



The Journal of Dress History

Volume 3, Issue 3, Autumn 2019

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Volume 3, Issue 3, Autumn 2019



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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 am delighted to announce that Dr. Ingrid E. Mida has joined The Journal of Dress History as Editor. As a published author, Dr. Mida excels in editorial strategy, and she understands the important relationship between authors and editors. Recently, she worked closely with two authors, Alicia Mihalić and Michael Ballard Ramsey, whose ground-breaking articles are featured in this issue.

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,

Dr. Jennifer Daley, PhD, FHEA, MA, MA, BTEC, BA
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Liberating the Natural Movement: Dance and Dress Reform in the Self-Expression of Isadora Duncan (1877-1927)

Alicia Mihalić

Abstract

By laying the foundation for a new dance that would release the inner spiritual impulse through unrestricted movement, Isadora Duncan sought to return to the understanding of the body as a medium for harmonious expression of natural rhythms. Such kinetic celebrations of female vitality required the adoption of garments that challenged the dominant conventions of women's dress and represented a route to alternative practices that encouraged physical and personal freedom. This article builds a comprehensive view of Duncan's progressive identity by considering the ways in which the dancer aligned herself with late nineteenth century dress reform movements and adopted references from classical antiquity in order to develop a distinctive style within the context of both everyday sartorial presentation and performative culture.

Introduction

In one of her earliest essays, *The Dance of the Future*, published in 1903,¹ Isadora Duncan (1877–1927) addressed her approach to dance as a complex artistic and social practice. For Duncan, the new dance, which was to be understood as an eternal form of expression with the ability to bridge the past and the future, found its origins in harmonious rhythms of nature. Both inanimate motions of the wind and waves and animate gestures of humans and animals unfolded, according to Duncan, from natural rhythmic exchanges and encompassed as such an inherent aesthetic value. The primary function of the dance was to establish a unity of the soul and the body by celebrating movements developed in proportion to the individual human form.² The concept of unrestricted corporeal gestures, which as the dancer later explained originated from the solar plexus, was placed in stark opposition to the codified techniques of classical ballet. Although there is evidence that Duncan had taken ballet lessons both as a child and later as a young woman,³ she repeatedly criticised not only the artificiality of the traditional ballet system and its disassociation with the laws of nature, but sought a way to express her views regarding the distorting effects imposed by the ballet costume on the human, in particular female, figure.

Duncan's writings provided a theoretical framework for her own concept of art dance that she developed at the end of the nineteenth century. Concerned with the rigid formalism of classical ballet and the potential to cause adverse effects on the body, Duncan articulated a radical approach to dance and its social implications related to the perception of womanhood. By envisioning the dancer as a medium with the potential to convey ideas of social progress, Duncan evolved her persona, as observed by dance critic Deborah Jowitt, into an emblem of freedom. She sought to achieve liberation by rejecting the prevailing notions of dance together with the nineteenth century perceptions regarding the way in which women were expected to lead their lives and construct their sartorial appearances.⁴ Her ideas about the unrestricted body and reliance on free-form choreography were accompanied by a distinctive use of simplified, loose garments made of lightweight, drapable textiles (Figure 1). At a time when women's fashions were governed by strict rules of etiquette and marked by multiple layers of clothing and various silhouette shaping garments, Duncan's preferences for lightweight free-flowing tunics, based on models adopted from

¹ Isadora Duncan's essay, *The Dance of the Future*, was first presented as a lecture at the Berlin Press Club in 1903.

² Isadora Duncan, *The Art of the Dance*, Theater Arts, New York, New York, United States, 1928, p. 54.

³ Ann Daly, *Done into Dance: Isadora Duncan in America*, Wesleyan University Press, Middletown, Connecticut, United States, 2002, p. 68.

⁴ Deborah Jowitt, "Images of Isadora: The Search for Motion," *Dance Research Journal*, Volume 17, Issue 2, Autumn 1985, p. 21.

classical antiquity, significantly challenged her path to public acceptance, while allowing her to play a major role in the development of modern dance and its elevation to a legitimate form of art.



Figure 1:
Isadora Duncan in Munich, Germany,
Atelier Elvira, 1904, Jerome Robbins Dance Division,
© The New York Public Library for the Performing Arts,
New York, New York, United States, b12134458.

American Reformers and Delsartean Physical Culture

In her transgression of performative boundaries, Duncan aligned herself with other anti-formalist dancers of the day such as Loïe Fuller (1862–1928), who increased the visibility of women in the public sphere and represented a prototype of the new, independent woman of the twentieth century. Fuller believed in the transformative potential of dance which was to be achieved through an inventive fusion of light and floating drapery and preceded Duncan in the abandonment of the corset.⁵ Growing up in Fresno, California, United States, during the 1880s and 1890s (Figure 2), Duncan might have been exposed to concerns regarding the restriction and unhealthiness of female attire expressed by promoters of health and dress reform movements that emerged in the latter half of the nineteenth century.



Figure 2:
*Isadora Duncan at Age 12
in Fresno, California,
at the Time When She
Was Touring Various
Californian Towns with
Her Siblings*, Photographer
Unknown, 1889, Jerome
Robbins Dance Division,
© The New York Public
Library for the Performing
Arts, New York,
New York, United States,
b14790262.

⁵ Helen Thomas, *Dance, Modernity and Culture: Explorations in the Sociology of Dance*, Routledge, London, England, 1995, pp. 56–61.

Both medical and aesthetic arguments questioning the dominant attitudes toward the body and practices of conventional fashions that disabled movement and limited work and sport activities were supported by various organisations and individuals on both sides of the Atlantic. In order to address the issues of health and beauty in clothing, many intellectuals and artists, including physicians, educators, feminists, actors, dancers, and opera singers, attempted to find means to improve the constraining features of mainstream fashions and encourage the acceptance of a healthy body in its natural form. While some limited their suggestions for sartorial improvement solely to the abandonment of tight and heavy undergarments in order to maintain the fashionable appeal of contemporary styles, others encouraged the adoption of new forms of dress that would significantly challenge the rigid standards of nineteenth century fashion culture.⁶

In light of rational and hygienic practices, American reformers viewed the healthy female body as the one that incarnated “the true principles of physiology and art” and placed a significant value on the notion of physical culture, which had the ability to accentuate ideas related to the body’s expressive and social implications. The increasing popularity of theories formulated by the French music and drama educator François Delsarte (1811–1871) established an interest in the relationship between bodily motions and spiritual functions. Initially envisioned as a system that assigned corresponding meanings to vocal and dramatic gestures, Delsarte’s theoretical principles of motion were based on training methods that were to serve professional orators and actors and encourage the development of their own movement vocabularies.⁸ Known as Aesthetic or Harmonic Gymnastics, American Delsartism⁹ was quickly adopted by many upper- and middle-class women interested in the improvement of health and enhancement of personal freedom. Further elaborated and popularised by Genevieve Stebbins (1857–1934), the technique developed into

⁶ Patricia A. Cunningham, *Reforming Women’s Fashion, 1850–1920: Politics, Health and Art*, Kent State University Press, Kent, Ohio, United States, 2003, p. 5.

⁷ Elizabeth Kendall, *Where She Danced: The Birth of American Art-Dance*, University of California Press, Berkeley, California, United States, 1979, p. 23.

⁸ Nancy Lee Chalfa Ruyter, “The Delsarte Heritage,” *Dance Research: The Journal of the Society for Dance Research*, Volume 14, Number 1, Summer 1996, pp. 62–64.

⁹ Ruyter explained, “In any investigation of his [Delsarte’s] relevance to dance history, however, it is important to distinguish what was taught in France by F. Delsarte himself—in his courses and lectures on acting, voice production and aesthetics—and what came to be called American Delsartism. This latter was based on Delsarte’s theory but also included significant practical adaptations and extensions developed in the United States by Steele Mackaye (1842–1894) and Genevieve Stebbins (1857–1914 or later) and their followers.”

Ibid., p. 62.

an expressive exercise programme that made a substantive contribution to the emerging field of the alternative dance art.¹⁰

In addition to limited training in classical ballet and knowledge of social dances acquired from her sister, Elizabeth Duncan (1871–1948), Isadora Duncan's theory of dance is considered to have been influenced by Delsartean principles of the body¹¹ and, in particular, his elaboration of the importance of succession and fluidity of movement. During the second half of the nineteenth century, American reformers considered physical exercise of the highest importance for the achievement of a naturally beautiful body and called attention to classical antiquity in order to eschew the harmful effects of tight corsetry. Echoing their thoughts, Duncan addressed similar issues of dress reform by establishing a correlation between her understanding of the ideal body movement and images of sartorial constraint. In her 1905 essay *The Dancer and Nature*, Duncan noted:

First draw me the form of a woman as it is in Nature. And now draw me the form of a woman in a modern corset and the satin slippers used by our modern dancers. Now do you not see that the movement that would conform to one figure would be perfectly impossible for the other? To the first all the rhythmic movements that run through Nature would be possible. They would find this form their natural medium for movement. To the second figure this movement would be impossible on account of the rhythm being broken, and stopped at the extremities.¹²

Discourses of Liberation and the Hellenic Ideal

Having considered “the ideal beauty of the human form and the ideal beauty of movement”¹³ to have been lost for centuries, Duncan linked her beliefs regarding the liberation of the body from restrictions imposed by late nineteenth century culture to Hellenic concepts. Duncan found the basis for her understanding of undulating movement within the eternal aesthetics of classical Greek art. Genevieve Stebbins, whose popular teaching methodology of artistic statue-posings and interpretations of

¹⁰ Ibid., p. 70.

¹¹ Dorée Duncan, Carol Pratl, and Cynthia Splatt, *Life into Art: Isadora Duncan and Her World*, W.W. Norton, New York, New York, United States, 1993, p. 29.

¹² Duncan, 1928, op cit., p. 70.

¹³ Ibid., p. 90.

historical and international dances (including ancient Greek dance) might have made an important impact on Duncan in the early 1890s. Duncan believed that the art of ancient Greece expressed the highest standards of universal qualities of beauty and nature and modelled her movements in accordance to Greek imagery.¹⁴ Duncan's interest in the study of ancient Greek art deepened after she travelled to Europe in 1899 and devoted herself to the perfection of a dancing vocabulary reliant on references adopted from classical sources. Her brother, Raymond Duncan (1874–1966), an eclectic artist, philosopher, craftsman and textile designer¹⁵ who was later known for his strong advocacy of the healthfulness of Greek dress,¹⁶ demonstrated a similar interest in the art of ancient Greece. Together, they visited numerous European museums, where the siblings focused on the study of vase paintings, statuary, and bas-reliefs. Raymond drew sketches, while Isadora attempted to identify and evoke the harmony and rhythm of movement that accompanied the depicted notions of the body and subsequently translate Hellenic discourses into her own theory of modern dance.

Similar to figures observed from Greek art, Duncan adopted a physical appearance—that accompanied her movement vocabulary—and became an important component of her sartorial expression. In her autobiography *My Life* (1927), Duncan often indicated her preferences for “little white Greek tunics,”¹⁷ which she mentioned wearing as early as 1895 during her attempts to make her first professional appearances in Chicago.¹⁸ She soon moved to New York to join the commercial theatrical company of Augustin Daly (1838–1899) and in 1898 started creating her first solo programmes to the musical compositions of Ethelbert Nevin (1862–1901).

¹⁴ Ruyter, op cit., pp. 69–72.; Daly, op cit., p. 125.

¹⁵ Alexandra Palmer, “‘At once Classical and Modern:’ Raymond Duncan Dress and Textiles in the Ontario Museum,” in Charlotte Nicklas and Annebella Pollen, Eds., *Dress History: New Directions in Theory and Practice*, Bloomsbury Academic, London, England, 2016, p. 129.

¹⁶ Harold Koda, *Goddess: The Classical Mode*, The Metropolitan Museum of Art, New York, New York, United States, 2003, p. 48.

¹⁷ In her autobiography *My Life*, which was originally published in 1927, Duncan used the phrase, little white (Greek) tunic, on several occasions. On p. 17 of the 2013 edition of *My Life*, Duncan used the exact words “little white Greek tunic;” on p. 62 she mentioned the “simplicity of my tunic;” on p. 120 she stated, “I would sit far into the night in my white tunic;” on p. 123 she mentioned “in my little white tunic;” on p. 128 “my tunic;” on p. 133 “in my Greek tunic;” on p. 135 “in my Greek tunic and sandals;” on p. 142 “my little white tunic;” on p. 156 “the little white tunic;” on p. 158 “my little white tunic;” on p. 181 “my tunic;” on p. 203 “in my simple Greek tunic;” on p. 209 she mentioned while referencing Paul Poiret, “I, who had always worn a little white tunic, woollen in winter, linen in summer.” Later, Duncan described her stage clothes as an embroidered tunic and a red tunic.

¹⁸ Isadora Duncan, *My Life*, Liveright Publishing Corporation, New York, New York, United States, 2013, p. 17.

At the time of these early performances, Duncan's construction of the body continued to follow certain conventional codes related to dancing attire, encompassing as such ballet slippers and pink coloured tights. This can be noticed on a series of cabinet cards captured by the renowned theatrical photographer Jacob Schloss (1856–1938) in 1899 in which the young dancer is dressed in a garment made from her mother's lace curtains (Figure 3).



Figure 3:
Isadora Duncan
in
New York,
New York,
United States in
Various Poses,
Dressed in Her
Mother's Lace
Curtains,
Jacob Schloss,
1899,
Jerome Robbins
Dance Division,
© The New
York Public
Library for the
Performing
Arts,
New York,
New York,
United States,
b12144860.

First Appearances in London, British Aestheticism, and Liberty's

Even though her costumes of the late 1890s were already considered filmy and draping, Duncan's radical strategies of dress continued to develop along with her radical approach to dance. Flowing draperies and bare feet celebrated and revealed the dancer's body as she left the United States for Europe in 1899 and explored mythological images represented in literary works, painting, and music during her debut appearances at London's New Gallery at 121 Regent Street. Duncan named these short dances the *Dance Idylls* programme. As part of this, she performed a recital based on Botticelli's *Primavera* and enacted several figures represented in the painting as a realisation of "soft and marvellous" movements that emanated from the scene and indicated a message of love, spring, and procreation of life.¹⁹ Her costume was clearly inspired by the depiction of the spring goddess, Flora, and can be seen in photographs captured by her brother, Raymond (Figure 4). The dancer is shown in a long, draped dress made of several layers of lightweight gauze fabric with floral ornaments, her head and upper body wreathed in strings of rose blossoms. Her frolicsome and graceful movements translated the gestures of Venus. The whole performance represented, according to the local press, a scene that "might have happened in ancient Greece."²⁰

Duncan's early interest in the arts and the "simplicity of the dress"²¹ was linked to her upbringing in San Francisco²² where reproductions of great masterpieces appeared as a cultural signifier of artistic sensibility.²³ American dress reformers of the 1880s and 1890s indicated a growing interest in the achievement of natural beauty through artistic forms of sartorial expression and often suggested the classical ideal as the most relevant standard for female beauty.²⁴ Duncan, however, engaged in a more immediate contact with Aestheticism by joining the progressive cultural elite of London and finding support for her art among its prominent members. Encouraged by her enthusiasm for social reform, Duncan was further introduced to the art of Pre-Raphaelite painters through her friendship with Charles Hallé (1846-1914), the founder of the New Gallery and one of the first directors of the Grosvenor Gallery at 135-137 New Bond Street, London, a central place for social display of Aesthetic dress. Worn by artists, writers, patrons, and female members of artistic audiences involved in the activities of the Aesthetic movement, Aesthetic dress appeared as a

¹⁹ Ibid., p. 94.

²⁰ Irma Duncan, *Isadora Duncan: Pioneer in the Art of Dance*, The New York Public Library, New York, New York, United States, 1959, p. 3.

²¹ Daly, op cit., p. 92.

²² Duncan, 1928, op cit., p. 128.

²³ Daly, op cit.

²⁴ Cunningham, op cit., pp. 136-140.

socially motivated practice and supported similar issues of health, morality, and beauty represented by other dress reform movements.



Figure 4:

Isadora Duncan's Costume for Primavera, Raymond Duncan, 1900, in © Dorée Duncan, Carol Pratl, and Cynthia Splatt, *Life into Art: Isadora Duncan and Her World*, W. W. Norton, New York, New York, United States, 1993, p. 42.

With origins dating to the art and culture of Pre-Raphaelite artists and the sartorial expression of female members of the extended Pre-Raphaelite circle,²⁵ these clothing practices embodied historical allusions to classical and medieval models and, as pointed out by Kimberly Wahl, acted as a performative aspect of Aestheticism.²⁶ Aesthetic dress enabled the formation of artistic individual and group identities and was further disseminated by the Liberty Company,²⁷ the designs of which played a significant role in the construction of Duncan's appearance in a variety of contexts. Softly draped textiles, items of dress based on historical styles that appealed to artistically inclined women, and romantic outfits inspired by the pastoral countryside illustrations of Kate Greenaway (1846-1901), whose characters' late eighteenth century and Regency fashions were converted by Liberty into designs for children's clothing, can be found mentioned in Duncan's descriptions of dress practices in which she referred to fabrics employed for her dancing costume as well as to clothing and headwear worn as her everyday wardrobe at the beginning of the twentieth century (Figure 5).²⁸

²⁵ Stella Mary Newton, *Health, Art and Reason: Dress Reformers of the 19th Century*, John Murray, London, England, 1974, pp. 27-35.

