, "As you draw the design, you are visualizing the pattern shape. You become part of the design. You can feel the shape on your body. Then when drawn flat onto spot and cross, paper or card and cut out, the shape starts to become a three-dimensional paper garment. And then into fabric, it is a garment."³⁷ As a means to an end, she firmly acknowledged that pattern cutting was the route to a wonderful creation. The bust dart had always fascinated her (Figure 7). This often begins at the side seam of a bodice and ends near the apex of the bust.³⁸

³⁶ Ayton, 2013, op cit.

³⁷ Ibid.

³⁸ Ayton, 2018, op cit.

Ayton's dislike of the bust dart began during her flat pattern cutting lessons at art college, and throughout her career she sought to eliminate bust darts in her design work.³⁹ Unfortunately, as a commercial designer she could not ignore bust darts and debated whether they were a means to a creative end or just a technical exercise used to develop another pattern.

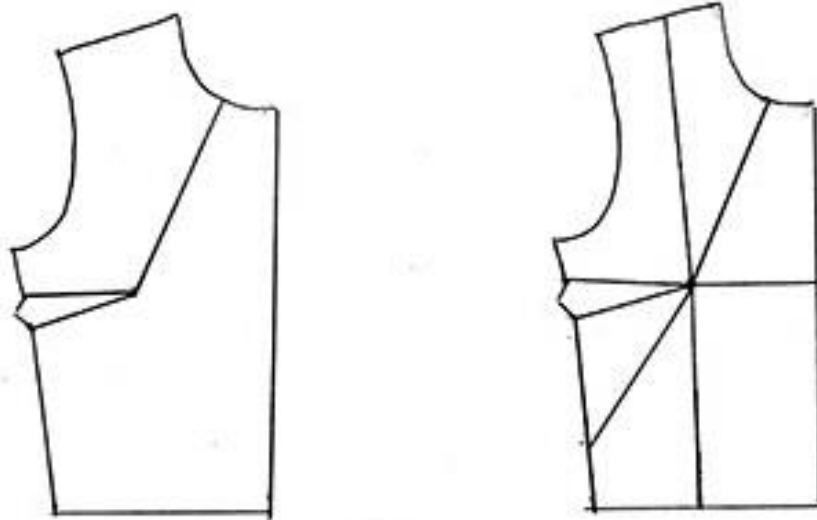


Figure 7:
Drawing of a Bodice Block and Bust Dart,
Sylvia Ayton,
The Royal College
of Art, London,
England, 1958,
The Private
Collection of
Sylvia Ayton,
London, England.

As a child Ayton loved drawing. She had memories of childhood pattern cutting and sewing for dolls (Figure 8). Her first encounter with bust darts was in the flat pattern cutting lessons at Walthamstow School of Art. Here, she realised there was something important called, *the pattern cutting class* or as some classmates described it, *moving the bust dart*. This was not as much fun as drawing. She recalled, “All we wanted to do was draw and design so when we were gathered around the cutting table, where a bodice block was pinned out like an animal skin, we stared in amazement, as we were told that from this simple bodice block, by cutting and folding we would be able to move the bust dart to wherever our design directed. Why? Most of us were young girls who had no bust; the lesson fell onto rather fallow ground.”⁴⁰ Ayton was more enamoured of the second pattern cutting lesson, which involved draping on the stand, draping calico fabric onto the body form, pinning the shape, and drawing the design lines over and around the bust; then taking the fabric off the stand to reveal a three-dimensional shape. To Ayton, this seemed a far more creative approach.

³⁹ Ibid.

⁴⁰ Ibid.



Figure 8:
*Pattern
Pieces for a
Doll's Dress
without Bust
Darts,*
Sylvia Ayton,
Gants Hill,
London,
England,
circa 1945,
The Private
Collection of
Sylvia Ayton,
London,
England.

While studying at The Royal College of Art, Ayton advanced her knowledge of flat pattern cutting and draping; however, she still disliked the flat pattern cutting lessons. The lecturer talked in measurements and showed how to move the bust dart around from the apex of the bust. Ayton observed, “The bodice pattern was cut out in calico and pinned onto an unsuspecting student to demonstrate where the bust dart had been and where it was now by pointing out the crucial bust point with a ruler or finger. I escaped from this class, hid, and read *Vogue*.”⁴¹ Despite these struggles, Ayton conquered her fears and graduated with a set of block patterns that she felt were her friends, ready to face the challenges ahead. A block pattern is a basic pattern shape for a garment type, such as a bodice or a skirt, that reflects the size, shape, and posture of a human figure. This is used as a foundation pattern by pattern cutters to develop many different pattern styles.

⁴¹ Ibid.

Pattern Cutting during the Designer Years, 1960–1969

Ayton said, “I was there, in the sixties, but I wasn’t actually aware of what was happening. I was always just too involved with work.”⁴² This statement defines a work ethic that permeated throughout the designer’s career. During the 1960s, the British capital was christened “Swinging London,” defined by a *Time* magazine cover story, published in 1966, which described the youth-driven social and cultural changes of the decade.⁴³ Ayton recalled how amazing it was to be a designer during this time. In a short time period, she advanced from creating refined, grownup outfits to designing uncomplicated shift dresses. A feeling of simplicity emerged during the decade, with an uncluttered approach to dressing and a new desire to escape convention.⁴⁴ This emerging style is depicted in the contrasting images of Figure 9 and Figure 10. Figure 9 depicts a garment designed in 1960 and shows Sylvia’s elegant and sophisticated printed wool mohair coat, suitable for evening or theatre wear. Cut in a semi-structured way with dropped shoulders, the coat appears restrained and womanly. This contrasts with the outfit depicted in Figure 10, circa 1964, a relaxed, sleeveless, wool crepe shift, cut simply and fluidly from the fabric, without structure. The bust darts are opened into the gathers at the neck.

⁴² Ayton, 2006, op cit.

⁴³ Piri Halasz, “London: The Swinging City,” Cover Story, *Time Magazine*, Volume 87, Number 15, 15 April 1966.

⁴⁴ See:

Lia Towle, “A 60s Sensation,” 3rd Floor, March 31, 2011, <https://thirdfloorpublication.wordpress.com/2011/03/31/a-60's-sensation>, Accessed 18 April 2018. Richard D. Truman, *Mods, Minis, and Madmen: A True Tale of Swinging London Culture in the 1960s*, Universe, Milford, Connecticut, United States, 2010, p. 10.



Figure 9:
*Printed Wool Mohair Coat Suitable for Evening or Theatre Wear, Drawn during
Her Final Year, Sylvia Ayton, The Royal College of Art, London, England, 1960,
The Private Collection of Sylvia Ayton, London, England.*



Figure 10:
A Relaxed, Sleeveless, Wool Crepe Shift,
Sylvia Ayton, London, England, circa 1964,
The Private Collection of Sylvia Ayton, London, England.

As the mid 1960s approached, Ayton felt that the pattern cutting required for her designs needed to be simple, which made all the pattern cutting lessons at art college seem irrelevant.⁴⁵ As she considered grading to be time consuming, gradually her designs became simpler, pared down cutting with no darts, dresses with less but more impact. The grading of a pattern is the incremental decrease or increase of a pattern and is a technique used to develop different sized patterns for the production of a garment range. Bust darts continued to fascinate Ayton, and they were often incorporated into soft gathers, tied at the neck (Figure 10).

⁴⁵ Ayton, 2018, op cit.

Ayton believed there were two sorts of patterns. Firstly, there was the commercial pattern used for manufacturing, which was a pattern that was easy to understand, especially for the pattern cutters and machinists: very good, grownup patterns, but without a heart. Ayton stated, “Then there was the pattern that you immediately found interesting even if you hadn’t seen the sketch.”⁴⁶ Ayton considered that patterns were like interesting books that had a boring cover. By this, she meant that the pattern for a garment could often be more interesting than the actual design. She described one of her patterns from circa 1965 (Figure 11), “Looking at this pattern it still says to me this dress will sell. There is nothing much to go wrong. The tiniest bust dart is more for tightening the large arm hole, than to accommodate a tiny bosom. The only problem, no centre back seam for a zip.”⁴⁷

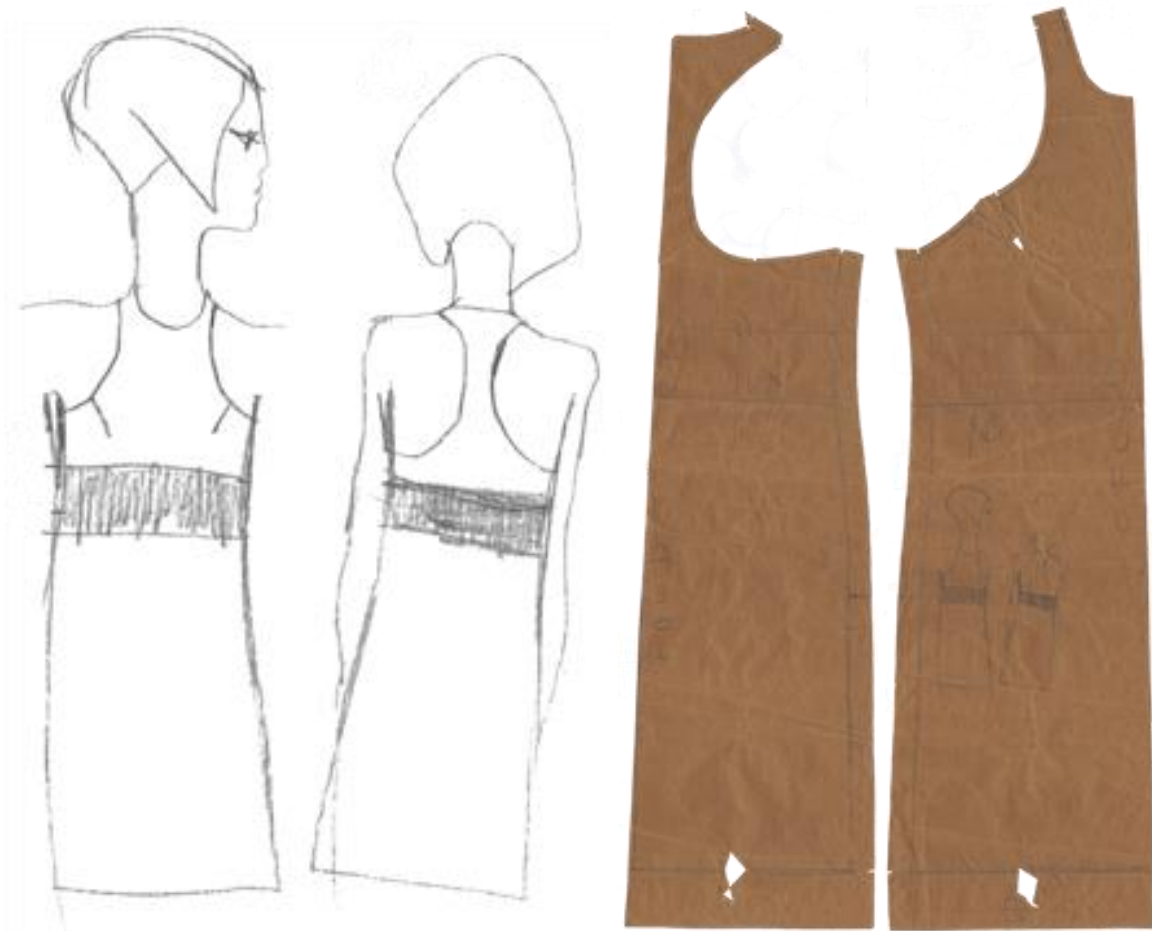


Figure 11:
Dress with Bust Darts, Sylvia Ayton, London, England, circa 1965,
The Private Collection of Sylvia Ayton, London, England.

⁴⁶ Ayton, 2016, op cit.

⁴⁷ Ayton, 2013, op cit.

Ayton and Zandra Rhodes had both studied at The Royal College of Art. Ayton graduated from the fashion department in 1960, and Rhodes graduated from the textiles department in 1964. In 1966, they decided to work together creating designs that incorporated Ayton's dress patterns and Rhodes' textile prints. The journalist Joel Lobenthal described how, "Working with Ayton taught Rhodes the rudiments of pattern making and eventually the two began sharing the fashion design responsibilities."⁴⁸ During an interview, Ayton described their approach, "Simple as possible but effective as possible. I think it worked. Interesting, wearable, wantable garments with the bust dart integrated onto the design lines."⁴⁹ By 1968 the design team were dressing celebrities, including the journalist Janet Street Porter (1946-) who modelled a shirt printed with Zandra's logo; designer Tania Sarne (1945-), originator of the fashion label, Ghost, who wore to her wedding an Ayton and Rhodes-designed white jersey dress trimmed with genuine snakeskin; and model Marsha Hunt (1946-), who was photographed wearing a long black PVC coat. Ayton and Rhodes pushed the boundaries of design. One dress designed with ribbons did not require any pattern cutting, just a strategic placement of ribbons around the body. Ayton recalled, "We did one dress with ribbons and liked the effect so much we made seven more. Fashion has got ribbon taped."⁵⁰

In an interview with Marnie Fogg, Ayton discussed her business venture with Rhodes, "Although our innovations such as tattoo print transfers and paper dresses were commercially successful—the Miss Selfridge buyer asked us how to stop the customers from tearing the hems of the dresses to see if they really were paper—the business side of the enterprise was badly run."⁵¹ This poor business sense led to the closure of their retail outlet, The Fulham Road Clothes Shop, in 1969. "We made super garments, but investment was missing. We had to go our separate ways: Zandra into a world of fantasy and me into my life as a coat designer at Wallis. It was very sad."⁵² The world of fantasy that Rhodes entered was a business that provided Rhodes with the freedom to produce her glamorous, flamboyant, and dramatic designs, whereas Ayton left to work for a retailer designing very commercial, high street clothing. At Wallis, Ayton quickly moved from her Fulham Road Clothes Shop position in which she had sourced the fabric, designed the garment, cut the first pattern, and made the first sample—into the realms of designing for a high street retailer, with a team of pattern cutters who worked for her.

⁴⁸ Lobenthal, *op cit.*, p. 241.

⁴⁹ Ayton, 2018, *op cit.*

⁵⁰ Graham, *op cit.*

⁵¹ Fogg, 2003, *op cit.*, p. 53.

⁵² Ayton, 2005, *op cit.*, p. 123.

Pattern Cutting in the High Street Years, 1969–2002

Ayton was shocked to discover upon joining Wallis that she was not required to cut her own patterns. It was a very different way of working. She designed the coats, suits, and raincoats while another person designed the dresses and separates. There were two completely different ways of creating patterns, in two different rooms, with different equipment, and two different ways of thinking. As she commented, “My tailors thought they were king, but the dress department knew they were equally as creative.”⁵³ Ayton drew the highly detailed design, then the pattern was cut by someone else; then the toile was made by another person. All of these people relied on the accuracy of Ayton’s detailed line drawing (Figure 12).



Figure 12:
Detailed Line Drawing and Finished Coat,
 Sylvia Ayton for Wallis, London, England, 1989,
 The Private Collection of Sylvia Ayton, London, England.

⁵³ Ayton, 2013, op cit.

Ayton's designs had to include the correct proportions with all design details clearly depicted, including top-stitching. Both a drawn front and back view were essential. Ayton reflected that there needed to be excellent communication with the pattern cutter if you wanted the coat to look like your design. "My design drawings were working drawings with a high illustrative content. There was no time to do a glamorous drawing and a working drawing, my sketch had to be glam enough to show the press and readable enough for the pattern cutter, the machinist, and the Turkish factory to produce a few thousand raincoats and coats."⁵⁴

During the 1970s, Wallis was well known for its Pick of Paris range. The owner of the company, Jeffrey Wallis, had an association with some of the Parisian couture houses, such as Christian Dior and Yves Saint Laurent. The arrangement was that if Wallis paid for three people to attend a couture show, then Wallis would receive three couture garment patterns, of Wallis' choice. The patterns were delivered to Wallis after the release date of the couture garments and after photographs of the garments had appeared in the press. This allowed the couture customers to wear the garments before copies were in Wallis stores. Couture garment patterns were selected that were felt to be right for the customer. As sketching was forbidden at the shows, Ayton made notes and drew garments and patterns from memory. On return to London, this enabled the Wallis design team to produce excellent copies ready for delivery to Wallis shops at the same time as the Paris release date for the patterns they had bought. Once the couture patterns arrived, Wallis was able to check that the designs and patterns they had made from memory were similar to the original styles. Ayton commented, "It was very satisfying to find our patterns were always very close to the originals."⁵⁵

In the early 1970s, Sylvia Ayton was still a new designer at Wallis. She remembered, "Half the time I designed my own thing, then as all retailers think alike the bosses said, 'Hey, the shop up the road are doing this or that and we should be doing it too; we mustn't be too different.'"⁵⁶ Ayton's clothes for Wallis were for a different size and shape than the girlish forms for which she designed during the mid 1960s—and the elegant, grownup clothes she had rebelled against during the late 1950s. For instance, the 1980s moved the company into a decade of differences. Ayton commented, "Although it was a glamorous mix of all things bright and beautiful, I will always

⁵⁴ Ayton, 2018, op cit.

⁵⁵ Ayton, 2013, op cit.

⁵⁶ Ayton, 2006, op cit.

remember it as a big shoulder, power-dressing era.”⁵⁷ The shape of the shoulder needed to be adjusted on the pattern piece to accommodate the large sets of shoulder pads required, sometimes three at a time (Figure 13). By the 1980s, Ayton knew her customer. She was creating clothes for a Wallis woman who was forever 30 years old.⁵⁸ Ayton’s creative approach was a mix of design and pattern cutting routes that included copying and adapting patterns from garments bought on shopping trips, as well as designing and cutting versions of what would be on trend, neither too early nor too late.

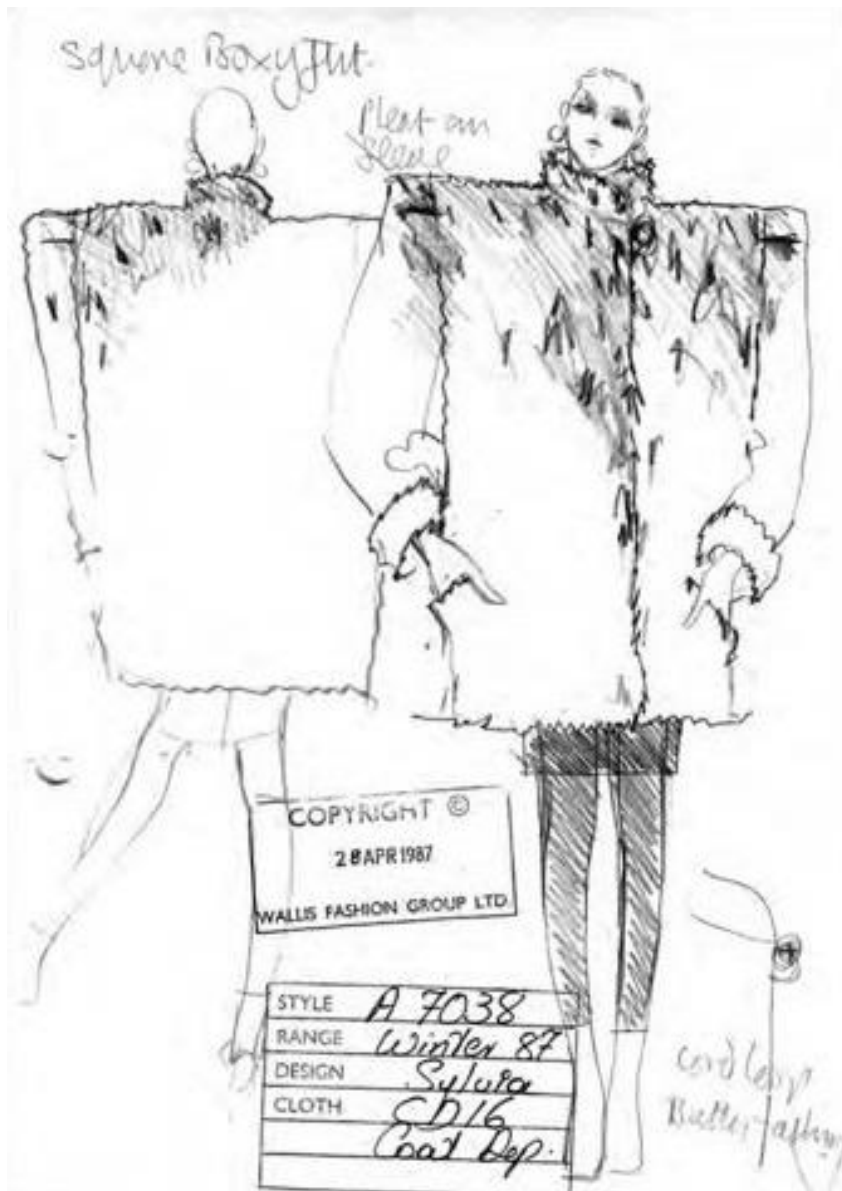


Figure: 13:
*Coat with Wide
Shoulders, Line
Drawing for the
Pattern Cutter,
Sylvia Ayton for
Wallis, London,
England, 1987,
The Private
Collection of
Sylvia Ayton,
London, England.*

⁵⁷ Ibid.

⁵⁸ Ibid.

Sinha's case study, exploring the working practices of Ayton, acknowledged the designer's respect and admiration for the teams of pattern cutters with whom she worked. As a designer at Wallis, Ayton was involved in an advisory way. The team were concerned that her sketches were interpreted into patterns and toiles accurately, therefore the sketches needed be distinct and easy to understand. In an interview, Ayton said, "Design presentation is only a means of communication...drawing is so very important; it is the start of a long line of communication."⁵⁹ At the first range meeting, the pattern cutters were keen to ensure that any adjustments that needed to be made to patterns were minimal. The sample machinists worked with the pattern cutters to make up the toiles and the first samples. Once these were passed, the patterns were made up as final samples and sent on to the factories to produce the garments.⁶⁰ Commitment to work was another aspect that Sylvia considered important for the designer and pattern cutter. She felt that was part of the training at The Royal College of Art, "In the final year we all worked very hard and very long, not leaving until the last bus or train every night."⁶¹

In an early 1990s interview with the British trade magazine, *Fashion Weekly*, Ayton said, "You have to continually come up with new ideas which will make the customer return. There is no set formula and creating a new design is always a gamble. Women can be so fickle, so creating garments that a woman can feel and look good in can be quite exciting."⁶² She considered that new ideas emerged from various sources and are often inspired by shapes within patterns and pattern cutting itself. Ayton reflected on some of her creative sources whilst at Wallis.⁶³ The book, *Costume Patterns and Designs* by the ethnographer, Max Tilke (1869-1942), proved particularly inspirational. This work is a survey of costume, patterns, shapes and designs from all eras and nations. Ayton considered it to be a favourite of many designers since its publication in 1974. She recalled the T-shape, illustrated in the book that evolved from a square shape, which formed one pattern piece. This inspired her to buy a sample garment in 1985 that resembled the T-shape, with no bust dart and turn the shape into a coat (Figure 14 and Figure 15).

⁵⁹ Ayton, 1994, op cit.

⁶⁰ Sinha, 2000, op cit., p. 230.

⁶¹ Ayton, 1994, op cit.

⁶² Anonymous, op cit.

⁶³ Ayton, 2016, op cit.

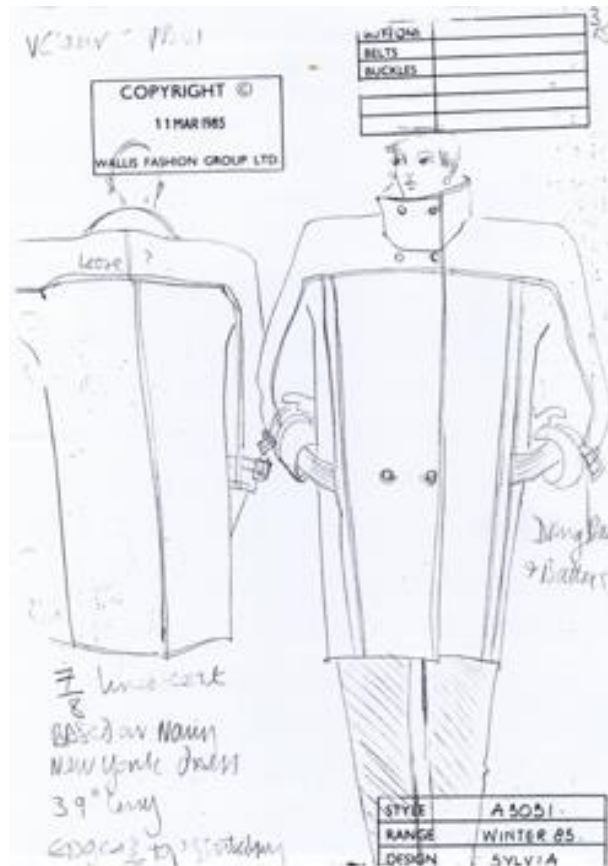


Figure 14:
T-Shape Coat Design, Designed by Sylvia Ayton for Wallis, 1985,
 London, England, Photograph Courtesy of Sylvia Ayton and Wallis,
 The Private Collection of Sylvia Ayton, London, England.



Figure 15:
T-Shape Coat Sample, Designed by Sylvia Ayton for Wallis, 1985,
 London, England, Photograph Courtesy of Sylvia Ayton and Wallis,
 The Private Collection of Sylvia Ayton, London, England.

Ayton also looked at other silhouettes inspired by the square, such as the knitted coats constructed from one piece of material by the designer, Issey Miyake (1938-). This led to experimentation with circular shapes based on an ethnic cape and to transpose these shapes into patterns. These ideas were turned into raincoats for the Wallis customer in the late 1980s (Figure 16 and Figure 17).



Figure 16 and Figure 17:
Experiments with Circular Shapes and Patterns,
Sylvia Ayton, 1989, London, England,
The Private Collection of Sylvia Ayton, London, England.

When computer aided manufacture moved into the pattern room during the late 1990s, Ayton was devastated because she felt these advances in technology removed a sensory connection between the physical pattern and the garment, which she considered to be an essential part of the design and pattern cutting process. Her team of pattern cutters, however, soon adapted to the technology. She noted, “The sensitive line they drew to shape a collar had gone; it was now a series of steps; pixels. I was no longer able to correct a shape on the pattern because it was now on the computer and no space on the table to draw and explain my alteration because the

table was full of the computer. Times change.”⁶⁴ During the early 2000s, the concept of Minimalism began to influence high street fashion. Ayton said, “I tried to introduce the simplicity of the beautiful cutting of the French designer, Andre Courreges (1923–2016), but no; it was a great idea and a way to use beautiful, expensive fabrics frugally but my customer couldn’t cope; she liked a bit of shush.”⁶⁵ The Wallis customer could not relate to simple, minimalistic types of clothing. The Wallis woman wanted clothes that included an element of glamour, such as a classic raincoat with a generous cut and a touch of fake fur.

Wallis was also being frugal with expenditure on fabrics. Ayton found that using cheaper wool and cashmere blend fabrics, at £3 per metre instead of the more luxurious fabrics the company had previously used at £6 per metre, resulted in a scaling down in the quality of design and pattern cutting. She said, “Minimalism and cheap fabric do not work.”⁶⁶ Sinha observed how the Wallis style, “...Was achieved through Sylvia’s sketches and the Wallis block patterns (template patterns from which styles were cut). She endeavoured to design glamorous and expensive-looking coats with a plentiful cut, whatever the season demands were in terms of styling.”⁶⁷ To go from the voluminous cutting of the 1990s design in Figure 18, to the restrained 2000s approach of the cut in Figure 19, was not the design journey Ayton wanted to travel. After 42 years of pattern cutting, designing and making many thousands of women happy with her designs, Ayton retired in 2002.

Sylvia Ayton’s relationship with pattern cutting, from designer level to high street, evolved through creating patterns for many different types of garments (Figure 20). Whatever the style she believes that pattern cutting is a creative activity and a means to an end. It is a continuation of the drawing skill and the satisfaction of seeing the drawing come to life. She said, “For me it was the simplest, easiest and most effective way in which to achieve my dream design, for my ideal customer. My drawn designs achieved what I wanted. I wanted the drawing to look good, the pattern to look good, if it was near perfect and pleasing to my eyes the customer would also find it pleasing to her eyes.”⁶⁸

⁶⁴ Ibid.

⁶⁵ Ayton, 2013, op cit.

⁶⁶ Ayton, 2016, op cit.

⁶⁷ Sinha, 2000, p. 256.

⁶⁸ Ayton, 2013, op cit.



Figure 18 and Figure 19:
*From Voluminous Pattern Cutting of the 1990s
to the Restrained Minimalism of the 2000s,*
Sylvia Ayton, London, England,
The Private Collection of Sylvia Ayton, London, England.



Figure 20:
Designs Cut Fluidly with All Bust Darts Eliminated,
Sylvia Ayton, Late 1960s, London, England,
The Private Collection of Sylvia Ayton, London, England.

In her Wallis case study, Sinha noted the bulk of Ayton's Wallis designs were line drawings, comprehensive enough for pattern cutters to work with, without her being there to explain the design. She observed that, "Details such as stitching, pockets, collar and cuffs were clarified through detailed drawing or written notes by the side of sketches. Knowledge of pattern cutting helped to ensure that designs could be made up commercially for appropriate prices. Ayton also considered the ability to draw was a vital aspect in both design and pattern cutting."⁶⁹

⁶⁹ Sinha, 2000, op cit., p. 252.