²⁶ Kimberly Wahl, *Dressed as in a Painting: Women and British Aestheticism in an Age of Reform*, University of New Hampshire Press, Durham, New Hampshire, United States, 2013, p. 70.

²⁷ See Alison Adburgham, *Shops and Shopping 1800-1914: Where, and in What Manner the Well-Dressed Englishwoman Bought her Clothes*, George Allen and Unwin Ltd., London, England, 1967, pp. 173-183.

²⁸ In her autobiography, Duncan recalls buying "a few yards of veiling at Liberty's" for her first appearance at a dinner party in London organised by a woman for whom Duncan had performed previously in New York. Duncan mentions dancing in "sandals and bare feet," which was an unconventional image as tights were at the time worn commonly by ballet dancers. Dancing in "sandals and bare feet" would significantly shock German audiences a few years later, but it did not seem to cause any negative response from upper-class English spectators. Furthermore, references to styles of the late 1790s and early 1800s that were marked by white high-waisted muslin dresses can be found in Duncan's description of the attire she described, as follows: "I was dressed in a white muslin Kate Greenaway dress, a blue sash under the arms, a big straw hat on my head, and my hair in curls on my shoulders."

Duncan, *My Life*, 2013, pp. 40-43.



Figure 5:

Isadora Duncan, Photographer Unknown, 1905, Jerome Robbins Dance Division,
© The New York Public Library for the Performing Arts,
New York, New York, United States, b12134463.

Departure from Conventional Clothing Practices

Since Duncan approached dance as “the foundation of a complete conception of life,”²⁹ she articulated her ideas about the liberated body through unconventional clothing practices, frequently discarding sartorial norms and opting to wear her “little white Greek tunic,”³⁰ bare feet, and sandals for public occasions other than her own dance performances.³¹ As previously mentioned, Loïe Fuller rejected the corset

²⁹ Duncan, 1928, op cit., p. 101.

³⁰ Duncan, 1927, op cit., p. 17.

³¹ Duncan frequently wore a tunic for off-stage appearances; for example, on p. 135 of *My Life* (2013) Duncan described her stay in Bayreuth, “At Villa Wahnfried I met some young officers who invited me to ride with them in the mornings. I mounted in my Greek tunic and sandals, bareheaded, with my curls flying in the wind. I resembled Brünhilde.” After her December 1904 performance in St. Petersburg, Russia, she went to see a ballet performance at the opera and comments on p. 142, “I was still wearing my little white tunic and sandals and must have looked very odd in the midst of this gathering of all the wealth and aristocracy of St. Petersburg.”

before Duncan, but was nevertheless astonished by the flimsy attire in which Duncan appeared both on and off the stage. Impressed by her skills, Fuller attempted to help Duncan gain more attention in Europe. In her memoirs, Fuller described the garments worn by Duncan during their visit to the wife of the English ambassador in Vienna in 1902 with the following words:

On this day I came near going in alone and leaving my dancer [Duncan] in the carriage because of her personal appearance. She wore an Empire robe, grey, with a long train and a man's hat, a soft felt hat with a flying veil. Thus gowned she appeared to so little advantage that I rather expected a rebuff.³²

By advocating comfort and mobility in clothing, Duncan disassociated herself from the rigid principles of mainstream fashions and presented an idiosyncratic mode of dress through which she asserted her notions of universality and timelessness of the natural human body. In addition to physical restrictiveness, the dancer frequently confronted the fashion system with its susceptibility toward perpetual innovation. She believed that fashion's forward-looking and ephemeral character was unable to affect the ideal beauty of women to which she referred as eternal and unresponsive to changes imposed by fashion. Duncan explained these thoughts in her essay *Movement is Life* in 1909:

The beauty of the human form is not chance. One cannot change it by dress. The Chinese women deformed their feet with tiny shoes; women of the time of Louis XIV deformed their bodies with corsets; but the ideal of the human body must forever remain the same. The Venus of Milo stands on her pedestal in the Louvre for an ideal; women pass before her, hurt and deformed by the dress of ridiculous fashions; she remains forever the same, for she is beauty, life, truth.³³

³² Loïe Fuller, *Fifteen Years of a Dancer's Life, with Some Account of Her Distinguished Friends*, Herbert Jenkins, London, England, 1913, p. 224.

³³ Duncan, 1928, op cit., p. 79.

Reinterpretation of Classical Garments

Preferences for Grecian bodies led Duncan toward the adoption of everyday Neoclassical dress forms to which she referred as “Directoire.” Using the term as early as 1902 during the family’s first visit to Greece, Duncan described the contrast between this type of clothing and fashionable dress styles worn by her sister-in-law, Sarah Whiteford.³⁴ By portraying contemporary fashions as “degenerate,” she discussed her decision to abandon her own clothing in favour of an even more profound return to ideal Hellenic originals (Figure 6), such as “tunics, and chlamys and peplum.”³⁵



Figure 6:

Isadora Duncan in a Museum in Athens, Greece, Raymond Duncan, 1903, in © Dorée Duncan, Carol Pratl, and Cynthia Splatt, *Life into Art: Isadora Duncan and Her World*, W. W. Norton, New York, New York, United States, 1993, p. 51.

³⁴ Duncan’s brother, Augustin Duncan (1873-1954), married 16-year-old Sarah Whiteford in 1899, just before the family departed the United States for London.

³⁵ Duncan, 2013, op cit., p. 105.

Although her approach to dance was often referred to as Greek, Duncan did not strive to reconstruct Greek dances. She clearly described her relationship to the discourses of ancient Greece solely as inspirational, highlighting that the references adopted from classical art enabled her to interpret universal and natural gestures.³⁶ On a similar note, Duncan's temporal turns toward ancient dress forms represented only an approximation of the Hellenic originals, namely costumes she could have perceived through her study of classical artworks (Figure 7). Having in mind that historical revivals, as argued by art historian Deborah Cherry, could be characterised by a variety of meanings, possibilities, and strategies and therefore expressed through a return of a style or through the reappearance of a particular form or even survival of an object,³⁷ Duncan's version of ancient Greek dress encapsulated a modern interpretation that translated her beliefs regarding the importance of physical freedom.



Figure 7:
*Isadora Duncan at the
Parthenon Theatre in Athens,
Greece,*
Raymond Duncan, 1904,
Jerome Robbins
Dance Division,
© The New York Public
Library for the Performing
Arts, New York, New York,
United States, b14790259.

³⁶ Duncan, 1928, op cit., p. 103.

³⁷ Deborah Cherry, "The Ghost Begins by Coming Back: Revenants and Returns in Maud Sulter's Photomontages," in Ayla Lepine, Matt Loder and Rosalind McKeever, Eds., *Revival: Memories, Identities, Utopias*, The Courtauld Institute of Art, London, England, 2015, p. 29.

The potential of revivalism to communicate self-performance allowed Duncan to conjure her quotations of historical styles through the use of lightweight Chinese or Liberty silks and her distinctive adaption of classical draping. As described by Harold Koda in his study of ancient Greek dress and its later historical and contemporary innovations, the dancer's interpretations of the classical chiton³⁸ comprised pieces of silk joined through knots or safety pins and fastened by cords or elastic bands around the shoulders and waist.³⁹ Since the form of many Grecian garments required a particular system of pleating,⁴⁰ the dance costumes were further enhanced using a technique that was described by the dancer's pupil and adoptive daughter, Irma Duncan (1897–1977), as follows:

To achieve the same pleated effect observed on Greek statuary, we started out by sprinkling the tunics with water. Two girls then got hold of the ends, folding one tiny pleat upon the other, and then gave the whole thing a twist, held together by a ribbon. This had to be repeated after each performance, so the tunics would be in proper shape for the next one. With so many tunics involved, it was a laborious and patience-demanding process. Isadora herself taught us this trick.⁴¹

Whereas classical dress was marked by a similarity of styles worn by men and women, a shorter version of the chiton, known as chitoniskos, appeared as an exclusive item of men's clothing. Female members of the Greek society wore modest floor-length gowns and the rare chitoniskos depicted as women's attire were most commonly associated with the hunting goddess Artemis and mythological Amazon warriors. As can be seen on various photographs of Duncan and her pupils, the dancer's ideological implications of the body were

³⁸ Harold Koda stated that women's apparel in ancient Greece fell into three general garment types: the chiton, the peplos, and the himation. Koda wrote, "Structurally, the most elemental dress type is the chiton, which is constructed in several ways. The most commonly represented is accomplished by stitching two rectangular pieces of fabric together along either sideseam, from top to bottom, forming a cylinder with its top edge and hem unstitched. The top edges are then sewn, pinned, or buttoned together at two or more points to form shoulder seams, with reserve openings for the head and arms."

Koda, op cit., p. 21.

³⁹ Koda, op cit., p. 27.

⁴⁰ François Boucher, *A History of Costume in the West*, Thames and Hudson, London, England, 1967, p. 27.

⁴¹ Irma Duncan, *Duncan Dancer: An Autobiography*, Wesleyan University Press, Middletown, Connecticut, United States, 1966, p. 189.

frequently accompanied by revealing interpretations of short chitons characterised by a distinctive Empire waistline (Figure 8).⁴²



Figure 8:

Isadora Duncan, Arnold Genthe, 1915–1918, Jerome Robbins Dance Division,
© The New York Public Library for the Performing Arts,
New York, New York, United States, b12156296.

⁴² Koda, op cit.

In addition, departures from original Greek attire, characteristic for historical revivalism, are noticeable in Duncan's approach to dress as combinations of elements adopted from different cultures. Duncan's triumphant pose captured at the Parthenon by the pictorialist photographer Edward Steichen (1879–1973) shows an attire comprised of both Greek and Roman elements (Figure 9). The dancer is depicted draped in a Grecian himation, a cloak typically pinned on one shoulder, worn over a garment with wide sleeves more closely related to Roman dress or clothing cultures of the Near and Middle East.⁴³



Figure 9:
*Isadora
Duncan
at the
Parthenon,
Athens,
Greece,*
Edward
Steichen,
1920,
Jerome
Robbins
Dance
Division,
© The New
York Public
Library for
the
Performing
Arts,
New York,
New York,
United
States,
b14757971.

⁴³ Koda, op cit., p. 15.

Sartorial Articulation of a Progressive Individual and Social Identity

Duncan asserted, “I took off my clothes to dance because I felt the rhythm and freedom of my body better that way;”⁴⁴ however in doing so, she created a sensation among turn-of-the-century audiences accustomed to the attire of classical ballerinas and vaudevillian dancers. During her performances as one of the three Graces in *Tannhäuser* at the Bayreuth festival in the summer of 1904, Duncan’s filmy costume and bare legs created a discussion about the morality of her revealing appearance. When requested by her hostess Cosima Wagner (1837–1930) to cover her body with a long white chemise, Duncan decidedly refused and noted in her biography “I would dress and dance exactly my way, or not at all.” Moreover, she condemned the salmon-coloured tights worn by ballet dancers as “vulgar and indecent”⁴⁵ in comparison to the beauty and innocence of the naked human body.

The naked body, to which Duncan often referred in her writings, should, however, be understood, as discussed by Ann Daly, in terms of a body which is not completely nude, but one that, in the spirit of Greek statuary, has the ability to reveal its moral and noble form while covered in modest veiling.⁴⁶ Seeing Duncan dance as an art that symbolised the freedom of women, she did not aim to “suggest anything vulgar.”⁴⁷ For Duncan, concealment was “vulgar,”⁴⁸ while the body itself represented a temple of art. In Duncan’s words, “nudeness”⁴⁹ was considered to epitomise truth and beauty and, therefore, lacked the ability to appear as “vulgar” or “immoral.”⁵⁰ Duncan addressed the criticism of the public and wrote:

⁴⁴ Duncan, 1928, op cit., p. 129.

⁴⁵ Duncan, 2013, op cit., p. 136.

⁴⁶ Daly, op cit., p. 31.

⁴⁷ Isadora Duncan, “The Freedom of Woman,” in Bonnie Kime Scott, Ed., *Gender in Modernism: New Geographies, Complex Intersections*, University of Illinois Press, Champaign, Illinois, United States, 2007, p. 750.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

They say I mismanaged my garments. A mere disarrangement of a garment means nothing. Why should I care what part of my body I reveal? Why is one part more evil than another? Is not all body and soul an instrument through which the artist expresses his inner message of beauty? ...It has never dawned on me to swathe myself in hampering garments or to bind my limbs and drape my throat, for am I not striving to fuse soul and body in one unified image of beauty?⁵¹

To her supporters, Duncan's performative practices represented grace and nobility of the natural whereas her approach to dance and the theory of a liberated body embraced a desire for progress and social change. Duncan was, therefore, often perceived in America as a pioneer of the new art and the new understanding of life that accompanied the twentieth century and its transforming ideas of modern womanhood. Moreover, her references to ancient Greek ideals could be recognised, as argued by Ann Daly, as a rhetorical strategy employed to elevate the aesthetic and social value of the dance.⁵² By relying on the unquestioned authority of classical antiquity, Duncan acquired cultural legitimacy for dance as a marginal late nineteenth century practice and turned her progressive sartorial expression into an emblem of cultural subversion.

Having in mind that her stage costumes and daily attire represented an equally significant challenge to the conventional female dress norms (Figure 10), Duncan's sartorial appearance may be examined within the dialectic between the dominant and oppositional clothing discourses as analysed by the cultural sociologist Diana Crane. By understanding the symbolic boundaries of clothing as a form of non-verbal resistance, Crane discussed the conservative agenda of nineteenth century fashion and differentiated various aspects of clothing behaviour as either marginal or hegemonic. Since nineteenth century clothing discourses incorporated the behaviour of groups who perpetuated conformity with the prevailing notions of status and gender roles as well as groups who expressed social tensions by introducing new approaches to clothing, sartorial opposition could be administered through alternative forms of dress that occupied a distinctive position within the public space of fashion.⁵³

⁵¹ Ibid. Ellipses added by the author of this article.

⁵² Daly, op cit., pp. 10–16.

⁵³ Diana Crane, *Fashion and Its Social Agendas: Class, Gender and Identity in Clothing*, University of Chicago Press, Chicago, Illinois, United States, 2000, p. 100.



Figure 10:
Isadora Duncan in Ouchy, Switzerland, Photographer Unknown, 1916,
Jerome Robbins Dance Division,
© The New York Public Library for the Performing Arts,
New York, New York, United States, b12134506.

Emerging into previously established discourses of health and dress reform movements, Duncan's strategies of dress managed to carry a distinctive notion of individuality that nevertheless bridged universal ideas of social progress and social identification with the female collective. Her marginal position within the dress culture of the early twentieth century and her inclusion of classical elements managed to leave considerable impression on other artists, more specifically on Michel Fokine (1880–1942) whose ideas initiated a transformation of the Russian ballet. According to the memoirs of prima ballerina Mathilde Kschessinska (1872–1971), Duncan's January 1905 appearance in St. Petersburg, Russia, encouraged the choreographer to adopt her preferences for the music of Chopin and Schumann and in his aspirations to achieve free expression of emotion, Fokine proceeded to study similar sources of ancient Greek art and movement.⁵⁴ The later fusion of classical and oriental elements in the choreography and costume design of the Ballets Russes created a sensation in Paris, and in 1909 the future of Parisian fashion seemed to be attained, as Valerie Steele observed, "through visiting the long ago and far away."⁵⁵

Enthusiasm for the Work of Avant Garde Designers

Historical revival of dress forms appropriated from classical antiquity enabled the fashion system to recall its "passion for things Antique"⁵⁶ and develop a new taste for Directoire, Empire, and Regency periods that allowed women to abandon the S-curve corset and embrace the raised waistline as a signature element of the Neoclassical silhouette. Citations of classicising Directoire models were particularly promoted by the French couturier Paul Poiret (1879–1944) whose revolutionary designs introduced in 1906 a narrow line that moved away from the conventional traditions of dressmaking.⁵⁷ With his abandonment of the corseted figure and introduction of relaxed clothing styles, Poiret's radically simplified garments correlated with Duncan's concept of the body and in her autobiography she recalled her enthusiasm for his creations:

⁵⁴ Irma Duncan, 1966, op cit., p. 70.

⁵⁵ Valerie Steele, *Paris Fashion: A Cultural History*, Oxford University Press, New York, New York, United States, 1988, p. 215.

⁵⁶ François Boucher, op cit., p. 337.

⁵⁷ Harold Koda and Andrew Bolton, *Poiret*, The Metropolitan Museum of Art, New York, New York, United States, 2007, p. 14.

And now, for the first time, I visited a fashionable dressmaker, and fell to the fatal lure of stuffs, colours, form—even hats, I, who had always worn a little white tunic, woollen in winter, linen in summer, succumbed to the enticement of ordering beautiful gowns, and wearing them. Only I had one excuse. The dressmaker was no ordinary one, but a genius—Paul Poiret, who could dress a woman in such a way as also to create a work of art.⁵⁸

Poiret credited Isadora Duncan as his inspiration,⁵⁹ transformed a part of her studio with extraordinary decorations comprising of black velvets, golden mirrors, and Oriental textures and was known to have made an elaborate embroidered dress for the dancer's young daughter Deirdre (1906–1913)⁶⁰ who referred to the garment as her “robe de fête.”⁶¹ Paul Poiret's Empire-waisted evening gown attributed to Duncan, circa 1912, is preserved in the collection of the Museum of the City of New York.⁶² Made of yellow and ivory silk chiffon and decorated with an intersecting meander motif across the draped bodice, the dress evokes a classical Greek style, but rather than fully complying with historical modes of construction, represents a new approach to modern dress that marked the couturier's departure from the rigidity of nineteenth century fashions.