Lessons Learnt from Ayton's Relationship with Pattern Cutting

This final section considers what can be learnt from Sylvia Ayton's relationship with pattern cutting. Through documenting her activities as a working, commercial fashion designer, the research seeks to determine a lasting reference point for pattern cutting within the contemporary fashion industry. The research has pinpointed the key skills that Ayton acknowledged throughout her long career, as follows.

- The ability to draw as a vital aspect of both design and pattern cutting. — Drawing
- Pattern making is a continuation of the drawing skill, seeing the drawing come to life. — Creativity
- The design sketch needs to be readable enough for the pattern cutter, the machinist, and the factory to produce the garment. — Technical Skills
- Respect and admiration for the role of the pattern cutter. — Respect
- The creative approach being a merger of design and pattern cutting skills; one holistic set of skills. — Merging of Skills
- Excellent communication with the pattern cutter to ensure the finished garment looks like the design. — Communication
- Communication and commitment to deadlines. — Deadlines
- Commitment to work. — Work Ethic

In order, to appraise the value of these skills within today's fashion industry and in its future, the above list was sent to two selected focus groups. Individuals were asked to place the skills in order of importance: one being most important, and eight being least important. The results were analysed to establish a reference point for pattern cutting in the context of both contemporary and future design careers within the global industry. Focus Group 1 was comprised of delegates at The Association of Degree Courses in Fashion and Textiles, Futurescan 4: Valuing Practice conference at University of Bolton, Bolton, Lancashire, England in January 2019. The association is a subject organisation to promote and develop fashion and textiles

through academic debate, education, and research. Its networks have extensive links with industry, public and professional bodies. The conference was therefore aimed at a specialist audience, many of whom had considerable pattern cutting knowledge. Delegates were mainly UK based although a small percentage were international attendees from Europe and the United States. The questionnaire was issued to 76 delegates at the conference, and 39 replies were received.

**Focus Group 1:
39 Responses from Futurescan Conference Delegates**

Ranking	Skill	Points
1 Most Important	Technical Skills	84
2	Creativity	135
3	Communication	165
4	Merging of Skills	207
5	Work Ethic	216
6	Drawing	231
7	Deadlines	234
8 Least Important	Respect	249

Focus Group 2 was comprised of the network formed by the author after the organisation of The First International Symposium for Creating Pattern Cutting in 2013 (the conference in which Ayton gave her presentation about her relationship with pattern cutting).⁷⁰ This network was further strengthened by The Second International Conference for Creative Pattern Cutting in 2016.⁷¹ Both conferences promoted research in contemporary pattern cutting and its significance to the global fashion industry. The conferences were also a platform for pattern cutters, fashion designers, educators, and students to explore the impact and direction of the craft. Delegates included representatives from over 20 countries. This provided a strong

⁷⁰ Ayton, 2013, op cit.

⁷¹ Kevin Almond, Organiser and Chair, The Second International Symposium for Creative Pattern Cutting, The University of Huddersfield, Huddersfield, West Yorkshire, England, 24–25 February 2016.

international flavour to the responses and an important global reference. The questionnaire was issued to 348 people from the network, and 152 replies were received.

**Focus Group 2:
152 Responses from International Pattern Cutting Network**

Ranking	Skill	Points
1 Most Important	Technical Skills	257
2	Creativity	475
3	Merging of Skills	608
4	Communication	613
5	Work Ethic	755
6	Respect	882
7	Deadlines	849
8 Least Important	Drawing	988

Analysis of the results of Focus Group 1 and Focus Group 2 revealed many similarities in the score rankings. The value placed on the cutting skills Sylvia Ayton identified, within today's global fashion industry, is analysed in relation to these scores. Technical skills were considered of primary importance in both results. This suggests a thorough grounding in both manual, flat pattern cutting, and draping will continue to be essential in fashion design professions and that without these skills the fashion industry would not harness the promises of technology in the future. As Ayton acknowledged towards the end of her career, the adoption of computer aided manufacture began to advance pattern cutting technology. Today, these technologies include 2D and 3D CAD pattern development software. The advantages of digitised pattern cutting are in the saving of time and the ability to view and manipulate ideas quickly on screen.

Creativity was ranked second in both focus groups while communication placed third and fourth, respectively. This suggests a continuous dialogue between technical and creative teams is necessary to maintain an important and harmonious relationship. The merging of skills was ranked fourth in Focus Group 1 but third in Focus Group 2. The assimilation of the fashion design related skills of: design, technical, fabric

awareness and CAD will continue to be relevant, combined with the merging of skills from other disciplines that explore different concepts and approaches. The skills of general work ethic and meeting deadlines were valued similarly in both focus groups. Unlike technical and creative activities, work ethic and meeting deadlines are professional skills that could be transposed into many different types of career roles. Interestingly, drawing was valued at sixth and eighth place, respectively, despite Ayton emphasising drawing as an essential skill, necessary in both creative and technical approaches to pattern cutting. Respect was valued at eighth and sixth place, respectively, and can be interpreted as respect for the importance of pattern cutting as well as for the skills of the craftsperson. This was challenged by some respondents, who felt that respect should be an inherent quality in all professionals; therefore, the word did not belong on the list of key skills.

Conclusion

The study has explored the role of pattern cutting in Sylvia Ayton's 42-year career. It has also explored how her relationship with the craft evolved throughout her art school education, 1953–1960. This study significantly expands the range and depth of research in pattern cutting by giving a voice to her proficiency as a working, commercial designer and pattern cutter. The overriding value of the study is the emphasis it gives to the creativity and skills necessary to the role of the pattern cutter—and the ongoing importance of creativity and skills to the global fashion industry.

Throughout her career, Ayton experienced a variety of pattern cutting techniques utilised at different market levels. Due to technological developments and fluctuations in fashionable styles, methods of pattern cutting evolved, and these have been appraised through her thinking and practice. The longevity of Ayton's career enabled her to identify the key skills she considered essential to the pattern cutting craft: technological, creative, communicative, merging of skills, work ethic, drawing, deadlines, and respect. The ranking of these skills by the two focus groups and the evaluation of these rankings can be used as a benchmark for inspiring future pattern cutters. The practitioner should also assimilate combinations of these skills for the craft to remain rewarding, creatively fulfilling, and to successfully realise garments in three dimensions. It is up to the pattern cutter to identify which skills they consider to be important when developing new thinking and practice within the craft. This includes the harnessing of new technologies such as CAD.

There are some limitations to this study as Ayton's career focussed on the womenswear market. An expansion to the research would be a comparable assessment of a working, commercial designer's relationship with pattern cutting for menswear or childrenswear. This would further expand the significant gaps in literature identified in this research. In conclusion, it is necessary to return to the bust

dart. Although Ayton's pattern cutting ideas evolved from her fascination with this dart, she never truly eliminated it. Instead, she used it creatively in her patterns, where it was needed. The closing words belong to Ayton—and the parting comments from her presentation at The First International Symposium for Creative Pattern Cutting (2013),⁷² “She put the garment on, she knew she looked good, she felt great, she was confident, and she had the cheque book. Through pattern cutting I had achieved what I wanted. Just beautiful—pattern cutting.”⁷³

⁷² Almond, 2013, op cit.

⁷³ Ayton, 2013, op cit.

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Email: k.almond@leeds.ac.uk

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.

**Dressed for the Part:
Clothing as Narrative Enquiry into
Gender, Class, and Identity of Pauper Lunatics at
Whittingham Asylum, England, 1907-1919**

Carole Hunt

Abstract

This article examines clothing as narrative enquiry into gender, class, and identity of pauper lunatics at Whittingham Asylum, near the city of Preston, Lancashire, in northwest England, 1907-1919. This research centres on a collection of female admissions records and photographic portraits. The analysis is interdisciplinary. Theoretical perspectives from fashion, feminist discourse, history, anthropology, and material culture are combined with the writings of Jacques Derrida, Roland Barthes, and Susan Sontag, as well as contemporary literary sources, to explore the social and cultural realities embedded in the clothing of those women featured.

Introduction

In 1868, due to a shortage of space in the existing county lunatic asylums in the cities of Lancaster, Prestwich, and Rainhill, Lancashire county magistrates agreed to build a fourth asylum for pauper lunatics.¹ The new asylum was to be in the village of Goosnargh, Lancashire county, near the city of Preston. Whittingham Asylum officially opened on 1 April 1873 and was originally designed to accommodate 1000 patients. It was to become one of the largest mental hospitals in England, eventually housing 3,533 patients.² The asylum was a village in its own right (Figure 1), with a church, five farms, a brewery, and staff accommodation. It had its own laundry, post office and telephone exchange, reservoir, gas works, and a railway station. The full site covered many acres (Figure 2). Large numbers of the local population were employed at the institution. The Victorian decision to build large asylums across the country was to impact on the provision of mental health services for over a century.³

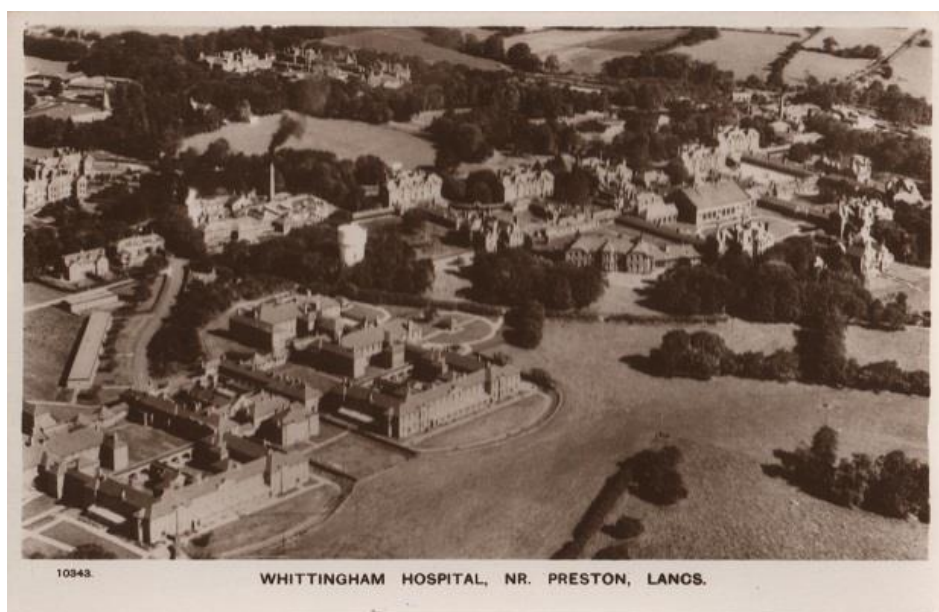


Figure 1:

Postcard of the Original Buildings of Whittingham Asylum, Unknown Date,
© Lancashire Archive and Record Office, Preston, Lancashire, England.

¹ Peter Bartlett, *The Poor Law of Lunacy: The Administration of Pauper Lunacy in Mid Nineteenth Century England*, Leicester University Press, London, England, 1999, pp. 53–55.

² *Ibid.*, p. 53.

Bartlett offers a detailed account of overcrowding and the lack of space in English county lunatic asylums.

³ Judith Pettigrew, Rory W. Reynolds, and Sandra Rouse, *A Place in the Country: Three Counties Asylum, 1869–1998*, South Bedfordshire Community Health Care Trust, Bedford, Hertfordshire, England, 1998, pp. 39–40.



Figure 2:

Map Showing the Scale and Layout of Whittingham Asylum, 1912,
 © Lancashire Archive and Record Office, Preston, Lancashire, England.

Launched in 2017, Whittingham Lives is a multi-disciplinary, two-year arts and heritage project exploring the history and legacy of Whittingham Asylum, from its opening in 1873 to its demolition in 2016. One of the creative outputs of the project was the 2018 exhibition, *Whittingham Lives: Hidden Histories, Alternative Futures*, held at the Harris Museum, Art Gallery and Library in Preston, Lancashire. The exhibition was a creative response to the asylum, combining personal experiences with social, cultural, and historical observations. The central aim of the exhibition was to examine attitudes towards mental distress in the past, the present, and thus to influence attitudes for the future. A collection of artworks made up the installation, *Dressed for the Part* (Figure 3) that explored the link between clothing and the management of women patients in Whittingham Asylum during the late nineteenth and early twentieth centuries.



Figure 3:
Dressed for the Part Installation, Carole Hunt, 2018,
Whittingham Lives: Hidden Histories, Alternative Futures Exhibition,
Harris Museum, Art Gallery and Library, Preston, Lancashire, England,
Photographed by Alex Hurst, 10 October 2018, © Carole Hunt.

The installation, *Dressed for the Part*, formed the centrepiece of the *Hidden Histories, Alternative Futures* exhibition. The research that informed the installation—especially an examination of the primary sources—also informs this article, which develops the themes of gender, class, and identity.

The discussion in this article begins with an examination of a separate but related and important artefact, to set the scene. This is followed by a description of the theoretical framework within which the study sits, an examination of terminology and the research methodology, before moving on to the analysis and interpretation of primary and secondary sources. This section includes different approaches to textual analysis and dress communication theory. The article concludes that social and cultural norms around dress, especially in relation to women, respectability, and femininity, informed not only how women should look but also defined how they should “be.” Clothing identified the patient as female, pauper, and inmate. Lunacy had its own particular language of dress.

The Jacket of Agnes Emma Richter (1844–1918)

“Vain trifles as they seem, clothes have, they say, more important offices than merely to keep us warm. They change our view of the world and the world’s view of us...There is much to support the view that it is clothes that wear us and not we them; we may make them take the mould of arm or breast, but they mould our hearts, our brains, our tongues to their liking.”⁴

—Virginia Woolf, 1928

One of the most interesting items of The Prinzhorn Collection, Heidelberg University Hospital in Heidelberg, Germany, is a petite handmade linen jacket dated 1895 (Figure 4). The jacket belonged to Agnes Emma Richter (1844–1918), a patient who spent 25 years of her life in a Saxony mental institution. The jacket has rarely been

⁴ Virginia Woolf, *Orlando*, Penguin, London, England, 1995, p. 143.

This quotation was originally published in the first edition of *Orlando*, Hogarth Press, London, England, 1928.

on public display, but it has long captivated art historians.⁵ Carefully unwrapped from its protective packaging, the tiny jacket is mesmerising. Alterations and modifications to the design of the jacket reveal that Agnes was a skilled seamstress. The jacket has been discussed, from within the context of the time from which it was made and worn and within the context of institutional dress.⁶ But it is the embroidered text, in five colours (Figure 5), across almost every inch of the garment, rather than its design, that is fascinating. The interior text is blurred with wear and certain sections have become unravelled. “Ich” (I) is the easiest word to discern.⁷ In addition, Agnes’ laundry number 583, a “patient identifier,” also features repeatedly amongst the writing.⁸ The jacket’s narrative tells us that Agnes felt driven to document her experiences.⁹ Agnes’ skill with a needle provided her with this opportunity. The jacket’s construction, shape, and colour are of curiosity with regard to the history of institutional dress. But, equally, marked by its everyday use, the underarm stains and indecipherable text are an intimate record of Agnes’ everyday existence and experience.¹⁰



Figure 4:

*Handmade Jacket, Embroidered with Autobiographical Text
By Agnes Emma Richter (1844-1918),*

©The Prinzhorn Collection, Centre for Psycho Social Medicine,
University Hospital Heidelberg, Heidelberg, Germany, Inv. 743, c. 1894.

⁵ Gail A. Hornstein, *Agnes’s Jacket: A Psychologist’s Search for the Meaning of Madness*, PCCS Books Ltd, Monmouth, Monmouthshire, Wales, 2014, p. ix.

⁶ Nicole Baur and Joseph Melling, “Dressing and Addressing the Mental Patient: The Uses of Clothing in Admission, Care, and Employment of Residents in English Provincial Mental Hospitals, c. 1860-1960,” *Textile History*, Volume 45, Issue 2, November 2014, p. 145.

⁷ Hornstein, op cit., p. x.

⁸ Baur and Melling, op cit., p. 146.

⁹ Hornstein, op cit.

¹⁰ Carole Hunt, “Worn Clothes and Textiles as Archives of Memory,” *Critical Studies in Fashion & Beauty*, Volume 5, Issue 2, 2014, p. 208.

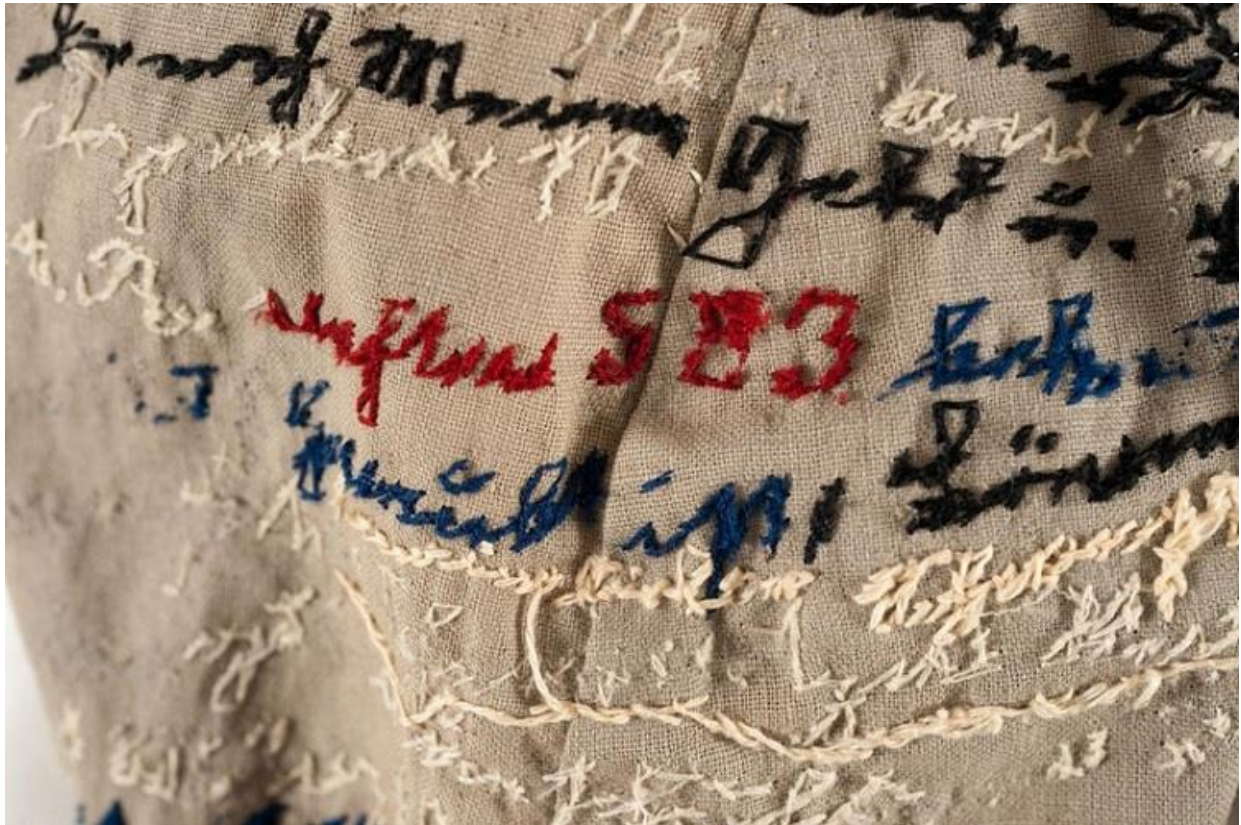


Figure 4:

Detail, *Handmade Jacket, Embroidered with Autobiographical Text*
By Agnes Emma Richter (1844-1918),

©The Prinzhorn Collection, Centre for Psycho Social Medicine,
University Hospital Heidelberg, Heidelberg, Germany, Inv. 743, c. 1894.

Both Agnes' jacket and Woolf's statement have influenced this study into madness, gender, class, and identity. Both highlight how clothing can be a powerful tool with which to express our identity, how clothing can influence how we are perceived by others, and how clothing can have psychological implications for its wearer. Agnes' jacket adds a further dimension. It demonstrates the value of clothing as an important artefact of historical, cultural, and symbolic value, one which can be analysed and interpreted long after the life of its wearer.

Theoretical Framework: Material Matters

Barnard argues that there has been a growing interest across fashion disciplines in exploring theoretical approaches to examine the social and cultural role of fashion, and especially in relation to gender and identity.¹¹ Sociological analysis of fashion and identity can be further understood in feminist discourse. For example, Iris Marion Young describes clothing as the “frontier between the self and the social,” where dress plays a role in simultaneously revealing and concealing our identities.¹² Furthermore, clothing and textiles as economic currency, the role of women within their production, and within social structures of class and power, have also been examined.¹³ However, as Nicole Baur and Joseph Melling have argued, “Although there has been much scholarly debate on insanity and its historical origins and representations, little attention has been given to institutional clothing and its role.”¹⁴ Baur and Melling argue that understanding of asylum dress from a social and cultural perspective remains limited. Given the amount of attention given to dress and appearance in our culture, this is surprising.¹⁵ Baur and Melling highlight a limitation for this study. Both primary and secondary written sources concerned directly with asylum clothing are scarce. Therefore, this article draws heavily on the writings of Baur and Melling (2014) and Hamlett and Hoskins (2013).

Dress has frequently been alluded to in accounts of women and insanity in intellectual and cultural thought. Elaine Showalter argues that characters such as Crazy Jane and Shakespeare’s Ophelia are fascinating historical examples of exchanges between romantic cultural images of madwomen and historical psychiatric ideologies. Crazy Jane is an historical fictional madwoman whose appearance carried messages about both her insanity and her femininity.¹⁶ Disarray, a lack of decorum, and wilful destruction of dress have seemingly provided important clues to a woman’s state of

¹¹ Malcolm Barnard, “Fashion and Fashion Theories,” in Malcolm Barnard, *Fashion Theory: A Reader*, Routledge, Abingdon, Oxfordshire, England, 2007, pp. 11–13.

¹² Iris Marion Young, “Women Recovering Our Clothes,” in Shari Benstock and Suzanne Ferriss, eds., *On Fashion*, Rutgers University Press, New Brunswick, New Jersey, United States, 1994, p. 197.

¹³ Margreta de Grazia, *Subject and Object in Renaissance Culture*, Cambridge University Press, Cambridge, Cambridgeshire, England, 1996, pp. 189–209.

¹⁴ Baur and Melling, *op cit.*, p. 145.

¹⁵ *Ibid.*

¹⁶ Elaine Showalter, *The Female Malady: Women, Madness, and English Culture, 1830–1980*, Virago, London, England, 1987, pp. 11–13.

Showalter offers a detailed account of the development of Romantic madwoman Crazy Jane as a tragic and vulnerable character.

mind.¹⁷ Ironically, historically, too much attention to dress—as well as too little—has also been considered a sign of madness.¹⁸ The attitude towards women’s appearance and their state of mind was summed up by John Connolly, a physician at Hanwell Asylum, near London, one of the largest lunatic asylums in England during the 1840s. Connolly stated, “Dress is women’s weakness and in the treatment of lunacy it should be an instrument of control and therefore of recovery.”¹⁹ The discussion has highlighted that clothing and appearance have occupied an important space in the history and representation of women’s mental health, helping to define their insanity, treatment, and care. However, Baur and Melling (2014) have highlighted a need for further understanding of institutional dress. Following Baur and Melling, the article will examine the clothing of female patients incarcerated at Whittingham Asylum during 1907–1919, from a social, cultural, and ideological perspective. However, rather than the disciplines of social history and health studies, the analysis is contextualised within the theoretical framework of fashion and dress research.

A Note on Terminology: Fashion or Dress?

In fashion studies, the terms fashion, dress, clothing, costume, and so forth are often used interchangeably. Yuniya Kawamura has stressed the importance of debating the exact meaning and definition of fashion terminology but at the same time recognises a flexibility around these terms.²⁰ Similarly, Ingrid Mida and Alexandra Kim differentiate clearly between the terms, dress and fashion, in research.²¹ Whilst there is clearly a generic “thingness,” an embedded understanding of a language and terminology that unites scholars of fashion and textiles, words carry implications, and language is an important tool in influencing how something is perceived and understood.²²

¹⁷ Baur and Melling, op cit., pp. 148–149.

The authors offer a detailed account of the link between dress and appearance, women, and mental illness.

¹⁸ Ibid., p. 84.

¹⁹ Ibid.

²⁰ Yuniya Kawamura, *Doing Research in Fashion and Dress: An Introduction to Qualitative Methods*, Bloomsbury Academic, London, England, 2011, pp. 7–9.

²¹ Ingrid Mida and Alexandra Kim, *The Dress Detective: A Practical Guide to Object Based Research in Fashion*, Bloomsbury Academic, London, England, 2015, p. 18.

²² Martin Heidegger, *Poetry, Language, Thought*, Perennial Classics, New York, New York, United States, 2001, pp. 161–184.

In the early twentieth century, the style of institutional clothing worn by female patients was influenced by women's fashion. However, the standardised dress of patients also carried specific social and cultural messages. The term, fashion, and the accompanying signifiers of trend, vogue, or craze are incompatible with those garments issued to women on admission to Whittingham Asylum during the early twentieth century, when "getting dressed" did not involve choice. The term, dress, as a noun—clothing of a specified kind (and for a specific purpose)—is better suited. The term, dress, may well conjure an item of clothing worn by women. For clarification, the term, dress, is used more generically in this article, to conceptualise the everyday appearance, or image, of female patients through their clothing. The terms, clothing and garment, are also used interchangeably in the examination of a singular item's everyday usage and wear.

Research Methodology: Immaterial Evidence

The jacket of Agnes Emma Richter (Figure 4) provided primary evidence of asylum clothing, its aesthetic, and the social and cultural beliefs of another time. Close analysis revealed how the garment was worn and altered. The jacket's "truthful" shape, the permanent marks and stains of recorded human interaction, provide the opportunity for sensory embodied experience which is outside written and visual form.²³ The jacket highlights the value of clothing as artefact; an object of historical, social, and cultural value and curiosity, its interpretation is through close examination and meticulous analysis of its physical characteristics. However, a number of visits to Lancashire Archive and Record Office and the Museum of Lancashire, during the early stages of this research, revealed that there are no known surviving garments from Whittingham Asylum.

This absence highlighted a potential limitation to the study. It also brought into focus questions relating to collecting, and the collection. Clothing and textiles need to be discussed within the context of their preservation, in deciding what is to be kept and how best to keep it, and who decides. But there are other questions, relating to the concept of value, which come to the fore; questions regarding the preservation of certain items over the disappearance of others.²⁴ As James Deetz suggests, although

²³ Carole Hunt, op cit.

²⁴ Jacques Derrida, *Archive Fever: A Freudian Impression*, Translated from the French by Eric Prenowitz, University of Chicago Press, Chicago, Illinois, United States, 1998, p. 28.

Derrida has argued that archives are political spaces in deciding what is to be kept, what is to be discarded, and for what purpose.

items may not always be beautiful, they are representative of the world of the people who lived during this time.²⁵ Nineteenth and twentieth century dress and textile collections have mainly focused on clothing (fashion) worn by the wealthy, comprising the cutting edge of fashion and style. Clothes of the poor, however, were unlikely to excite the attention of collections and museums.²⁶ In addition, items of clothing worn by the wealthy have typically been more expensive and therefore carefully stored and saved. This is not the case for clothes worn by the poor; these clothing items were typically inexpensive to purchase. Garments worn by the poor were quite literally worn out, handed down, mended, cut up, and often made into other garments. Surviving examples of asylum patient clothing are therefore rare relics. The absence of clothing as a primary source meant reconsidering the proposed object-based methodology.

Carolyn Steedman argues that we should not be outraged by exclusions in the archive: researchers are accustomed to dealing with gaps and spaces. These require not only specialist knowledge but also intuition and sometimes dramatic leaps of faith. For Steedman, the historian's craft is in being able to "...conjure up a social system from a nutmeg grater."²⁷ Furthermore, as Deetz has argued, history is recorded in many ways and, traditionally, archival discourse emphasises the preservation of history through static documentation, such as paper records. Some asylum ledgers, patient reception orders (ie, admissions records), and official photographs of patients from Whittingham Asylum have survived, although often in poor condition. This written and visual material became the subject of close scrutiny. Without the institutionally issued garments themselves, what evidence was there to help understand issues of gender, class, and identity at Whittingham Asylum during 1907-1919?

The Reception Orders: Certificates of Committal

The reception orders are in poor condition, and the writing is often difficult to decipher. Admissions documents were prescribed by statute.²⁸ Each one is titled Order for Reception of a Pauper Lunatic or Lunatic Found Wandering at Large (Figure 6 and Figure 9). As a result of changes to the Poor Law, and the introduction of The Lunacy Acts, the poor represented 90% of insane people in asylums across

²⁵ James Deetz, *In Small Things Forgotten: An Archaeology of Early American Life*, Anchor Books, New York, New York, United States, 1996, p. 8.

²⁶ John Styles, *Threads of Feeling: The London Foundling Hospital Tokens, 1740-1770*, Press to Press Ltd, Bristol, Gloucestershire, England, 2010, p. 6.

²⁷ Carolyn Steedman, *Dust*, Manchester University Press, Manchester, England, 2001, p. 68.

²⁸ Bartlett, op cit., p. 151.

England by the end of the late nineteenth century.²⁹ Amendments to the Poor Law in 1834 were to prevent unnecessary demands being made on public funds. Outdoor relief to the able-bodied poor was abolished. Relief for the able-bodied poor was to be given only in a regulated workhouse.

Insane paupers were cared for in the workhouses under the new Poor Law. The new system was harsh and designed to make the workhouse unappealing through the use of discipline. Workhouse uniforms were worn, making inmates identifiable. Husbands and wives were separated, both from each other and their families, and communicated with each other only with the permission of a master. Food was adequate but plain, and the work was tedious and hard.³⁰ Overcrowding, "...growing costs and controversies led to demands to oversee the care of idiots, imbeciles and epileptics".³¹ Further, the Lunatics Act of 1845 made Commissioners in Lunacy responsible for the management of the growing numbers of the mentally ill.³² This coincided with a change in attitudes in asylum care and an explosion in asylum construction.³³ Together, "...the Lunacy Acts provided the legal authority for close policing of the mad poor, and the Poor Law provided the administration."³⁴

Committal to the asylum required the signatures of a medical officer and a Justice of the Peace. In all of the reception orders studied from Whittingham Asylum (1840-1930) the authorisation of women for detainment was made by men.³⁵ As has been argued, English psychiatry, as with all medical practice at this time, was dominated by men.³⁶ Following the certificate of committal is a section on personal information; name, age, and facts indicating insanity observed by the medical officer and by "others" (eg., family members, neighbours, etc.) as required by law.³⁷ This section also includes from where women were admitted, their domestic circumstance, or whether apprehended wandering at large.³⁸ The reception orders (or admission documents) of Ellen Fallows (Figure 6, Figure 7, and Figure 8) and Nancy Kirkham (Figure 9) are typical of many women admitted to Whittingham Asylum.

²⁹ Ibid., p. 58.

Bartlett discusses the growth of asylums throughout England, detailing how poor law officials in nineteenth century England made decisions about the care of pauper lunatics, asylum care, and workhouse admissions.

³⁰ Ibid., pp. 38-39.

³¹ Pettigrew, op cit., p. 18.

³² Ibid.

³³ Bartlett, op cit., p. 52.

³⁴ Ibid., p. 58.

³⁵ Ibid., pp. 97-102.

³⁶ Showalter, op cit., p. 86.

³⁷ Bartlett, op cit., p. 152.

³⁸ Ibid., p. 41.

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53 Vict. c. 5, Sched. 2. Form 12.

ORDER FOR RECEPTION OF A PAUPER LUNATIC, OR LUNATIC WANDERING AT LARGE.

I, Joseph Scholes having called to my assistance Charles Hubert James Kettle of 16 Dean Street, South Street, Liverpool a duly qualified Medical Practitioner, and being satisfied that (1) Ellen Fellows Professional Surgeon of 1024 Ridgeway Road, Liverpool is a pauper in receipt of relief (or in such circumstances as to require relief for her proper care and maintenance) and that the said Ellen Fellows is a Person of unsound mind, and a proper person to be taken charge of and detained under care and treatment, ~~or that~~ (2) Ellen Fellows is a lunatic and was wandering at large, and is a proper person to be taken charge of and detained under care and treatment (3)

(1) Where the order directs the person to be received, there may be specified that no part of the salary or honorarium to which the person is entitled shall be paid, or that a stipend, hospital or pension shall be paid, or that the order is subject to the provisions of the Act in that behalf made, or that there is a liability of some kind to pay, or that the person is liable to be taken charge of and detained under care and treatment by the person named in the order, or that the person is liable to be taken charge of and detained under care and treatment by the person named in the order.

hereby direct you to receive the said Ellen Fellows as a patient into your (2) Asylum Subjoined is a statement of particulars respecting the said Ellen Fellows

(Signed) J. Scholes
A Justice of the Peace for County Borough of Liverpool

Dated the 9th day of June 1911

To (3) Medical Superintendent, County Asylum at Warrington

Form 12.
53 Vict. c. 5, s. 10. (P.T.O.)

Figure 6:
Admission Document of Ellen Fellows, 9 June 1911,
©Lancashire Archives and Record Office, Preston, Lancashire, England,
HRW-12-1-14415.

STATEMENT OF PARTICULARS.

STATEMENT OF PARTICULARS referred to in the above or annexed order.

If any particulars are not known, the fact is to be so stated.

[Where the patient is in the order described as an idiot, omit the particulars marked *]

The following is a statement of Particulars relating to the said Ellen Fellows

Name of patient, with Christian name at length Ellen Fellows

Sex and age Female, 38 years of age

*Married, single or widowed Single

*Rank, profession or previous occupation (if any) Professional Singer

*Religious persuasion Church of England

Residence at or immediately previous to the date } 104 Ribbles Road
hereof } Blackburn

*Whether first attack No

Age on first attack 26 years

When and where previously under care and treatment as a lunatic, idiot or person of unsound mind At County Asylum, Durham 12 or 14 years ago and at Gaius Hill, Gosport, London for 14 months up to October 1909

*Duration of existing attack about 1 month

Supposed cause Not known

Whether subject to epilepsy No

Whether suicidal No

Whether dangerous to others, and in what way No

Whether any near relative has been afflicted with insanity Not to knowledge

Union to which lunatic is chargeable Fyde Union

Names, Christian names and full postal addresses of one or more relatives of the patient Henry Gosson, 104 Ribbles Road, Blackburn

Name of the person to whom notice of death to be sent, and full postal address, if not already given Same as above

(Signed) (1) Thomas Dixon
Relieving Officer.
Fyde Union
Blackburn

Figure 7:
 Admission Document of Ellen Fellows, 9 June 1911,
 ©Lancashire Archives and Record Office, Preston, Lancashire, England,
 HRW-12-1-14415.

1911

In the matter of Ellen Fellows

(d) Insert residence of patient. of (a) 104 Ribble Road
 (b) County, city or borough. in the (b) Borough of Blackpool
 as the case may be.
 (c) Exact profession or occupation, if any. (c) Professional Singer
 on alleged lunatic.

I, the undersigned Charles Herbert Sawyer Vintz
 do hereby certify as follows:—

1. I am a person registered under the Medical Act, 1858, and I am in the actual practice of the medical profession.

2. On the ninth day of June 1911
 at (a) 104 Ribble Road
 in the (c) Borough of Blackpool
 I personally examined the said Ellen Fellows
 and came to the conclusion that she is a person of unsound mind
 and a proper person to be taken charge of and detained under care and treatment.

3. I formed this conclusion on the following grounds, viz:—

(a) Facts indicating insanity observed by myself at the time of examination (a) viz: When spoken to answers at random & then continues muttering to herself says that she is single but that her husband is in India

(b) Facts communicated by others (b), viz: Her sister Mrs. Copson of 104 Ribble Road, says she cannot make her understand anything

4. The said Ellen Fellows
 appeared to me to be (i) _____ in a fit condition of bodily health to be removed to an asylum, hospital or licensed house (k)

5. I give this certificate, having first read the section of the Act of Parliament printed below.

Dated this 8th day of June One
 Thousand Nine Hundred & eleven

(Signed) C. H. Vintz
 of (j) 16 Bevan Street, Blackpool

(k) Insert full postal address.

Extract from section 317 of the Lunacy Act, 1890.

Lunacy 8.
 88 Vict. c. 2

Any person who makes a wilful misstatement of any material fact in any medical or other certificate, or in any statement or report of bodily or mental condition under this Act, shall be guilty of a misdemeanour.

Figure 8:
 Admission Document of Ellen Fellows, 9 June 1911,
 ©Lancashire Archives and Record Office, Preston, Lancashire, England,
 HRW-12-1-14415.

17311

53 Vict. c. 5, Sched. 2—Form 12

Order for Reception of a Pauper Lunatic or Lunatic Wandering at Large.

*Admitted
February 15 1919*

I, Walter Worth having called
to my assistance John Willott
of Yale house Barrow
a duly qualified medical practitioner, and being satisfied that (a)
Nancy Alice Kirkham
(a') 6 Brighton Terrace Barrow
is a pauper in receipt of relief ~~for in such~~
shop girl ~~circumstances as to require relief for her proper care and maintenance~~†
and that the said Nancy Alice Kirkham is a
(b) Lunatic, and a proper person to
be taken charge of and detained under care and treatment, or that
(a') _____
~~is a Lunatic, and was wandering at large, and is a proper person to be~~
~~taken charge of and detained under care and treatment, (c)~~ _____
hereby direct you to receive the said (a) Nancy Alice Kirkham
as a patient into your (d) Asylum. Subjoined is a Statement of Particulars
respecting the said Nancy Alice Kirkham
(Signed) Walter Worth
A Justice of the Peace for the Town of
Barrow
Dated the 15 day of Feb 1919
To (e) the Medical Superintendent of the County Asylum at
Whittingham
Lancashire 12. [P.T.O.]

Figure 9:
Admission Document of Nancy Alice Kirkham, 15 February 1919,
©Lancashire Archives and Record Office, Preston, Lancashire, England,
HRW-12-1-17311.

Ellen Fallows, shown in her admission portrait (Figure 10), was 38 years old and single when she was admitted to Whittingham Asylum in 1911.³⁹ Indications of her insanity included, “Muttering to herself and saying that her husband was in India.” Indications communicated by others included, “She cannot understand anything.”



Figure 10:
Admission Portrait of Ellen Fallows, 1911,
©Lancashire Archives and Record Office,
Preston, Lancashire, England, HRW-12-1-14415.

³⁹ The surname of Ellen Fellows has been misspelt in this photograph as “Fallows.”

Nancy Alice Kirkham (Figure 11), an 18-year-old unmarried shop girl from Darwen, near Blackburn, Lancashire, England, was admitted to Whittingham Asylum in 1919 following an attack of epilepsy. Indications of her insanity included, “Struggles violently and requires powerful restraint, delusions and acute mania.” Indications communicated by others included, “Talking loudly in a strange manner” and “Has ideas about mother and child.”



Figure 11:
Admission Portrait of Nancy Alice Kirkham, 1919,
©Lancashire Archives and Record Office,
Preston, Lancashire, England, HRW-12-1-17311.

The admissions documents rarely provide any detailed insight into individual cases. The purpose of admission documents was to convince lunacy commissioners and local justices of the need for committal.⁴⁰ Scholars of insanity have observed that the voice of the female lunatic from the past is seldom heard. Furthermore, Hornstein has argued that the mad have often remained silent or spoke only in code; constant surveillance and punishment made speaking out risky. Pen and paper were often forbidden, especially for women.⁴¹ Literature, rather than records, is the place to find a female perspective on insanity. For example, Charlotte Brontë's *Jane Eyre* (1847) and *Villette* (1853) explore female madness in its social context, and as a reaction to the limitations of the feminine role that may itself have led to mental breakdown.⁴² These accounts reflect exclusively the experiences of educated and either middle or upper class women. The reception orders reveal nothing obvious about the dress of the women featured. The significance of reception orders is that they are original documents, the content of which is directly related to each individual woman's experience of diagnosis, incarceration, treatment, and care.

Textual Analysis: Paper Thin Evidence

The Structuralist writings of Roland Barthes and the Poststructuralist writings of Jacques Derrida offer methods of interpreting this written data from a social and cultural perspective rather than as factual medical records. In a well-rehearsed discourse on semiotic analysis of textiles, Barthes asserts, "Etymologically, the text is a tissue, a woven fabric," from which other meaning can be worked out.⁴³ Similarly, Derrida's textual analysis has alerted the reader to other truths that may be concealed within it. Both authors argue that there is no singular reading of a text and there is no final authority for deciding its meaning.⁴⁴ Rather, each reading is dependent on the context of its interpretation. The subject of this article is female insanity explored through the lens of historical dress. Throughout history, women's appearance has been influenced by social, cultural, and ideological views of gender. Following on from Barthes and Derrida, analysis of the reception orders should focus on unpicking the underlying social and cultural conditions for women at this time, as these factors will have influenced patient dress.

⁴⁰ Ibid., p. 172.

⁴¹ Hornstein, op cit., p. xii.

⁴² Ibid., p. 26.

⁴³ Roland Barthes, *The Pleasure of the Text*, Translated from the French by Richard Miller, Hill and Wang, New York, New York, United States, 1975, p. 159.

⁴⁴ Jacques Derrida, "Living On: Border Lines" in Harold Bloom, ed., *Deconstruction and Criticism*, Continuum, Routledge and Kegan Paul, London, England, 1979, pp. 175-176.

Analysis of the reception orders, each reading, re-reading, criss-crossing of references of what is written down and by whom, reveals a system in place that supported social, cultural, and ideological views of women, and of poverty and the poor. Class, as well as gender, helped determine an individual's psychiatric diagnosis. These views were supported and enforced by the systems of patriarchal authority at this time. Ideological views on women during the late nineteenth and early twentieth century had consequences for social policy.⁴⁵ A close reading of the reception orders provided the context for analysis of the visual primary sources; the compelling official portraits of women patients. Ideological views of women, and the influence of these on appearance, provide evidence to consider how dress had a role to play in the vision, treatment, and management of female insanity.

Dress Communication: Reading Material

Deetz has commented that the widespread use of photography by the mid nineteenth century provides the historical archaeologist with a valuable data source.⁴⁶ For the dress scholar, without the "object" itself, the portraits provide an important visual account of what female patients wore. Furthermore, Sontag has argued that picture taking acquired an authority greater than any verbal account in conveying the realities of the disappeared.⁴⁷ An important part of the overarching research for this article is through the examination of clothing, to expose hidden histories and previously unexposed communities. Within this wider context, the portraits are so much more than evidence of dress; they are a revealing snapshot of a community's lived experience. The images of the women generate compassionate responses. Their facial expressions, placement of hands (Figure 10), the use of mirror (Figure 11), and patient identity number in all, have generated intense discussion amongst many groups: the public, academics, health professionals, and others who have attended the different events held as part of the Whittingham Lives Arts and Heritage Project.

To evaluate the images within the discourse of dress, focus must be placed on the women's appearance, their clothing, and its meaning. The work of Roland Barthes is useful in helping with this analysis. Semiotics (or semiology) is the study of signs and derives from the linguistical theory of Ferdinand de Saussure (1857-1913), who argued that all signs are arbitrary; their meaning is derived from oppositions to other

⁴⁵ Showalter, op cit., p. 73.

⁴⁶ Deetz, op cit., p. 9.

⁴⁷ Susan Sontag, *Regarding the Pain of Others*, Penguin, London, England, 2003, p. 21.

arbitrary signs used in the same system.⁴⁸ Barthes extended Saussure's thinking to other areas of art and culture. Semiotics has also been applied by scholars in fashion and textile disciplines as an analytical tool to decode and interpret meaning from clothing and textiles. In his influential book *The Fashion System* (1990), Barthes describes fashion/dress as a system of signs and signifying criteria that communicates meaning.⁴⁹ As well as garments, shapes and silhouettes, fabrics; colour, material, weight and pattern are included in Barthes "inventory of genera." In Barthes' theory, meaning is derived from oppositional logic, whereby an object is defined in relation to its difference to another object from the same system. Meaning is interpreted and understood by those who are part of the world of fashion. Barthes' approach enables us to consider asylum dress as being part of a much bigger system, one where distinctions and conventions impart meaning to objects, meaning which is understood by those who are part of that culture. It also enables the observer to consider the role of dress in defining patient identity as "different" or "other," both inside the asylum and outside in wider culture and society.

The visible garments in the photographs signify that standardised dress was the norm for female patients at Whittingham Asylum. Starched white aprons, chemises, skirts, and petticoats are documented. The writings of Pettigrew (1998), Hamlet and Hoskins (2013), Baur and Melling (2014) show that a minimum standard of dress was imposed on all patients in English county lunatic asylums throughout the late nineteenth and early twentieth century, including the very poor. Whilst dress conformed to a middle class notion of respectability, garments often mirrored the clothing of respectable working class women elsewhere in society, with styles representative of moral and practical notions of order and cleanliness.⁵⁰

Extravagant appearance in the working poor was seen to indicate vanity and improvidence. Following Barthes, it could be argued that too great a variety of dress for the poor weakened the visible distinction between social classes and challenged established hierarchies—hierarchies that were immediately signified and understood through clothing and appearance. As has been noted, for the female pauper lunatic, vanity and too much attention to dress (as well as too little) was discouraged by John

⁴⁸ Jonathan Culler, *Ferdinand de Saussure*, Revised Edition, Cornell University Press, Ithaca, New York, United States, 1986, pp. 119–123.

⁴⁹ Roland Barthes, *The Fashion System*, Translated from the French by Matthew Ward and Richard Miller, University of California Press, Berkeley, California, United States, 1990, p. 64.

⁵⁰ Jane Hamlett and Lesley Hoskins, "Comfort in Small Things? Clothing, Control and Agency in County Lunatic Asylums in Nineteenth- and Early Twentieth-Century England," *Journal of Victorian Culture*, Volume 18, Issue 1, 1 March 2013, p. 94.

Conolly, resident physician at Middlesex County Asylum, 1839-1844. Dress was an indicator of women's weakness as well as their insanity. Clothing can be a disruptive form in creating instability around imposed structures.⁵¹

Ladylike Behaviour: Feminine Decorum

The decorative shawl collars worn by each of the women in the photographic portraits are at odds against the indestructible looking, sombre utilitarian dress, and the women's arranged and tidy hair. However, the idea of patients choosing to accessorise their individual dress (Figure 12 and Figure 13) should be approached with caution.



Figure 12:
Admission Portrait of Sarah Davies, 1907,
©Lancashire Archives and Record Office,
Preston, Lancashire, England, HRW-12-1-13504.

⁵¹ Derrida, op cit., 1979.



Figure 13:
Admission Portrait of Mary Speed, 1908,
©Lancashire Archives and Record Office,
Preston, Lancashire, England, HRW-12-1-13585.

Sontag has pointed out that nineteenth century photography quickly became an important tool in surveillance and control, particularly in institutions that needed to identify inmates.⁵² Similarly, in *Presumed Curable*, Gale and Howard have drawn attention to how images of people can provide a false impression of the way patients were treated.⁵³ Whilst the photographer may have wanted to pose the women for identification purposes, many of the women look lost, others scared, and many seem unaware of the camera. All the women look as if they have been seated in a particular way, perhaps at someone's bidding, and for a particular purpose. The photographs were taken within the institutional power dynamics of the asylum system at this time in history; any reading of the content should be situated within this context.

The collars portrayed in the admission photographs may well have been the handiwork of female patients. Manual tasks, reflecting a paternalistic element, were considered to be part of recovery and care.⁵⁴ "Feminine" occupations played an important role in the moral therapy for women.⁵⁵ Activities such as sewing and needlework (Figure 14) were encouraged as a way of fostering femininity; sewing materials were readily available.⁵⁶ Feminist scholars have discussed embroidery and needlework clearly within changing social and cultural notions of femininity.⁵⁷ Whilst sewing activities have provided pleasure for women, sewing activities have also been linked historically to women's passivity and powerlessness.⁵⁸ Read from this position, the collars are more than accessories; they are a potent signifier of early twentieth century feminine ideology; a woman's skill with a needle had a large part to play in this.

⁵² Sontag, op cit., p. 22.

⁵³ Colin Gale Robert Howard, *Presumed Curable: An Illustrated Casebook of Victorian Pyschiatric Patients in Bethlem Hosptal*, Wrightston Biomedical Publishing Ltd, Petersfield, Hampshire, England, 2003, p. 13.

⁵⁴ Bartlett, op cit., p. 202.

⁵⁵ Showalter, op cit., p. 65.

⁵⁶ Hornstein, op cit., p. xii.

⁵⁷ Rozika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine*, Women's Press, London, England, 1984, p. 11.

⁵⁸ Ibid.



Figure 14:
Whittingham Asylum Hospital Ward, Date Unknown,
©Lancashire Archives and Record Office,
Preston, Lancashire, England.

As part of the research project, *Dressed for the Part*, from which the 2018 exhibition was based, many of the decorative collars portrayed in the asylum photographs were replicated and documented as artefact and as an object of social and cultural feminine ideology (Figure 15).



Figure 15:
Dressed for the Part: Feminine Decorum (3),
 Carole Hunt and Alex Hurst, 2017,
 Whittingham Lives: Hidden Histories,
 Alternative Futures Exhibition,
 Harris Museum and Library,
 Preston, England, November 2018,
 © Carole Hunt,
 Photographed by Alex Hurst,
 10 October 2018.

Wearing Your Label: Dress and Stigma

Uniformity of female patient dress at Whittingham Asylum may well have been for practical reasons. Patients only began to have their garments tagged with their name after the First World War. Up until the First World War, it was common for all dress items to be marked with the identity of the wards; patients wore clothing that belonged to their ward. “Easy identification may well have supported the laundry system.”⁵⁹ To the asylum visitor, standardised clothing signified a well-run asylum; the patients were “...orderly, free from excitement and satisfactorily clothed.”⁶⁰ All asylums across England kept careful accounts, and there was always pressure to control costs.⁶¹ It would have been much easier and more economical to keep track of a limited range of styles and fabrics.⁶² Furthermore, escapees could be easily recognised by their clothing. The economic importance as well as the social and therapeutic value of patient labour in asylums is well documented.^{63 64} However, “...whilst the authorities

⁵⁹ Baur, op cit., p. 159.

⁶⁰ Pettigrew, op cit., p. 38.

⁶¹ Hamlet, op cit., p. 103.

⁶² Ibid., p. 99.

⁶³ Pettigrew, op cit., p. 68.

⁶⁴ Bartlett, op cit., pp. 211-212.

extolled the values of patient work we do not know what the patients themselves thought of this compulsory aspect of asylum life.”⁶⁵

Lunacy reformers in the early and mid nineteenth century emphasised that the asylum was to provide a safe and humane environment to assist recovery.⁶⁶ “Standardised clothing was not meant to be punitive.”⁶⁷ Rather, authorities thought it a moral and physical improvement for patients, part of the paternalistic environment and treatment regime.⁶⁸ However, as Woolf commented, clothes have more important roles in life than merely practical ones.⁶⁹ It could also be argued that patient dress carried a double stigmatisation, defining the woman as both pauper and certified lunatic; institutional identity was manifest in patient dress. With reference to Barthes, patient dress can be understood as part of a system, one where distinctions in appearance were an important part of the daily asylum regimen. Dress and its signifying criteria—shape, colour, fabric, weight, and pattern—conveyed messages around the identity, gender, class, and status of the wearer. Furthermore, dress marked female patients out as “different,” or “other,” a person belonging to a different group in society. Women diagnosed with mental illness during the early twentieth century were, quite literally, “Dressed for the Part.”

Conclusion

This article set out to examine the relationship between gender, mental illness, clothing, and identity during late nineteenth and early twentieth century England. Analysis of the available evidence from Whittingham Asylum has been contextualised within a wider discussion about the admission, treatment, and care of pauper lunatics during this period. Asylum dress had a key role in defining the place of women in the asylum, in the management and treatment of their mental illnesses, and even perhaps in the diagnosis. Clothing also reinforced the ideological and culturally subservient and conforming roles of women in society more widely. The article concludes that social and cultural norms in relation to women concerning dress, respectability, and femininity informed not only how women should look, but also defined how they should “be.” Clothing identified the patient as female, moral, pauper, lunatic, and inmate. Lunacy had its own particular language of dress. This article has also raised questions for the archive and the museum around “collecting” and the “collection” in terms of value: what is saved and what is discarded, and by whom. For the dress

⁶⁵ Pettigrew, *op cit.*, p. 63.

⁶⁶ *Ibid.*, p. 37.

⁶⁷ Hamlet, *op cit.*, p. 38.

⁶⁸ *Ibid.*, p. 98.

⁶⁹ Woolf, *op cit.*, p. 143.

scholar, the dress artefact is a valuable source of information, especially so when other evidence is scarce.

What is not heard, in this article, is the voice of any female patient, except in some small way through fragments of reported speech in the reception orders. Clothes are at the interface between the body and its social presentation. They signify to the wider world who and what the person is, and in so doing they endorse much of our sense of our personal and social identity. Actual patient accounts of their experiences are rare, and artefacts of everyday institutional clothing are even rarer. Photographs may not have the absorbency of cloth, the marks and stains of everyday interaction and wear, but photographs provide a visible record, a snapshot of real events. Interpretation and analysis of these through the lens of dress research has shown a glimpse into the lives of female patients and the regimes under which they lived, whose own words about their experiences we can never hear. Regulation, it seems, did not prevent Agnes Emma Richter from constructing an identity around her institutional garment. Did Agnes embroider her jacket to hold on to a sense of identity or to preserve important memories of her incarceration? Her jacket remains a tantalising clue into an almost unknowable world.

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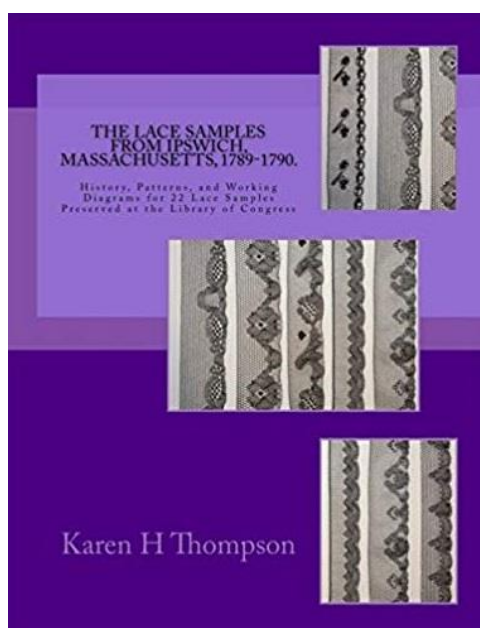
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Email: chunt4@uclan.ac.uk

Dr. Carole Hunt is a lecturer in The School of Art, Design, and Fashion at The University of Central Lancashire, England. She is interested in the social, cultural, and psychological aspects of clothing and textiles to explore individual and collective memory, history, and identity. Her current work, titled, *Dressed for the Part*, is a cross-disciplinary, socially engaged, critical, and creative project that examines clothing worn by patients in English county lunatic asylums during the nineteenth and early twentieth centuries. Clothing is examined as narrative inquiry to explore how social and cultural ideas about women have shaped the definition and treatment of female insanity.

Book Reviews



Karen H. Thompson, *The Lace Samples from Ipswich, Massachusetts, 1789-1790: History, Patterns, and Working Diagrams for 22 Lace Samples Preserved at the Library of Congress*, Karen H. Thompson, Washington, DC, United States, 2017, Colour Illustrations, 27 Colour Diagrams, 72 pages, Softback, £20.00.

The Library of Congress in Washington, DC is not the most obvious place in which to find physical pieces of lace. Karen Thompson's story of how these black silk bobbin lace samples came to be there is fascinating. In short, they were part of a census of manufacturing instigated in 1789.

Reverend Joseph Dana was asked to collect the information for the Ipswich, Massachusetts area. His report detailed the number of lace makers, yards of lace made, and value of the lace. Along with his report, Dana sent samples of lace from the area to be presented to President George Washington. Fortunately, from the point of view of this book, the 22 black silk and 14 white linen samples actually remained with the report and became part of the collection of papers of the Secretary of the Treasury, Alexander Hamilton. These papers are held in the Manuscript Division of The Library of Congress, where Thompson was able to study them. Unfortunately, at the time of writing, the white linen samples could not be located.

Quotations from sumptuary laws passed between 1634 and 1651 are used to establish the early presence, and use, of lace in the Massachusetts Bay Colony area. However, it is also pointed out that nothing is known of the origins of lacemaking in the area. "We don't know who the initial lace teacher in Ipswich was, from where (s)he immigrated, or when (s)he arrived" (p. 9). It could be speculated that the footside

(straight side) of an edging being to the right, on an extant lace pillow from the area, might hint at European rather than English origins. Thompson believes that the silk and linen threads were likely to have originated in Europe, although they might have been exported via England.

Thompson is an experienced bobbin lacemaker and researcher of historical laces. Her extensive knowledge informs the section on Technical Information (pp. 16–19), which contains information on the wider background to the laces. She makes the insightful observation, “While we do not know how the Ipswich lace makers got their patterns, some of them might have been skilled in making patterns from imported lace” (p. 19). Long before the advent of easily accessible photocopies etc., it was common for rubbings of lace to be taken in order to convey the design and quality of the lace to a potential purchaser. These rubbings showed the design of the lace remarkably well and might have proved a source of patterns for the industrious lacemakers of Ipswich to copy. This notion is borne out by Thompson’s reproduction of the Ipswich sample #5 which has been reconstructed from the shadowy imprint of the original sample. As Thompson states, “This is one of the many areas that needs more research” (p. 19).

In considering the appearance of the net (ground) areas of the lace, the comment that “point ground” “was first used as a ground very late in the 18th C” (p. 19) is important. The hexagonal net of “point ground” only appears in sample #20 whilst 8 of the samples have the star shaped net of “Kat stitch” (also known as Paris point). Modern lacemakers would expect to see either the hexagonal net of point ground or the star of Kat-stitch in this style of lace. The style of “Torchon ground” used most commonly in the samples looks out of place to those who know the more modern style of Bucks Point lace.

In some of the samples, Thompson notes that the working method varies in the repeated areas “...indicating that the lace maker sometimes solved the details of the design in different ways” (p. 19). As a lacemaker who has worked many complex lace patterns from historic prickings, with very few markings and no extant example of the lace, “working it out as you make it” is tried and tested practice. Thompson, however, treats the modern lacemaker to something that the original Ipswich lacemakers could not have imagined possible: reproductions of their patterns, beautifully redrafted, with colour-coded working diagrams. These diagrams make the patterns accessible to a much wider range of lacemakers.