During the same period, references to original Greek garments and introduction of a columnar silhouette became apparent in the work of the eclectic artist Mariano Fortuny (1871–1949) whose experience in theatre design and painting sparked an interest in classical and regional dress, encouraging him towards research of printing and draping processes. Inspired by the Charioteer of Delphi,⁶³ Fortuny collaborated with his wife, Henriette Negrin (1877–1965), a Parisian textile artist and clothing designer, in order to develop his own interpretation of the ancient pleating technique and produce garments made of fine corrugated silk taffeta. The subtle colour and

⁵⁸ Duncan, 2013, op cit., pp. 209–210.

⁵⁹ Daly, op cit., p. 251.

⁶⁰ Deirdre Duncan (1906–1913) was the biological daughter of Isadora Duncan (not one of the adoptive daughters who were originally Duncan's pupils), who was killed in a car accident together with her younger brother, Patrick Duncan (1910–1913).

⁶¹ Duncan, 2013, op cit., p. 238.

⁶² Museum of the City of New York, New York, New York, United States, Accession #62.119.3. See Koda and Bolton, op cit., p. 74.

⁶³ The Charioteer of Delphi is an Ancient Greek bronze sculpture, circa 475 BC, representing a life-size statue of a chariot driver dressed in a typical long tunic or chiton. The sculpture was found in 1896 near the temple of Apollo in Delphi, Greece.

loose form of the accordingly named Delphos gown found support among female members of fashionable artistic circles including Sarah Bernhardt (1844–1923), Eleonora Duse (1858–1924), and Isadora Duncan who probably acquired her first Delphos dress in 1909 or 1910.⁶⁴ Although soft and elastic with the ability to adapt to the natural lines of the body, Duncan never considered the design suitable for her stage performances.⁶⁵ She was, however, seen wearing the garment on numerous domestic and public occasions. Again, a very rare children's model was known to have been constructed for her young daughter Deirdre⁶⁶ and in August 1919, Duncan's adoptive daughters acquired the dress in different colours during their visit to the renowned Fortuny shop in Venice (Figure 11).



Figure 11:
Lisa, Anna and Margot Duncan, Adoptive Daughters of Isadora Duncan, Wearing Delphos Dresses by Mariano Fortuny y Madrazo, Albert Harlingue, circa 1920, © Albert Harlingue/Roger-Viollet, Paris, France, HRL-512376.

⁶⁴ Duncan, Pratl, and Splatt, op cit., p. 109.

⁶⁵ Irma Duncan, 1966, op cit., p. 189.

⁶⁶ Duncan, Pratl, and Splatt, op cit., p. 109.

Despite Duncan's interest in creations of avant garde designers, visual evidence supports a continuation of her preferences for garments intrinsic to her personal style and the distinctive use of historical references. During the years that followed the First World War, upon her return to Europe from the United States, Duncan could still be seen in combinations of garments resembling stylistic idioms of past clothing cultures, thus highlighting her continuous revision of historical precedents and the marginality of her position within the emerging twentieth century dress practices. Photographs captured upon her return to her former home in Bellevue, Meudon, France illustrate her use of more modest floor-length tunics and large rectangular shawls draped as classical himations (Figure 12).



Figure 12:

Isadora Duncan in her Pavilion at Bellevue, Meudon, France,
Photographer Unknown, 1919, Photographies de l'Agence Meurisse,
© Bibliothèque Nationale de France,
Département Estampes et Photographie, EI-13 (2608).

Conclusion

It could be argued, therefore, that Duncan's Neoclassicism encompassed a complex dual temporality that could be seen as similar to the position occupied by Aesthetic dress within the context of nineteenth century fashion culture,⁶⁷ appearing both as a product of modernity's search for novelty as well as reactive anti-modernist stance. Having moved away from dominant conventions, Duncan explored an experimental, modern style of performance and superseded traditional concepts of femininity and the body. Her clothing appeared as a negotiation between her vision of dance understood as an aesthetic and a socially structured programme, a celebration of individualised natural movement accompanied by a progressive, revolutionary break with acceptable cultural norms and constrictive attitudes to dress. At the same time, while highlighting the importance of the body as a social entity, Duncan adopted antithetical codes that evoked past cultural systems as ideal models with the ability to highlight timelessness of corporeal movements and universality of accompanying forms of sartorial display. In this sense, Duncan's theory of modern dance and her understanding of the fashion system moved away from the rapidly alienising, materialist world of the twentieth century in order to search for a unique vision of a romantic unity of essential human experience and artistic achievement.

⁶⁷ Wahl, *op cit.*, p. xxv.

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Plaiding the People: Party-Coloured Plaid and Its Use in the North American Colonies, 1730–1800

Michael Ballard Ramsey

Abstract

This article examines the use of Scottish woollens among the labouring poor in Britain's North American colonies during the eighteenth century. The application of these textiles within a labouring context is illustrated through an examination of runaway advertisements, which provide a rare glimpse into clothing and textiles worn by the enslaved and servants alike. Additional information is gleaned from further exploration of the garments and textiles found in the written record, images, and extant samples found in both Britain and the United States. This article argues that there are differences between tartan and plaid, but those differences are not always clear. Lastly, this article proposes to reinterpret the current understanding of the terms "tartan" and "plaid" because this study has a limited historiography as compared to other aspects of the history of tartan.

Introduction

Throughout their histories, tartan and plaid have been closely associated with Scotland. However, once these textiles were exported, the cultural connection to their Scottish origins was sometimes lost, particularly prior to 1800. Much of what has been written on tartan and plaid focuses on the evolution of their status and meaning within Scotland. Taken outside of the vacuum of their country of origin, tartan and plaid were inexorably affected by the cultural diversity found in the North American colonies during the eighteenth century. Scholars such as Linda Baumgarten¹ and Johnathan Faiers² have written about tartan and plaid in the colonies, but their work focuses primarily on the relationship between tartan or plaid and the enslaved communities specifically. This article offers a wider view in examining what might be thought of as the labouring poor; a stratum of society that includes both free labourers, the indentured servants who are serving apprenticeships or paying for trans-Atlantic passage through labour, and unfree labourers, the enslaved Africans and Native Americans or convicts transported to the colonies. Rebecca Fifield's methodology provides a framework for this article because particular focus is placed on the advertisements for runaway servants; such advertisements offer rich details illustrating the sartorial decisions of a class of society that is often overlooked.³ This line of inquiry will be further supported by exploring newspaper advertisements for shop inventories, probate inventories, and shipment invoices to explore the diverse use of these Scottish textiles in Britain's North American marketplace.

Using the colony of Virginia as a focal point, the research in this article stretches into both the mid-Atlantic colonies of Maryland, Delaware, and Pennsylvania, as well as deeper into the southern colonies of North and South Carolina. This article aims to understand whether there was a difference between tartan and plaid within the context of the North American colonies. If this differentiation exists, what constitutes the distinction: price, quality, fibre content, textile width, or finishing? Additionally, it is important to clarify that this study is not trying to determine if, or at what frequency Scottish dress was worn in colonial North America. Instead, this article seeks to illustrate the specific application of these textiles in fashion of the eighteenth century by a careful examination of the garments found in the colonial written record, images, and extant samples found in both Britain and the United States. Lastly, it should be noted that the British and European records were consulted where necessary to provide context. Scotland contains a variety of records including letters between

¹ Linda Baumgarten, "Plains, Plaid and Cotton: Woolens for Slave Clothing," *Ars Textrina*, Volume 15, 1991, pp. 203-222.

² Jonathan Faiers, *Tartan*, Berg, Oxford, Oxfordshire, England, 2008.

³ Rebecca Fifield, "Had on When She Went Away..." Expanding the Usefulness of Garment Data in American Runaway Advertisements 1750-90 through Database Analysis, *Textile History*, Volume 42, Issue 1, May 2011, pp. 80-102.

Colonists and merchants in Scotland, shipping records of Scottish factories, and the books of the artisans such as the tailors who stitched the readymade clothes or those of the weaving houses such as William Wilson and Sons of Bannockburn. An examination of these records is beyond the scope of this article and will be the subject of a future publication.

Definitions

Before delving into the colonial records, a working definition of the terms tartan and plaid must be established. An eighteenth century travel journal described tartan as a “woolen cloth, woven in squares of the most vivid colours, in which green and red are ... predominant.”⁴ Another late eighteenth century source adds depth to the detail of the colour variations when describing tartan as a “woolen stuff chequered with red, green and brown stripes, shaded with blue.”⁵ These two sources indicate that tartan was understood to be a textile that featured a pattern of various stripes and checks. The term, stuff, appears in the above definition and several times in this article, and this is “a general term for worsted cloth” used throughout the eighteenth century.⁶

Conversely, the definition of plaid is less straightforward. Plaid has origins as a Gaelic word. In that language, “plaide” translates into English as “blanket.”⁷ Englishman Edmund Burt wrote during the 1730s that the Highland Scots living in and around Inverness wore a “short coat, waistcoat, [and] short stockings ... [over which] they wear

⁴Thomas Garnett, *Observations on a tour through the Highlands and part of the Western Isles of Scotland, particularly Staffa and Icolmkill: ...In two volumes. By T. Garnett,...Illustrated by a map, and fifty-two plates, engraved...from drawings...by W.H. Watts, ...Volume 2*, London, 1800, Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, p. 88, Accessed 8 May 2018. Ellipses added by the author of this article.

⁵ Faujas-de-St.-Fond, cit. (Barthélemy), *Travels in England, Scotland, and the Hebrides; undertaken for the purpose of examining the state of the arts, the sciences, natural history and manners, in Great Britain:...In two volumes with plates. Translated from the French of B. Faujas Saint-Fond,...Volume 2*, London, 1799, Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, p. 67, Accessed 4 May 2018.

⁶ Florence M. Montgomery, *Textiles in America 1650-1870*, W.W. Norton & Company, New York, New York, United States, 1984, pp. 353-354.

⁷ Alexander MacDonald, *A Galick and English vocabulary, with an appendix of the terms of divinity in the said language. Written for the use of the charity-schools, founded and endowed in the Highlands...By Mr. Alexander MacDonald...Edinburgh*, 1741, Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, p. 87, Accessed 9 May 2018.

a plaid...the whole garb...made of chequered tartan, or plaiding.”⁸ This passage establishes an English understanding of plaid as an object, but also suggests that tartan and plaiding are two descriptors with similar meanings. Both of these ideas are displayed in portraits of prominent Scots of the eighteenth century, such as John Murry, 4th Earl of Dunmore (Figure 1). Several reference works published in the eighteenth century support this dual understanding. Printed in 1726, the universal etymological English dictionary states that plaid is “a Mantle worn by the Highlanders in Scotland; also a Sort of Stuff so called.”⁹

In 1750, another English dictionary described plaid as “a particular sort of striped stuff, much used by the Scots.”¹⁰ By the close of the century, the textile was described as “a striped or variegated cloth...[and an] outer loose garment worn much by the Highlanders in Scotland.”¹¹ These definitions indicate that in Britain there was an understanding that plaid had a binary existence as a patterned textile and an object. On the other hand, it appears that the North American colonialists understood plaid and tartan as textiles for making garments, but not inherently a garment unto itself.

⁸ Andrew Simmons, *Burt's Letters from the North of Scotland as Related by Edmund Burt*, Birlinn Limited, Edinburgh, Scotland, 1998, p. 231. Ellipses added by the author of this article.

⁹ N. (Nathan) Bailey, *An universal etymological English dictionary: Comprehending The Derivations of the Generality of Words in the English Tongue, either Ancient or Modern, from the Ancient British, Saxon, Danish, Norman and Modern French, Teutonic, Dutch, Spanish, Italian, as also from the Latin, Greek, and Hebrew Languages, each in their proper Characters. The third edition, with large additions. By N. Bailey*, London, MDCCXXVI, [1726], Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, Accessed 17 May 2018.

¹⁰ Thomas Dyche, *A new general English dictionary; peculiarly calculated for the use and improvement of such as are unacquainted with the learned languages, The sixth edition, with the addition of the several market towns*, London, MDCCL, [1750], Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, Accessed 4 May 2018.

¹¹ John Walker, *A critical pronouncing dictionary and expositor of the English language. In which Not only the Meaning of every Word is clearly explained, and the Sound of every Syllable distinctly shown, but where Words are subject to different Pronunciations, the Authorities of our best Pronouncing Dictionaries are fully exhibited, the Reasons for each are at large displayed, and the preerable Pronunciation is pointed out. The second edition; with considerable improvements and large additions*, London, 1797, Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, p. 21, Accessed 15 May 2018. Ellipses added by the author of this article.



Figure 1:

John Murray, 4th Earl of Dunmore, Sir Joshua Reynolds, 1765, Oil on Canvas, 238.10 x 146.20 cm, © Scottish National Portrait Gallery, Edinburgh, Scotland, Purchased in 1992 with Contributions from the Art Fund and the National Heritage Memorial Fund, Photographed by Antonia Reeve, PG 2895.¹²

¹² Additional information about the image can be viewed at:
<https://www.nationalgalleries.org/art-and-artists/8802/john-murray-4th-earl-dunmore>

This article provides significant emphasis to the examination of the runaway advertisements throughout the eighteenth century from the colonies of Pennsylvania, Delaware, Maryland, Virginia, and both North and South Carolina. In particular, runaway advertisements were searched through the duration of the eighteenth century, and the term “tartan” was utilised only during the period 1746–1780; plaid (and its various spellings) was utilised only during the period 1736–1789; and various other terms, such as checked, striped, diced, and cross-barred were utilised during the period 1738–1800. Runaway advertisements were placed in local newspapers to notify the public when the labouring poor fled from their situations. The information contained in the advertisements typically included the names and physical descriptions of these servants along with details of the items and garments that they were either wearing or stole when they took flight. While there were not an overwhelming number of advertisements that recorded runaways wearing tartan or plaid, there were a total of 208 fugitives, only seven of which were listed as wearing tartan, which appeared in the runaway advertisement during 1746–1780. The terms plad, plaid, or plaiding were used, seemingly interchangeably, for 145 fugitives from the mid 1730s through the turn of the nineteenth century. Lastly, between the late 1740s through the late 1780s, 52 entries mention garments described in such a way that suggests either plaid or tartan without actually using those terms. These dates will provide a framework to help contextualize the analysis of terminology that follows. It should be noted that the structure of the following section is in a narrative format and while dates are discussed, the narrative is not presented chronologically.

Tartan

Among the set of entries during the period 1746–1780 that include the descriptor, tartan, are advertisements that illustrate details of the garments, but not of the tartan specifically. John Ross, a teenager from the Scottish Highlands, ran away from his situation in Virginia wearing a “Tartan Waistcoat without Sleeves, lin’d with green Shalloon.”¹³ Perhaps Ross looked similar to Paul Sandby’s sketch of an errand runner (Figure 2). Other advertisements detailed the textile’s quality, such as Thomas M’Clain who fled wearing a “coarse Tartan Jacket.”¹⁴ Tartan of various qualities was imported into the North American colonies. This fact is borne out in the shop

¹³ *The Virginia Gazette*, 14 August 1746, Number 524, Parks, Williamsburg, Virginia, p. 4, http://www2.vcdh.virginia.edu/saxon/servlet/SaxonServlet?source=/xml_docs/slavery/ads/sg46.xml&style=/xml_docs/slavery/ads/display_ad.xsl&ad=v1746081417, Accessed 7 September 2018.

¹⁴ Joseph Lee Boyle, *“Given to drinking and whoring:” White Maryland Runaways, 1720–1762*, Clearfield, Baltimore, Maryland, United States, 2013, p. 267.

advertisements listing tartan for sale that ranges in quality from coarse to “superfine.”¹⁵ Evidence of this can also be seen in merchant’s record books throughout the colonies.



Figure 2:

*A Gillee Wet Feit, from Sketchbook of Drawings Made in the Highlands:
A Meeting of the Board of Ordnance, Attributed to Paul Sandby, circa 1749,
Ink and watercolour over pencil on paper, 16.3 x 25.5cm,
© National Galleries Scotland, Edinburgh, Scotland, D 5339 A.24.*

¹⁵ *The Pennsylvania Gazette*, 9 August 1750, Accessible Archives, www.accessible-archives.com, Accessed 15 November 2017.

The Invoice book of Robert Hogg, a Scottish merchant in the Carolinas is instructive in the consumption of tartan in the southern colonies. During 1762–1766, Hogg imported 150 yards of tartan in two different qualities.¹⁶ Further information can be gathered from the account books of Alexander Henderson, a Factor¹⁷ placed in charge of a few stores in Fairfax County, Virginia. During 1758–1765, Henderson imported 250 yards of tartan in three different qualities, ranging in price from 12 pence to 22 pence per yard.¹⁸

Plaid

Along with detailing a tiered price in imported tartan, Alexander Henderson's papers also contained information on the different qualities of plaid that he was importing into northern Virginia. In his letter book, he imported 2000 yards of plaiding over seven years. This was divided into different qualities as evidenced by three different price points: 1300 yards of six pence per yard quality; 600 yards of milled plaiding at seven pence per yard; and 100 yards of nine pence per yard, striped plaiding.¹⁹ Not only does this record show a range in quality of the textile being imported, but it also indicates a pattern woven into the most expensive plaid.

Linda Baumgarten, former curator with the Colonial Williamsburg Foundation, explored the various possibilities of what the plaid used by the colonies' enslaved may have looked like. While she admits that the scant evidence is ambiguous, ultimately Baumgarten arrived at the conclusion that the vast majority of the plaid used for clothing worn by slaves, particularly those who worked as field hands, was made of a white or blue solid coloured cloth.²⁰ Evidence of Baumgarten's conclusion can be seen in runaway advertisements like the one for Stephen who, when committed to a Virginia jail in 1774, "had on white plaid breeches [and a] blue plaid jacket."²¹ While this might be a listing of two patterned garments where only the ground colour is

¹⁶ *Robert Hogg Account Books, 1762–1787*, Folder 1a, Oversized Volume SV-343/1, Volume 1: Invoice Book 1762–1766, Wilson Special Collections Library, University of North Carolina, Chapel Hill, North Carolina, United States.

¹⁷ The eighteenth century definition of a factor is "an agent for a merchant." Alexander Henderson was a representative of a Glasgow merchant firm placed in charge of a few stores in Fairfax County, Virginia.

¹⁸ Charles and Virginia Hamrick, *Virginia Merchants: Alexander Henderson, Factor for John Glassford at his Colchester Store, Fairfax County, Virginia, His Letter Book of 1758–1765*, Iberian Publishing Company, Athens, Georgia, United States, 1999, pp. 50, 138, 268.

¹⁹ *Ibid.*, pp. 10, 48, 64, 218, 264.

²⁰ Baumgarten, *op cit.*, pp. 210–212.

²¹ *The Virginia Gazette*, 7 April 1774, Number 413, Rind, p. 3, Column 2, Accessible Archives, www.accessible-archives.com, Accessed 7 September 2017.

mentioned, it is just as likely that Stephen's jacket and breeches looked similar to the examples in the *The Old Plantation* (Figure 3).



Figure 3:

The Old Plantation, John Rose, circa 1785, Watercolour on laid paper, 29.7 x 45.4cm, © The Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, 1935.301.3, A&B.

There are a number of references that further support Baumgarten's conclusion that the plaid worn by slaves was made of a solid coloured cloth. Tobias Smollett's 1768 book, *The present state of all nations*, stated that plaids are "worn either plain or variegated."²² Merchants advertising the importation of new stock into the colonies offer additional weight to Baumgarten's argument. In 1753, Abraham Usher and James Wharton advertised in *The Pennsylvania Gazette* that they were selling

²² Tobias George Smollett, *The present state of all nations. Containing a geographical, natural, commercial, and political history of all the countries in the known world...*, By T. Smollett, M.D. Volume 2, London, MDCCLXVIII, [1768]-69, Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, pp. 52-53, Accessed 4 May 2018.

“Turkey plads.”²³ These turkey plaids were likely a solid red textile, much prized for its durability and fade resistance.²⁴

In South Carolina, at the end of the 1750s, a merchant advertised he was selling “white and coloured plaids.”²⁵ Unfortunately, the coloured plaids are not described further, so whether they were a variety of different plaids featuring a single colour, or a single plaid featuring a tartan pattern using a variety of colours, is debatable. John Stoney published in a 1774 issue of *The Virginia Gazette* that he was selling a variety of woollens, among which was “white plaiding.”²⁶ Additionally, in the late 1770s, John Ferrie advertised he was selling from his store in Philadelphia, Pennsylvania a variety of readymade “White plaiding jackets, breeches, and drawers.”²⁷ However, Baumgarten’s assertions that the majority of plaid in the colonies was a single coloured textile is questionable when considering several types of plaid descriptions.

The runaway advertisements also include instances where tartan and plaid were used as interchangeable terms. For example, an advertisement submitted for English servant George Harris indicates that Harris ran away wearing a “country cloth jacket pladed about one inch square black and white.”²⁸ In this case, the term plaid indicates a simple pattern of alternating black and white squares and the addition of the size of the pattern is a vivid detail that is generally omitted. Like the runaway advertisements describing tartan, the records of plaid included garment descriptions with rich details, albeit not of the textile in question. Among this sampling is the runaway advertisement for John Butler. An advertisement in *The Maryland Gazette* in August 1755 recorded that Butler had worn a “Plaid lapell’d Jacket, faced with Velvet.”²⁹ Unfortunately, more details of the plaid were not provided, but the jacket’s velvet facing suggests that the

²³ *The Pennsylvania Gazette*, 27 September 1753, Number 1292, p. 3, column 1, Accessible Archives, www.accessible-archives.com, Accessed 15 November 2017.

²⁴ Stana Nenadic and Sally Tuckett, *Colouring the Nation: The Turkey Red Printed Cotton Industry in Scotland, c. 1840–1940*, NMS Enterprises Limited–Publishing, Edinburgh, Scotland, 2013, p. 1.

²⁵ *Supplement to The South Carolina Gazette*, 17 November 1759, Number 1317, p. 1, Column 2, Accessible Archives, www.accessible-archives.com, Accessed 2 May 2018.

²⁶ *The Virginia Gazette*, 1 September 1774, Number 1204, Purdie and Dixon, p. 3, Column 2, Accessible Archives, www.accessible-archives.com, Accessed 13 July 2018.

²⁷ *The Pennsylvania Ledger or The Virginia, Maryland, Pennsylvania, and New-Jersey Weekly Advertiser* (Published as *The Pennsylvania Ledger* or the *Philadelphia Market-Day Advertiser*), 17 January 1778, Number CXVI, p. 3, Column 2, America’s Historical Newspapers, Accessed 29 May 2019.

²⁸ Joseph Lee Boyle, *“Sly and artful rouges:” Maryland Runaways, 1775–1781*, Clearfield, Baltimore, Maryland, United States, 2014, pp. 409–410.

²⁹ Boyle, 2013, op cit., p. 361.

plaid used to make the jacket was of a higher quality. Butler's jacket may have been similar to one now found in the collections of National Museums Scotland.³⁰ Although there has been some debate about the dating of this artefact, the silhouette of this garment is consistent with the middle of the eighteenth century.³¹ Details of this jacket such as the velvet lapels, collar and the cuffs, as well as the buttonhole trimmed with metallic thread wrapped vellum strongly suggest that this particular garment was probably not owned by a servant, but someone of a higher social station. With these differences in mind, the extant jacket provides an approximation of what John Butler wore as he fled his captivity.

Additional references to plaid that possibly featured a pattern are those described with a regional modifier. An advertisement placed for the Irish indentured servant, Richard Heaney, states he ran away wearing a coat "lined with a kind of highland plaiding."³² While the appearance of the coat lining is unclear, the use of the regional modifier indicates that the lining was similar to the patterned textiles so often associated with the highlands of Scotland. In fact, seventeen of the entries listing plaid also use a regional modifier such as Scotch, Highland, English, or Welsh, and it is possible that this is merely meant to convey where the plaid was woven. However, John Jamieson provides some contrary evidence in an advertisement he placed in *The South Carolina Gazette* in October of 1758 where he told customers that he had "imported in the last vessels from Scotland...Tartan or Scotch plaid."³³ It seems that the addition of a regional modifier was meant to convey that there was a pattern to the textile.

Further support for this supposition is provided by a 1725 reference work that defined cool-crape as "a slight, chequer'd Stuff, made in Imitation of *Scotch* Plad."³⁴ Perhaps

³⁰ Coat, Frock, Maker Unknown, circa 1750, National Museums Scotland, Edinburgh, Scotland, K.2002.1031.

³¹ The tartan historian Peter MacDonald recently examined this artefact and has suggested that this coat more likely dates to the period of 1820–1840 because of the details specific to the tartan used in the garment. While his analysis and the related debate over the dating of this garment is currently unpublished, the author of this article was made aware of this finding during the peer review process.

³² Joseph Lee Boyle, *"Much addicted to strong drink and swearing:" Pennsylvania Runaways, 1769–1772*, Clearfield, Baltimore, Maryland, United States, 2016, p. 15.

³³ *The South Carolina Gazette*, 20 October 1758, Number 1253, p. 4, Column 2, Accessible Archives, www.accessible-archives.com, Accessed 1 May 2018. Ellipses added by author of this article.

³⁴ *A New Canting Dictionary: Comprehending All the terms, Antient and Modern, Used in the Several tribes of Gypsies, Beggars, Shoplifters, Highwaymen, Foot-Pads, and all other Clans of*

the most compelling evidence is contained in the pages of a swatch book compiled by Marc Morel and John Holker from 1750 and commonly referred to as the Holker manuscript that is now housed in the Musée des Arts Décoratifs in Paris. Morel was an inspector of cotton manufactured in Rouen, France; and Holker was a former English Jacobite turned industrial spy. Taken prisoner in the latter months of the Jacobite Rebellion of 1745–1746, Holker escaped captivity in 1747 and fled to France. Holker's knowledge of English textile manufacture gained from his time working in the industry before the rebellion coupled with his efforts at espionage in 1750 and 1751 helped to develop the textile manufactory in Rouen.³⁵ Not only was Holker able to recruit master craftsmen from several branches of the textile manufacturing industry, but he also started his first mill in 1752 that would quickly grew to employ 200 workers. The swatch book produced by Morel and Holker shows a variety of textiles collected from Lancashire County, Norwich, or Spitalfield.³⁶ Among the samples is one entry labelled scotch plaid (Figure 4). This labelled swatch clearly indicated that the term, scotch plaid, is indicative of a coloured variegated pattern on the textile, and additionally, it suggests that other regional descriptors such as Highland, Welsh and "English Pladd" may indicate the same.³⁷ This idea is supported by Andrew Brown, who wrote during the 1790s that Norwich was unsuccessful in its attempt to counterfeit the quality of the tartan plaids produced in Glasgow.³⁸

Cheats and Villains, London, England, 1725, Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, Accessed 14 May 2018.

³⁵ Florence M. Montgomery Collection, Collection 107, Boxes 3 and 4, 1956–1986, The Winterthur Library, Winterthur, Delaware, United States.

³⁶ Florence M. Montgomery, "John Holker's Mid-Eighteenth-Century Livre d'Échantillons," In *Studies in Textile History in Memory of Harold B. Burnham*, edited by Vernika Gervers, 1977, Royal Ontario Museum, Toronto, Canada, pp. 214–231.

³⁷ Joseph Lee Boyle, *"Lazy, loves strong Drink, and is a Glutton:" White Pennsylvania Runaways 1720–1749*, Clearfield Company, Baltimore, Maryland, United States, 2015, p. 311.

³⁸ Andrew Brown, *History of Glasgow; and of Paisley, Greenock, and Port-Glasgow; Comprehending The Ecclesiastical and Civil History of these Places, From the earliest Accounts to the present Time: And including An Account of their Population, Commerce, Manufactures, Arts, and Agriculture; Here, while around, the wave-subjected soil Impels the native to repeated toil, Industrious habits in each bosom reign, And industry begets a love of gain. Hence all the good from opulence that springs, With all those ills superfluous treasure brings, Are here display'd. Their much lov'd wealth imparts Convenience, plenty, elegance, and arts. Goldsmith. Volume 2*, Glasgow, Scotland, M.DCC.XCV, [1795]–97, Eighteenth Century Collections Online, Gale, Colonial Williamsburg Foundation, Williamsburg, Virginia, United States, Accessed 4 May 2018.



Figure 4:

Swatch No. 115, Textile Sample Book, John Holker, circa 1750,
© Musée des Arts Décoratifs and Jean Tholance, Paris, France, BAD 6752 (GG 2).

Along with the swatch, Holker included general quantity and pricing information, but more importantly he wrote of its overall popularity in the Scottish Highlands. Holker also noted that outside of that region, plaid was most commonly found in either the British Highland regiments or in civilian wrapping gowns (Figure 5).³⁹

³⁹ John Holker, Holker Manuscript, BAD 6752 (GG 2), Musée des Arts Décoratifs, Paris, France, <http://collections.madparis.fr/echantillon-59>, Accessed 11 March 2019.



Figure 5:
Wrapping Gown, Maker Unknown, circa 1770-1810, Great Britain,
Museum Purchase, © The Colonial Williamsburg Foundation,
Williamsburg, Virginia, United States, 2009-123.

There is another element to consider regarding the definition for cool-crape. The use of the term *slight* might be indicative of the weight of the textile; however, it might also be commentary of the simplicity of the design. In 1759, *The Pennsylvania Gazette* advertised an assortment of plaid saddle clothes in “blue and white, blue and pink, and pink and white.”⁴⁰ In this case, plaid with two colours indicates designs that are simpler in comparison to some of the more intricate extant tartans from the eighteenth century, such as the swatch in the Holker manuscript. The advertisement does not offer any other details about the design of these plaids, but it is possible that they are similar to the ones worn by the family in *A Poor Edinburgh Father of Twenty Children* (Figure 6).

One of the examples of tartan and plaid recorded in the colonial runaway advertisements had to be counted in both categories. Peter, an enslaved man, ran in 1769 carrying some of his wife’s clothes, including a “Tarlton plaid gown.”⁴¹ It is possible that this is a reference to tarlaton which is a “thin open muslin” possibly similar to the cool-crape previously discussed.⁴² However, the decision to place Peter into both categories was made because Tarlton plaid is just as likely to be a misspelling of tartan by either the printer or William Gregory, the subscriber. This assertion is further strengthened by the many shop advertisements listing tartan plaid among the textiles being sold.⁴³ Using these two terms in combination suggests that tartan and plaid are two standalone terms that refer to two distinct aspects of the textile.

⁴⁰ *The Pennsylvania Gazette*, 6 December 1759, Number 1615, p. 3, column 2, Accessible Archives, www.accessible-archives.com, Accessed 15 November 2018.

⁴¹ *The Virginia Gazette*, 4 May 1769, Number 937, Purdie and Dixon, p. 3, column 3, Geography of Slavery in Virginia, Accessed 15 March 2018.

⁴² John Butt and Kenneth Ponting, Eds., *Scottish Textile History*, Aberdeen University Press, Aberdeen, Scotland, 1987, p. 171.

⁴³ *The Pennsylvania Gazette*, 5 July 1759, Number 1593, p. 4, Column 1, Accessible Archives, www.accessible-archives.com, Accessed 15 November 2017.



Figure 6:
A Poor Edinburgh Father of Twenty Children, David Allan, circa 1785,
Work on paper, 25cm x 18.4cm,
©National Galleries Scotland, Edinburgh, Scotland, D398.

Checked/Checkered

It is important to consider the various examples that may have been attempts to describe tartan or plaid without using those terms. The first descriptor to investigate is the term, checked. Often there is some level of ambiguity in runaway advertisements that only describe garments as checked or checkered. An example of this type is the convict servant, John Raner, who fled from Maryland. Among a number of woollen garments that he was wearing was a “checkered jacket.”⁴⁴

Advertisements like this leave ample room to argue whether or not the subscriber intended to indicate that the runaway was wearing something made of tartan or plaid. However, there are a few advertisements that illustrate the garments more clearly. In April 1771, Candlemas, an enslaved man, escaped captivity wearing a “Virginia Cloth Jacket without Sleeves checked with blue and red.”⁴⁵ This advertisement lists the jacket as made of Virginia Cloth, which is commonly considered a “homespun or homewoven cloth made in Virginia...[comprised of a] mixture of tow and cotton.”⁴⁶ However, some runaway advertisements detail Virginia Cloth being “made of cotton and wool.”⁴⁷ Virginia Cloth might be confused with some of the coarser plaids and tartans being imported to the colonies. Regardless, Candlemas wore a jacket that has a plaid-like pattern in colours that are common among tartan in the eighteenth century (Figure 7). Additionally, it is important to remember that the term, check, frequently appears in eighteenth century travel journals and reference works that are attempting to create early definitions of tartan and plaid. Thus, this term finds its way into descriptions of clothing in the runaway advertisements that potentially depict garments made with those textiles.

⁴⁴ Boyle, 2013, op cit., pp. 337–338.

⁴⁵ *The Virginia Gazette*, 18 April 1771, Number 1028, Purdie and Dixon, p. 3, Column 3, Geography of Slavery in Virginia, Accessed 7 September 2017.

⁴⁶ Montgomery, op cit., p. 372. Ellipses added by the author of this article.

⁴⁷ *The Virginia Gazette and General Advertiser*, 13 February 1793, Davis, Geography of Slavery in Virginia, Accessed 10 August 2019.



Figure 7:

An Incident in the Rebellion of 1745, Attributed to David Morier,
circa 1745–1785, Oil on canvas, 60.5 x 99.5 cm,
© Royal Collection Trust, Edinburgh, Scotland, RCIN 401243.

Striped

Another descriptor to consider is striped, because it too is used in early descriptions of tartan and plaid. The vast majority of striped clothing in runaway advertisements are probably garments featuring stripes running a single direction on a textile; there are certainly advertisements that use the term stripe to indicate tartan or plaid patterns. Elizabeth Cowan's runaway advertisement, published in 1773, uses language that could be a description of tartan or plaid by someone who either never (or rarely) had contact with it before. Cowan ran from a plantation in Virginia wearing a "Bed Gown of different Stripes and Colours."⁴⁸ Additionally, in the year 1762, an English convict servant ran away in Kent County, Maryland in a woollen flannel waistcoat that was "striped both ways."⁴⁹ This is not a definite reference to a plaid design, but it clearly shows the formation of a tartan or plaid-like pattern.