Thompson expresses the hope that her book “...suggests avenues for further exploration and research to expand our understanding of those important objects” (p. 13), which her book certainly does. For those with a specific interest in lace, a comparative study of similar laces held in European collections springs immediately

to mind. Thompson references the Anders Berchs collection of textiles in the Nordiska Museum, Sweden, and there are similar samples in the lace school in Ljubljana, Slovenia, dating from 1766. Many museums have lace on costume as well as in dedicated collections. Such a study could be useful in tracing the spread of lace styles beyond European borders. Further study of the introduction and spread of machine-made laces in America could also prove enlightening. On a broader stage, a feminist lens might be brought to bear on what Thompson describes as "...a uniquely documented trove of women's paid out-work in the eighteenth and early nineteenth centuries" (p. 13). The production, retailing, and consumption of Ipswich laces would, as Thompson remarks, have been particularly important once goods imported from England fell out of favour after the American War of Independence (1775-1783).

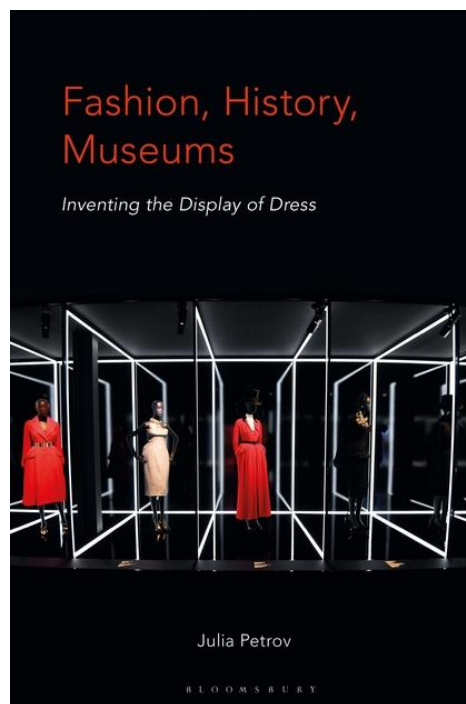
This is a slim volume that offers a tantalising taste of a much larger story. Thompson states, "The goal of this book is to share the original lace samples made in Ipswich, Massachusetts during the year 1789 to 1790 with textile historians and lacemakers who are interested in historical laces" (p. 13). The accurate dating of historical laces is notoriously difficult, as lace was often reused over many years. This makes the secure context of the dating of these pieces particularly valuable to textile historians. The greater part of the book (pp. 23-71) is concerned with patterns and working diagrams for reproductions of the black silk bobbin lace samples. These will be a delight for lacemakers, whether interested in their history or not. The period authenticity, accuracy of dating, and securely contextualised source of these samples is beyond compare. For those interested in knowing more about the Ipswich lace industry, Thompson cites *The Laces of Ipswich: The Art and Economics of an Early American Industry, 1750-1840* by Marta Cotterell Raffel, University Press of New England, Lebanon, New Hampshire, United States, 2003, which makes an excellent companion to Thompson's book.

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Email: gail@ghosttreestudio.co.uk

Dr. Gail Baxter is a researcher and lace specialist. She is Research Fellow in the Nottingham Trent University Lace Archive and a doctoral supervisor at The University for the Creative Arts, Farnham, England. Dr. Baxter has extensive knowledge of both hand- and machine-made laces. Her specialist area is the interpretation of lace in archives. She curated an exhibition of historic lace for Birmingham Museums and Art Galleries to contextualise the contemporary exhibition, titled, *Lost in Lace*. Dr. Baxter is co-author, with Amanda Briggs-Goode, of the chapter, titled, “The Archived Lace Body: Contemporary Artist Designer Responses” in *Crafting Anatomies* (Bloomsbury, 2020). Dr. Baxter has also published an essay in Lesley Millar’s *Lost in Lace: Transparent Boundaries* (2011). Dr. Baxter has presented papers about lace at international conferences and symposiums.

Julia Petrov, *Fashion, History, Museums: Inventing the Display of Dress*, Bloomsbury Visual Arts, London, England, 2019, List of Illustrations, List of Plates, Acknowledgments, Notes, References, Index, 8 Colour Plates, 63 Black-and-White Illustrations, 248 pages, Hardback, £85.00.

As stated by the author, this book is based on a decade of research and was published at the beginning of this year. In eight chapters with well-defined paragraphs, Julia Petrov successfully gathers themes related to fashion and museums, creating a compendium of topics which, until now, were scattered in multiple publications. In the introduction, Petrov claims that “...each generation of academics, journalists, and curators celebrates a ‘new’ peak of fashion visibility” (p. 2) and, upon this publication, Petrov has become one of them herself. Indeed, she recognised what the discipline of fashion museology needed, and she provided this accurate overview.



One of the traits that denote a deep study of the structure is how seamlessly the chapters are connected. They will be briefly presented, one by one, hoping that the aforementioned feature will be clearer. After a useful introduction, the first chapter, titled, *Foundation Garments: Precedents of Fashion History Exhibitions in Museums*, presents the origin of the entire discourse. What emerges is the deception of the very first exhibitions and the consequent slow process of change. This was due to museums still needing a push to move forward with their fashion exhibitions. As soon as the fashion industry acquired an increasingly economic value, it is possible to perceive a shift within museums' approach. In the second chapter, titled, *Window Shopping: Commercial Inspiration for Fashion in the Museum*, the museum and the shopping centre are initially depicted as being poles apart. Later, things begin to change over time when all clothes become deeply connected with our everyday lives. Because of this close relationship with people's lives, fashion studies emerged in anthropological disciplines as they are presented in the chapter, titled, *The New Objectivity: Social Science Methods for the Display of Dress*.

At this point in the narrative, halfway through the book, it is inevitable to step into the tricky debate of whether fashion is to be considered art or not. Thanks to the many examples presented in the chapter, titled, *Intervisuality: Displaying Fashion as Art*, it is possible to see the interactions between the two worlds and the crucial importance

of period rooms. It is admirable the use of the word, *gesamtkunstwerk*, in the context of fashion exhibitions in order to bring them to the same level of art exhibitions.

Subsequently, the influence of the theatre is introduced and linked to period rooms and pageants display in the chapter, titled, *Tableaux Vivants: The Influence of Theater*. Not so obvious, in this chapter more topics are discussed: in the paragraph *Staging the museum* many modern and contemporary examples are presented, such as the usage of fictional displays that can be used to give visitors a glimpse of the behind-the-scene spaces (archives, installations, etc.) chosen to enlighten museum labour more than an historical presentation.

Moving on the next two chapters, titled, *The Body in the Gallery: Revivifying Historical Fashion*, and *The Way of All Flesh: Displaying the Historicity of Historical Fashion*, the reader is faced with the fact that, despite all the creative settings that can be fabricated, the most challenging aspect remains: how can the illusion of life be created for dresses that have to be displayed without a body? Through several examples, many adopted solutions are introduced about both creating a time frame and trying to connect the past to the present. In the end, what stands out is the role of curators and the museum institution; their aim is to choose the narrative and which interpretation to pursue. This theme takes the reader to the last chapter, titled, *The New Look: Contemporary Trends in Fashion Exhibitions*, where the focus is kept on contemporary fashion exhibitions and the ways in which the boundaries have been pushed in recent years. In particular, it is notable the reflection around how the history of displays has recently been presented in exhibitions.

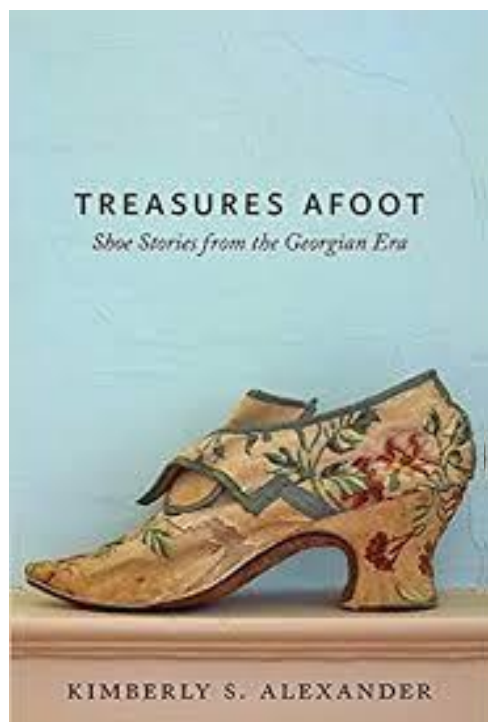
A large part of the value of this book results from its rich illustrations and the vast range of examples, throughout which Petrov shows the multidisciplinary aspect of fashion exhibitions covering a surprisingly wide age period and focusing on exhibitions in Britain and America. Moreover, with 20 pages of references, the book confirms itself as a precious source in the study of the subject. Perhaps more interestingly, it is possible that this publication will become the ever-present reference in future books. The only downside can be found in the price: even if the book is worth it, it can't be described as affordable.

After the two crucial publications of recent years, *Fashion and Museums: Theory and Practice* (Riegels Melchior and Svensson, 2014) and *Fashion Curating: Critical Practice in the Museum and Beyond* (Vänskä and Clark, 2017), both collections of essays, it is remarkable to see how a single author achieves this comprehensive collection of pivotal experiences. It is also possible to feel a sense of curiosity towards her extensive archival research.

Petrov's work is inspiring for scholars not just for the contents but even for her disciplined writing. The quoted exhibitions are, without a doubt, the greatest strength in this study and, for this reason, chances are that the reader will flip through the book more than once to find them. Furthermore, Petrov has an honest critical eye; she can refer to a curator or an exhibition to praise them at one point of the book and, a few pages later, she can offer some constructive criticism. This makes her book a reliable source even further.

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Email: irene.calvi@gmail.com

Irene Calvi will graduate in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on fashion museology. The focus of her BA dissertation research was the museological approach to fashion, and the ability of museums to deliver a message to their public through exhibitions. She will continue 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 a collaboration with the young collective CreateVoice and an Erasmus Traineeship. She is looking forward to expanding her knowledge in costume and textile history from innovative perspectives, following her interest in building a successful network that allows students, researchers, museums, and heritage sites to work better together. Irene was awarded a 2019 Student Fellowship by The Association of Dress Historians.



Kimberly S. Alexander, *Treasures Afoot: Shoe Stories from the Georgian Era*, John Hopkins University Press, Baltimore, Maryland, United States, 2018, Notes, Bibliography, Index, Acknowledgements, Glossary, 99 Colour Illustrations, 10 Black-and-White Illustrations, 248 pages, Hardback, £29.50.

Alexander's aim with this book is to provide an insight into "...how shoes were made, sold and worn during the 'long eighteenth century'" (p. 5), focusing on Early America and the export trade from England. She refers to numerous written sources, as well as looking at shoe collections in the United States and Canada and as well as The Victoria and Albert Museum and Northampton

Shoe Museum in England.

Chapter One, *The Cordwainers*, contrasts the lives and workshops of shoemakers in London (with particular reference to John Hose), with those in New England (especially Samuel Lane). Information regarding Hose's working life is limited and much is drawn from extant shoes bearing his label and related records; whereas Lane kept a series of daybooks covering a 60-year period. These covered his life, not only as a shoemaker, but also as a farmer and tanner.

Chapter Two, *Wedding Shoes*, looks in detail at 10 pairs of shoes associated with weddings that took place throughout the Georgian period. Each represents different aspects of fashions, finishes, and manufacturing.

Chapter Three, *The Value of a London Label*, comments on the significance of shoes made in London to those living in New England. They were perceived as signs of wealth and status; an illustration that colonial families were able to live lives of civility and gentility. While English ladies' shoes, in particular, were in great demand, Alexander points out that local shoemakers were, in fact, unable to compete with those in London in terms of scale, skill, and available materials.

Chapter Four, *Coveting Calamancos: From London to Lynn*, examines the use of calamanco shoe uppers for everyday wear. Alexander suggests that calamanco (a woollen textile) was used more widely than extant shoes might suggest. Fewer shoes have survived as wool is more susceptible to age and insect damage than other fabrics and their "ordinariness" might have made such shoes less appealing to collectors. A

disadvantage of calamanco to patriotic Americans was the fact that although the shoes could have been locally made, the fabric still had to be imported from England.

Chapter Five, *The Cordwainer's Lament*, addresses the effects of the introduction of the Stamp Act in 1765 on both sides of the Atlantic. Imported goods were more expensive and the wearing of them perceived as unpatriotic. For London makers such as John Hose, the Act represented a great loss of business with his workforce shrinking from more than 300 to 45, thus increasing unemployment.

Chapter Six, "For My Use, Four Pair of Neat Shoes," refers to correspondence between George Washington and Mr. Didsbury, a London shoemaker. Although there are no extant shoes, the letters indicate that elite Americans still purchased shoes in bulk from London makers for not only themselves, but also their families and their households (including servants and slaves).

Chapter Seven, *Boston's Cordwainers Greet President Washington, 1789*, describes the visit made by George Washington to Boston as part of a general tour to strengthen his presidency. It highlights that fact that of the various trade representatives he encountered, the cordwainers were the ones that came closest to having established an "English type" guild applying rules and restrictions to their trade. The Conclusion seems misnamed as it considers the growth of the New England shoe industry and the introduction of mechanisation. The Epilogue, however, is a more obvious conclusion to the themes highlighted in the book.

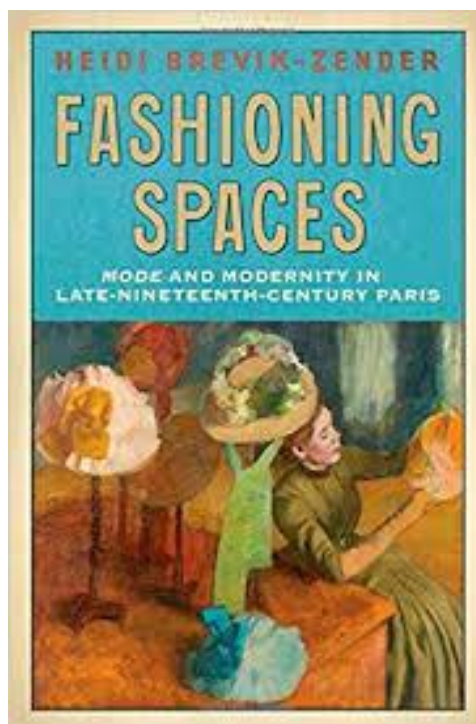
The book is well written and easy to read (despite a few proofing errors). Although largely focused on shoes worn in colonial Americas, the book also provides insight into the English market by highlighting shoemakers who also produced footwear for export. Alexander draws from the significant number of extant English-made shoes held in American museums; although, as yet, no shoes have been found made by the same shoemakers in UK collections. What is interesting is that exported English shoes, seen as the height of fashion in New England, seem to be significantly behind those in England for the same dates.

Alexander cites all the major authorities on shoes of the period and references all her primary sources very clearly so that they may be traceable for further research. The illustrations are excellent but are not referred to specifically in the text and often fail to appear on the pages where they would be most applicable, which is a shame. The glossary is helpful but does not include some of the terms utilised in the text which is unfortunate as shoe terminology can often be interpreted in different ways; there also appears to be some differences between English and American usage. Overall, this book is an interesting addition to the very limited number of works specifically about eighteenth century shoes.

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Email: alisonfairhurst@btinternet.com

Alison Fairhurst gained her PhD in England for her research into the materials, construction, and conservation of women's shoes during the eighteenth century. Her doctoral research included the examination of more than 100 pairs of extant shoes from various collections and highlighted the importance of object-based research. She has a BA and MA in the conservation of historic objects and has spent several years working as a textile conservator with The Landi Company. Her interests include anything dress or textile related but particularly those dating 1500-1800.

Heidi Brevik-Zender, *Fashioning Spaces: Mode and Modernity in Late-Nineteenth-Century Paris*, University of Toronto Press, Toronto, Buffalo, London, 2015, Notes, Bibliography, Index, 23 Black-and-White Illustrations, 363 pages, Hardback, £49.99.



Examining fashion and dress in the period from 1870 to 1900 was arguably not the most unusual choice but this publication adds to the knowledge of the late nineteenth century French clothing system by taking a particular standpoint. There are rich areas for those who study the history and theory of dress from various disciplines although this work is not itself multidisciplinary in approach. For potential readers it is helpful therefore to note that the author is part of the faculty at The University of California, Riverside, as Associate Professor of French and Comparative Literature. The university website lists the author's interests as being French literature and culture of the nineteenth century, fashion, gender, architecture, urban space, and issues of modernity. Previous publications in journals (*Camera Obscura*, 2011, pp. 1-33) have included examining "fashion and the construction of feminine identity" in the twenty-first century through the lens of Sophia Coppola's film, *Marie Antoinette* (2006). Of particular interest, as it links to the book under review, is an article exploring the links between modernity, the sartorial, and gendered Parisian spaces as represented in fashion plates of the second half of the nineteenth century (*Nineteenth Century Contexts*, 2014, pp. 91-123). This corresponds to the current text examining how nineteenth century writers and artists "drew on fashion as a metaphor to express the significant spatial transformations undertaken in Paris under city planner Baron Hausmann" which were linked to ideas and anxieties around modernity (p. 91).

Fashioning Spaces has drawn on a wide variety of primary sources including contemporary novels and plays as well as other printed media, paintings, photographs and surviving garments. The quality of the images, which are all in black and white, are adequate in terms of clarity if rather disappointing. However, all the sources were woven clearly into the text and appropriately illustrated the points under discussion. Secondary sources included some relevant dress history and theory, but these could have been more extensive. Theories around space and "dislocation" are important to the significance of Brevik-Zender's investigation and analysis. The first example of visual analysis demonstrated this by discussing *The Concert* (1875) where Tissot's canvas depicted two groups separated in the composition but connected by

attendance at the concert. The groups of fashionably dressed men and women are shown on a stairwell and in the main hall (pp. 3–5). The author’s stated aims were to “seek to understand through their own spatial and sartorial fixations how authors, in concert with many artists of the period, were responding to Hausmannization and its aftermath” (p. 5). The re-building project for Paris is then linked by Brevik-Zender with dislocation and modernity. Tissot’s painting depicted social opportunities for “the gaze” by the fashionable elite rather than a focus on the entertainment provided. Charles Garnier’s opera house that opened in 1875 was a physical manifestation of this behaviour with its small stage but dramatic, wide staircases that could also be seen in the new Parisian department stores (p. 22, pp. 29–30). In the first few pages the reader was introduced to the theoretical approach and the Tissot example was clearly linked to the first part of the book.

The main content was organised into three parts making six chapters focusing on different internal spaces—The Staircase, The Antechamber, and The Fashion Atelier as represented in the literature and art of France at the time of the Third Republic. Although there are references to the importance of the sartorial throughout the book, it is the final section that focuses on the spaces for the production of fashion in two chapters (5 and 6) which look firstly at the rise of the male couturier and secondly at the female gendered space of dressmaking. The literary sources come from Feydeau’s *Tailleur Pour Dames*, Zola’s *La Cureé* plus Huysmans’s *En Ménage* and the late nineteenth century novels of Rachilde. The last two chapters demonstrate the author’s examination of space and dislocation which can be linked to “exteriority, intimacy, transgression and subversion” (p. 5). The literary and artistic sources certainly emphasised these depictions with opportunities for intimacy in extra-marital relationships as well as a transgression of boundaries between male clothing professionals and their range of female clients from royalty to courtesans (pp. 178–180, 186–187). However, the emphasis on the re-gendering of clothing occupations since the eighteenth century gave the impression of revolution rather than evolution with a too brief summary of the history of the clothing occupations (p. 182).

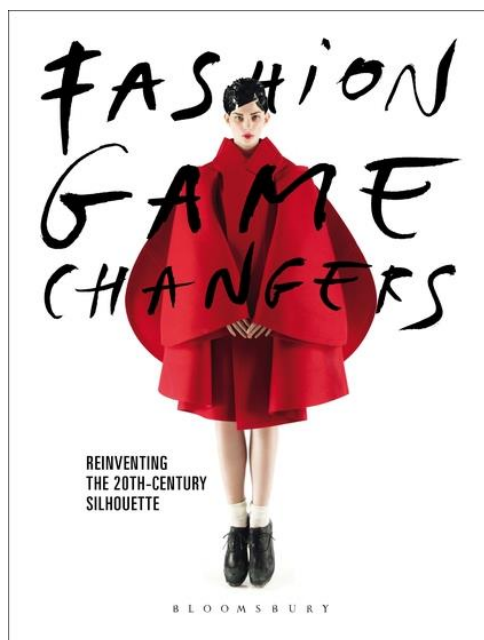
The term, haute couture, was not clearly discussed as distinct from bespoke or the term, grand couture, which was used at the end of the nineteenth century (Perrot, 1994, p. 184). Examining the representation of the creative leader in clothing production within the culture of their era through fashion journalism, literature, and performance (Dancourt, *Les Bourgeoises à la Mode*, 1692; E. de Jouy, *La Marchande de Modes*, 1808) would have revealed some similarities for the century before the Third Republic. As well as theatrical lampooning and revealing anxieties related to issues such as gender and class, the fashion merchant’s reputation was also used as a promotional tool in the same way as a couturier’s and many of the points about the couturier as an artist were present by the early nineteenth century when the male fashion merchant LeRoy (*marchand de modes*) was leading fashion in Europe (*Le*

Manuel des Elégants, 1805). Brevik-Zender has been rather dismissive of what was called “empire-memorializing mass-spectator, consumerist locales that had been created by urban planners to symbolize Parisian modernity” before the Third Republic (p. 25). A consideration of what had changed alongside acknowledging what had already been deeply embedded into French culture by the late nineteenth century could have strengthened the author’s points.

Though fascinating to many readers, including those who specialise in fashion and dress history, because of the ideas being explored, this book is not always an easy read partly due to the structure within each chapter. Areas under subheadings could be rather disconnected from each other and a clearer introduction and conclusion to each chapter would have aided the reader in following a line of argument (p. 199). Some of the strengths of the work were in the selection of primary sources, the discussion of and use of French terms as well as the author’s many translations from French media. A limitation was that in tackling so many issues some were only dealt with very briefly and so possibly two books rather than one should have been considered. However, the analysis of the way that garments, fashionable sites for display and an individual’s sartorial style was recorded and used by creative contemporary observers provides a significant addition to publications that illuminate the machinations of society and the cultural significance of fashion at a particular period.

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Email: ffoulkesfiona@hotmail.com

Fiona Ffoulkes is a lecturer in London and Paris with interests in the origins of the luxury fashion industry as shown in her PhD thesis, titled, *The Métier of the Fashion Merchant (Marchande de Modes): Luxury and the Changing Parisian Clothing System, 1795 to 1855* (2017) and Master's dissertation, *Louis Hippolyte LeRoy, 1763-1829: Grandfather of Haute Couture* (1995). Publications include "Muse, Cliente et Amie? L'Impératrice Joséphine et LeRoy, Marchand de Modes," *Synergies Royaume-Uni et Irlande*, 7 (2014), pp. 115-121; *How To Read Fashion* (Herbert Press, 2010) and "Quality Always Distinguishes Itself: L.H. LeRoy and the Luxury Clothing Industry in Early Nineteenth Century Paris," in *Consumers and Luxury: Consumer Culture in Europe, 1650-1850*, edited by Berg and Clifford (Manchester University Press, 1999).



Karen Van Godtsenhoven, Miren Arzaluz, and Kaat Debo, Editors, *Fashion Game Changers: Reinventing the 20th-Century Silhouette*, Bloomsbury, London, England, 2016, Endnotes, Bibliography, Notes on Contributors, Photo Credits, Index, Acknowledgements, 200 Illustrations, 292 pages, Paperback, £17.99.

A woman of fashion at the turn of the twentieth century, transported to a Scandinavian fashion week in 2019, might feel like she had landed on the moon. Women dressed in voluminous dresses resembling nightgowns or short children's dresses, cut not to reveal but to enrobe, shoes designed for

running, rendered in spectacular colours...she may wonder, "How did we get here?" *Fashion Game Changers* sets out to explore that journey.

The early twentieth century saw radical experimentation in the form of clothes. A fundamental shift occurred, from the elucidation of the female form by a considered process of concealing, revealing, and modifying, to a new perspective incorporating notions of bodily freedom and the use of clothing in the expression of ideas. This recalibration was inspired by post-war shifts in women's role in society as well as the shockwaves of Modernism which swept through all the arts. Ideas prevalent in Eastern dress also evolved beyond the borrowing of a perceived "exoticism" to a more fundamental understanding of Eastern concepts of clothing and its relationship to the body.

Fashion Game Changers places Cristóbal Balenciaga as the central figure in the radical changing of women's dress at the beginning of the twentieth century. His technical skill and ground-breaking approach to form and volume is thoroughly explored, before the view is widened out to include precursors, contemporaries and followers, including Louise Boulanger, André Courrèges, and Paco Rabanne. The vital influence of Japan on the twentieth century silhouette is also investigated, both through the interpretation of traditional garments such as kimono and in the key role of Issey Miyake, Rei Kawakubo, and others in refining the new silhouette in the late twentieth and early twenty-first centuries.

The stylistic dialogue between Japanese designers and Belgian designers, such as Martin Margiela, is expanded in later chapters of the book, showing how these "kindred spirits" embody many similar ideals. This approach shows the ripples made across fashion by key figures like Balenciaga, while also setting up new connections

between designers and artistic or political influences of which readers may not be aware. In this way the book shows the move away from the modification of the body into an ideal through the medium of clothes, towards a new silhouette that redefined the relationship of clothes to the body, and consequently society's perceptions of women's bodies. *Fashion Game Changers* presents the designers embodying these ideals not simply as a selection of figures with ideas in common, but as a movement, providing the visual and contextual evidence to underpin this idea.

The *Fashion Game Changers* book accompanied an eponymous exhibition at MoMu, Fashion Museum Antwerp in 2016, and is edited by the Museum's Director (Kaat Debo), Exhibitions Curator (Karen Van Godtsenhoven), and freelance curator (and Balenciaga specialist), Miren Arzaluz. The editors have drawn on the expertise of a number of other curators and writers to elucidate relevant concepts and designers. The "pen portraits" of designers including Pierre Cardin and Georgina Godley are helpful in illustrating how the new silhouette was filtered through, and altered by, a range of creative minds.

Perhaps the most useful aspect of *Fashion Game Changers* is its exploration of the cultural currents that were swirling at the start of the twentieth century, and the way in which these shifted perceptions of dress. In a fascinating chapter, titled, The Discovery of Abstraction in Twentieth Century Fashion, Akiko Fukai explains the key influences from Japan. The two-dimensionality of Japanese art is set against western art's preoccupation with rendering three-dimensional space. The West's manipulation of bodily form, and therefore clothing, in the round, began to be superseded by the aesthetic of two-dimensionality after the opening up of Japanese ports in 1854 and the subsequent availability of Japanese art and artefacts. Fukai argues that this two-dimensionality when translated into dress enabled the body to be freed from constraint. Fukai goes on to explain the importance of kimono in revolutionising western fashion design. With its emphasis on two-dimensionality, the integrity of material and the use of the shoulders as the hanging point, it was a radical model for designers including Vionnet, one of whose pattern designs is reproduced alongside a kimono pattern (p. 172).

In the chapter, titled, Kindred Spirits: The Radical Poetry of Japanese and Belgian Designers, Anabelo Becho details the concept of "ma," a Japanese term that is applied to the space created between garment and wearer. Although concepts of "wabi sabi" and "boro" have gained currency in the creative and critical sphere in recent years, "ma" is a lesser-known concept that sheds light on kimono, contemporary Japanese fashion design, and designers influenced by their work. Becho's chapter helps the reader to understand the significance of the concept in relation to clothing design. The idea of "ma" as a concept of space that is experiential rather than literal refocuses

the experience of clothing on the wearer rather than the beholder, a key conceptual shift in the development of the twentieth century silhouette.

Three short pieces spread throughout the book provide an insight into the wearing of radical designers by ordinary people in their daily lives. A doctor discusses her patient's reactions to her Maison Martin Margiela tabi shoes; an artist explains the severity and beauty of Issey Miyake's pieces; collector Isolde Pringiers explains the difficulties of climbing into a sports car in Comme des Garçons. These pieces are titled *The Inside View*, neatly encapsulating the idea of what it is like to literally be the body inside the clothes. This perspective is under-represented in fashion writing and is very valuable here.

In a work of this size, it is impossible to cover all aspects of a movement, but readers may feel that more political context would be useful, exploring the changing roles of women and how they were perceived, particularly in the early twentieth century. A greater focus on reactions in the media to the new clothing would have shed additional light on the topic, illustrating that what was seen as radical in the 1940s was still viewed with disbelief, and sometimes contempt, in the 1980s. Some fashion writers from the early to mid twentieth century are quoted, but the popular press may perhaps be a better barometer of the views of the general public.

Fashion Game Changers is lavishly illustrated throughout. Images include clear views of extant garments on mannequins, presumably taken during exhibition preparation, fashion magazine and studio photography, catwalk shots, preparatory sketches, and, in the case of the wearer interviews, "real" people wearing the designers' pieces. The images taken together bring each designer's work vividly to life, and make the book engaging for casual readers and academics alike.