⁴⁸ *The Virginia Gazette*, 2 December 1773, Number 1166, Purdie and Dixon, p. 3, column 1, Geography of Slavery in Virginia, Accessed 7 September 2017.

⁴⁹ Boyle, 2013, op cit., p. 535.

There are other advertisements that describe striped garments that clearly have a plaid pattern. In 1755, William Thomas, another English convict servant, fled from a manor house in Cecil County, Maryland wearing a “striped jacket, much like a plaid.”⁵⁰ The comparison to a plaid suggests that the stripes ran perpendicular across the garment. Another fugitive from Maryland named Peggy Buchanan ran away in 1775 wearing a “Scotch plaid petticoat blue and red striped.”⁵¹ Though this advertisement does not clearly state that the stripes run in both directions, as discussed earlier the presence of a regional modifier strongly suggests the presence of a tartan or plaid pattern.

Striped and Checked

There are instances of the terms, striped and checked, used together. Eve, an enslaved woman, ran in 1782 with a “variety of striped and checked Virginia cloth clothes.”⁵² While the various garments taken by Eve leaves room to argue that some of her garments featured stripes while others featured checks, a pair of servant tradesmen fled from the city of Williamsburg in 1775 wearing “striped and checked trousers.”⁵³ The presence of these two details together in a single garment potentially indicates intersecting stripes woven over a checked ground, creating a tartan or plaid pattern.

On the other hand, it is possible that textiles described as striped and checked can be considered as a category entirely their own. A merchant’s sample book dated 1764 now in the collections of The Victoria and Albert Museum (V&A), London, may shed some light on the matter.⁵⁴ Written above the swatches numbered 97–107 is a short description, labelling them as striped and checked. These eleven swatches feature patterns of stripes of one colour running down the warp and a second colour down the weft. This creates a pattern with one series of stripes appearing more dominant than the other. This type of asymmetrical pattern does not appear in any known extant samples of tartan or plaid.

⁵⁰ Ibid., p. 368.

⁵¹ Boyle, 2014, op cit., pp. 20–21.

⁵² *The Virginia Gazette or American Advertiser*, 2 February 1782, Hayes, Geography of Slavery in Virginia, Accessed 5 February 2019.

⁵³ *The Virginia Gazette*, 2 September 1775, Number 1256, Dixon and Hunter, p. 4, Column 3, Accessible Archives, www.accessible-archives.com, Accessed 5 February 2019.

⁵⁴ Swatch Book, Lyon, France, 1764, The Victoria and Albert Museum, London, England, T.373–1972, <http://collections.vam.ac.uk/item/O134050/swatch-book-unknown/>. See also, Lesley Ellis Miller, *Selling Silks: A Merchant’s Sample Book 1764*, V&A Publishing, London, England, 2014, p. f.4v.

However, it is unclear that these swatches are representative of the garments described in these runaway advertisements. It is important to note that all the samples contained in the V&A swatch book are silk. The advertisement placed for Eve describe her clothing as made of Virginia cloth, which has been previously defined as a woollen textile mixed with either cotton or linen. The two servants who fled Williamsburg were a blacksmith and a wheelwright, who wore trousers of unknown fibre content, but their other garments are either made of leather or wool. The fact that their other garments were made of utilitarian textiles suggests that their trousers were protective garments possibly made of canvas or wool. Because of these differences, it cannot be confidently determined whether the garments featured a pattern similar to the above swatches or were another attempt to describe plaid or tartan.

Diced

Diced is a term intended to convey a two colourway pattern of interlocking squares such that the finished textile presents a pattern with squares of three distinct colours with the two primary yarn colours and a third mixed colour created during the weaving process. This cloth is illustrated in Sir Henry Raeburn's portrait of violinist and composer Niel Gow (Figure 8).

Some of the runaway adverts in the colonies evidence garments made of diced cloth. Catherine Waterson, a fugitive of Philadelphia, ran wearing a "diced woollen gown."⁵⁵ Mary Sharp, an Irish indentured servant fled from Carlisle, Pennsylvania in 1768 wearing a "stuff gown, green and white, striped and diced."⁵⁶ Philip Powers, a bound servant, ran away wearing a pair of "red diced everlasting breeches."⁵⁷ It would appear that Gow was not the only man to wear breeches of that type.

⁵⁵ Boyle, 2016, op cit., pp. 421-422.

⁵⁶ Ibid, p. 445.

⁵⁷ Ibid, p.178.



Figure 8:
Niel Gow (1727-1807) Violinist and Composer,
Sir Henry Raeburn, 1787, Oil on canvas, 123.20 x 97.80 cm,
© National Galleries Scotland, Edinburgh, Scotland, PG 160.

Cross Bar

Cross bar is another term found in advertisements that may be an attempt to contextualise tartan and plaid. The name alone implies bars of an unknown width crossing over one another to create the pattern seen in tartan and plaid. This idea is shown in varying degrees by a number of runaway advertisements. Mary Brown ran from her position in the city of Philadelphia wearing a “brown and white cross barred Worsted Gown.”⁵⁸ Nothing is mentioned about the size of the checks created by the cross bar pattern, but the fact that it only features two colours could indicate that the gown is visually similar to examples previously discussed such as figures 6 and 8. It is also important to note that worsted is a “lightweight cloth made of long-staple combed wool yarn.”⁵⁹ Alternatively, a fugitive Irish servant named Michael Brannan ran away with a “cross bar’d jacket of red, blue, black, and yellow narrow stripes.”⁶⁰ Brannan’s jacket containing such colour diversity suggests that it was made of a more intricate tartan or plaid. In fact, it might be one similar to one on display at the Kelvingrove Museum and Gallery (Figure 9).



Figure 9:
Coat, Maker Unknown, circa 1740–1746,
Scotland, Inverness-shire, Culloden
(Place Associated),
© Kelvingrove Museum and Gallery,
Glasgow, Scotland, E.1990.59.1.

⁵⁸ Joseph Lee Boyle, *“Apt to get drunk at all opportunities:” White Pennsylvania Runaways, 1750–1762*, Clearfield, Baltimore, Maryland, United States, 2015, p. 332.

⁵⁹ Montgomery, op cit., pp. 375–377.

⁶⁰ Joseph Lee Boyle, *“Much given to Liquor, and chewing Tobacco:” White Pennsylvania Runaways, 1762–1768*, Clearfield, Baltimore, Maryland, United States, 2016, p. 166.

Furniture Check

The last textile term considered in this article is furniture check. Art and textile historian Florence Montgomery defines check as a “fabric made of any fibers in a plain weave with coloured warp and weft stripes intersecting at right angles.”⁶¹ Examples of this term used in runaway advertisements are rare, but furniture check can be seen in the runaway adverts, like those for Hannah (an enslaved woman) and Charles M’Cormick (an indentured Irishman). In 1761, Hannah ran away from captivity in South Carolina, wearing a “blue and white furniture check petticoat.”⁶² Eleven years later, M’Cormick fled from Lancaster County, Pennsylvania wearing a “red and white barred furniture [jacket].”⁶³ The fact that these references are so few suggests that furniture check is something separate and distinct; however, it is possible that these runaways are taking flight adorned in tartan or plaid being exported out of Scotland. The use of furniture checks in servant’s clothing is peculiar, because as the textiles name suggests it is one typically used in making furniture. There is visual similarity between textiles used for furniture like the upholstered armchair shown in Figure 10 and clothing as illustrated by the breeches worn by Niel Gow in Figure 8. This assertion is also supported by the fact that “Plad Curtains and Vallens” are listed on the probate for Richard King of Williamsburg,⁶⁴ since this document shows that plaid was being used as a furnishing textile in Virginia.

⁶¹ Montgomery, op cit., p. 197.

⁶² *The South Carolina Gazette*, 19 December 1761, Number 1429, p. 4, Column 3, Accessible Archives, www.accessible-archives.com, Accessed 10 January 2019.

⁶³ Boyle, “Much addicted to strong drink and swearing,” 2016, op cit., p. 308.

⁶⁴ *An Inventory and Appraisment of the Estate of Richard King late the the City of Williamsburg and County of York*, 17 March 1929, Colonial Williamsburg Digital Library, Williamsburg, Virginia, United States, <http://research.history.org/DigitalLibrary/view/index.cfm?doc=Probates\PB00302.xml&highlight=plad>, Accessed 5 December 2017.



Figure 10:

Mr. Scuttle, Mr. Beard & Mr. Dunstall, in the Characters of Justice Woodcock, Hawthorn & Hodge, John Finlayson, 1768, Paper, 44 x 55.6 cm,
© The British Museum, London, England, 1902,1011.2098.

Another element to consider is the weave structure of the textile. The majority of extant tartan and plaid is twill woven; however, that is not always the case.⁶⁵ In his examination of pieces of the MacDonald of Borrodale tartan, Peter MacDonald describes the textile as plain woven, which is a feature common to extant textiles produced in the northwestern Highlands made during the eighteenth century.⁶⁶ Finally, the 1771 swatch book of Robert and Nathan Hyde lists worsted furniture check among the textiles exported by their firm.⁶⁷ Considering all of these factors, it is reasonable to see how the term, furniture check, could serve as a standin for tartan or plaid.

⁶⁵ Faiers, op cit., p. 17.

⁶⁶ Peter MacDonald, "Reconstructing the MacDonald of Borrodale Tartan," 2014, https://www.scottishtartans.co.uk/MacDonald_of_Borrodale.pdf, Accessed 9 October 2018.

⁶⁷ Florence M. Montgomery Collection, Collection 107, Box 4, 1956–1986, The Winterthur Library, Winterthur, Delaware, United States.

Conclusion

In conclusion, this article illustrates that tartan and plaid were two separate textiles and that the colonial consciousness interpreted these textiles in various ways. It is difficult to quantify the popularity of tartan and plaid in colonial North America, but the records show that they were imported regularly in substantial quantities. This difficulty in understanding is, in part, due to the fluid nature of these textiles' taxonomy. At times the colonial lexicon uses the terms, tartan and plaid, synonymously. Nonetheless, there is strong evidence to indicate they are two textiles that are both separate and distinct. The records also show that the distinction between tartan and plaid was not in whether there was a pattern woven into the textiles or the presence of specific colours. However, more research is needed to fully understand those differences.

Additionally, eighteenth century consumers were often far better informed about the textiles they consumed than their modern counterparts. The alternate terms used in the runaway advertisements that were meant to indicate tartan or plaid were all printed between the early 1740s and the late 1780s. It may be significant that with few exceptions, these terms fall within the timeframe when tartan was banned for most applications in highland dress within Scotland. It is possible that those alternate terms might be textiles completely separate from tartan or plaid, but it is more likely that these advertisements are various attempts to reframe the meanings of tartan and plaid in the North American colonies.

These textiles were also used to make a wide range of garments in order to fill the sartorial needs of the servant and labouring class. Whether they were freely chosen or forced on the colonial workforce, these garments included women's gowns, jackets, and petticoats; as well as men's jackets, waistcoats, and breeches; practically every garment common to European dress throughout the eighteenth century. As John Holker noted, within Scotland tartan and plaid were primarily the regional dress of a sub-sect of Scottish culture. In some ways the logical connection between these textiles and Scottish immigrants was mirrored as tartan and plaid were incorporated into some of the clothing of Scottish servants, Scottish merchants sometimes imported these textiles, and Scottish plantation owners sometimes purchased them in large quantities. However, that is not the entirety of the story.

Using runaway advertisements as a means to better understand the clothing choices of the servant class has shown that tartan and plaid were popular textiles among the labouring poor. Immigrants from Scotland, Wales, England, and Ireland, as well as those from continental Europe and Africa interacted with these textiles. More research is needed to fully comprehend to what extent these interactions were forced in terms of the large quantities being purchased by the wealthy for clothing the enslaved or were evidence of the wearer's style and purchasing power. Despite the

cultural variety that interacted with these textiles, there is no indication that these differences in linguistic understanding appeared colloquially from one colony to the next. It is probable that the fluidity was observable on a smaller basis, either regionally/ethnically, or perhaps even on a personal level within a single community. At its core, this article shows there is a gap in the historiography of tartan and plaid as well as colonial North American dress. It also helps to re-visualise the role that these inherently Scottish textiles played in colonial North America.

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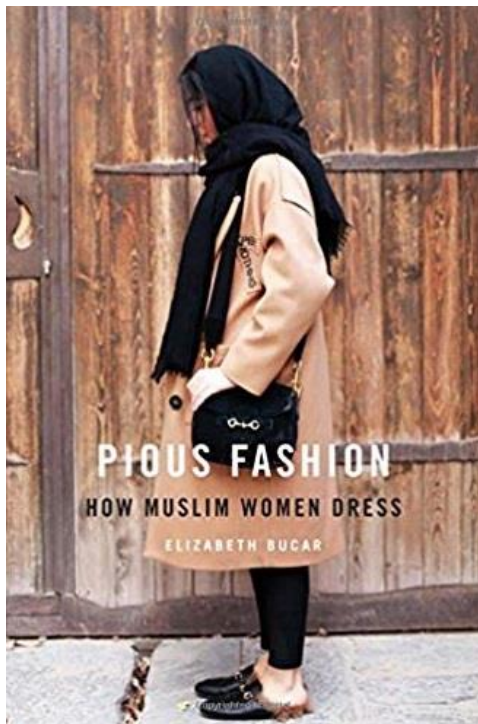
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Book Reviews



Elizabeth Bucar, *Pious Fashion: How Muslim Women Dress*, Harvard University Press, Cambridge, Massachusetts, United States, Notes, Bibliography, Index, 21 Colour Illustrations, 248 pages, Hardback, £23.95.

The tension in the title, *Pious Fashion*, rests on the often assumed contradiction of being “modest” and “fashionable” at the same time. The first adjective plays to the conservative direction, which defines modesty as a given range of behaviours or auto-display; one that cannot possibly be subject to question or subversion. The second adjective, fashionable, emphasises the constant change of the latest fashion. How do they play together in this book? This review resists the temptation to go through this exciting read line by line with another close look at the subtitle, *How Muslim Women Dress*. The tension is calmed here. The “fashion” has been scaled down to the “dress,” which in turn becomes an occupation of modesty, which without questioning appears as a function of Islam. However, despite the excellent research that provides a comparative study of Islamic choices of dress, this is a book about some women in some countries.

Turkey, Indonesia, and Iran are among some of the most prominent Islamic states. Turkey remains a political, military, and much westernised element of this triumvirate. It’s also the setting of a strong renaissance to more conservative attitudes, as exemplified by the gradual changes to the Turkish Airlines uniforms. Indonesia alone is home to 225 million Muslims—90% of the population—although, the

distribution of belief systems in the country is variable. Although Iran is still considered by some as a focus of conservative Islam, Tehran is also known for its women, shaping their dress in a subversive way, testing the limits and expanding them constantly. For good reason, this book presents research from the urban world of pious fashion. Tehran, Yogyakarta, and Istanbul provide the background. Elizabeth Bucar addresses this in her book. However, the focus remains and each of the metropolises is atypical for their respective country and, in this case, they are represented due to their international prominence and visibility. And fashion is all about visibility—one that can be advanced, shaped, restricted, or subdued. The book gives an excellent account of the three cases.

Nuances and individuality are as much subject to fashion as the human drive to conform. This book takes a look at the way women dress as an expression of these forces; the individuality that has to be bargained against others, their own degree and acceptance of conformity, and the sheer endless possibilities that can develop between the two poles of dress codes. The white gazelle in the room here is the surprising variety of headscarfs, coats, manteaus, shoes, and bags that remain within whatever limits imposed or adopted. Each one of the many photos in the book leaves the reader—like this reviewer—with the impression of, yes, this is how Muslims dress. But then the next image recalls this impression.

Finally, having gone through the plethora of colours, shapes, and qualities, this reader still labours over the kind of dress he has seen in many years in sub-Saharan Africa. Muslim women there have been resistant to even attempted or suggested regulations that were dictated by rules other than aesthetic. The politics of fashion, a topic deeply interrogated in this book (and of which one is aware in an era where burkas have become illegal in one country yet obligatory in another) would not play out among these women. Boko Haram would have to use utter violence to achieve such rules only for the duration of closest control. Follow up research on Muslim women in Africa and Europe would be appreciated. How much of their dress preceded current understanding of modesty? And, how much did the existing culture of non-verbal communication influence the boundaries of modesty? To be honest, in Burkina Faso or Gabon a woman in plain black would be considered attention-seeking in the negative meaning of the concept.