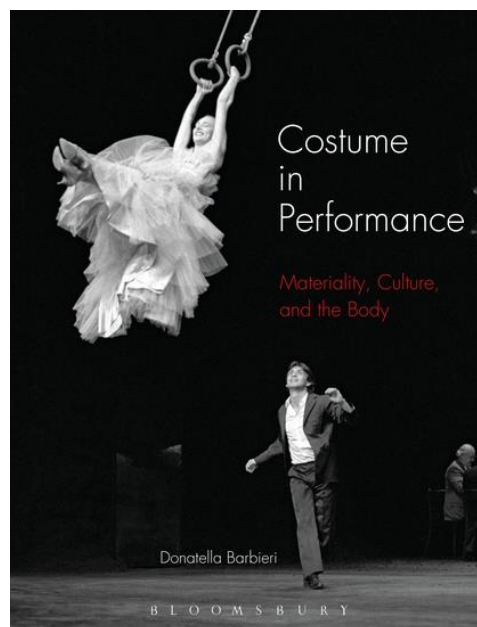
Fashion Game Changers is an invaluable visual record of a group of designers, spread across decades and continents, who embody a new way of dressing the female form. In exploring designers who seek formal perfection over body modification, and who place the wearer at the centre of their practice, the book also stands as a record of women's place in the world at this point in history. Fashion reflects who we are, and the ubiquity of fashions influenced by designers such as Balenciaga, Kawakubo, and Margiela, suggests a permanent shift away from the body modified for the edification of the viewer towards a wearer-centric embodiment of our twenty-first century ideals.

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Email: victoria.garrington@edinburgh.gov.uk

Victoria Garrington is a Curator with Museums & Galleries Edinburgh (MGE), Scotland, with responsibility for costume and wartime collections. She is currently working on a Museums Galleries Scotland-funded project, *Dressed for Success*, which will see the entire MGE costume collection moved to improved storage and fully catalogued. Victoria is particularly interested in the dress of the two world wars. She previously ran the archives of the Air Force Museum of New Zealand. Her latest exhibition is titled, *Stepping Out: Shoes from the collection of Edinburgh Museums & Galleries* at the Museum of Edinburgh, until 31 December 2019.

Donatella Barbieri, with a Contribution from Melissa Trimingham, *Costume in Performance: Materiality, Culture, and the Body*, Bloomsbury Academic, London, England, 2017, Notes, Index, 195 Colour and Black-and-White Illustrations, 238 pages, Softback, £26.98.



Costume in Performance: Materiality, Culture, and the Body is an exciting new addition to the emerging field of costume for performance studies. The book developed out of scholar and scenographer Donatella Barbieri's joint Research Fellowship in Design for Performance between The Victoria and Albert Museum, London, and London College of Fashion. The work is written together with Senior Lecturer in Drama at The University of Kent, Melissa Trimingham.

The study of costume and costume design for performance is an emerging academic field, intersecting with the existing fields of dress history, theatre studies, and the study of material culture. This richly illustrated book presents a range of lenses for the study of costume for performance. The ambitious breadth of topics and periods covered, whilst giving a tantalising taste of interdisciplinary theories and methods, does not however allow for deeper analysis.

The work is divided into six chapters, each offering a different thematic approach which is subdivided into short sections.

Chapter One, *The First Costume: Ritual and Reinvention*, is informed by anthropology, and surveys the paintings in the caves of Lascaux, France, the costumes of Ancient Greece, and the Baroque *ballets de cour*. Costume and masculine sensuality are framed in terms of nineteenth century classical ballet and the evolution of the Ballets Russes, with a focus on the seminal work *L'Après midi d'un Faune* (The Afternoon of a Faun, 1912). The chapter takes a sudden shift to highlight the impact of Asian costume. Barbieri suggests that in Asia the "...costumed body is the primary means of communication as an embodiment of a culture with its roots in ritual performance" (p. 15).

Chapter Two, *Costuming Choruses: Spectacle and the Social Landscape on Stage*, moves from the individual to the group, beginning with the Greek chorus and once again moving through time to the nineteenth century ballet chorus and the creation of the "ballet blanc." This "uniform" of a long white Romantic tutu, Barbieri explains,

allowed corps de ballet to “...share a professional status through costume and collective performance” (p. 45). The chapter moves quickly on to discuss the chorus line, the costumes of which extend a “...frothy halo of constructed desire and unattainability” (p. 49). In the final section of this chapter, four different productions of the ground-breaking and controversial dance work, *The Rite of Spring*, beginning with Nijinsky’s première production in 1913, are discussed.

Chapter Three, *The Grotesque Costume: The Comical and Conflicted “Other” Body*, discusses costumes in relation to the grotesque, disorderly, and transgressive body. This chapter examines the fool and clown in French seventeenth and eighteenth century *ballets de cour*, accompanied by the marvellous illustrations of Daniel Rabel. The use of masks and *commedia dell’arte* brings the focus to the evolution of the British clown, with a close study of Joseph Grimaldi. The physical significance of costumes is touched on briefly in relation to the pieces created for the Ballets Russes’ 1921 work, *Chout*, but design and construction in relation to the requirements of physical humour and choreography are not discussed.

Chapter Four, *The Flight off the Pedestal: A Sublime Second Skin*, offers an interesting and insightful feminist and postcolonial perspective in which, as Barbieri prefaces, “...female bodies on stage are examined via their ability to transcend physical and societal limitations” (p. xxiv). The focus on aerialists and the development of the leotard shows how female performers were able to challenge “...the societal restrictions placed on their bodies” (p. 110). Barbieri develops the concepts of costume and freedom with the development of Orientalism, and performers Maud Allen and Ruth St. Denis. She goes on to examine costume as a second skin. “These performers’ claim to an autonomous space on the stage had entailed a rejection of the skirts, frames and petticoats that imprisoned the legs of Victorian and Edwardian women” (p. 125).

Chapter Five, *Agency and Empathy: Artists Touch the Body*, contributed by Trimmingham, examines the affective power of costume in performance. “Costume has agency, and nowhere more so than when it transforms the human body visually, physically, in motion and in the charged context of a shared performance” (p. 137). Trimmingham uses a phenomenological and embodied approach focusing on the twentieth century Constructivist movement in Europe with an emphasis on Russia, and the work of Oskar Schlemmer for *The Triadic Ballet*.

Chapter Six, *A Different Performativity: Society, Culture, and History on Stage*, focuses on the complex relationship of costume, history, and fashion, where costumes are seen as “...representation of real garments” (p. xxv) in terms of contributions from fashion houses, and historical accuracy. This chapter uses two of Barbieri’s previous research projects as the focus: *Encounters in the Archive*—research from the analysis

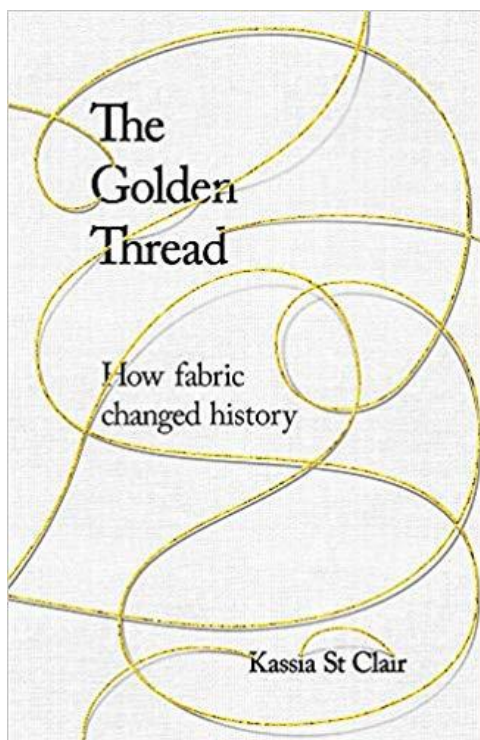
of selected archived costumes from The Victoria and Albert Museum, London; and *Designs for the Performer*—conversation with costume designers.

Costume in Performance acknowledges costumes as material objects, emerging from “...the knowledge that as a material, performed-in object, costume renders ideas physical and embodies thoughts” (p. xx). Despite emphasising that the “...journey of costume from the cutting table to the stage is reflected in the making, wearing, and reading of it” (p. xx), the study of physical costumes is minimal as is the discussion of the design process and construction. Performance, too, is such a huge topic, covering circus, dance, ballet, theatre, and opera among others in this work alone, that the complex requirements of costumes for each of these is not discussed.

Barbieri states that “this book aims to expand, diversify, and qualify a notion of the centrality of costume to performance...on the grounds that as long as performance has been recorded, so costume must have been in existence” (p. xxv). This ambitious work is a significant step forward in this emerging field and offers a beautifully illustrated introduction to a wide range of theories and methods for analysing costume for performance. It is an important book for students and scholars in this field.

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Email: c.s.hamilton@brighton.ac.uk

Caroline Hamilton is a specialist in early twentieth century dance and the evolution of dance costume, and initially trained as a costume maker in Canada. Most recently, Hamilton was a fellow at Jacob's Pillow in Becket, Massachusetts, United States, cataloguing the archive's historic costume collection and co-curating the exhibition, *Dance We Must: Treasures from Jacob's Pillow, 1906-1940*. Hamilton was writer and researcher on the publications *Anna Pavlova: Twentieth Century Ballerina* and *Ballet: The Definitive Illustrated Story*. Caroline is an AHRC-funded PhD candidate between The University of Brighton and Brighton Museum & Art Gallery, England. Her doctoral thesis examines the design and impact of the short-lived ballet company, Les Ballets 1933.



Kassia St. Clair, *The Golden Thread: How Fabric Changed History*, John Murray, London, England, 2018, Acknowledgements, Glossary, Notes, Bibliography, Index, 352 pages, Hardback, £20.00.

The Golden Thread: How Fabric Changed History unravels stories of the human hands that crafted, traded and consumed textiles in all their many forms. Discreetly feminist in its outlook, this series of tales draws from a range of historic and contemporary sources, from 30,000-year-old fibres to contemporary innovations in textile production and design. St. Clair argues that textiles have shaped, and continue to shape, the way the world is perceived. A page turner of an introduction briefly examines how textiles have

literally “woven” their way into vocabulary, society, and everyday lives. Importantly, St. Clair examines how and why this has happened.

The publication is split into 13 separate areas of research, arranged in chronological order so as to express the evolution of thread. A quote at the beginning of each chapter sits alongside a quirky illustration of the subject matter that is then discussed. The length of the chapters is also welcoming; they are short and energetic, leading on to the next story.

Each chapter offers an incredibly thoughtful analysis on a range of specific textile histories that have often been overlooked. In each chapter, St. Clair highlights the changing fashions of textiles across the globe, how textile objects are discovered, and why they are so vital to study. She notes that, until quite recently, materials specially prepared for the wrapping of dead bodies in Egyptian mummification were often disregarded by early twentieth century archaeologists, as well as explaining the myths that surround early production methods of Chinese silk, which in turn established the global importance of the Silk Road. Additionally, St. Clair observes that, for a number of very interesting reasons, the sails that allowed the Vikings to travel such great distances by sea were made of wool. From lace ruffs to spacesuits, Indian chintz to spider’s silk, this publication is one that cleverly retells often well-known histories through the lens of textiles.

The Golden Thread fits nicely alongside introductory texts to textile history, offering an insight to the wider historic importance of thread in all its forms. St. Clair utilises

already available research but reevaluates and rewrites their histories, giving meaning to the forgotten narratives. What some might consider out of reach for a novice, suddenly becomes an accessible area of research. In the mind of St. Clair, the thread acts as the anchor to the stories she shares, building upon them, exploring and analysing them in a new way that reveals the social and cultural importance of cloth throughout time. Through her joyful expression and writing style, the reader is fully engaged. She offers simple language, snappy case studies and appealing commentary.

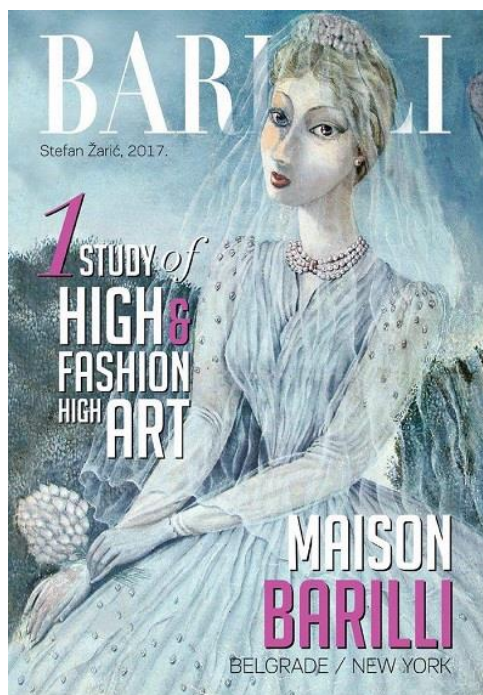
In the introduction, *Threads and the Body*, St. Clair discusses what powered the Industrial Revolution and claims that “...today’s collective imagination is so closely bound up with steel and coal” and the Industrial Revolution was “...in fact largely powered by textiles” (p. 2). To strengthen the reason for her publication, St. Clair makes the generalisation that people often do not know the importance of textiles to the drive of the Industrial Revolution. This assumption is perhaps too narrow. Many of the cities in the north of England were heavily involved in the cotton and wool trade until the mid twentieth century, and many people from these cities will know how incredibly important textiles were to the Industrial Revolution. This was the only reservation about the book, and although it appears on only the second page, it leaves a poor impression.

The book offers an adventure into the past, present, and future. The reader is presented with multiple threads that weave their way through the importance of the existence of cloth. Anyone interested in history will enjoy this read. Similarly, textile enthusiasts will rejoice at the histories put forward. This publication in some ways also acts as a springboard for future research, perhaps paving the way for others to do the same; to explore already written histories anew with textiles at the forefront of research methodologies. This is a clever and insightful book that enriches understanding of the cultural and social importance of textiles throughout global history.

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Email: vanessa.jones@leeds.gov.uk

Vanessa Jones is Assistant Curator of Dress and Textiles at Leeds Museums and Galleries in Leeds, England. Vanessa also works on a freelance basis at Standfast & Barracks and Barnsley Museums, where she is working on digitisation and rationalisation projects, respectively. Vanessa has previous curatorial experience with collections at The Museum of Farnham; The Charleston Trust, where her work focused on examples of fashion drawn and painted on domestic objects produced by Vanessa Bell and Duncan Grant; and The Victoria and Albert Museum, where she worked on several large research projects including *Balenciaga: Shaping Fashion*; *London Society Fashion, 1905-1925: The Wardrobe of Heather Firbank*; and *Alexander McQueen: Savage Beauty*.

Stefan Žarić, *One Study of High Fashion and High Art: Maison Barilli, Belgrade/New York*, Milena's Home Foundation, The Gallery of Milena Pavlović Barilli, Požarevac, Serbia, 2017, Bibliography, Sources, Credits, 34 Color Illustrations, 88 pages, Digital Format, £0.00.



First published in 2017 with a second edition due next year, the book, *One Study of High Fashion and High Art* by Serbian fashion historian Stefan Žarić, offers a fresh perspective on one of the key figures of Serbian art history: the multimedia artist Milena Pavlović Barilli (1909–1945). The book is based on the author's MA thesis, titled, *Fashion Illustrations of Milena Pavlović Barilli*, defended at The University of Belgrade, Serbia, and it is published to accompany the exhibition, titled, *Maison Barilli: Belgrade/New York*, at The Gallery of Milena Pavlović Barilli in Požarevac, Serbia (December 2017–March 2018) and The Pavle Beljanski Memorial Collection in Novi Sad, Serbia (September 2018–October 2018).

While Serbian art history has excessively studied Barilli since her death in 1945, only in the last decade has she been read as a fashion illustrator instead of solely as an emerging painter. The initial interpretations of Barilli's oeuvre canonised her exclusively as a painter, leaving little or no space to question such canonisation. Žarić, however, acknowledges these interpretations while at the same time critically distancing his book from them.

In the introductory chapter, titled, *Milena Pavlović Barilli, Fashion Illustrator*, the author offers a chronological review of studies about the artist, most of which do not mention Barilli's fashion works, or in some cases, label them as purely commercial and less valuable than her paintings. Through an intensive research of the artist's fashion illustrations, conducted at The Gallery of Milena Pavlović Barilli, Žarić comparatively traces the chronology of Barilli's fashion illustrations and paintings, discovering that Milena Pavlović Barilli had been actively creating fashion illustrations for almost a decade before she created her first oil on canvas. Such a finding not only defines the methodology of the complete book, being fashion history and theory rather than art history, but also enriches Serbia's contemporary art historical academia by accentuating the importance of fashion as a legitimate aspect of heritage.

In the following four chapters, the author deconstructs the periodisation of Barilli's oeuvre, which national art history has structured after stylistic changes in her paintings. Such classification only acknowledges Barilli's fashion works in the last phase of her artistic activity, when she moved to the United States in 1939, where she remained until her death in 1945. Given that Barilli created fashion illustrations both prior and parallel to her paintings and long before she migrated to New York, through *One Study of High Fashion and High Art* Žarić provides the classification of Barilli's fashion illustrations in regard to her complete artistic production for the first time. Following the theory given by Serbia's pioneering fashion historian, anthropologist Mirjana Prošić Dvornić from her study, titled, *Clothing in Belgrade in the 19th and early 20th Century* (2006), where she argues that spatial and architectural phenomena communicate like clothes. *One Study of High Fashion and High Arts* makes a journey through Belgrade, Munich, Paris, and New York and Barilli's illustrations created in each of these cities.

The first chapter, *Belgrade Fashion Illustrations*, explores the artist's relation with the city that served as the starting point of her career as a fashion illustrator. This period was largely ignored while positioning her within the canon of Serbian art history, given that Barilli was not creating paintings at the time. Yet, Žarić thoroughly analyses cultural, artistic, and fashionable life in which Barilli was immersed during her studies in Belgrade. As a relative of the Royal family of Karageorgević, Barilli lived at the court where she became familiar with the fashion sense of Queen Maria and Princess Olga, both of whom subscribed to popular western fashion magazines. More importantly, the chapter highlights the relation between haute couture designers like Patou, Redfern, Worth, Molyneux, and Lelong who designed for the Queen and the Princess and Barilli's early works, reading them as one of the few examples of art deco and roaring twenties themed artworks within Serbian art.

After Belgrade, Barilli moved to Munich, where she incorporated Baroque fashions and Hollywood costumes into her illustrations. As such, the *Munich Fashion Illustrations* chapter exposes Barilli's personal fascination with Hollywood stars, tracing changes in cinematic technology, costuming, and makeup which influenced her fashion illustration. Many illustrations featured in this chapter are published for the first time, including the first illustration Barilli created in Munich, which served as the base for her first oil on canvas.

The third chapter, *Paris Fashion Illustrations*, follows Barilli's relocation to Paris, where the artist resided until her departure to New York in 1939. In addition to Hollywood trends, which Barilli started to incorporate in her fashion works in Munich, the author explored the connection between her illustrations and Surrealist fashion photography. By doing so, the book offers another narrative on Barilli,

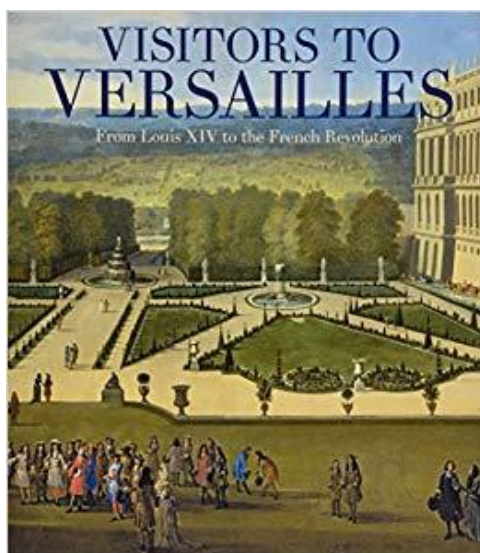
proving that she did not only accept the Surrealist repertoire through the painting medium, but through fashion photography as well.

In the fourth chapter, *New York Fashion Illustrations*, the reader is introduced to major aspects of the last phase of Barilli's career: her engagement with American *Vogue*, potential creative dialogue with Elsa Schiaparelli, and her connection to Neoromanticism. Drawing these from the exhibition, titled, *Paris/New York: Design, Fashion, Culture, 1925-1940* (Museum of the City of New York, 2008) and applying them to Barilli's American works, the author uncovers the relation, whether personal or professional, between the Serbian artist and key figures of fashion during the 1940s: Frank Crowninshield, Madame Grès, Christian Bérard, Toni Frissell, among many.

The concluding chapter, *Fashion Illustrations of Milena Pavlović Barilli, Serbia's Potential Cultural Heritage* calls for awareness of the country's underestimated fashion legacy, stating that there are not enough studies by Serbian scholars, and not enough visible to western-centrist fashion academia. More importantly, *One Study of High Fashion and High Art* serves as a reminder that multiculturalism and cultures crossing borders should be at the very core of fashion academia. As such, the book represents an invaluable starting point to anyone with an interest in Serbian fashion culture, especially as it shows contributions of one eastern European artist to western cultures. With the generosity of the author, the book is, for the reason of promoting Serbia's fashion heritage, made available for free download through the European Fashion Heritage Association website.

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Email: djina.kaza@yahoo.com

Djina Kaza is an independent researcher in the fields of film and fashion, based in Stockholm, Sweden. She is an active member of the American Comparative Literature Association. After completing her MA in Fashion Studies at Stockholm University, Djina has been actively building the cultural bridge between her origins of eastern European countries and the western world. She is currently organising a conference devoted to the national cinema and costume, in association with Ivo Andrić Institute and director Emir Kusturica, where she aims to gather well-known scholars interested in exploring eastern cultures. Her forthcoming monograph is based on her MA thesis, which has been published by Stockholm University, titled, *Decoding the Dress: Reading Features of Costume Design in the Films of Emir Kusturica*.



Daniëlle O. Kisluk-Grosheide and Bernard Rondot, Editors, *Visitors to Versailles: From Louis XIV to the French Revolution*, The Metropolitan Museum of Art, New York, New York, United States, Distributed by Yale University Press, New Haven, Connecticut, United States, 2018, 334 Colour Illustrations, 392 pages, Hardback, £50.00.

This book was published in conjunction with the exhibition of the same title jointly organised by The Metropolitan Museum of Art and the Château de Versailles, where the exhibition was first presented.

Louis XIV's decision to move the government headquarters and his court to the Château de Versailles in 1682 created a new kind of monarchical power around the King, amplifying the public space where he was to be seen, not only by his court and subjects. He would now be seen by the many visitors who made their way to this centre of power and culture, ranging from royalty, diplomats and ambassadors to artists, writers and philosophers. The book tracks them, through contemporary documents, paintings, dress, and accessories, from 1682 until 1789, when Louis XVI and Marie-Antoinette were forced to leave by a mob of 30,000 and return to the Palais des Tuileries in Paris.

There are a series of engaging essays, and, for the dress historian, Pascale Goret Ballesteros has made an important contribution with her essay, titled, "Exchanging Looks: Codes of Dress at Versailles." Her scholarly text is illustrated with examples of portraits, sculptures, fans, and extant items of dress. The King made himself available through a routine of daily ceremonies. Each day began with the King's public awakening, the *lever du roi*, where he had himself dressed. Access to this was hierarchical and included the King's children, princes of the blood, officers, courtiers and others favoured by the monarch.

The glory and magnificence of power were expressed through ostentatious court dress, the *grands habits de cour*. The contemporary periodical, *Le Mercure Galant*, played a pivotal role in the dissemination of news about dress at court, describing the richness of the fabrics and their embellishment, along with accessories, such as buttons and swords encrusted with gems, which were an essential component of the dress code for gentlemen visitors, with some exquisite examples shown in the book.

It was the custom for illustrious visitors to wear this elaborate French clothing out of deference, to show respect for the morning ceremony, and also on certain evenings when the King dined in public at the *grand couvert*, to which they were invited.

Particularly fascinating is the dress of ambassadors. From the Ambassador of Siam in 1686 to the Ambassador of the Indian Kingdom of Myore in 1778, representatives from almost every nation in Europe, Asia, Africa, and America, had a royal audience. When the occasion was appropriate, it was an opportunity for them to wear their traditional dress, made up in fabrics, such as *siamoises* and *indiennes*, which were much admired at court and influenced French dress.

It was during the second half of the eighteenth century that attire worn at court became simpler. This taste for simplicity was promoted by Louis XVI, who, apart from days of ceremony, confined himself to plain, unadorned silks. This sartorial restraint resonated with Benjamin Franklin. Madame Campan, Marie-Antoinette's *Première Femme de Chambre*, wrote in her *Mémoires* that Franklin dressed like an American farmer on his visit to court in 1778, wearing a round hat and a plain cloth suit. For women, the *grand habit de cour* also became increasingly confined to official ceremonies. Slimmer silhouettes, fabrics light in weight and colour, and with subtle patterns, now dominated at the Château de Versailles. Madame Campan reported that Marie-Antoinette dressed "...in a white percale gown with a large straw hat and a muslin veil." This taste for elegant simplicity was also observed by Sophie von La Roche, in her Journal entry for 27 June 1785, when she visited Marie-Antoinette.

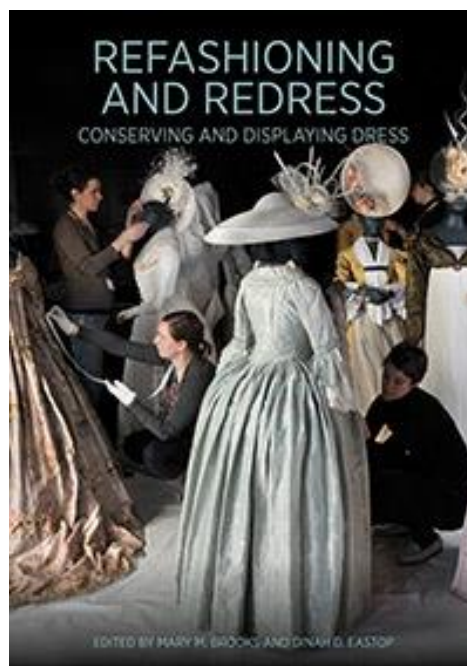
With new ideas on dress in the air, the 1780s was the decade that pioneered fashion plate publications. Louis-Sébastien Mercier, the celebrated chronicler, described Marie-Antoinette as the "arbiter of fashion." What the Queen wore appeared in the fashion plates and was captioned "*à la reine*." A magnificent group of fans, which were precious mementoes for the visitors, are delightful vignettes that deftly depict scenes such as the *grand couvert*, the *jours d'appartement*, and various other audiences with the monarch, bringing to life and illuminating the ambience and the dress.

What stands out in the book is Louis XIV's stratagem to turn the Château de Versailles into a veritable industry of French dress. He had lavish taste, evident in the spectacular Château itself, which epitomised his reign's astonishing luxury and refinement, and also in the way he dressed and received visitors. His court had the strictest dress code of any royal court in Europe. Dress was his way of proclaiming the grandeur of his absolute rule and also of how he made his court the most glamorous in Europe. The book is highly recommended for its fascinating sartorial look at court, not only through its splendid photographs, but also through the vivid way it has recorded the observations of those who flocked to the Château de Versailles, providing a wealth of material that offers fresh insight into the seventeenth and eighteenth centuries. In particular, the absorbing narratives of visitors during the reign of Louis XVI and Marie-Antoinette demonstrate salient role of dress for social and political commentary just before the French Revolution.

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Email: aamackrell@googlemail.com

Dr. Alice Mackrell received her MA in the History of Dress with Distinction and her PhD in the History of Art, both from The Courtauld Institute of Art in London. She is the author of *Art and Fashion: The Impact of Art on Fashion and Fashion on Art* (Batsford, 2005). She has contributed entries to the *Macmillan Dictionary of Art* and to the *Phaidon Fashion Book*.

Mary M. Brooks and Dinah D. Eastop, Editors, *Refashioning and Redress: Conserving and Displaying Dress*, The Getty Conservation Institute, Los Angeles, California, United States, 2016, Notes, Bibliography, Index, Colour Illustrations, 256 pages, Softback, £42.50.



There is an oft-quoted passage in Elizabeth Wilson's seminal work *Adorned in Dreams* (first published in 1985) in which she describes the experience of viewing dress displayed in the museum as akin to walking amongst the dead. An empty dress, the vibrant body that once wore the garment absent, evokes the uncanny, and surmounting this sensation is one of the key challenges facing dress curators and conservators since dress in the museum must be displayed in a manner that serves to preserve these fragile artefacts. Achieving a realistic and pleasing representation is a highly complex and interdisciplinary process requiring the teamwork of many as the case studies in the book *Refashioning and Dress: Conserving and Displaying Dress* reveal. This book, edited by the UK-based scholars and conservators Mary M. Brooks and Dinah D. Eastop, presents 17 case studies, written by 35 scholars, from museums with significant collections of dress from around the world, including The Victoria and Albert Museum, The Museum of London, Rijksmuseum, The National Gallery of Australia, and The Costume Institute at The Metropolitan Museum of Art, as well as from other smaller institutions.

The book begins with a compelling introduction to the concepts of refashioning; redress; representation; change; the body; metaphor, metonym, and parataxis; and, abstraction and materialization. In this way, the editors create a conceptual framework that scaffolds the case studies and organises their presentation. The precision of language used here illuminates the interactions of conservation, preservation, and display and makes this chapter recommended reading for anyone interested in the display of dress.

The 17 case studies consider the multifaceted issues related to the conservation and display of dress with the first case study by Mary M. Brooks reflecting on the absent body as represented in such displays. There is considerable breadth to the type of artefacts considered in the book with items of dress coming from a variety of time periods and cultures. These include a dalmatic (a T-shaped ecclesiastical garment) from the eleventh century; a Tahitian mourner's costume collected in 1774 during a

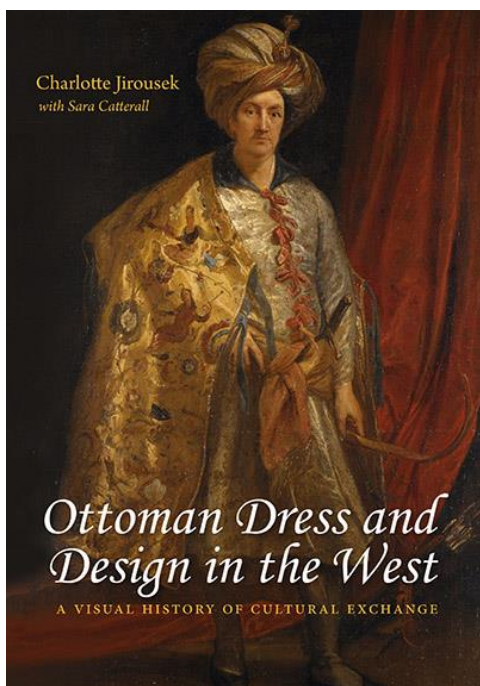
voyage by Captain Cook; actress Ellen Terry's green "beetle-wing" theatrical costume for Lady Macbeth from 1888; the highly sculptural gowns by Charles James from the 1950s; and the dramatic and body-conscious designs of the late Alexander McQueen. The range of case studies highlights that just as each body is unique, each dress presents a unique set of challenges for conservators to "preserve tangible and/or intangible properties and attributes of artefacts and practices" (p. 7). The case studies not only document the exactitude with which museum professionals approach such challenges but also show that contemporary conservation practices have changed as the discipline and technology have evolved. Conservators now see themselves as managers of change (p. 7) and their work may include consultation with donors or communities in a collaborative process that respects their practices, traditions, and needs while aiming to ensure the longevity of the artefacts displayed.

The latter part of the book includes case studies that give more emphasis to issues facing curators, such as balancing the aesthetics of display with conservation concerns, dealing with accessories, creating immersive environments, and working with contemporary designers. A notable chapter by Claire Wilcox documents her innovative strategies to animate the galleries of The Victoria and Albert Museum, using models wearing contemporary fashions in the *Fashion in Motion* series. Wilcox briefly discusses her work with the late Alexander McQueen.

This book is published by the Getty Conservation Institute and had the benefit of input from an esteemed Academic Advisory Panel such that each of the 17 case studies is written to a very high standard of academic rigour and excellence. Three particular strengths of the book are: the scope of artefacts discussed, the focus on collaborative processes especially with indigenous communities, and the articulation of the benefits of remaking and replication as forms of embodied knowledge. Although there are no significant flaws in this book, it seemed surprising that one of the exhibitions discussed, *Dressed to Kill: 100 Years of Fashion*, took place more than 25 years ago (1993-1994), and a case study of a more recent exhibition might have made this chapter more up to date. There was also a focus on UK-based projects and a notable absence of contributions from museums in France, which have demonstrated innovations in display in the past, such as the exhibition *Jeanne Lanvin* that took place at the Palais Galliera in Paris (8 March 2015-23 August 2015) and used specially designed mirrored glass cases that resembled open grand pianos for fragile garments requiring flat display. This book is an excellent resource for established and emerging curators, conservators, and scholars who wish to better understand the complex teamwork required to create dynamic displays that preserve and respect the material and emotive qualities of the artefact while also inviting the meaningful engagement of viewers.

Copyright © 2019 Ingrid Mida
Email: artanddresshistory@gmail.com

Ingrid Mida, PhD (Art History and Visual Culture), is the Editor of *The Journal of Dress History*. She is a Modern Literature Centre research associate at Ryerson University, Toronto; 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 with The Dress Detective* (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. Dr. Mida is a member of the Executive Committee of The Association of Dress Historians.



Charlotte Jirousek with Sara Catterall, *Ottoman Dress and Design in the West: A Visual History of Cultural Exchange*, Indiana University Press, Bloomington, Indiana, United States, 2019, Notes, Glossary, Acknowledgments, Timeline, Index, 118 Colour Illustrations, 68 Black-and-White Illustrations, 1 map, 253 pages, Softback, £26.00.

This book is a welcome expansion of the late Charlotte Jirousek's seminal work on the centuries-long major influence of Ottoman and eastern clothing on western dress, a subject she largely pioneered, and it fills a major gap in scholarship. She notes of dress history that "...Euro-American-centric myopia [is] even more pronounced than it was in other areas of history and material culture studies" (p. xi). The goal is to "...provide a coherent image of the ongoing relationship between West and East, mapped in the visual culture of dress as it reflects political, economic, and social relationships that have existed since the beginning of the Ottoman Empire and indeed since the beginning of the Islamic era" (p. xiii), and this aim is admirably achieved. Her daughter tackled the formidable difficulties of a non-specialist using extant notes to craft this survey which adds to the expanding scholarship that stems from Edward Said's seminal work on Orientalism, and by contributing to this field has expanded its meanings with another level of this fascinating and increasingly multi-faceted and multi-layered influence.

Six chapters address this story, the pre-1300 Middle East, the initial Ottoman era of the fourteenth and fifteenth centuries, the sixteenth, seventeenth, eighteenth, nineteenth centuries and with a twentieth century postscript. (The Empire ended in 1923). Each chapter includes contextual background sections covering both Christian Europe and the Ottoman Empire, and to a lesser extent the other relevant eastern cultures. These address the political, military, economic, cultural, commercial, and related developments in both the West and the "Ottoman colossus," which in its sixteenth/seventeenth century heyday was much larger, wealthier, and better managed than any western country. The empire's subsequent decline into the nineteenth century to become denigrated as the "sick man of Europe," together with the considerable difficulty of learning Old Turkish despite the abundantly rich, enormous Ottoman State Archive, have for far too long obscured its multi-faceted cultural influence over many centuries. A significant factor is that much of this clothing actually originated in central Asia (and even China), centuries before the Crusades, which

illuminates this even more traditionally obscure region's influence on the West, and through it the entire world.

The text explains the basic evolution of Ottoman and western clothing and addresses many eastern influences, including coats with front buttons, sleeve cuffs, the layering of garments to partially expose those underneath, the sash, decorative braid/cord, and headgear feathers and plumes. A major influence is a coat based upon the kaftan together with the eastern sleeved vest and breeches (later trousers), which comprised the post-1666 three-piece suit. While Jirousek argues that this coat and vest were Turkish, there is some evidence of a Persian influence, but whatever seemed appealing was easily incorporated into such exotic borrowings. Additional influences include tall headgear (including the top hat), bifurcated bloomers, the robe, pyjamas, etc. A more specialised influence is on the military uniform from the late seventeenth century, which in turn has exerted a major influence on many kinds of male and female dress.

Jirousek notes that at the centre of this phenomenon was "...a constant back and forth mutual interest and influence between the Ottoman Empire and the parts of Europe north and west of its borders," (p. ix) including Austria, Hungary, Poland, Russia, and the Venetian seaborne empire. An important aspect of this story is that the aesthetic sensibilities of the two great civilisations were for centuries usually too distant for eastern dress to be borrowed by the West without modifications. While foundational Ottoman forms became the basis of the European variations, many were significantly altered by being filtered through the Christian borderland regions which crafted variations on it, so that anyone unfamiliar with the originals could easily miss their influence. Whether such modifications were primarily a result of ethnic and/or religious factors or of additional causes is difficult (as yet) to pinpoint, but the western versions tend to display an unmistakably different flavour. Yet this is also more complicated since other Middle Eastern clothing (sometimes mixed with them) are a factor, including those of Arabs, Persians, Berbers, etc., and Jirousek discusses these other influences and those from Asia as well. Additional related cultural borrowings are also addressed, such as the complex history of textiles with the considerable cross-current exchange of silk and other exotic fabrics from the East, which were mostly traded for English wool to clothe the Ottoman army, or the adoption of exotic styles in furniture and interior furnishings.

Jirousek argues that the long-term trends in fashion are influenced by multiple factors, including marketplace economics, changing social customs and values, and significant events, and these "...can explain why certain elements appear in fashion when they do" (pp. xiv-xv). Before "fashion" emerged (though its definition and date remain controversial), the exotic was usually viewed with "...suspicion and disapproval," (pp. xiv-xv), yet has been embraced ever since with the fundamentally modern role to

“...signify separation from the conventional in thought as in fashion” (p. 179) together with a strong “...association of exoticism and comfort” (p. 212). Thus, primordial questions are raised about the evolving western self-image at the level of both collective and personal sartorial identity in East-West interactions over some nine centuries.

Catterall’s daunting task of finishing another’s scholarship in a highly specialised sub-genre is shown by some minor errors. For example, John Evelyn saw early grenadier mitre caps in 1678 England, not France (p. 132). The painting of a 1799 Ottoman diplomatic meeting occurred with the French, not the British (p. 155), and the United States was never allied with Ottoman Turkey (p. 186). But such errors do not significantly detract from this work as a major contribution to a number of related historical themes. The most substantial criticism is that more detailed information would have been welcome, yet this hardly detracts from this book.

The last two chapters treat the continued eastern influences, and also the Ottoman adoption of western dress, as the centres of global power and cultural innovation were shifting, major transformations which were dramatically signalled by the 1798 French invasion of Egypt. These adoptions began with the Ottoman state’s military reforms from 1826 when the once elite but degenerated Janissary Corps was destroyed and a modern army developed, followed by the court’s adoption of western dress and its subsequent proliferation in Turkish society. An intriguing back-and-forth cultural development is the ironic Ottoman adoption from the West of the originally eastern three-piece suit (and Khedive Muhammad Ali of Egypt hired an Italian bandmaster to form a military marching band—also originally Ottoman).

This amply illustrated, attractive book is valuable for dress history scholars and makes a reasonably priced, ideal textbook for courses on clothing and cultural history. But it is also relevant for the most significant, growing and vital field of East-West exchanges, as well as for history surveys of Europe, the Mediterranean world, and the Middle East, anthropology, ethnography, and the history of identity and mentality.

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Email: scottmyerly@yahoo.com

Dr. Scott Hughes Myerly earned a PhD in Military History from The University of Illinois, Urbana/Champaign, and a Master's degree in American History and Museum Studies from The University of Delaware. He is the author of the book, *British Military Spectacle from the Napoleonic Wars through the Crimea* (Harvard University Press, 1996); a finalist for the Longman's/History Today Book of the Year Award in 1996; and has published articles in scholarly journals. A former history professor and museum curator, Dr. Myerly now devotes himself to scholarly research and writing on British male military and civilian fashion, and cultural history, circa 1340-1860. He interprets development of dress as indicating the evolution of the collective mentality.

Suzanne Rowland, *Making Vintage 1920s Clothes for Women*, The Crowood Press, Marlborough, Wiltshire, England, 2017, Suppliers, Bibliography, Acknowledgements, Index, Fully Illustrated with Photographs Throughout, Detailed Step-by-Step Images, Scaled Patterns, 142 pages, Softback, £25.00.



This book is aimed at those wishing to accurately recreate women's clothes from the 1920s—costume designers for film, television, or theatre as well as enthusiasts of reenactment or fancy dress. It is a practical book with 15 projects to make, supported by an historical account of this exciting period in the history of women's fashion. The time period covered is from the end of the First World

War in 1918 to the stock market crash of 1929; the roaring twenties. A period of great change for women reflected in the emergence of a strikingly different silhouette.

The author's research is based on the dress collections held at the Royal Pavilion and Museums, Brighton and Hove, and Worthing Museum and Art Gallery. She has taken surviving clothes from these collections as the basis for material culture research, also looking at photographs, periodicals, journals and film to build a picture of the period. Most interesting of these is a scrapbook from Worthing's Museum and Art Gallery. It is a fascinating insight into one woman's view of the changing times. The photographed pages show her cuttings from newspapers and magazines, dated and commented upon. The progression from fluid dresses in the earlier pages (1920) through to softly tailored outfits (1927) also charts a woman's changing clothing style as she matures.

An overview of everyday fashion sets the scene, but the essence of this book is how the clothes were made. The section, *Dressmaking in the Twenties*, covers how patterns were produced and accessed by the home dressmaker at this time, through periodicals as well as mail order. As Rowland points out, "Home dressmaking enjoyed a boom in the 1920s. Compared to complicated Edwardian styles of the previous generation, clothes were now so much simpler and therefore so much easier to make" (p. 10). The later section, *Fashion for All*, gives the reader an understanding of women's wardrobes and the background into what their lives entailed. Useful suggestions are also included for those wishing to carry out further research.

The following two chapters cover the practicalities required before embarking on the individual projects later in the book. The section, *Techniques and Measurements*, guides the reader through how to scale, grade, and use the patterns. Sewing techniques from the period are explained and illustrated and referenced back to items from the museum collections. The section, *Tools, Fabrics and Trimmings*, includes an extensive directory of equipment for the present day dressmaker along with an excellent glossary of fabrics. This background information adequately prepares the reader to accurately select their fabric to reproduce the projects ahead.

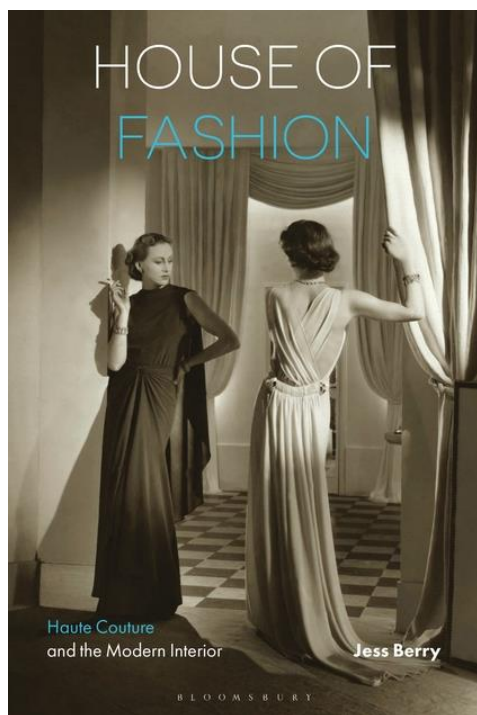
The projects range from simple day dresses to more elaborate occasion-dressing including a cocktail gown, opera coat, and wedding dress outfit. Each chapter opens with a full size photograph of the reproduction to be made. Elements of the original reference garments were photographed and a technical illustration provided. The garment is described in detail with its museum collection accession number. Rowland has taken care to find suitable modern fabrics to replicate each project. This works especially well with the damask opera coat and velvet bag, which could have easily come from an episode of *Downton Abbey* or similar period drama.

The scaled pattern pieces are drawn on a grid, ready for the maker to draft to full size and then grade accordingly. The making instructions are detailed and illustrated with photographs. These are especially good for the decorative elements, of which there are many. Ideas are given for adapting each style in different fabrics or adding trims. These are kept in context with the period and again referenced back to items that inspired the author.

The strength of this book is that the projects selected could have been made by the home dressmaker. The author has avoided more complicated beaded dresses, tailoring, or corsetry but still managed to assemble a comprehensive wardrobe of clothing. The downside of this book is that the maker is required to scale the patterns and then grade them. This can lead to inaccuracies at every stage. Even for an avid maker, this can be a daunting prospect. However, for anyone wishing to replicate accurate 1920s clothes, this book is an invaluable resource. The detail and documentation included in this book really bring the 1920s era to life.

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Email: frances@themakersatelier.com

Frances Tobin is the founder of The Maker's Atelier, a company she started in 2014 to publish her own dressmaking patterns and a magazine for makers. A fashion textiles graduate of Brighton Polytechnic and The Royal College of Art, London, England, Frances worked for over 20 years as a fashion designer for industry in the UK, Italy, and the United States. She is also the author of *The Maker's Atelier: The Essential Collection* (Quadrille/Hardie Grant, 2017).



Jess Berry, *House of Fashion: Haute Couture and the Modern Interior*, Bloomsbury Visual Arts, London, England, 2018, List of Figures, List of Plates, Acknowledgments, Notes, Bibliography, Index, 47 Black-and-White Illustrations, 17 Colour Plates, 213 pages, Softback, £22.99.

House of Fashion: Haute Couture and the Modern Interior is divided into eight chapters, which are then subdivided into individual studies. The first chapter is an explanation of the basis of Berry's research, in particular how the writings of Charles Baudelaire and Walter Benjamin help to understand the relationship between fashion and the interior, and an explanation of Modernism and a range of other theories.

Chapter Two is dedicated to late nineteenth and early twentieth century couture houses, including Charles Frederick Worth, Paul Poiret, and the little-known Maison Myrbor. The chapter explains how they used private art collections and personal artistic personas to create the identity of their houses, and to play with the private and public space divide.

Chapter Three examines couturiers' use of their personal homes as promotional devices to reinforce their entrepreneurship strategies. This chapter also attempted to define "artistic interior" and "fashion interior," in relationship to major early twentieth century couturiers, such as Jeanne Lanvin, Coco Chanel, and Elsa Schiaparelli.

Chapter Four concentrates on the relationship between architecture and women's fashion, and it draws on the theories of architects, such as Henry van de Velde, Adolf Loos, and Le Corbusier, who were opinionated on the type of dress to be worn inside their creations.

While Chapter Four was written very much from the male perspective, Chapter Five turns to the female experience of the fashion interior, through the eyes of the "modern" independent interwar woman, including how she designed or showed her private spaces to match her external persona. Examples include photographer Thérèse Bonney and architect designers Eileen Gray and Charlotte Perriand.

Chapter Six skips ahead to postwar Paris, and the staging of craftsmanship in the atelier of couturiers, including Christian Dior, Jacques Fath, and Pierre Balmain.

Erving Goffman's "front stage" "back stage" framework is used to analyse the staged publicity of craftsmanship in these houses, and why it was important to the postwar couture world.

Fashion boutiques are the subject of the seventh chapter, with case studies including Sonia Delaunay, Lucian Lelong, and Yves Saint Laurent. This chapter charts changes in the commercial retail environment in France and the effect on couture and fashion boutiques from the 1920s onwards. The concluding chapter examines fashion and the interior from the 1960s to the present day, concentrating on how luxury fashion brands like Prada and Louis Vuitton use the interior of their shops to help sell and establish their brand identity.

The most important part of the book, and the reason it is relevant to academic literature, is not the individual facts and theories, but the work as a whole. Berry has brought together parts of Paris during the nineteenth and twentieth centuries that coexisted quite happily at the time but have since been separated in history. Berry has woven these parts together to recreate an era of fashion houses and interior design, full of interesting perspectives of famous and forgotten characters.

Sections of this book sit nicely alongside biographies (or corporate histories) of individual couture houses, giving unusual context to often well-known stories and features, like Chanel's mirrored staircase. The book also fits with the increased interest into the interior design of couture houses and the relationship between interior design and the couturiers themselves, including the recent publication, *Dior and His Decorators: Victor Grandpierre, Georges Geffroy and the New Look*, by Maureen Footer (Vendome Press, 2018).

This is really a book about interior design and female experience during the nineteenth and twentieth centuries, with particular emphasis on the 1920s and 1930s, but with the "house" of fashion as its primary lens. The author provides an interior and architectural design historians' perspective on the history of haute couture.

House of Fashion somewhat suffers from an overwhelming amount of complex theory, mixed with facts. The reader is left hopping from theory to theory, trying not to get lost in complex academic ideas and philosophies, and how they relate to the subject. There is a feeling that Berry has gotten caught up in her subject, and in a very enthusiastic way, but neglected to make the text accessible without a detailed understanding of a wide range of theories.

The sections pertaining to the history of the couture houses and individuals are clearly written and well researched, and the illustrations throughout are well chosen. The wide-ranging use of sources show an impressive amount of research on a range of

disciplines, all of which is well referenced and well indexed, which makes this book a good research resource. The use of articles and photographs published in popular magazines like *Vogue* is particularly interesting and effective. It is a pity, though, that the author chose to skip the second world war almost entirely, as she spends so long setting up the culture of the interwar and postwar period for the reader. It is a noticeable gap, which makes this book fall just short of being quite comprehensive.

The book absolutely has academic merit as a publication, but that merit risks being lost in the complex maze of theory in which Berry has situated her facts. It is an interesting read that lends context to the periods and couture houses in question, but a prior grasp of theories relating to architecture, interior design, and gender, amongst others, would help any reader get more out of the book. A solid understanding of Modernism would also be an advantage. This is not a book aimed at beginners, but one for academics with prior subject knowledge.

House of Fashion is worth purchasing or viewing if you have a prior interest in interior design and couture houses and an academic understanding of fashion theory, as the book is a thorough and interesting piece of research. If you are new to the subjects, it would be better to read a more straightforward text before tackling this book, or reading *House of Fashion* slowly, taking time to read around the theories and subjects introduced as you go.

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Email: emmatreleaven@gmail.com

Emma Treleaven is the Research Assistant for the exhibition, *Christian Dior: Designed of Dreams* (2019), at The Victoria and Albert Museum, London, England. She previously worked at Bletchley Park as the Exhibitions Assistant. Emma has an MA in Museum Studies from University College London, and an BA (Hons) in Fashion History and Theory from Central Saint Martins. Her recent work has focused on the connections between object-based research and making processes, and the use of dress in espionage. Emma's publications include the article, "Standard and Supremely Smart: Luxury and Women's Service Uniforms in World War II" (Issue 2, 2018) in *Luxury: History, Culture, Consumption*. Emma has also published two articles in *The Journal of Dress History*: "Living Garments: Exploring Objects in Modern Fashion Exhibitions" (Autumn 2017) and "Dressed to Disappear: Fashion as Camouflage during the Second World War" (Spring 2018).

Magdalena Holzhey and Ina Ewers-Schultz, Editors, *Tailored for Freedom: The Artistic Dress around 1900 in Fashion, Art and Society*, Hirmer Verlag, Munich, Germany, 2019, Notes, Bibliography, 400 Illustrations, 288 pages, Hardback, £42.00.

Holzhey and Ewers-Schultz, curator and co-curator respectively at the Kunstmuseen, Krefeld, Germany, are to be hugely congratulated for producing a wonderful, edited book to accompany their recent exhibition (12 October 2018–24 February 2019) of the same name. This is a readable “must have” for all academic fashion libraries. The book usefully elaborates on the aims and achievements of a wide group of artists and designers whose fashions spanned Europe during the period between the end of the Arts and Crafts movement, and the rise of Coco Chanel, Madeleine Vionnet, and true Modernism. In so doing it neatly contextualises Sonia Delaunay’s fashion business, the topic of the Tate Modern, London, exhibition (April–August 2015); and the Early Modern dance of Isadora Duncan and Loie Fuller, whilst also incorporating the work of rather isolated fashion practitioners—including Mariano Fortuny, Giacomo Balla, the Bloomsbury group, and dress reformers—into the fold of Art Nouveau.



Generously illustrated with fashion design work, photographs of garments, and where relevant, interiors (both “women’s concerns” since the early nineteenth century), this well-written book is divided into a series of useful sections suitable for use in class and for personal study. The book commences with the aims and ambitions of artists and designers (including Henry van der Velde, Peter Behrens, Georges de Feure, Otto Eckmann, and Johan Thorn Prikker) who strived to create a practical approach to fashion design. Van der Velde, a key protagonist of the new style, declared, “Exhibitions of ladies gowns shall henceforth take their rightful place among art exhibitions” (p. 9). Not only were garments to be practical—van der Velde’s wife produced seven children in nine years and thus preferred gowns that draped from the shoulder—but the garments were intended to create harmonious, homogenous designs that had a positive effect on the mind and body. Vionnet went further, refusing to make preparatory sketches for her work but draping directly on a small wooden doll that she used as a model, to create dress as “living sculpture.” Similarly, Delaunay’s first attempts at “simultaneous dress,” incorporating patches of different fabrics in varying colours into a garment, were intended to radically convey the impression of movement and dynamic effect. Fashion was to be so much more than just fashion.

This book draws on overseas inspiration where relevant: van der Velde employed exotic, Indonesian batiks imported through the Netherlands, to create separates, dresses, and accessories. Nor was his work limited to fashion; van der Velde decorated the clubhouse of Chemnitz Lawn Tennis Association, built in 1908, in *parang rusak barong barong* motif—properly worn only by the sultan and his family—and attempted to have batiking included in the syllabus of Weimar Schools of Arts and Crafts. Van der Velde worked with the reform architect, Hermann Muthesius, to object to the developing aniline dye industry. As with the Post-Impressionist painters, designers found Japanese coloured woodcuts and dyeing stencils important sources of inspiration.

The section on Early Modern dance, amplifies Loie Fuller's multiple skills in designing her own costumes. During this period, all theatrical performers wore their own clothes, which often had considerable wider impact. Employing coloured lighting on the stage and adapting the stage floor with inset lighting to showcase her gowns, with their extended sleeves, controlled by sticks held in her hands. Isadora Duncan, propagating a return to Greek Classism, popularised Fortuny's Delphos dress and danced barefoot. Dance, be it as a flower, a butterfly, or a flame, was enshrined in numerous 3D figures, which today represent contemporary images of Art Nouveau.

The rise of artistic dress is contrasted with the development of mechanisation of weaving fabrics and lace, and the development of the sewing machine. Dyes allowed creation of new, but impermanent colours, the precise shades of which can only be imagined today: Bismarck brown, Berlin blue, fuchine, magenta, and mauveine. Lower prices enabled a wider social class to participate in fashion, and the newer, electrically-lit department stores—who copied sketches or bought couturiers' model gowns—fuelled a fashion for colour and trimmings, with consequent criticism during the 1890s of over-decorated and over-colourful garments. More strategically, the 1884 *droit d'auteur* legislation in France allowed creators to copyright their work. The established French couture houses of Worth, Jeanne Paquin, and Paul Poiret each had their own sub-companies, each employing several hundred people.

The Kunstmuseen's 1900 exhibition of artistic dress, organised by museum founder, Friedrich Daneken, had a positive impact on German dress and was emulated by small fashion salons offering artistically embroidered, comfortable clothing. When the Berlin department store, Gerson, showed Poiret's 1910 collection, customers professed a decided preference for his creations. Additionally, the 1900 exhibition, probably organised by the Healthy and Artistic Dress Union, whose members included Walter Crane, was the first of several across Germany, and the city of Krefeld became a centre for artists, designers, and art promoting aesthetic dress. Thorn Prikker moved to Krefeld in 1902, working on his own fabric and garment designs; an embroidered collar survives in the collection. Made in accordance to the

principle of truth to materials, Thorn Prikker left the seams visible and developed the lines of the embroidery from them. Unfortunately, collaboration between artists and industry were unsuccessful as it proved impossible to reconcile crafts and industry, or art and the machine, despite support from the Werkbund.

Although adopted sporadically in the West, the impact of Asian dress on fashion was considerable when Poiret worked at Worth, creating a black T-shaped kimono coat, changing accepted western silhouettes. Similarly, Fortuny, who had initially worked in theatrical dress, subsequently developed coats and tunics with patterns that complemented the garment (rather as pre-modern Chinese dress fabrics were decorated, the decoration completed before cutting, and following the seam lines), patenting his plisse process in 1909.

Clothing around 1900 conveyed gender relationships and reflected the structure of society. Reform dress, promoted by Amelia Bloomer and the British suffragettes, with its rejection of the corset, was seen as an attack on the existing social order. The ability to play sport, to practice gymnastics, or expressive dance, to be comfortable, and have freedom of movement, linked dress reform to social change. As the private sphere of the home developed, women's appearances reflected the spatial presentation of the home, hence the interest of architects in fashion and dress.

This excellent book attracts few criticisms, apart from the mention of Jane as William Morris' second wife in Isa Fleishmann-Heck's chapter, and a longed-for discussion of Art Nouveau pattern inspiration, possibly partly inspired by the distinctive, Rimpa style of Japan. The last chapter by Juliane Hahn, "Bodies in the Gaze," largely drawn from near contemporary examples, perhaps sits a little oddly with the remainder, and might be best used with more senior students or used as a comparison with the doctrines of aesthetic dress established in earlier chapters. That said, this is a significant contribution to knowledge of dress in the Art Nouveau period, informative, and very well presented. It would be wonderful if a London institution was able to find space in their temporary exhibition schedule to bring the exhibition and the book to a wider audience.

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Email: bel.mount@me.com

An international fashion professional with a background in design, retailing, and marketing, Dr. Valerie Wilson Trower worked in Asia for 15 years as a consultant, lecturing in Visual Merchandising (VM) and Marketing. With a doctorate in Historical and Critical Studies from London College of Fashion, and as Trend Director, APAC, for American online fashion trend and analysis provider Stylesight, Valerie has spoken and published on global fashion trends and visual merchandising, before joining a premium visual merchandising supplier as Creative Director. Returning to the England, Valerie has published more than 300 articles as a visual merchandising journalist, and she has curated visual merchandising conferences. Currently an Associate Lecturer at London College of Fashion, Valerie works with visual merchandising and branding students, and she lectures in Historical and Contextual Studies at Istituto Marangoni.

Recent PhD Theses in Dress History

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

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

Julie Louise Blanchard, *Feeling Your Age: Pre-Teen Fashionable Femininity*, PhD Thesis, The University of Southampton, London, England, 2017.