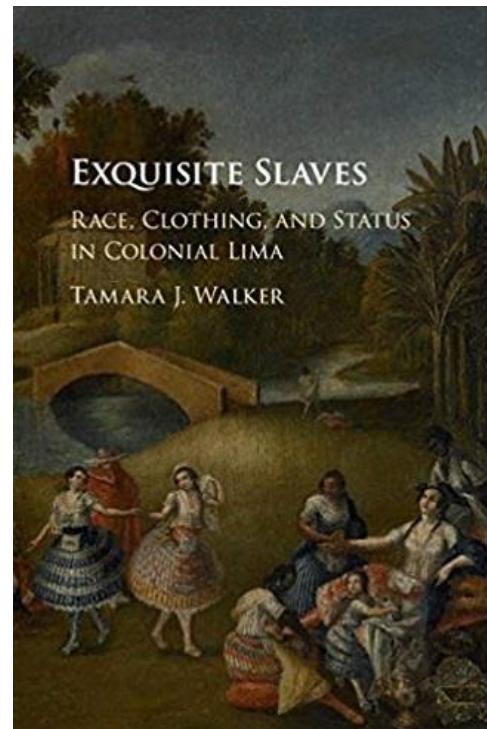
This book is highly informative and entertaining, something one cannot say about much of academic writing. The author, Elizabeth Bucar, teaches at Northeastern University in Boston, Massachusetts, United States. Her courses include “The Islamic Veil: Islam, Gender and the Politics of Dress” and “Sex in Judaism, Christianity and Islam.” Having a broad background qualifies her for this enquiry. Throughout, Elizabeth Bucar maintains academic rigour and a well thought through structure, which binds the three main cases together. It is obviously this professional firmness

that allows Elizabeth Bucar to discuss values of Muslim women and how they present them in their dress and dress codes. She backs up her statements by valid examples and simultaneously tests them against suggested counter evidence. Discussing values, especially if they are under strain and sometimes even fall victim to misunderstanding, is a difficult task. Elizabeth Bucar masters this in a spectacularly readable way. The book belongs at university libraries across the world, and it is a welcomed addition to my list of gifts for the coming festive season.

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Tamara J. Walker, *Exquisite Slaves: Race, Clothing, and Status in Colonial Lima*, Cambridge University Press, Cambridge, Cambridgeshire, England, 2017, Acknowledgements, Endnotes, Bibliography, Index, 17 Black-and-White Illustrations, 240 pages, Hardback, £78.99.



Tamara Walker's *Exquisite Slaves: Race, Clothing, and Status in Colonial Lima* focuses on the dressing practices of free and enslaved people of African descent during the late colonial period in Lima, Peru. Using a collection of visual and archival materials that range from drawings and paintings to criminal and civil cases, manumission letters, bills of sale, wills, inventories, and travel accounts written in different languages, Walker identifies the ways in which people of African descent in colonial Lima used dress as a form of creation of their subjectivities. Throughout her book, Walker argues that the clothing practices of free and enslaved people of African descent in colonial Lima challenged "the established order by shaping and negotiating their own ideas about beauty, status, and selfhood" (p. 4) in an increasingly hierarchical society that based itself on the notion of *calidad* [quality]. At the same time, control over dress was essential to the Spaniards' assertion of power, wealth, and racial domination in this colonial society. Walker weaves these two assertions in her book to create her main argument that dress, as a central aspect of elite Spaniards' assertion of racial dominance, wealth, and status, became an emblem of both the reach and the limits of slavery in colonial Lima (pp. 18-19).

Walker introduces the concept of "aesthetics of mastery" in the first chapter of her book to explain the convergence of practices in which Spaniards in Lima used their slaves as objects for elegant display in a variety of occasions, ranging from everyday activities to royal ceremonies, religious festivals, and rites of passage. Thus, slaveholders in Lima, like their peninsular counterparts, incorporated their slaves into a variety of spectacles and rituals such that enslaved Africans became powerful symbols of status for their owners. These practices resulted in sumptuary legislation aimed at controlling luxurious display and raised criticism and questions about the differentiation and control over the bodies of enslaved people, which remained valid even as sumptuary law became less effective as a tool for social control. Yet, at the same time, people of African descent also assigned their own meanings to dress. In the second chapter of her book, Walker identifies how *jornaleros* [hired-out slaves] who were tried for theft, were able to expand their social networks, advance their

status, and simultaneously communicate and challenge ideas about legal status, gender, family, and honour by accessing a variety of material goods, including luxurious dress. Similarly, free people of African descent—whose material belongings might at times have surpassed those of Spaniards—also used clothing to challenge ideas about race in Peru. As a result, clothing became a tool that permitted the blurring of boundaries between slavery and freedom, and the lines of racial identity and racial privilege. This, in turn reveals the importance of the notion of *calidad*, which signified “one’s Spanish ancestry, *limpieza de sangre*, and freedom from racial stigma” (p. 82) and which could be communicated through honourable status, dress practices, and behavioural attributes or manners.

However, despite the apparent fluidity in *calidad* offered by dress—especially to people of African descent—colonial officials in Lima seemed invested in maintaining the fixed bounds of racial identity and privilege. In the fourth chapter of the book, Walker studies the only known examples of *casta* [caste] paintings created in Peru and argues that they were used as a tool for colonial officials to maintain a clear-cut racial differentiation between Spaniards and people of African descent. According to Walker’s reading, these *casta* paintings “sought to preserve a sense of racial difference and hierarchy” and “insisted on the idea that Spaniards wielded ultimate control over luxury and that Spanish men were the primary channels through which it was distributed” (p. 127). The paintings reveal consistent markers of racial differentiation in the use of specific objects of dress in the representation of subjects of African descent: women appear wearing white headscarves across the foreheads and facial markings on their temples as symbols of racial improvement. *Mestizo* [someone who is a descendant of a Spanish person and an Indigenous person] and African-descent men are shown wearing unbuttoned white shirts (p. 106). However, although the *casta* paintings provided a sort of visual companion to sumptuary legislation and illustrate what people of different races were supposed to wear, the written documents of the 1771 census reveal that the racial hierarchy was much more fluid and African-descent people’s access to material goods was much broader than the paintings reveal. Print culture and newspapers also contributed to the discourses about racial difference and hierarchy in eighteenth century Lima, according to Walker’s interpretation of the coverage of slavery in the *Diario de Lima* and the *Mercurio Peruano*, which are the main subject of the fifth chapter of the book. These newspapers offered a view of racial and social degeneration that opposed the idealised representation in *casta* paintings.

Finally, Walker studies the ways in which slaves and free *castas* “found ways to assert their ideas about and claim their place within a changing world” (p. 146) during the period of independence through dress and self-presentation. Enslaved men and women were affected by the revolutionary cause in different ways. For example, enslaved men’s participation in the independence war allowed them to access

weapons formerly prohibited by sumptuary legislation and racial markers were replaced by political ones, thus opening a potential path for socio-economic mobility. However, visual sources and travel accounts of the time reveal the tension between these new ideas and the reality of the persistent associations of dress to notions of status. Walker uses a series of watercolours, created in the mid nineteenth century by Pancho Fierro, to advance the claims of her book. She argues that these convey “a more complex image of their humanity and aesthetic practices” of *limeños* [inhabitants of Lima, Peru] who “endowed the city’s sartorial landscape with a unique flavour all their own” (p. 164).

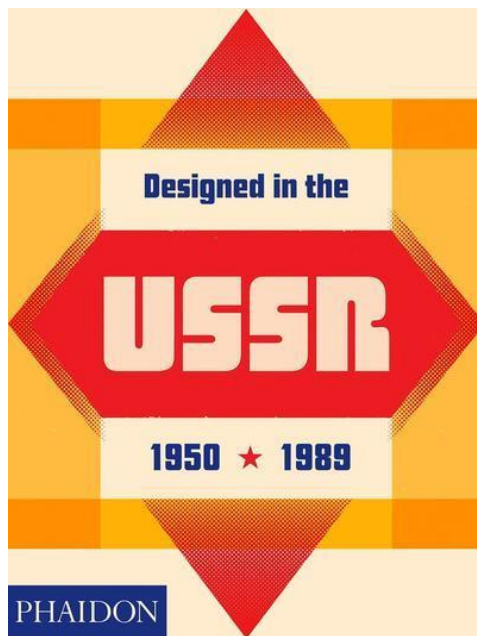
Walker closes her book with an epilogue in which she insists on the fact that, by the nineteenth century, *limeños* were well aware that clothing could no longer enable racial deception, for Afro-Peruvians’ engagement with fashion made them look nothing but foolish. By providing some examples of the ways in which manners and speech patterns were used to ridicule Afro-descendants and set them apart from people of *calidad* in written stories, novels, and plays—a trend that was also be found in the (former) British American colonies—Walker opens the way for a possible study of the connections between the experiences of people of African descent throughout the Americas.

In short, Walker’s book provides a novel account on the contradictory dressing practices of people of colour in colonial Lima as a tool that both submitted them to the colonial regime and allowed them to challenge the norms. While the book would have benefitted greatly from the use of colour illustrations and a more thorough study of fashion in colonial Spanish America—particularly in comparison to the dressing practices of people of African descent—the book is an important approximation for the advancement of fashion studies and dress history in Latin America.

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Moscow Design Museum, *Designed in the USSR: 1950-1989*, Phaidon, London, England, 2018, Foreword, Biographies, Index, 350 Illustrations, 240 pages, Hardback, £24.95.

A great deal of the anti-Soviet propaganda during the Cold War was focused on expounding the West's dominance in the consumer goods sector. Although there were often shortages in particular goods and industries, it is wrong—as many may assume—to say that the Soviet Union was devoid of consumer commodities and lacked a system within which design existed. Through a primarily image-based examination of objects, *Designed in the USSR: 1950-1989* seeks to challenge these long-standing notions that have survived through to the present day. Of even greater note, perhaps, it serves as proof and validation of the numerous, previously publicly-unidentified “artistic engineers” who brought to life the many varied products that enhanced life in the Soviet Union.

The book was published in 2018 by the Moscow Design Museum, a private museum founded in 2012 to collect and preserve Russian design. Due to their current lack of a permanent home, the Moscow Design Museum holds temporary exhibitions in conjunction with various local and international institutions. As such, the book is undeniably a permanent manifestation of their interim displays.

As is usually the case with Phaidon publications, this is an aesthetically pleasing book. Composed almost entirely of high-quality, colour photographs, interesting details such as the wrinkles on a souvenir paper bag (p. 32) and the unevenly cascading tufts of fur on stuffed animals (p. 83) are clearly visible. In terms of organisation, it begins with a foreword written by the chief curator of the Design Museum in London, Justin McGuirk. To highlight the driving force behind the publication, McGuirk states, “Indeed, it may be a consequence of how assured we are in our opinions of ‘Soviet design’ that the subject has been so little studied” (p. 6). In the following brief but informative explanation about the socio-economic history of design in the Soviet Union, and the founding of the museum, curator Alexandra Sankova explains why the book is divided into three main sections, “‘Citizen’ celebrates the everyday, domestic and consumer products that relate to an individual’s wants or needs... ‘State’ focuses on items that reveal something about the state-controlled system of design... and ‘World’ takes the Soviet Union out of the Eastern Bloc and on to the international stage” (p. 9).

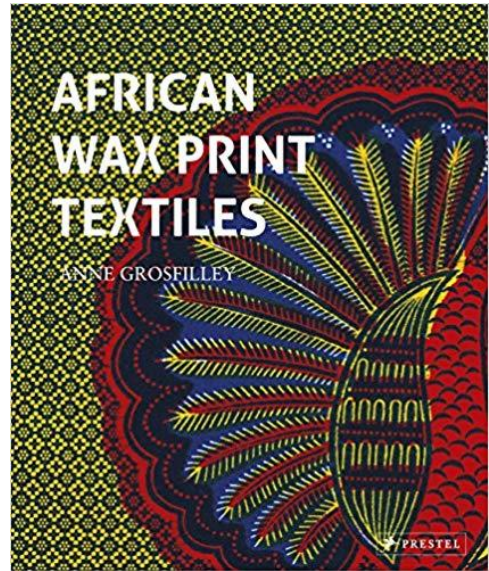
Researchers searching for fashion and dress-related sources will find the longest chapter, “Citizen,” the most fruitful. An array of fabric swatches (pp. 46–49) are accompanied by valuable information about various designers and manufacturers. The covers of fashion magazines (pp. 55–59) serve as excellent companion pieces to Djurdja Bartlett’s discourse on the topic in her monumental, and largely text-based book *FashionEast: The Spectre that Haunted Socialism* (MIT Press, 2010). Various perfumes, including the ubiquitous “Natasha” and “Sasha,” give discerning readers a hint as to whom the idealised Soviet woman and man were. Additionally, a blow dryer, purse, and selection of shoes provide further insight into products that aided sartorial action. Aside from an ensemble created for the Soviet Olympic team when the games were held in Moscow in 1980, and a rather broad selection of photographic equipment that one may argue was fundamental to creating fashion imagery, few other objects in the second and third chapters are noteworthy. Despite the fact that only a fraction of the pages of this book are devoted specifically to fashion and dress, those few pages make it a great resource for such critical, but otherwise difficult to find material; its inclusion is a victory in and of itself, considering the casualness with which articles of dress are still excluded from certain historical studies.

Although it is not the only book about design history in the Soviet Union, it is one of just a handful. Due to its scope and emphasis on providing a visual representation of material culture, this book is comparable to *Made in Russia: Unsung Icons of Soviet Design* (Rizzoli, 2011), albeit with more sartorial content. From an academic standpoint, further analysis, including an explanation of how the objects were selected and grouped, would be a welcomed addition to the museum’s future publications. Aside from the caption and occasional didactic text to accompany the objects, the absence of longer explanations will prompt those seeking to expand their research to turn to more in-depth studies, such as Bartlett’s. It seems, however, that this was part of the curators’ goals. By presenting a well-curated, visually enticing overview of five decades of design history, *Designed in the USSR: 1950–1989* not only introduces new audiences to—but also encourages further investigation into—this compelling topic.

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Doris Domoszlai-Lantner is an historian and archivist focused on fashion, dress, and textiles. Doris holds an MA in Fashion and Textile Studies: History, Theory, Museum Practice, from FIT, New York, and a BA in History and East European Studies from Barnard College, Columbia University, New York. As an archivist, Doris has worked for various notable private clients and brands. Doris has presented her research at several major scholarly conferences, including Fashion: Exploring Critical Issues (Oxford University), Fashion Then and Now: Fashion as Art (LIM), and The Costume Society of America. Her essay, “Fashioning a Soviet Narrative: Jean Paul Gaultier’s Russian Constructivist Collection, 1986,” was recently published in *Engaging with Fashion: Perspectives on Communication, Education and Business* (Brill, 2018).

Anne Grosfilley, *African Wax Print Textiles*, Prestel, London, England, 2018, Bibliography, Glossary, Credits, 380 Colour Illustrations, 3 Black-and-White Illustrations, 264 pages, Hardcover, £45.00.



African Wax Print Textiles focuses mainly on the so-called Dutch wax prints of European origin, which can be found mainly in West and Central Africa. It also covers a very short description of other versions of printed textiles in East and South Africa that are not only influenced by European, but also by Asian and Arab countries. In order to make the complexity of the subject better accessible, the six main chapters are printed like interleaves in a smaller format than the actual book. The rest of the book covers 25 various topics related to the subject.

The first chapter covers the history of Dutch wax; from the early nineteenth century European-made machine copies of Indonesian batik made for the Indonesian market. When sales stagnated around 1880, exports were directed to West Africa where motifs and designs gradually were adapted to the African taste and quickly became very successful. Many of these designs have become classics and are still in print.

In the following chapter this adaptation of original batik to the African taste is analysed. Where the Indonesians tried to minimise the crackling and bubbling, which is almost inevitable with the traditional way of making batik, the Africans appreciated just this very aspect.

The next chapter takes a closer look at the marketing of this cloth; initially produced in Europe, for the African market, with in particular the phenomenon of the *Nana Benz* [female merchants who had become so wealthy with their trade in the 1950s and 1960s, that they were able to buy themselves a German car]. The trade of Dutch wax had always been dominated by women, who were best informed in what the customers wanted. It was these women who gave the essential market insight to the producers. They also could push the sales of a popular design by giving it a name and a meaning that could vary from region to region and which would add to its prestige.

After the independence of many African countries in the 1950s and 1960s, production from Europe was gradually transferred to Africa. Now all European production has ceased except by Vlisco in Helmond, Netherlands. Nowadays, Vlisco

is considered to produce the best quality wax prints on the market. The biggest producer at the moment is China, which also currently own a large portion of the wax printing companies in Africa.

The fourth chapter describes the transition of the *pagne* [the six yards piece of wax print]. Initially the *pagne* was draped around the body but gradually it has been transformed into a unique piece of cloth made by a tailor. This paved the way for fashion designers—including western designers—to use wax prints for their creations that are very in vogue at the moment.

A chapter is dedicated to new marketing strategies that are employed to challenge the Chinese competition. Special brands and wax qualities are created in order to attract especially the younger clientele, but there seems also to be a revival of printed versions of traditional fabrics. The final chapter is dedicated to printed cloth in other areas in Africa like *kangas* in East Africa and *shweshwe* in the south.

Alongside the chapters that discuss the main topics of Dutch wax, the book contains the description of various themes related to wax; from its production to the various subjects it can represent in its designs. An extensive bibliography and glossary are included at the end of the book.