This thesis explores the importance of clothing in the lives of pre-teen girls; how do girls of 8 to 9 and 10 to 11-years-old understand both the discourses of fashion, that suggest how girls' bodies should be dressed, as well as the material garments that they chose to put on their bodies, and make sense of these meanings on and through their bodies? What part does clothing play in their understanding of personhood and in particular the interconnection of gender, age, class, ethnicity and sexuality? What might the study of young girls and fashionable clothes tell us about the creation and negotiation of contemporary young feminine identities? Much popular discussion in the twenty-first century, including government policy debate, has focused on the sexualisation of young girls, and the wearing of certain fashionable dress is seen as a contributory factor in this sexualizing process. Academics have begun to assess what fashion means to those who consume it, yet this literature usually assumes an adult consumer. Turning to the sociology of childhood and the recognition of childhood agency, this thesis suggests that girls' own relationship with fashion needs to be investigated in order to consider if, and to what extent, this sexualisation is taking place, to add to our knowledge both in childhood, and fashion, sociology. This thesis examines girls as meaningful consumers of fashion and explores the relationship between clothes and identity for these girls. By carrying out focus groups, asking participants to photograph their clothes and undertaking interviews with those photographs, this research asks girls what fashion means to them. In response to concerns raised in popular debate about the 'loss of childhood innocence' through fashion consumption, the girls' consumption of dress is explored in relation to the following of fashion trends, the emulating of pop stars and parental influence. This thesis refutes any simplistic mapping of these influences onto girls' ways of dressing, demonstrating the complexities of girls' interactions with popular ideas about what to wear and how clothes are understood. Rather, I argue that girls' negotiations of sexuality, subject positions and fashion are complex and nuanced. This thesis addresses key themes arising from my data that show that girls in my research are alert to social expectations and deem dress to be context-dependent. The sample demonstrated a thoughtful, thorough sense of learned social rules and taste, and individual aesthetics. Moreover, evidence from this study shows that girls are able to create multiple, fluid identities through dress, from the habitual, everyday self to the hetero-sexualised 'girlie' girl and back again. Clothes prove useful tools in thinking through what it means to be different types of person, but also enable girls to display kinship and friendship. Another crucial element of fashion arising from this research is that of materiality and temporality. Dress is inextricably linked to memory and biography, acting as a memento of past events or important relationships but also enabling girls to articulate their own biographical narratives. The materiality of clothes on the body also informed them of the passing of time, acting as transitional objects. An original contribution of this thesis is a demonstration of the ways in which girls

positioned themselves in the present, through previous interactions between body and garments, and the increasing tightness of those garments as the girls grew. Yet girls also tried on future identities through experiencing certain clothes on their bodies. The sensuous experience of dress allows girls to feel that they are growing up and therefore to situate themselves temporally on their life course as, this thesis argues, we may all do.

Ingrid E. Mida, *Refashioning Duchamp: An Analysis of the Waistcoat Readymade Series and Other Intersections of Art and Fashion*, PhD Thesis, York University, Toronto, Canada, 2019.

French-American artist Marcel Duchamp (1887–1968) is best known as the iconoclastic author of the readymade. In spite of the vast corpus of scholarship dedicated to his oeuvre, the artist's preoccupation with clothing has remained virtually unexamined and yet, as this dissertation argues, is of central importance to our understanding of the readymade. Using art historical considerations of the readymade, along with theories of fashion, identity construction, and curation, this dissertation presents a case for reconsidering Duchamp's oeuvre with a focus on clothing to answer a central research question: What ultimately is the difference between a Duchamp readymade and an object of fashion exhibited in a museum? The answer, I argue, emerges by bringing the concepts of fashion studies and curatorial studies into a dialogue with Duchamp's readymade. Specifically, this dissertation explores (1) Duchamp's underexplored series of early drawings that reveal the artist's profound interest in the clothed body; (2) Duchamp's fashioning of his public self through clothing and photography that circulated widely in the mass media and more privately in avant-garde circles; (3) Duchamp's waistcoat readymades *Made to Measure* (1957–1961) that expand the boundaries of the readymade into clothing; and (4) Duchamp's use of fashion in his exhibition designs for the Surrealists in 1938 and 1942. By focusing on the material traces of Duchamp's fashioning of his body and identity in his work, this dissertation argues that Duchamp's use of clothing profoundly disrupts the notion that art cannot be worn. By exploring Duchamp's use of clothing as art, this study advances scholarly knowledge at the intersections of art history and fashion studies, considering also the dynamic engagement of gender and the body in the vanguard of Modernism.

Claire Nicholson, *In Woolf's Clothing: An Exploration of Clothes and Fashion in Virginia Woolf's Fiction*, PhD Thesis, Anglia Ruskin University, Cambridge, England, 2013.

This inter-disciplinary study explores the role of dress and fashion in the novels of Virginia Woolf, examining them in a chronological sequence. I will show how Woolf's own concerns with dress are reflected in her work in the development of her

Modernist method of writing which employs clothing as particularly apt imagery with which to evoke tensions of surface and depth, and perception and reality. The investigation begins with a summary of previous discussions regarding the historical, social and psychological significance of dress, noting that the role of clothing in fiction is a comparatively under-investigated area. This study makes the nine major novels its primary focus, together with selected short stories, and it draws upon analysis from the fields of costume history, socio-cultural studies and literary criticism to explore and evaluate Woolf's use of clothes in her fiction. Woolf's open criticism of the 'materialist' writing of Victorian and Edwardian novelists such as Arnold Bennett led her to adopt a more sparing and subtle use of dress as a means of portraying character, drawing not merely upon the visual aspect but also upon the symbolic, sensual and psychological dimensions of wearing a garment, culminating in a phenomenon she described as 'frock consciousness'. In this acknowledgement of the potential of clothing to influence human consciousness and psychology Woolf simultaneously reflects concerns of her time and anticipates feminist 'reclaiming' of fashion and dress as legitimate areas of academic study by late-twentieth-century writers such as Elizabeth Wilson. Clair Hughes writes that "novelists do not send their characters naked into the world, though critics have often acted as though they do." (6). By placing dress at the centre of a consideration of Woolf's fiction it opens up these texts to new readings and interpretations, to see them 'in Woolf's clothing'.

Shehnaz Suterwalla, *From Punk to the Hijab: British Women's Embodied Dress as Performative Resistance, 1970s to the Present*, PhD Thesis, Royal College of Art, London, England, 2013.

This thesis investigates how British women since the 1970s have used dress to resist dominant ideals of femininity and womanhood. I focus on examples of subcultural and alternative style as anti-fashion, as a rebuke to and also as the manipulation of the fashion system. The research is based on oral interviews with women in four case studies: punks in the 1970s, women who lived at Greenham Common Peace Camp in the 1980s, black women in hip-hop in the 1980s and 1990s, and Muslim women in the hijab since 2001. Participants were found using a combination of opportunity or volunteer sampling and snowball sampling techniques to gather a sample of approximately five interviewees per case study. The case studies are deliberately disparate, but they have been chosen because each one represents an important turn in British gendered identity politics of the last forty years, since punk style was interpreted by subcultural theory as resistance. They offer a wide range—from subcultural to religious dress—of cross-cultural examples to explore gender in terms of ethnicity, class, and nation, and to explain the ways in which these notions interact and overlap within contemporary British culture and history. Through my juxtapositions I provide an alternative narrative, a 'new' analysis of style as gendered to challenge any empiricist logic of conventional scholarship and to expose the fashion

system as cyclical. This is a post-postmodern interdisciplinary investigation. I analyse the postmodern techniques of collage, bricolage, mixing and sampling in women's style, where appropriation and customisation act as revolutionary practices of deconstruction of 5 meaning and interrupt grand historical narratives, However, I move beyond any postmodern focus purely on image and spectacle, or on simulacra and representation to locate women's behaviour in situated bodily practice, and within their extended biographies. My interviews focus on women's material and experiential views of their dress and style with an emphasis on their interpretations of style as lived experience. In this way I offer a turning out of fashion history; one that analyses the agentive action of each group's style which I define as the punk 'cut', the Greenham Common 'layer', the hip hop 'break' and the 'fold' of the hijab. My emphasis is on the analytics of construction as displays that reveal the structures behind the fashioning of gender and identity, and I explore how these create new temporal and spatial subjective positions for women such as deterritorialisation for punks, utopianism for women at Greenham, reality for women in hip-hop, or a heterotopia in the case of British women in hijab. This study throws into crisis essentialist ideas: about the body, gender, a fashion object or the fashion system and its ideals to question the performativity of identity and history. Through its multi-layered discussion and interdisciplinary breadth, the thesis pushes at the boundaries of conventional design and fashion history scholarship in its exploration of embodied style as intertextual, and women's fashion histories as shifting and mutating.

Emily Taylor, *Women's Dresses from Eighteenth-Century Scotland: Fashion Objects and Identities*, PhD Thesis, The University of Glasgow, Glasgow, Scotland, 2013.

Identity and its different constructions - national, social and personal, for example - are increasingly recognised as fundamental to understanding current and historic cultures. The reflexive relationship of identity issues with sartorial expression is a key concept within dress, fashion and textile studies. This thesis contributes to that growing body of knowledge by developing an understanding of how specific eighteenth century Scotswomen and their families related to their garments, thus bringing together contemporary study methods and understandings of identity with historic manifestations. This study of identity is embedded within an object-study methodology, following investigative practice and cataloguing methods currently used within the international museums community. This assists the secondary purpose of the thesis, which is to highlight a breadth of largely unpublished main garment objects within Scottish public and private collections. The intimate study of these objects has revealed stories of how daily life interacted with personal taste and style, purchase methods, garment use and international markets for individuals connected to Scotland. This has contributed material understanding to wider academic research areas, most importantly the everyday lives of eighteenth century Scotswomen, issues

of identity within Scotland, and how European fashion trends were adopted or adapted by individuals outside of the major fashion centres of London and Paris. Study of the garments has involved stylistic analysis of their textiles and of their construction, connecting them to other extant and depicted garments from British and international collections. Thus providing material evidence of international styles in the eighteenth century, and matching two items in a rare example of extant main garments evidencing duplication in the eighteenth century handmade clothing industry.

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. Categorized alphabetically per country, the following online collections reflect the interdisciplinarity of dress history research that can be accessed through searchable banks of images, objects, and 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 find 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, 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 journal issue, simply select the link to view the online source. This article is a living document and will be updated and published in every issue of *The Journal of Dress History*. Additions, suggestions, and corrections to this article are warmly encouraged and should be sent to journal@dresshistorians.org.

Australia

The Australian Dress Register, Sydney

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

<https://australiandressregister.org>

Museums Discovery Centre, Sydney

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

<https://collection.maas.museum>

The National Gallery of Australia, Canberra

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

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

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

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

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

The National Museum of Australia, Canberra

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

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

Belgium

Fashion Museum of Antwerp and The University of Antwerp, Antwerp

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

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

Canada

Bata Shoe Museum, Toronto, 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.

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

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>

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

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

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

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, etc., 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 & Hove Museums Costume Collection, Brighton

Brighton & Hove Museums' comprehensive costume collection is of considerable national significance. It embraces men's, women's, and children's dress and accessories from the sixteenth century to the present day.

<https://brightonmuseums.org.uk/discover/collections/fashion-and-textiles>

British History Online

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

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

The British Library, London

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

<https://www.bl.uk>

The British Museum, London

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.

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

Central Saint Martins, London

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

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

Chertsey Museum, The Olive Matthews Collection, Chertsey

This collection features many items of national significance, 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>

The Imperial War Museum, London

The collection covers all aspects of conflict involving Britain, its former Empire and the Commonwealth, from the First World War to the present day. The collection includes works by great artists, filmmakers and photographers to intensely personal diaries, letters and keepsakes to pamphlets, posters and proclamations. Explore around 800,000 items via the following website.

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

The John Bright Historic Costume Collection, London

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

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

Kerry Taylor Auctions, London

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

<https://kerrytaylorauctions.com>

Knitting in Early Modern Europe

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

www.kemereresearch.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, Dress History Teaching Collection, Brighton

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

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

The University of Brighton, Screen Archive South East, Brighton

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

<http://screenarchive.brighton.ac.uk>

Symington Fashion Collection, Barrow-on-Soar

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

<https://tinyurl.com/Symington-corsets>

The Underpinnings Museum, London

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

<https://underpinningsmuseum.com>

The University of Oxford, Bodleian Library, Oxford

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

<https://www.bodleian.ox.ac.uk/johnson>

The University of Sussex, Mass Observation, Brighton

The Mass Observation Archive contains papers generated by the original Mass Observation social research organisation (1937 to early 1950s), and newer material collected continuously since 1981 (Mass Observation Project).

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

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

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

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

The Wedgwood Museum Collections, Stoke-on-Trent

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

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

The Wellcome Collection Library, London

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

<https://wellcomelibrary.org/collections>

The William Morris Gallery, Walthamstow

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

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

France

Cluny Museum, National Museum of the Middle Ages, Paris

Tapestries and textiles can be explored on the following link.

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

The National Centre for Stage Costume, Moulins

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

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

The Palais Galliera, Paris

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

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

Réunion des Musées Nationaux, Grand Palais, Paris

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

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

Textile and Decorative Arts Museum, Lyon

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

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

Germany

The Munich City Museum, Fashion and Textiles Collection, Munich

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

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

Hungary

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

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

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

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://researchive.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, St. Petersburg

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

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

Scotland

The Glasgow School of Art, Glasgow

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

www.gsaarchives.net

Heriot Watt University Textile Collection, Edinburgh

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

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

The National Library of Scotland, Edinburgh

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

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

National Museums Scotland, Edinburgh

The museum has over three million objects and specimens, ranging from the earliest times to the present day, 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>

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/publicdrexel/index.php>

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>

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

<http://tcmuseum.pastperfectonline.com>

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>

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 that range from the beginnings of printing in the fifteenth century to today.

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

The Museum of Modern Art, New York, 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/collection.html>

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 & 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>

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

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, 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 to access applicable research for dress history.

<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 is a website that facilitates access to books that are freely available over the Internet and could be useful in textual research in dress history.

<http://onlinebooks.library.upenn.edu>

The online archives of The University of Pennsylvania also include issues of *Gentleman's Magazine*, the monthly magazine published in London, 1731–1907.

<http://onlinebooks.library.upenn.edu/webbin/serial?id=gentlemans>

The University of Rhode Island Library Special Collections, The Commercial Pattern Archive, Kingston, 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.

<http://dig.henryart.org/textiles/costumes>

The University of Wisconsin Digital Collection, Madison, Wisconsin

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

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

Virginia Military Institute, Lexington, 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. There are large collections of female dress of the 19th and 20th centuries.

www.museum.wales/collections/online

Other

Archive Grid

This is a searchable database for archival collections in the United States.

<https://beta.worldcat.org/archivegrid>

Artstor

Artstor is a nonprofit organisation committed to enhancing scholarship and teaching through the use of digital images and media, which includes the Artstor Digital Library and JSTOR, a digital library.

<http://www.artstor.org>

Digital Public Library of America

This is an all-digital library that aggregates metadata (or information describing an item) for millions of photographs, manuscripts, books, sounds, moving images, and more from libraries, archives, and museums across the United States. DPLA brings together the riches of America's libraries, archives, and museums, and makes them freely available to the world.

<https://beta.dp.la>

Getty Images

Royalty-free historic images can be filtered in the search tool.

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

The Internet Archive

This is a non-profit library of millions of free books, images, and more. On the top menu, select the images icon to search for images. In the search box in the center of the page, insert “fashion plate” to view and download a wide variety of historic fashion images. Scroll down the homepage to view lists of the top categories.

<https://archive.org>

North American Women’s Letters and Diaries

This database is the largest electronic collection of women’s diaries and correspondence ever assembled, spanning more than 300 years. This database is searchable with a free, 30-day subscription; otherwise, access is advised through an academic institution or library.

<https://alexanderstreet.com/products/north-american-womens-letters-and-diaries>

Open Culture

Browse a collection of over 83,500 vintage sewing patterns. On this page there is also lists to links of art and images, which could be useful in dress history research.

<http://www.openculture.com/2017/06/browse-a-collection-of-over-83500-vintage-sewing-patterns.html>

Project Gutenberg

Project Gutenberg offers over 57,000 free ebooks, many of which could support research in dress history, such as the complete 1660s diary of Samuel Pepys.

<http://www.gutenberg.org>

Vintage Sewing Patterns

This searchable database includes images of sewing patterns, printed before 1992.

<http://vintagepatterns.wikia.com>

The Visual Arts Data Service (VADS)

This online source contains many different collections that could be useful for dress history research. The search tool on the main page allows global searches across all collections; otherwise, individual collections can be searched.

<https://vads.ac.uk/collections>

WorldCat Library Database

WorldCat connects collections and services of more than 10,000 libraries worldwide.

<https://www.worldcat.org>

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The Editorial Board

The following biographies represent the members of The Editorial Board of The Journal of Dress History.

Jennifer Daley, Editor-in-Chief

Jennifer Daley researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She is a university lecturer, who teaches the history of dress and décor, fashion/luxury business/history, and other courses to BA, MA, MSc, and MBA students at several universities. Jennifer is the Editor-in-Chief of The Journal of Dress History and the Chairman and Trustee of The Association of Dress Historians. She is a PhD candidate at King's College London, where she is analysing sailor uniforms and nautical fashion. Jennifer earned an MA in Art History from The Department of Dress History at The Courtauld Institute of Art, a BTEC in Millinery Design and Construction at Kensington and Chelsea College, an MA from King's College London, and a BA from The University of Texas at Austin.

Georgina Chappell, Proofreader

Georgina Chappell is a lecturer in Fashion Cultures at Manchester Fashion Institute at Manchester Metropolitan University. After many years working in technical system design for the banking industry, her academic background in history led her back to dress history. Georgina's research interests include the influence of the avant-garde on fashion in the early twentieth century; early twentieth century beauty culture; fashion in the Deutsche Demokratische Republik (DDR); and *Eve* magazine, 1919-1929. Georgina recently completed a Master's degree at Manchester Fashion Institute and Manchester School of Art with a dissertation, titled, *An Investigation into the Influence of the Avant-Garde, Bohemia, and Modernism on Women's Lifestyle and Fashion, 1919-1929, with Particular Reference to Eve Magazine*.

The Editorial Board of The Journal of Dress History is grateful for the editorial assistance of the following member, who is working on the journal during her year-long Student Fellowship, sponsored by The Association of Dress Historians.

Irene Calvi, Editorial Assistant

Irene Calvi will graduate in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on fashion museology. The focus of her BA dissertation research was the museological approach to fashion, and the ability of museums to deliver a message to their public through exhibitions. She will continue 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 a collaboration with the young collective CreateVoice and an Erasmus Traineeship. She is looking forward to expanding her knowledge in costume and textile history from innovative perspectives, following her interest in building a successful network that allows students, researchers, museums, and heritage sites to work better together. Irene was awarded a 2019 Student Fellowship by The Association of Dress Historians.

The Advisory Board

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

Sylvia Ayton, MBE, Independent Scholar, England

Sylvia Ayton received a very thorough training at Walthamstow School of Art and Royal College of Art. Her early work as a fashion designer included designing BEA air hostess uniforms in 1959, clothing for B. Altman and Co. (New York), Count Down and Pallisades stores (London). In 1964, she formed a partnership with Zandra Rhodes to open Fulham Road Clothes Shop in London. She joined Wallis Fashion Group as outerwear designer in 1969 and remained until 2002. In 1990 she was awarded the MBE for services to the fashion industry, whilst continuing to work as an external examiner and part-time lecturer to many BA (Hons) fashion courses. In 1980 she became a Fellow of the Royal Society for the encouragement of Arts Manufacture and Commerce, and was a Member of the Jury of RSA Student Design Awards (Fashion). She is also a former Chairman of the Costume Society.

Cally Blackman, MA, Central Saint Martins, England

Cally Blackman is the author of *100 Years of Fashion Illustration* (2007); *100 Years of Menswear* (2009); and *100 Years of Fashion* (2012); and co-author of *A Portrait of Fashion* (2015) for the National Portrait Gallery. She has published articles in peer-reviewed journals, *Costume* and *Textile History*, and contributed to exhibition catalogues for The Victoria and Albert Museum and Palais Galliera. She has written for Acne Paper broadcast on BBC Radio 4 and has lectured widely. She has taught on the Fashion History and Theory BA Pathway at Central Saint Martins for over a decade, contributes to MA programmes at CSM, London College of Fashion, Sothebys Institute, and the The V&A Education Department. She was Chairman of CHODA (Courtauld History of Dress Association), 2000–2005, and a Trustee of the Costume Society, 2005–2010.

Penelope Byrde, MA, FMA, Independent Scholar, England

Penelope Byrde read Modern History at St. Andrews University before specialising in the history of dress for her MA from The Courtauld Institute of Art, University of London. She was a curator at The Museum of Costume and Fashion Research Centre in Bath for almost 30 years until she retired in 2002. She was joint editor of *Costume*, the dress studies journal published by The Costume Society, for five years and she is an Associate Lecturer at Central Saint Martins, University of the Arts, London where she specialises in dress in eighteenth, nineteenth, and twentieth century literature. She has written several books on the history of fashion, including *The Male Image: Men's Fashions in Britain 1300-1970*, *A Visual History of Costume: The Twentieth Century*, *Nineteenth Century Fashion*, and *Jane Austen Fashion*.

Caroline de Guitaut, MVO, AMA, Royal Collection Trust, England

Caroline de Guitaut is currently Senior Curator of Decorative Arts, Royal Collection Trust, London. She is a curator with more than 25 years' experience of caring for, displaying, and researching one of the world's greatest art collections. She is curator of high-profile exhibitions of decorative arts and fashion at The Queen's Galleries in London and Edinburgh and at Buckingham Palace since 2002. Her publications include books, exhibition catalogues, and articles in peer reviewed journals. She is a regular lecturer in museums and galleries in the UK and internationally. She is a Member of the Victorian Order, an Associate of the Museums Association, and a Trustee of the Royal School of Needlework.

Thomas P. Gates, MA, MSLS, MAEd, Kent State University, United States

Thomas P. Gates attended The Cleveland Institute of Art and Case Western Reserve University, receiving a bachelors' degree in art history from the latter. He received a Masters' degrees in art history and librarianship from The University of Southern California. He also received a Master's degree in art education from The University of New Mexico. After receiving a Rockefeller Fellowship in museum and community studies at the Fine Arts Museums of San Francisco, he assisted with exhibitions at the museum's Downtown Centre and curated a mobile exhibition for the US Bicentennial in 1976 sponsored by the California Historical Society. In 1996 he developed the June F Mohler Fashion Library for the School of Fashion Design and Merchandising, assuming responsibilities as head librarian when it opened in 1997. He achieved rank of tenured associate professor in 1998. Gates' interest in the history of the built environment and American mid century high-end retail apparel resulted in published, as well as invitational papers, in many scholarly organisations.

Alex Kerr, PhD, FBS, The Burgon Society, England

Alex Kerr has spent much of his career as a lecturer in medieval studies, later combining this with academic administrative roles. He holds a BA in medieval and modern languages from Oxford University, and an MA and PhD in medieval studies from Reading University. Since 2001 he has also been director of a consultancy providing training courses in communication skills. From 2001 to 2013 he was Managing Editor of the journal, *Contemporary Review*. So far as dress history is concerned, he is an independent researcher and has published several articles on the history of academic dress. He is a Trustee and Fellow of The Burgon Society, an educational charity for the study of academic dress, its design, history, and practice. He was editor of its *Transactions*, an annual scholarly journal, from 2003 to 2010, and is now the Society's Secretary.

Jenny Lister, MA, The Victoria and Albert Museum, England

Since 2004, Jenny Lister has been Curator of Fashion and Textiles at The Victoria and Albert Museum. She has curated the exhibitions, 60s Fashion (2006), Grace Kelly: Style Icon (2010), and Mary Quant (2019). Her publications include *The V&A Gallery of Fashion* (2013), with Claire Wilcox; *London Society Fashion 1905-1925: The Wardrobe of Heather Firbank* (2015); *May Morris* (2017), with Anna Mason, Jan Marsh, et al.; and *Mary Quant* (2019). Her other research interests include the British shawl industry.

Timothy Long, MA, Independent Scholar, United States

Until 2018, Timothy Long was Curator of Fashion and Decorative Arts at The Museum of London. His career began at The Chicago History Museum in 1999 as a costume collection manager, before becoming curator of costume in 2006. In 2011, he returned to school for an MA, History and Culture of Fashion at London College of Fashion. Following the completion of his degree in 2013, he became a curator at The Museum of London. His publication record includes Chicago History Museum exhibition catalogues, including *Dior: The New Look*, *Chic Chicago*, *Charles James: Genius Deconstructed*, *I Do! Chicago Ties the Knot*, and investigations on Etruscan dress for *The British Museum Technical Bulletin* (2014). More recently, he wrote a book titled *Charles James: Designer in Detail*, and a chapter on the same designer for *London Couture: British Luxury 1923-1975*, both through V&A Publishing (2015).

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

Jane Malcolm-Davies was a Marie Skłodowska Curie Fellow at The Centre for Textile Research, University of Copenhagen, from 2015 to 2017. She is co-director of The Tudor Tailor, which researches and retails publications and products aimed

at improving reproduction historical dress for pedagogical projects. She was a postdoctoral research fellow at The University of the Highlands and Islands (Centre for Interpretation Studies) and The University of Southampton. She lectured in entrepreneurship and heritage management at The University of Surrey, introduced costumed interpreters at Hampton Court Palace (1992 to 2004), coordinated training for the front-of-house team at Buckingham Palace each summer (2000 to 2010), and has coached guides for the new National Army Museum.

Susan North, PhD, The Victoria and Albert Museum, England

Susan North is the Curator of Fashion before 1800 at The Victoria and Albert Museum. She has a BA in Art History from Carleton University in Ottawa, Canada, an MA in Dress History from The Courtauld Institute, and a PhD from Queen Mary, University of London. She worked for The National Gallery of Canada and The National Archives of Canada, before joining the V&A in 1995. She has co-authored several V&A publications relating to early modern dress, as well as co-curating *Style and Splendour: Queen Maud of Norway's Wardrobe* (2005).

Martin Pel, MA, Royal Pavilion and Brighton Museums, England

Martin Pel is Curator of Fashion and Textiles at Royal Pavilion and Museums in Brighton where he has curated a number of exhibitions, including *Subversive Design* (2013) and *Fashion Cities Africa* (2016). He has published on dress and fashion history including *The Biba Years 1963-1975* (V&A Publishing, 2014) and has co-edited *Gluck: Art and Identity* (Yale, 2017), with Professor Amy de la Haye, to accompany an exhibition of the same name.

Anna Reynolds, MA, Royal Collection Trust, England

Anna Reynolds is Senior Curator of Paintings at Royal Collection Trust, where she has worked since 2008. She is part of the curatorial team with responsibility for temporary exhibitions at The Queen's Gallery in London and The Queen's Gallery in Edinburgh, as well as the permanent display of approximately 8000 paintings across royal residences including Buckingham Palace, Windsor Castle, and the Palace of Holyroodhouse. Her exhibitions and accompanying publications include *In Fine Style: The Art of Tudor and Stuart Fashion* (2013), *Royal Childhood* (2014), *A Royal Welcome* (2015), and *Portrait of the Artist* (2016). During 2017-2018, Anna was the Polaire Weissman Fellow at The Metropolitan Museum of Art in New York, where she studied John Singer Sargent and fashion. Anna holds an undergraduate degree from Cambridge University, a Diploma from Christie's Education, and a Master's degree in the History of Art from The Courtauld Institute.

Aileen Ribeiro, PhD, The Courtauld Institute of Art, 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, MA, National Museums Scotland, 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 is currently working on *Body Beautiful: Diversity on the Catwalk* (opening 23 May-20 October 2019) and the museum's first major temporary exhibition for fashion opening in June 2020. Georgina was the lead curator for the permanent Fashion and Style gallery which opened at the museum in 2016. She has also co-curated *Express Yourself: Contemporary Jewellery* (2014) and contributed to exhibitions at NMS including *Jean Muir: A Fashion Icon* (2008-2009) and *Mary Queen of Scots* (2013), and *The House of Annie Lennox* (2012), a V&A Touring Exhibition at the Scottish National Portrait Gallery. Georgina holds a Master's degree in the History of Art from The Courtauld Institute and has previous experience working with The Royal Academy of Arts, The Warner Textile Archive, Museums Galleries Scotland, and the National Galleries of Scotland.

Gary Watt, MA, NTF, The University of Warwick, England

Gary Watt is a Professor of Law at The University of Warwick, a National Teaching Fellow, and co-founding editor of the journal, *Law and Humanities*. Specialising in performative rhetoric, he was named UK "Law Teacher of the Year" in 2009 and has led rhetoric workshops for the Royal Shakespeare Company for many years. Professor Watt's monographs include *Equity Stirring* (Oxford: Hart, 2009); *Dress, Law and Naked Truth* (Bloomsbury Academic, 2013); and *Shakespeare's Acts of Will: Law, Testament and Properties of Performance* (Bloomsbury Arden Shakespeare, 2016). He has written for *The Times Literary Supplement* and

collaborated with composer Antony Pitts for BBC Radio 3 and for The Song Company of Australia.

Rainer Wenrich, PhD, Catholic University, Eichstaett-Ingolstadt, Germany

Rainer Wenrich, PhD, is Professor and Chair of Art Education and Didactics of Art at Catholic University in Eichstätt-Ingolstadt, Germany. He achieved his PhD on the topic of twentieth century art and fashion. His research interests are visual studies, costume history, and fashion theory. As a Professor for Art Education he has lectured at The Academy of Fine Arts, Munich and as a visiting scholar at Columbia University, New York. He is the author of many articles and books in the field of art education and fashion studies. In 2015 he edited *The Mediality of Fashion*, published by Transcript, Bielefeld, Germany.