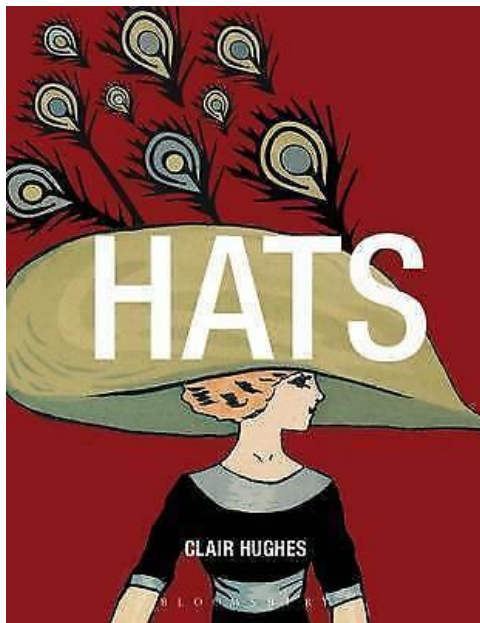
The author of this book, Anne Grosfilley, is an anthropologist, who has previously published on African textiles. She is an excellent ambassador of Dutch wax. Although the book is aimed at the general public, it reflects her thorough knowledge of the subject. For the publisher it was a bestseller, which resulted in a second book with a chronological overview, *Wax: 500 Designs* (Éditions de la Martinière Paris, 2019). The interest in Dutch wax is relatively recent but already several other publications have emerged. A comparable French publication worth mentioning is *Wax* by Anne-Marie Bouttiaux (Hoëbeke Paris, 2017). Based on existing literature and very well illustrated, it also provides good insight. The most in-depth publication is definitely the catalogue of the exhibition *African-Print Fashion Now! A Story of Taste, Globalization and Style* by the Fowler Museum in Los Angeles, California (2017). Edited by Suzanne Gott, et al., the book features essays and contributions by 19 different authors, all specialists in their own field. Although Dutch wax received attention in various exhibitions, this more academic publication was long overdue.

Grosfilley shows the results of her own research (carried out in Europe as well as Africa), literature, and the information she accumulated by passionately following the various developments on the subject. Slightly disappointing is the fact that her description of the history of wax is based on limited and dated historical research. The last chapter on mainly *kangas* and *shweshwe*, both printed without wax, seems to have been added to make the book as complete as possible on African prints based

on a foreign influence. However, both varieties of cloth deserve more attention; these could and should be the subject of a publication in its own right. Although the book is lavishly illustrated with photos of fabrics, in most cases only a part of the design—and not the whole repeat—is visible. Dutch wax is known for its big and bold designs and deserves a better representation to be fully appreciated. In Anne-Marie Bouttiaux's book, the whole repeat is shown, or the fabric worn by a person, which enables the reader to see the variations in dress. However, Grosfilley's book—written with passion and mainly based on the results of her own research—still offers, in my view, a better, more complete overview and introduction of the subject. The book offers a good and accessible introduction in the various aspects of Dutch wax.

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Helen Elands obtained her MA in History of Art and Philosophy in 1984. Under her maiden name, Helen Boterenbrood, she carried out extensive research of Weverij De Ploeg in Bergeijk (Netherlands), 1982–1898, which resulted in a company archive of its collection and several exhibitions and publications, including *Weverij De Ploeg* (010 Rotterdam, 1989) and *14 Ontwerpen voor Weverij de Ploeg* (Stedelijk Museum Amsterdam, 1989). In recent years she has carried out extensive research of the history of European produced wax prints for the export to West Africa, in particular the adaptation of style and designs to the African taste and the development of specific designs that have become classics over time.



Clair Hughes, *Hats*, Bloomsbury, London, England, 2017, Acknowledgements, Endnotes, Bibliography, Index, 106 Colour Illustrations, 64 Black-and-White Illustrations, 287 pages, Hardback, £30.00.

Hats is a delightful examination of the hat as a social and cultural object. A deeply researched volume, it is the first in Bloomsbury's "Elements of Dress" series and was written by Clair Hughes, currently an independent scholar. She previously served as the Professor of English and American Literature at the International Christian University in Tokyo, Japan. In *Hats*, she answers various

questions including: what is the significance of the chef's hat? How did religious turmoil affect liturgical hats? How did the fashionable turban develop during the Second World War?

Firstly, this book is not a chronological history of hats. It does not attempt to trace the hat in a traditional historical approach, but rather examines the cultural and social context that surrounds hats, what they signify in various forms, their use, and the experience of hat-wearing. It is thus divided into thematic chapters, such as "Hats and Power," "Affiliations and Occupations," and "Entertaining Hats." The book mostly focuses on Britain, but does include considerations of the United States, Europe, and Australia sprinkled throughout.

The first chapter "Hat-making, Makers and Places" is an admirable overview of the history of hat-making in Britain, particularly the industry sector in Stockport and Luton, and the millinery creators in London. For example, it highlights the difficult and dangerous process of creating hat forms in the eighteenth century. The chapter concludes with a discussion of the famous hat shop, Lock & Co. in London, one of the last remaining old-fashioned hatters (pp. 34–35).

Two outstanding chapters are "Etiquette and Class" and "Bowlers and Bergères." The first examines the utmost importance the hat held as a signifier of class and the complex manners surrounding hat-wearing. Hughes approaches this topic by first examining different types of men's hats and their shifting class associations throughout time, and then discussing women's hats through the occasions to which they were worn. The most fascinating section of this chapter deals with hat honour, the dizzyingly complicated set of rules regarding when a man should raise his hat.

“Bowlers and Bergères” stands out for its in-depth look at just two hats: their origins, development, various associations, and current iterations. Hughes chose these hats because they took on a myriad of identities of their own, instantly recognisable and never fully abandoned. She traces the bowler from its invention as a gamekeeper’s protective head-covering in the 1850s to its ascent through the social classes to become a symbol of British business and finance. The analysis culminates with an examination of the bowlers worn by the Household Brigade in London’s annual Memorial Parade, where the hat signifies many meanings at once (p. 128). Similarly, Hughes follows the bergère from its origin as both a work item and a fashion hat, the association with pastoral fantasies in the eighteenth century, the many literary meanings it acquired, and its unfortunate decline into cliché alongside hats generally in the 1960s. Her discussion ends on an uplifting note, however, with a photograph of Stephen Jones’ RHS hat of 2005, a breath-taking modern bergère to rival any glories of the past (p. 147). The exploration of the instances in which the bowler and bergère take on subversive meanings, such as the threatening bowler worn by the character of Alex in Stanley Kubrick’s film, *A Clockwork Orange*, is a particularly fascinating aspect of the chapter (pp. 132–133).

Hats is immersed in primary source research. While Hughes consulted a wide range of dress histories, the strength of her research is in her use of period advice manuals, newspapers and trade journals, and a plethora of images. Beyond the expected, and well chosen, court and society portraits or fashion plates and photographs, she highlights everyday imagery of the past. For example, she includes a set of nineteenth century playing cards depicting cartoonish images of a butcher, brewer, and carpenter to illuminate her review of occupational headwear (p. 83).

By far, the best aspect of *Hats* is Hughes’ use of literary references to dress. Hughes is a literature expert, having previously authored *Dressed in Fiction*, and *Henry James and the Art of Dress*. Her expertise shines throughout *Hats* as she incorporates innumerable references to novels to substantiate and illustrate her points. For example, Hughes wove analysis of hat-wearing in John Galsworthy’s *The Forsyte Saga* throughout many of her chapters to great effect. The novel spans forty years in an English family (1890–1930) and thus, provides a fantastic window into changing cultural codes and manners, often using hats as symbols. Hughes also uses minor references to hats in novels, such as the villain’s “flapped slouched hat” in the 1745 novel *Clarissa* by Samuel Richardson to support her assertion that soft hats could represent dark, anarchical figures in the eighteenth century (p. 62). The sheer number and variety of novels referenced by Hughes is impressive and expansive. These literary notes bring attitudes about hats to life, allowing Hughes’ reader to acquire a better sense of how people regarded hats during various periods of the past.

Interestingly, Hughes leaves her chapter “Fashion Hats” for last. While she takes care to explain the difference between fashion and dress, and a great deal of the book deals more closely with dress, one wonders why she relegated fashion to the last chapter. The connections between fashion and many of the hats she discusses earlier in the book are intimate; the sporty straw boater of the 1890s, the Merry Widow hat of the Edwardian era, and the headwear of flight attendants, to name a few. She does address the links to fashion throughout the book, but she waits until the last chapter to build an overview of significant designers and moments in millinery fashion. The choice seems to underscore that Hughes approached the topic first and foremost as a social and cultural study, not a fashion one.

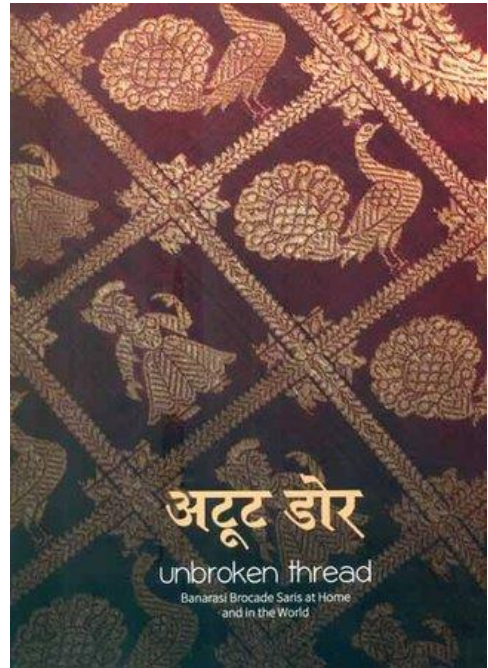
Due to the thematic approach, this book sometimes suffers from sweeping jumps in timelines that, at times, can seem jarring to the reader. However, overall, Hughes navigates this challenge well. Indeed, Hughes’ adept writing style keeps the story flowing, and the book is a pleasure to read. Her passion is obvious, especially when she diverts to share personal anecdotes about the topic at hand. While sometimes it is discordant with traditional academic writing, the personal notes are usually effective. The story of her husband’s Aunt Diana as a chorus girl in the 1920s highlights the elaborate hats of early twentieth century musicals (p. 169). The best anecdote is one she shares to conclude the chapter covering hat etiquette. She briefly describes an exchange between her, wearing a hat, and a stranger wearing a bowler, who tapped his brim and wished her good morning. “Hat spoke to hat in an exchange of courtesies between strangers” (p. 118).

Hats is a compelling, enjoyable read that illuminates different perspectives. In conclusion, *Hats* would be an excellent choice for any reader interested in the social aspects of dress history. One should note that those looking for a detailed chronology of the development of the fashionable hat should look elsewhere. This book’s strength is in its in-depth analysis of the hat as a cultural and social object. This focus gives it a worthy place on the dress historian’s bookshelf alongside any other number of fashion-oriented hat histories.

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Ms. Franklin became fascinated with fashion and costume history during her undergraduate studies at James Madison University in Virginia, United States, where she earned a bachelor's degree in Theatre, with a focus on costume design. Soon after, she attended the Fashion Institute of Technology (FIT) in New York City. There she received her master's degree in Fashion and Textile Studies: History, Theory, and Museum Practice with a curatorial concentration. At FIT, she focused on late nineteenth century fashion and millinery history. She completed her master's thesis in May 2018, covering women's theatre hats from 1875 to 1915. She is currently serving as a Digital Archivist at Condé Nast in New York City.

Anaemic Pathak, Abeer Gupta, and Suchitra Balasubrahmanyam, *Unbroken Thread: Banarasi Brocade Saris at Home and in the World*, The National Museum of India, New Delhi, India, 2016, Notes, Bibliography, Credits, 186 Colour Illustrations, 9 Black-and-White Illustrations, 130 pages, Softback, £30.00.



“The sari is an iconic garment of India. The sari is an enduring symbol of Indian tradition and craftsmanship. Functioning simultaneously as the repository of shared cultural aspirations and innovative regional inflections, the sari is a garment of diversity, presenting a range of techniques in weaving and draping, as well as a rich vocabulary of motifs. With evolving usages and contemporary adaptations into other forms of clothing such as gowns and dresses, the sari has sustained its cultural relevance without compromising on its quintessential appeal” (p. 5).

The above quote, by the Director General of the National Museum of India, Sanjor Mittal, in the foreword of this exhibition catalogue, serves to highlight the importance of the sari in India as a textile for adornment as well as a cultural artefact. *Unbroken Thread: Banarasi Brocade Saris at Home and in the World* was an exhibition held at the National Museum of India that displayed its diverse collection of exquisite brocade saris, with emphasis placed on saris that were produced in Banaras. The exhibition set saris into social context with displays of the physical garment, as well as representations of the Banarasi sari in popular culture, media, and film posters.

The accompanying catalogue is divided into three sections. The first chapter, “Sari, The Attire of Grace” addresses the materiality of the sari, including: the materials of varying types of silk and cotton with *zari* [gold thread], the embellishments of embroidery, printing and painting, the techniques of production in weaving and the design of the anatomy of a traditional sari into its characteristic components. The etymology of the term *sari* is elucidated upon with literary, epigraphic, numismatic, graphic, and sculptural references illustrating the evolution of the sari with Pathak describing early terracotta sculptures from the Sunga period dated to second century BC of a female figure adorned with *langavali dhoti* [cloth draped between the legs] with the *pallu* draped over the left shoulder (p. 11).

The second chapter, “The Life and Many Lives of the Banarasi Brocade Sari” focuses on the core of the exhibition in the form of Banarasi brocade saris—brocading being

a technique of woven patterning that Balasubrahmanyam and Gupta describe as “embroidery on the loom” (p. 17) due to the insertion of an extra patterning of gold and silver threads into the woven fabric to produce the sophisticated, delicate *zari* brocaded motifs of flora and fauna, geometric patterns, and Indic scripts.

Cataloguing descriptions of the exhibits ensues in the next chapter, which is divided into three sub-sections, “The Family of Brocades,” “The Banaras Repertoire,” and “The Banarasi Sari.” Lavishly illustrated with the addition of a detailed illustration of a particular motif of each sari such as the *konia* [the Indian paisley design element in the corners]. Whilst the latter two sub-sections present a rich variety of Banarasi brocaded saris from the National Museum of India’s collections, the first sub-section illustrates saris woven with brocaded patterns from all corners of India from the museum’s collections as comparative examples. These include a Baluchari mulberry silk sari from Bengal in eastern India, Ashvali sari from Gujarat in western India, Kanjeevaram sari from Kanchipuram in southern India, and Paithani sari from Pune, Maharashtra in central India, with the accompanying catalogue descriptions describing their identifying characteristics.

Dress historians should adopt a holistic approach to the academic study of the history of dress set into its social context. This approach is deemed to be more comprehensive rather than analysing one aspect in the form of the dress, theory, or archival sources in isolation. The chapter, “The Banarasi Sari in Popular Culture,” highlights the significance of the red-and-gold Banaras brocade sari worn as the quintessential Indian bridal dress with the addition of objects from Indian popular culture. For example, it uses film posters and stills from *Tapasya* and *Bend It Like Beckham*, a popular poster printed in Banaras depicting *Bharatmata* or “Mother India” and a contemporary art work in the form of installation studio photographs by and of the artist Pushpamala N. as “Mother India,” illustrating Banarasi red-and-gold-wedding saris in these graphic forms of media, setting them into its social context.

“Indian” Barbie sari dolls form an important aspect of popular culture with the fashionable clothing that adorn them, illustrating the traditional sari patterns, materials and form of drapery that were worn in particular regions of India. An “Indian” Barbie wedding doll is included in the catalogue wearing the red-and-gold Banarasi brocade sari, adorned with golden coloured bridal jewellery.

The chapter titled, “At the Weaver’s Home and In Ours,” illustrates Banarasi saris owned and worn by the public with evocative accounts of the personal meanings of these saris to the wearers and an illustrative account of the production of Banarasi woven saris.

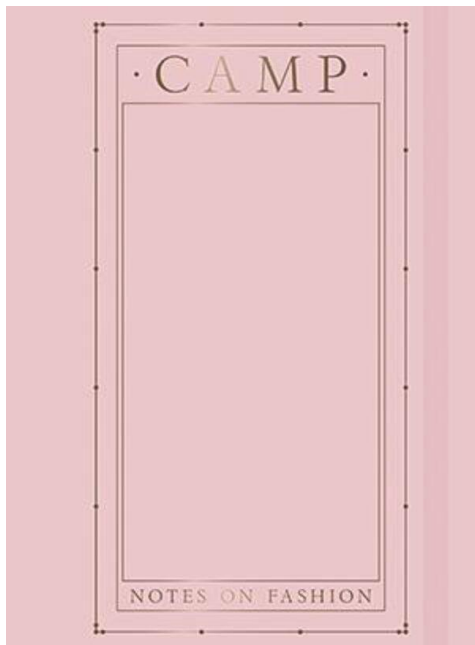
The final chapter, “Contemporary Adaptations and Interpretations,” illustrates how international fashion designers like the American couturier Mainbocher have been inspired by and have adapted brocade saris into western “sari dresses” in the 1950s. Also, this chapter demonstrates how Indian fashion designers, including Ritu Kumar and Rahul Mishra, have been inspired by these traditional techniques to create innovative forms of dress such as the *Paramveer Sari* and the Bomber jacket and utility dress, respectively.

This publication serves as a comprehensive tome on Banarasi brocaded saris as well as an effective illustrated catalogue to the National Museum of India’s exhibition, *Unbroken Thread: Banarasi Brocade Saris at Home and in the World*. This book would appeal to students and historians of dress and fashion as well as those conducting research into the dress, fashion, material, and popular culture of India.

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Of Kenyan-Sikh origin, art and dress historian Jasleen Kandhari’s research interests focus on Sikh art and textiles, specialising on the visual and material culture of the Punjab and the anthropology of art and dress. She devises courses and lectures on the history, design, and anthropology of Indian, Asian, and World textiles, as well as dress and fashion at the University of Oxford. Kandhari is also editor of Indian textiles for *Textiles Asia* journal and is the first Asian female antiques expert to appear on the popular BBC1 Antiques Roadshow specialising on textiles. Previously, she worked in research and curatorial roles at The British Library, The British Museum, and The Museum of Anthropology. Her forthcoming publication is the Thames and Hudson World of Art series book, *Sikh Art & Architecture*, which includes a chapter on textiles of the Sikhs and the Punjab.