Submission Guidelines for Articles

Members of The Association of Dress Historians (ADH) are encouraged to consider writing an article for publication in The Journal of Dress History. If you are not yet an ADH member but are interested in writing an article, become a member today! ADH memberships are £10 per year and are available at www.dresshistorians.org/membership. If you would like to discuss an idea for an article, please contact journal@dresshistorians.org.

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.

Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the required 150-word (maximum) abstract, five (minimum) images with references, the tiered bibliography (that separates Primary Sources, Secondary Sources, Internet Sources, et cetera), and 150-word (maximum) author's biography. Authors retain the copyright to their article.

Please submit articles as a Word document to journal@dresshistorians.org. Articles can be submitted any day during the year, except for special themed issues of The Journal of Dress History, which have a specific deadline, as follows.

11:59pm GMT, Sunday, 1 December 2019:

This is the article submission deadline for publication consideration for the special themed issue, titled, *The Victorian Age: A History of Dress, Textiles, and Accessories, 1819–1901*. Topics of potential articles could include any aspect of dress, textiles, and accessories for womenswear, menswear, and childrenswear of any culture or region of the world during the lifetime of Queen Victoria, 1819–1901.

11:59pm GMT, Tuesday, 1 December 2020:

This is the article submission deadline for publication consideration for the special themed issue, titled, *Costume Drama: A History of Clothes for Stage and Screen*. Topics of potential articles could include any aspect of clothes in theatre, opera, ballet, film, television, pantomime, advertisements, cartoons, et cetera, of any time period and culture or region of the world.

By submitting an article to *The Journal of Dress History*, authors acknowledge and accept the following:

- The article is the author's original work and has not been published elsewhere.
- Authors are responsible for ensuring that their submitted article contains accurate facts, dates, grammar, and spelling.
- Once the article has been accepted for publication in *The Journal of Dress History*, the article cannot be revoked by the author.
- The article will be submitted to a double blind peer review process.
- The article contains neither plagiarism nor ethical, libellous, or unlawful statements.
- The article follows the submission guidelines of *The Journal of Dress History*.
- All submissions are subject to editorial revision.
- Authors must adhere to the following guidelines, specified in alphabetical order.

- abbreviation** Spell out abbreviations at the first appearance in the article; thereafter, only the abbreviation can be used, for example: The Victoria and Albert Museum, London, England (V&A).
- No full stops (periods) in academic and monetary abbreviations; for example: MA, PhD, GBP, etc.
- Use a full stop with abbreviated titles; for example: Dr.
- Do not abbreviate “et cetera” [etc.]. Write out et cetera.
- ampersand** Do not use an ampersand [&] unless it is legally required, as as part of a formal book/magazine title or the name of a company.
- Ampersands can be used when it an accepted form of identification; for example: V&A.
- artefact** Write artefact (not artifact)
- articles** Refer to your “article,” not the “paper.”
- Definite articles (“the”) must always be included in proper titles, such as *The New York Times*, The Savoy Hotel, The University of Brighton.
- Indefinite articles (“a” or “an”) before a word that begins with the letter, h, must be written as follows:
- An historic
An hotel
- article title** Articles submitted to The Journal of Dress History must include a descriptive title that includes the research topic, a date, and geographical reference; for example:
- Feminists in High Heels: The Role of Femininity in Second-Wave Feminists’ Dress in Finland, 1973-1990
- Appearance, National Fashion, and the Construction of Women’s Identity in Eighteenth Century Spain

bibliography

A tiered bibliography (that separates Primary Sources (unpublished first, then published), Secondary Sources, Internet Sources, etc.) must be included at the end of the article.

Notice that the bibliographical references differ slightly in format from the footnotes. Bibliographical references do not contain page numbers (unless an article within a journal is cited), and they are listed in alphabetical order with surname first.

List only the books and articles that were actually cited within the article.

Publications written by the same author must be listed in chronological order of publication (with the oldest publication first).

The following is an example of a bibliography.

Unpublished Sources

Letter Written by Admiral Soandso Regarding Sailors' Clothing, ADM/Z/449/27 August 1743, Caird Library, The National Maritime Museum, Greenwich, England.

Published Sources

Cumming, Valerie, Cunnington, CW, and Cunnington, PE, *The Dictionary of Fashion History*, Bloomsbury Academic, London, England, 2010.

Reynolds, Anna, *In Fine Style: The Art of Tudor and Stuart Fashion*, Royal Collection Trust, London, England, 2013.

Ribeiro, Aileen, "Re-Fashioning Art: Some Visual Approaches to the Study of the History of Dress," *Fashion Theory*, Volume 2, Issue 4, 1998, Routledge, Abingdon, Oxfordshire, England, pp. 315-325.

Ribeiro, Aileen, *Fashion and Fiction: Dress in Art and Literature in Stuart England*, Yale University Press, London, England, 2005.

Internet Sources

Conlon, Scarlett, "Burberry Reveals Runway To Retail," 20 September 2016, <http://www.vogue.co.uk/article/burberry-see-now-buy-now-runway-to-retail>, Accessed 7 October 2016.

birthdate

Include a birthdate and deathdate when introducing a new person; for example:

Charles Frederick Worth (1825-1895)

case

Use a mixture of uppercase and lowercase letters. Do not type titles or headings in solely uppercase letters.

century

Write centuries without hyphens or numbers; for example:

The twentieth century design of...

clarity

Clarity of writing is essential. Ensure that each word and each sentence are clearly written, so every reader understands the intended meaning. Write for the reader who does not know your specific research topic. Educate the reader of your article by defining words and explaining concepts.

Ensure that each sentence follows in a logical sequence, and each paragraph naturally flows to the next paragraph.

When referring to a particular country or region of the world, consider including a map in order to illustrate geographical locations, so the reader will clearly understand.

Additionally, ensure that the overall article has employed clarity of organisation (with a clearly defined introduction, body, and conclusion). Ensure that the introduction serves as the roadmap of the article. The introduction must include a thesis statement or brief overview of the entire article.

colon

Do not capitalise the word following a colon [:].

colonial

Lowercase the word, colonial; for example:
An interesting aspect of dress in colonial America....

comma Only insert a comma in numbers that are five digits or more; for example:

3000
30,000

With three or more items in a series, insert a comma before the conjunction; for example:

red, white, and blue

compound word Compound words are generally treated as a single word, without spacing or hyphenation; for example:

homemade, piecemade, machinemade lace
secondhand
hardback, softback

contraction Avoid contractions; for example, write “it is” rather than “it’s.”

copyright The Journal of Dress History is copyrighted by the publisher, The Association of Dress Historians, while each published author within the journal retains the copyright to their individual article.

The author is responsible for obtaining permission to publish any copyrighted material. The submission of an article is taken by The Editorial Board to indicate that the author understands the copyright arrangements of the journal. Specifically, work published by The Journal of Dress History retains a Creative Commons copyright license that allows articles to be freely shared, copied, and redistributed in any medium of format but must be attributed to the author and cannot be used commercially or remixed or transformed unless the licensor gives permission. More information about this license can be found here: <https://creativecommons.org/licenses/>

In the UK, copyright of images (for example, paintings, artwork, photography, text) older than the creator’s lifetime plus 70 years are automatically in the Public Domain and

can therefore be utilised in your article. For example, The Royal Collection/Her Majesty Queen Elizabeth II may own a physical painting but the actual image may be out of copyright. Photographs or scans of the work that lack sufficient changes (such as colourisation or restoration) are derivative copies and do not incur any copyright in themselves. For additional information regarding copyright, visit:

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/481194/c-notice-201401.pdf

The following is a duration of Crown copyright flowchart:

<http://www.nationalarchives.gov.uk/documents/information-management/crown-copyright-flowchart.pdf>

The following is a duration of non-Crown copyright flowchart:

<http://www.nationalarchives.gov.uk/documents/information-management/non-crown-copyright-flowchart.pdf>

Ensure any rights or permissions necessary have been secured prior to article submission. If authors have questions about the usage of images within an article, contact journal@dresshistorians.org.

country

Be careful when referring to modern states in a historical context, for example:

This sentence is incorrect:
Prince Albert was born in Germany in 1819.

However, this sentence is correct:
Prince Albert was born in the Saxon duchy of Saxe-Coburg-Saalfeld in 1819.

Technically, Germany unified both politically and administratively in 1871; therefore, “Germany” should only be used from 1871 onward.

- dash** Insert proper “en dashes” when hyphenating. Do not use the “minus” symbol on the computer keyboard. To insert an en dash in a Word document, place the cursor where you want to insert the en dash, then go to Insert, Symbol, en dash.
- For long dashes in text—follow the same procedure as above yet insert an “em dash” twice.
- date** Format dates, as follows:
- 29 September 1939
920 BC to 775 AD
- Datespans must be fully written, such as 1628-1629 (not 1628-29); likewise, pp. 348-370 (not pp. 348-70).
- decade** Write the word, “during” when describing a decade or century. Do not write, for example, “in the 1930s.” Instead, write “during the 1930s.”
- Exclude an apostrophe when writing a decade; for example:
1770s
- early, mid, late** Do not hyphenate with the words, “early,” “mid,” or “late;” for example:
- During the early twentieth century...
Mid nineteenth century stockings...
During the mid 1930s, men...
Mid to late Victorian dress...
- ellipsis** Use an ellipsis to indicate an omission of a word or words in a quotation; for example:
- “The shirt was pink...and made of linen.”
- email** The Journal of Dress History requires that authors include their email address at the end of their article, as part of the copyright information. When submitting an article for publication consideration, include an email address that will allow the public to contact you should they have a question or comment about your article. For example, insert a

derivation of the following information at the end of your article. Situate it after the bibliography and just above your 150-word author's biography:

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Email: abc@xyz.com

figure

Every article must include at least five images. Within the article text, there must be a reference for each figure (in parenthesis) within the text, for example (Figure 1).

See "image caption," below, for examples of correctly formulated captions.

footnote

Footnotes (not endnotes) are required in articles. (To insert a footnote in a Word document, simply place the cursor where you wish the footnote number to appear. Select References in the Word menu, then Insert Footnote.)

When appropriate, footnotes must contain page numbers to denote the exact location of the reference.

Footnotes must be used primarily for referencing. Avoid the inclusion of long explanatory language in the footnotes.

Examples of correct footnoting format include:

Footnote for journal articles:

Alexandra Carter, "What Sevrall Worlds Might in an Eare-Ring Bee: Accessory and Materialism in the Seventeenth Century Work of Margaret Cavendish, Duchess of Newcastle," *The Journal of Dress History*, The Association of Dress Historians, London, England, Volume 1, Issue 1, Spring 2017, pp. 37-38.

Footnote where consecutive references are exactly the same:
Ibid.

Footnote where consecutive references are the same but with a different page number:

Ibid., p. 172.

Footnote for a book with one author:

Anna Reynolds, *In Fine Style: The Art of Tudor and Stuart Fashion*, Royal Collection Trust, London, England, 2013, pp. 10-11.

Footnote for online sources:

Scarlett Conlon, "Burberry Reveals Runway To Retail," 20 September 2016, <http://www.vogue.co.uk/article/burberry-see-now-buy-now-runway-to-retail>, Accessed 7 October 2016.

Footnote for a book with two or more authors:

Valerie Cumming, CW Cunnington, and PE Cunnington, *The Dictionary of Fashion History*, Bloomsbury Academic, London, England, 2010, p. 79.

Footnote for a work that was previously (but not consecutively) footnoted. Notice how this footnote refers to Anna Reynolds' book, above:

Reynolds, *op cit.*, p. 126.

"foreign" words

Do not italicise "foreign" words that have been adopted into the English language, such as "kimono" or "zeitgeist."

For other "foreign" words that may not be readily understood by readers, place the word in italics followed immediately by the English translation [in brackets]; for example:

He wore a Swedish *kiortel* [cloak, jerkin, or doublet] that featured silver embroidery.

Also refer to the entry, "language," below.

format

Do not format the article, use "text boxes," styles, or other formatting features. Do not wrap text.

full stop (period)

Insert a full stop at the end of every image citation, footnote, and bibliographical entry.

In cited quotations, insert the full stop inside the closing quotation mark, with the footnote number following; for example:

“Common assumptions are often wrong, especially in the field of fashion history, where myths can persist unchallenged for years.”⁵⁵

heading Only one heading level can be utilised in articles, which must include Introduction, Conclusion, and other headings in between, to separate topics.

hyphen To insert a hyphen in a Word document, go to Insert, then Symbol, then select the en dash. Do not use the minus symbol on the keyboard. Examples of properly placed hyphens include:

a cross-cultural examination of...
 long-term investment in...(yet there is no hyphen in: a longstanding ADH member)
 She was the then-favourite of Louis XIV...
 hand-coloured engraved plates
 high-quality items
 upper-class men
 an ill-fated journey
 non-professional embroiderers
 long-established museum collections
 post-revolutionary Cuba
 present-day Denmark
 a world-famous collection
 The art history-based model of fashion history

Hyphen usage with adjectives versus objects:

- They are well-known researchers. (Insert hyphen when used as an adjective).
- He is well known. (No hyphen when used as an object.)

Likewise for “out-of-date:”

- The computer utilises out-of-date technology.
- After the French Revolution, the aristocratic *négligé* became out of date.

This is the same rule for “everyday:”

- He wore his everyday clothes.
- He ate an apple every day.

image

Every article must include at least five images. Within the article text, there must be a reference for each figure (in parenthesis) within the text, for example (Figure 1). Image captions must appear directly below each image. Images must be a maximum height of 600 pixels only. If authors’ images are a higher resolution than 600 pixels in height, then the author needs to crop the image then reduce the resolution. The image caption must appear directly underneath the image as plain text (not text within a text box).

image caption

Image citations must include a title (in italics), author/painter, date, medium and dimensions (if applicable), venue/collection, city, county/state/province (if applicable), country, and the unique identifying number (such as an inventory number, accession number, or museum identification number). The purpose of a citation within your article is to enable the image or item to be located by a reader.

Sample image captions for paintings:

Charles I and Henrietta Maria Departing for the Chase, Daniel Mytens, circa 1630–1632, Oil on Canvas, 282 x 408.3cm, © The Royal Collection, London, England, RCIN 404771.

Pit Brow Girl, Hannah Keen, 1895, Oil on Canvas, © The National Coal Mining Museum for England, Wakefield, West Yorkshire England, KSMM:2004.2736.

Sample image captions for works of art in manuscript collections:

The Rutland Psalter, Artist Unknown, circa 1260, © The British Library, London, England, Additional MS 62925, 42r.

Three Studies of a Woman, Antoine Watteau, 1717, Sanguine on Paper, 16.5 x 24.8cm, © The National Museum, Stockholm, Sweden, NMH 2824/1863.

Sample image caption for art in historic pamphlets:

A Most Certain, Strange, and True Discovery of a Witch, Pamphlet Title Page, Artist Unknown, 1643, Printed by John Hammond, London, England, © Ferguson Collection, The University of Glasgow, Glasgow, Scotland, Sp Coll Ferguson A1-x.57.

Marie Taglioni in the Title Role of the Ballet, La Sylphide, Paris, Artist Unknown, 1832, Hand-Coloured Woodcut, Harry Beard Collection, © The Victoria and Albert Museum, London, England, S.259-1988.

Sample image captions for artefacts:

British Day Dress of Aniline Dyed Silk, Lined with Cotton, Trimmed with Satin and Bobbin Lace, Reinforced with Whalebone, Maker Unknown, circa 1870-1873, © The Victoria and Albert Museum, London, England, T.182&A-1914.

Textile Design, Wladyslaw Strzeminski, 1948, © The National Museum, Warsaw, Poland, Wzr.t.479/6.

Detail, *Burse for the Great Seal of Elizabeth I*, Maker Unknown, circa 1596-1603, © The British Museum, London, England, 1997,0301.1.

A Tulup [Long Sheepskin Coat from the Russian тулуп], circa 1840-1850, © Hallwyl Museum, Stockholm, Sweden, 7467.

If a researcher has photographed inside an archive, the image caption must include who photographed the item and on which date; for example:

A Tulup [Long Sheepskin Coat from the Russian тулуп], circa 1840–1850, © Hallwyl Museum, Stockholm, Sweden, 7467, Photographed by Firstname Lastname, 28 September 2018.

Sample image captions for photographs:

Olive Schreiner in Kimberley, South Africa, JE Middlebrook, 1895, Olive Schreiner Collection, © National English Literary Museum, Grahamstown, South Africa, 2005_51_19_103.

Five Generations on Smith's Plantation, Beaufort, South Carolina, Timothy H. O'Sullivan, 1862, © The Library of Congress, Prints and Photographs Division, Washington, DC, United States, 98504449.

Alf Louth and Chris Cheever Wearing Onshore Suits on St Matthew Street in Hull, Photographer Unknown, 1961, The Private Collection of Alf Louth, Hull, East Yorkshire, England.

Sample image captions for items in a magazine:

Front Cover, *The Model of a Blue Wedding Dress*, Milena Pavlovic Barilli, 1 April 1940, © *Vogue*, American Edition, New York, New York, United States.

Advertisement, *Fall Collection of Eldridge de Paris*, *Rolling Stone* Magazine, Special Men's Issue, 9 October 1975, © Wenner Media, New York, New York, United States, p. 65.

Spinning Demonstrations at the Weald and Downland Open Air Museum, insideSUSSEX Magazine, February 2017, © Sideways Media, Brighton, England, p. 48.

Sample image captions for items in a company catalogue:

Hansa Damayanthi Silk Sari, RmKV Fashion Sales Catalogue, December 2015, Chennai, India, p. 4.

Sample image captions for items in a novel or book:

Frontpiece, *Anne of Green Gables*, LM Montgomery, Illustrated by MA and WAJ Claus, 1908, LC Page and Company, Boston, Massachusetts, United States.

Franz Liszt, Drawn by Carl Hartmann, 11 October 1843, National Forschungs und Gedenkstätten der klassischen deutschen Literatur in Weimar [National Research and Memorial Centre for Classical German Literature in Weimar], Nuremberg, Germany, in © Ernst Burger, and Stewart Spencer, trans., *Franz Liszt: A Chronicle of His Life in Pictures and Documents*, Princeton University Press, Princeton, New Jersey, United States, 1989.

Sample captions for a television or film still or movie poster:

The Character, Gus Carmichael, Portrayed by Noah Marullo, Film Still from *Tracy Beaker Returns*, 2010, © British Broadcasting Corporation, London, England.

The Actress, Evgeniya Sabelnikova, and Her Real-Life Daughter, Film Still from *Olenja Ohota*, 1981, Directed by Yuri Boretsky © Gorky Film Studio, Moscow, Russia.

American Film Poster for The Little Foxes, 1941, Samuel Goldwyn Productions/RKO Pictures, Hollywood, California, United States, © International Movie Database (IMDb).

Sample image caption for a record or album cover:

Album Cover, *Prince, Dirty Little Mind*, Allen Beaulieu, 8 October 1980, © Warner Bros. Records, Burbank, California, United States.

Sample image caption for an image from a website:

A Victorian Print Reproduced in "Murder on the Hackney Express: The First-Class Train Killing that Terrified the Victorian Middle Classes," Harriet Arkell, 15 February 2013,
 © <https://www.dailymail.co.uk/news/article-2279102/Thomas-Briggs-murder-train-Franz-Muller-gripped-Victorian-Britain.html>,
 Accessed 6 December 2018.

All website addresses must be linked to the exact page reference, so the reader can access the referenced webpage. All website captions must include the date on which the website was accessed.

indefinite article

Use "an" (not "a") as an indefinite article for words beginning with an "h," as in:

An historical overview

initials

Avoid initials. Spell out authors' entire first and last names, unless the author is specifically known by initials; for example, TS Eliot.

italics

Titles of books and images (such as paintings and photographs) must be italicised.

Museum exhibition titles are unitalicised.

The Journal of Dress History remains unitalicised in text.

items in a series

With three or more items in a series, insert a comma before the conjunction; for example:

red, white, and blue

justification

Left justify article text but centre justify image captions.

language

When possible, articles must be written in British English. The only acceptable standard for dictionary references is the *Oxford English Dictionary*, not lesser-known dictionaries or American versions, such as dictionaries published by Merriam-Webster.

Non-English material can be included in the article but an English translation must accompany it. To include a long passage of translated material, include the English translation into the body of the article, with the original non-English text in a footnote.

In the bibliography, include an English translation in brackets after any identifying information, for example:

“Confiscationer I Stockholm,” Överdirektören vid Sjötullen, Advokatfiskalen, Liggare [The Director at Sea Customs, Public Prosecutor, Ledger], D3, Volume 1-2, 1803, Riksarkivet [National Archives of Sweden], Stockholm, Sweden.

lowercase

Some examples of lowercase format:

court dress
western attire
(yet uppercase for a location, such as: in the West)

movements

Capitalise art and design movements; for example:

Impressionism
Arts and Crafts
Cubism
The Aesthetic movement...

not

Condense language for efficiency and clarity. Be aware of the usage of the word, “not;” for example:

Write “inaccessible” rather than “not accessible.”
Write “impossible” rather than “not possible.”
Write “unrestricted” rather than “not restricted.”
Write “indirectly” rather than “not directly.”
Write “unclear” rather than “not clear.”

numbers

Fully spell out numbers below 10; for example:
one, two, three, four, five, six, seven, eight, nine

But use numbers from 10 onwards; for example:
10, 11, 12, 13, 14, 15, 16, 17, etc.

Write out “hundreds” and “thousands;” for example:
There were hundreds of garments in the warehouse.

origin unknown

If the artist, maker, or author are unknown, then specify it in the image caption, footnote, or bibliography; for example:

Artist Unknown

Maker Unknown

Photographer Unknown

pages

Articles must be paginated at the bottom centre page.

When referring to page numbers in footnotes and in the bibliography, use the following format.

p. 43.

pp. 67-78.

pp. 103-123, 167.

pp. 200-203.

paragraphs

Ensure that paragraphs are properly balanced; for example, one- or two-sentence paragraphs are rarely acceptable.

Do not indent paragraphs; instead, simply insert a blank line to separate paragraphs.

percentages

Use the percent sign instead of writing out “twenty percent;” for example:

20%

person

When writing an article, never utilise first person singular (I, me, my, mine) or first person plural (we, us, our, ours).

Never utilise second person singular or plural (you, your, yours).

Instead, only utilise third person singular (he/she/it, him/her/it, his/her/its, his/hers/its) or third person plural (they, them, their, theirs).

- plural possessives** Ensure that plural possessives are correct; for example:
- fifteenth century farmers' garments
 tailors' journals
- prefix** Do not hyphenate words with the following prefixes.
- co+ words:
 coexisting, cooperate, codependent, etc.
- inter+ words:
 interdisciplinary, interwar, interwoven, international, etc.
- multi+ words:
 multipronged, multiyear, multifaceted, multicoloured, etc.
- non+ words:
 nonbinary (except non-professional embroiderers)
- post+ words:
 postgraduate, postdoctoral (except pre-war and post-war)
- pre+ words:
 prehistory, preemptive
- re+ words:
 reexamination, recreate, reenactment, remakers, reuse
- under+ words:
 underrepresented, understudied, etc.
- quotation marks** “Double” quotation marks must be used for “regular” quotations, with ‘single’ quotation marks used for quotations within quotations, for example:
- As Steele wrote, “It is as though (critics) believe that collecting and exhibiting clothes in a museum effectively ‘kills’ their spirit.”
- Quotations of more than three lines of typescript should be typed indented and without quotation marks or italics.

- seasons** Within the article text, the seasons are lowercased, eg., spring, summer, autumn, winter.
- Write “autumn” rather than “fall.”
- Delete unnecessary words during the writing process; for example, instead of writing, “By the spring of 1913...” write “By spring 1913...”
- Only capitalise seasons when referring to specific published dates; for example:
“In the Winter 1926 issue of *Vogue* magazine....”
- spacing** Single space all text.
- Insert only one space after colons and full stops (period).
- tense** Write about history in the past tense, not the present tense.
- time periods** Lowercase “early modern” and “medieval.”
Uppercase “Renaissance” and the “Enlightenment.”
- titles and headings** Titles of books and images (such as paintings and photographs) must be italicised. (See the entry, “italics,” above.)
- Always capitalise the first and last words of titles and headings. Verbs must be capitalised within titles. Articles (ie., the, a, an) and conjunctions (ie., and, but) are not capitalised in titles and headings unless they appear as the first or last word in the title.
- war** Do not write World War One or World War Two; instead, write:
- First World War
Second World War
- west** Capitalise the word, West, when referring to a location; for example:

This occurred in the West...

However, lowercase the word, western, when used as an adjective; for example:

The concept of western dress emerged...

z

Use **British** spelling in words that otherwise would include the letter, z, in American spelling; for example, write:

organisation (not organization)

utilises (not utilizes)

Submission Guidelines for Book Reviews

Members of The Association of Dress Historians (ADH) are encouraged to consider writing a book review for publication in The Journal of Dress History. If you are not yet an ADH member but are interested in writing a book review, become a member today! ADH memberships are £10 per year and are available at www.dresshistorians.org/membership. If you would like to discuss an idea for a book review, please contact journal@dresshistorians.org.

Book reviewers are responsible for ensuring that their submitted book review contains accurate facts, dates, grammar, spelling, and adheres to the following book review guidelines. All book reviews will be edited by the editorial team of The Journal of Dress History; however, the editorial team does not hold a physical copy of the book under review. Therefore, the reviewer alone is responsible for providing accurate facts, dates, grammar, spelling (especially of names, references, and page numbers within the book that the editorial team cannot verify).

Substance:

- Book reviews should include some insight into the author's background, experience, or qualifications.
- Book reviews must contain a critical analysis of the book, which could include the following five steps, in this order (as a suggestion):
 1. Provide an overview of the book
 2. Identify important information in the book
 3. Place this book into the wider context and literature
 4. Critically analyse the book, including:
 - Organisation and clarity of writing
 - Identification of logical flaws
 - Critical assessment of research methods
 - Use of sources
 5. In conclusion, articulate an academic opinion of the book

- At the end of the book review, reviewers must provide guidance on whether the readers of *The Journal of Dress History* should consider purchasing the book or view the work as an important point of reference for a particular field.
- Where appropriate, reviewers should provide relevant counterarguments, with references, to points of significant contention within the work under review.
- Errors of fact or typographical errors can be pointed out but should not be dwelt upon unless the reviewer feels the errors compromise the validity of the work as a whole.
- Please balance critical observations with a recognition of the contributions that the text might offer.
- Criticism must be substantiated with reference to appropriate alternative scholarly work.
- Reviews must aim to be professional, courteous, and temperate and not include attacks on the author as personal attacks will not be published.
- Due care and attention must be paid to diversity, equality, and the avoidance of generalisations.
- Footnotes are not permitted.

Form:

- Book reviews must be submitted as a Word document (with a .doc or .docx extension, never as a .pdf), written in block paragraphs with one horizontal line space between paragraphs, not indented but flushed left.
- Save your Word document with your name, for example:

Janet Mayo, book review.docx

- For questions regarding writing style and format, please refer to the submission guidelines for articles, published in the previous chapter of this journal issue.
- Reviews must begin with the author(s)/editor(s), the book title, the publisher, city of publication, county/state/province (if applicable), country of publication, year of publication, (and then the following information though delete where appropriate) notes, appendices, bibliography, credits, index, illustrations, number of pages (written as 245pp), softback or hardback, and price (in British pounds sterling), eg:

Aileen Ribeiro, *Clothing Art: The Visual Culture of Fashion, 1600-1914*, Yale University Press, London, England, 2017, Notes, Bibliography, Credits, Index, 170 Colour Illustrations, 80 Black-and-White Illustrations, 572pp, Hardback, £55.00.

- At the end of the book review, insert your copyright information (as you will hold the copyright to your own book review) and your email address in the following format, which will appear at the end of your published book review:

Copyright © 2018 Your Firstname Lastname
Email: abc@xyz.com

- Follow the copyright notice with a 150-word (maximum) biography of yourself (written in essay format in the third person), which will be published with your book review.
- Quotations should be used where appropriate, using “double” quotation marks.
- When the book under review is quoted, the page number(s) must be cited at the end of the quotation, for example:
 - “This is an example of quoted material in a book review” (p. 93).
 - This is an example of unquoted (yet referenced) material in a book review (pp. 293–295).
- Book reviews must be between 700 words (minimum) and 1200 words (maximum), which excludes the book title information at the top of the review and the required 150-word (maximum) reviewer’s biography.
- When writing a book review, never utilise first person singular (I, me, my, mine) or first person plural (we, us, our, ours).
Never utilise second person singular or plural (you, your, yours).
Instead, only utilise third person singular (he/she/it, him/her/it, his/her/its, his/hers/its) or third person plural (they, them, their, theirs).

By submitting a book review to The Journal of Dress History, reviewers acknowledge and accept that:

- as a reviewer you do not hold any conflict of interest;
- the review is the author’s original work and has not been published elsewhere;
- once the review has been accepted for publication in The Journal of Dress History, the review cannot be revoked by the reviewer;
- the review contains neither plagiarism nor ethical, libellous, unlawful statements;
- the review follows the submission guidelines and style guide of The Journal of Dress History;
- all reviews are subject to editorial revision before publication;

- in the unlikely event that The Journal of Dress History declines to publish your book review, you are welcome to seek publication of your book review elsewhere.

Please direct all book review questions and comments to journal@dresshistorians.org.

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