Andrew Bolton, *Camp: Notes on Fashion*, The Metropolitan Museum of Art, New York, New York, United States, Distributed by Yale University Press, New Haven, Connecticut, United States, 2019, Volume I, 184 pages; Volume II, 179 Colour Illustrations, 162 pages, Hardback, £35.00.

Camp is an elusive concept that isn't easy to define neatly. To that end, this two-volume catalogue, published in conjunction with the exhibition of the same title held at The Metropolitan Museum of Art, from 9 May 2019 to 8 September 2019, explores the meaning of Camp with particular reference to its manifestations in fashion and art.

The first volume examines the semiotics of Camp. A substantial section focuses on camp's trademark, the gesture known as the "camp pose." Molière's play, *Les fourberies de Scapin*, which he wrote in 1671, boasts Camp's first usage, *se camper*, meaning to strike an exaggerated pose. Camp flourished in the flamboyant posturing at the court of Louis XIV at the Château de Versailles. Louis XIV wore ostentatious clothing and adopted theatrical poses when he danced in Molière's *comédies-ballets*. Indeed, Louis XIV set the tone for the exhibition itself with his swaggering portrait in his coronation robes, painted by Hyacinthe Rigaud in 1701. His pose showed off his accomplished balletic training. In what is arguably the most famous portrait of Louis XIV, Rigaud depicted all the trappings in detail, such as his huge wig, and his ornate shoes bedecked with ribbons, shoe buckles, and red heels. A rare, extant pair of shoes of the period were displayed in the exhibition. Louis XIV used court ritual, art and dress to glorify and perpetuate his royal image. It would have been interesting to have included tapestry, as this was another art form Louis XIV used to exalt himself. More about Marie-Antoinette would also have been welcomed. She participated in amateur theatricals, and fashion plates were published depicting ladies showing off their finery with a flourish of theatrical poses. But it was her fashion statements on the backdrop of the French Revolution which have had an enduring influence on the meaning of sartorial excess and extravagance.

For the nineteenth century, there is a scintillating presentation on Oscar Wilde. In 1882 he went to America to deliver a series of lectures on Aesthetics. Napoleon Sarony photographed him wearing his "Aesthetic lecturing costume," which consisted of a velvet jacket and waistcoat, silk knee-breeches, stockings, and slippers adorned with grosgrain bows. The exhibition had an entire room devoted to Oscar Wilde replete with clothes, portraits, photographs, and prints caricaturing him.

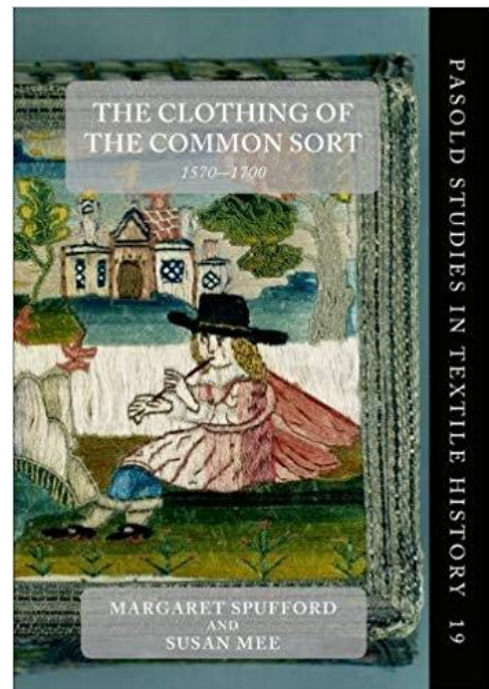
The second volume is structured around Susan Sontag's ground-breaking essay, "Notes on Camp," written for *Partisan Review* in 1964. She listed 58 principles of Camp which included irony, humour, parody, pastiche, artifice, theatricality, exaggeration, excess, extravagance, aestheticism. She dedicated her essay to Oscar Wilde. This volume includes a wide array of the work of fashion designers who engaged with Camp. Cristóbal Balenciaga designed an evening dress for his Autumn/Winter 1965/1966 collection made of shaved ostrich feathers, each individually applied to silk. They are anchored upward against the grain forming a field of soft colours that convey the optical effects of an Impressionist painting. A Karl Lagerfeld dress for his Autumn/Winter 1987 collection for Chanel, influenced by Versailles, cohabits with the portrait of Louis XIV, as does a dress designed by Jean-Paul Gaultier with a portrait of the Chevalier d'Éon. A jacket and waistcoat designed by Yves Saint Laurent for his 1993-1994 collection, included the fashion designer's *Croquis original d'un ensemble hommage à Oscar Wilde*.

Camp: Notes on Fashion is highly recommended for dress historians interested in the interaction between art and fashion. Through text and image, Andrew Bolton and Wendy Yu, Curator in Charge of The Costume Institute at The Metropolitan Museum of Art, have taken the reader on an illuminating and beautifully illustrated journey of over 300 years of this fascinating subject.

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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, England. She is the author of *Art and Fashion: The Impact of Art on Fashion and Fashion on Art*. She has contributed entries to *The Macmillan Dictionary of Art* and to *The Phaidon Fashion Book*.

Margaret Spufford and Susan Mee, *The Clothing of the Common Sort, 1570–1700*, Pasold Studies in Textile History 19, Oxford University Press, Oxford, Oxfordshire, England, 2017, Acknowledgements, Glossary of Garments and Accessories, Glossary of Fabrics, Bibliography, Index, 1 Colour Illustration, 14 Black-and-White Illustrations, 332 pages, Hardback, £50.00.



The Clothing of the Common Sort, 1570–1700 is the much-anticipated final book of the late Margaret Spufford (1935–2014) and Susan Mee. The book builds on Mee’s 2005 PhD thesis, titled, *Clothing the Common Sort, 1570–1700: A Study Based on Evidence from Probate Accounts and Poor Relief Records*. It also develops Spufford’s work on inventories in her landmark book, *The Great Reclathing of Rural England* (1984). In *The Clothing of the Common Sort*, the authors aim to show what “ordinary” people wore, and how much money they spent on their own and their children’s clothing. It does this by analysing a range of sources, including probate inventories, poor relief records, and 8,622 probate accounts from across England, particularly from Kent and Lincolnshire. The authors wanted to see if probate accounts can fill gaps in information on the clothing of “non-noble” and “non-gentle” groups. They decided to use the phrase the “common sort” to refer to their non-elite research subjects to cover the labourers, husbandmen, yeoman, tradesmen, and craftspeople included in the records. While it is not apparent from the book title, the study largely explores the clothing of children and adolescents.

First, the authors test the reliability of the findings in Gregory King’s table, Annual Consumption of Apparell, from 1688, a rare statistical source on garment consumption from the seventeenth century that gives the total values and numbers of each type of garment “consumed” in the country. Information from probate accounts is analysed alongside King’s figures to test their accuracy. The authors find that King’s main conclusions were correct in terms of average prices for items and the numbers of garments consumed. The next chapter of the book analyses the clothing of people reliant on poor relief. It reveals that parish overseers and charity administrators considered decent, serviceable clothing and footwear a necessity for the poor. Significantly, it is argued that from the late sixteenth and seventeenth centuries, parish overseers provided new clothing rather than second-hand garments for relief recipients (p. 58). The authors argue that mantuas were increasingly given to the poor by the end of the seventeenth century and suggest that this is evidence of some

fashionability in the dress of the poor (pp. 61–63). Here, and elsewhere in the book, the analysis of garments is not as strong as it could be. For example, the authors do not acknowledge that a mantua could be an economical garment made of cheap fabrics and their loose style ensured that the garment could accommodate growth.

The fourth, fifth, and sixth chapters analyse the probate accounts. The authors evaluate the accounts by how much money was remaining after the death of an adult, the “charge value” of the estate, and they divide the accounts into three valuation categories. These categories included under £100, £100–£300, and over £300, and the chapters are split by these valuation categories. The depth of analysis of the probate accounts is impressive and the book demonstrates what can be gleaned from such a thorough analysis of one type of source. For example, the accounts reveal rich details of garments, footwear, colours, trimmings, and fabrics used to make clothes, the variety in quality of apparel, the care and storage of clothing, and the prices of items during the period under analysis. The authors find that the majority of their research subjects outside of those on poor relief had sturdy and substantial clothing and sometimes the odd luxury fabric or garment. While surface decoration and more fine and expensive fabrics (including lustering, plush, and velvet) are evident in the clothing of the wealthier individuals analysed, the poor did not always wear the cheapest fabrics. Indeed, the authors demonstrate that a variety of fabrics were worn by those living on the margins of poverty; fabrics included kersey, frieze, hamborough, russet, lockram, canvas, and broadcloth. Additionally, they had trimmings of fringe and cheap woven lace to adorn their garments, showing that people of different social levels cared about their clothing.

Chapter 6 explores the clothing of people who left accounts valued at £300 or more, thus from the “chiefer sort.” The inclusion of this chapter feels misplaced as the book is supposed to be about the “common sort.” The authors acknowledge that the group falls outside the remit of the book and state that they examined the group so that similarities and differences between the clothing of the “chiefer sort” and “common sort” could be identified (p. 165). However, the authors do not make adequate comparisons in the chapter and they do not draw out enough of the similarities and differences between the different social groups. The conclusion of the book could have been expanded to allow for more comparison. The final chapter of the book examines the acquisition of clothing from tradesmen, tailors, and local “women with a needle” who produced clothing and payment for readymade items.

The class and occupational hierarchies sometimes lack nuance, and they could have been analysed and explained further. The decision to divide the text into financial bands is not always helpful. Wealth and the type of garments owned by an individual did not always match up if a person’s occupation required that they wear garments that were suitable for their job rather than their financial capacity. It is also assumed

that the clothing of children reflected the status of their parents or guardians, which does not account for the possibility of social advancement or decline. Additionally, while the statistical analysis and the exploration of the probate accounts reveal very valuable information, it does affect the readability of the text. There is a tendency for a probate account to be described in great detail with little accompanying analysis. The book would have benefited from more narrowing down of the most pertinent probate accounts that illustrate the key findings to the reader. The book would also have benefited from the inclusion of more and better-quality images. Certainly, some of the included black-and-white images of garments would be more useful to the reader in colour. Furthermore, the book would have been strengthened by a more thorough analysis of the images in the main body of text.

Nevertheless, *The Clothing of the Common Sort* fills a large gap in our understanding of the clothing of non-elites in early modern England, particularly of the dress of children and adolescents. In the absence of surviving garments and visual sources for the social groups under investigation, the statistical work and examination of archival sources offer a fascinating insight into the clothing and textiles of non-elites in the period. The analysis of the probate accounts in particular is impressive and unique, ensuring that this book will be a valuable resource for social and dress historians interested in early modern and non-elite clothing. Susan Mee and Peter Spufford are to be commended for completing *The Clothing of the Common Sort* to the level of detail achieved. The book is an admirable tribute to Margaret Spufford.

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Eliza McKee is currently an AHRC PhD candidate in Irish dress history at Queen's University, Belfast, Northern Ireland. Her thesis examines non-elite clothing acquisition methods in post-Famine Ireland, c. 1850-1914. Eliza holds a BA in Modern History and an MA in Irish History from Queen's University. Eliza is also a qualified archivist and she holds an MA in Archives and Records Management from The University of Liverpool. She has worked in a range of archives including The Parliamentary Archives at The Palace of Westminster, The National Gallery Archive, and The Public Record Office of Northern Ireland. Eliza's research interests centre on Irish dress, non-elite clothing, and clothing acquisition methods.



Felicity Chaplin, *La Parisienne in Cinema: Between Art and Life*, Manchester University Press, Manchester, England, 2017, Filmography, Bibliography, Index, 205 pages, Hardback, £80.00.

Who or what is *la Parisienne*? In answering this question, Felicity Chaplin explores the theme of the *Parisienne* type on film, discussing how cinema has attempted to visually capture her essence. Synonymous with fashion since her inception, the *Parisienne* is a fascinating key figure of French modernity, one who never resembles herself. She is associated with elegance, seduction, sophistication, and mystery, but also with consumerism, ambiguity, sexuality, and danger. “Chic, sophisticated, seductive and enigmatic, the *Parisienne* possesses a *je ne sais quoi* which makes her difficult to define” (back cover). She belongs to

a world apart, without being confined geographically to Paris, as her global identity is not necessarily linked to her nationality.

Through an iconographical approach to the *Parisienne*, this study traces the evolutions of a specific human type of urban woman, defined as a myth or dogma, cliché and cultural icon. The book’s six chapters investigate, as case studies, an array of predominantly French and American movies by auteurs including Carné, Godard, Wilder, Cukor, Luhrmann, and Ozon. Chaplin leads the reader on an itinerary that has crossed French culture from the mid nineteenth century to the current age. She outlines the categories associated with the *Parisienne*, reflecting on her different incarnations and representations on film as: muse, cosmopolite, icon of fashion, *femme fatale*, courtesan, and star. As the author points out, “It is important to remember that *la Parisienne* is not a stereotype [...] but a type in the iconographical sense; that is, recognisable through certain recurring motifs, yet also constantly being reinvented” (p. 14). These motifs are analysed individually in each chapter.

The first chapter describes the enigmatic figure of the *Parisienne* as muse, exploring in detail three of her iconographical elements: she inhabits an artistic milieu; she is a subject of portraiture; and, as the creator of her own appearance, she embodies the art of *self-fashioning*. The *Parisienne* exists between art and life as a figure “[...] whose existence is as much determined by art as art is a re-presentation of her material existence.” (p.19). The analysis highlights not only the importance of the practice of

self-fashioning as artifice; as an intrinsic quality of the woman-muse, but also the relevant role of clothing in building the character in cinema, and of interior décor as an extension of the *Parisienne*'s elegance.

The second chapter focuses on the iconographical motif of cosmopolitanism personified by the *Parisienne*. As a transnational figure, she can be anyone and anywhere. Her identity can be extended internationally, transcending national borders and class divisions, as in the case of the films in which the actresses playing this fascinating character are not necessarily French. The author outlines a number of films in which the *Parisienne* is more of an American invention than a French one.

The third chapter examines the historical, industrial, and textual contexts of the relationship between the *Parisienne*, cinema and fashion. In cinema the *Parisienne* is established as a chic icon of fashion and style. The focal point of the analysis is on the costuming of this fashionable figure in movie scenes. Chaplin enumerates the relationships between actresses and designers, touching on the collaborations between cinema productions and couturiers such as Givenchy, Yves Saint-Laurent, Pierre Cardin, and many more.

In chapter four, Chaplin delves into the representations of the *Parisienne* type as femme fatale in the context of French film noir, tracing the historical origins of the term back to the first appearance of the “fatal woman” trope in nineteenth century France. Through the analysis of relevant films, the author draws a distinction between the “intentional” American femme fatale and the “unintentional” French one (p. 96) with her embodiment of ambiguity, fashion, sexuality and danger.

The fifth chapter scrutinises the two motifs of dress/appearance and prostitution, delving into the iconography of the *Parisienne* courtesan, identified with a sexually available woman, “The prostitute was a ubiquitous figure in art, literature and mass culture of nineteenth-century Paris [...]” (p. 122). The core of the analysis is on the way she is represented in cinema as courtesan, associated with prostitution, both the object and subject of consumption, as she can be a luxury good or precious commodity, who can be courted, but not owned by her lovers (p. 140).

In the last chapter, the focus is on the film stars themselves, investigating the *Parisienne* iconographical profile of the actresses Brigitte Bardot, Jeanne Moreau, Anna Karina, and Charlotte Gainsbourg. The films analysed belong to a cycle of *Parisienne* movies in which the stars incarnate the quintessential iconographical profile of the actress own “star personae”. After 1960, France witnessed the emerging intersection between fashion and cinema, as the stars also began lending themselves to extra-cinematic enterprises such as advertising and fashion. This led to a proliferation of exchanges and mutual inspirations between fashion and cinema, as

the actresses brought in their own signature looks and became style guides, in turn influencing couturiers and generational fashion. The *Parisienne* is deciphered as young, slender, sensual, and white but not always beautiful in a conventional sense. In Gainsbourg's case, the author reflects on the concept of *jolie laide* appearance, a kind of fascinating ugliness that is also a characteristic of this type.

A substantial part of this research aims to highlight the importance of costume, clothing, and hairstyles as the tools employed to construct the *Parisienne* character in cinema. "Costume is perhaps the most important motif for establishing a *Parisienne* iconography." (p. 145). As in many studies on fashion and cinema, the book refers to the films in which the relationship between the two industries is sealed by the collaboration between cinematic productions and couturiers, as renowned stylists who supplied the wardrobe of the stars with their own collections, thus directly contributing to the films' success.

This book is an important analysis of the history of fashion, art, media, literature, and French culture. It is a tool for students and researchers with an interest in discussing the peculiar theme of the *Parisienne*, but it also offers insights into a range of different subjects such as the intricate relationship between fashion and cinema, as well as further topics such as social mobility, cosmopolitanism, and self-fashioning. The *Parisienne* embodies the concepts of visibility, transformation, and metonymy. All of these underline the notions of ambiguity, elusiveness, and multiplicity at the core of her fixed yet mutable nature, stimulating further reflections on these subjects.

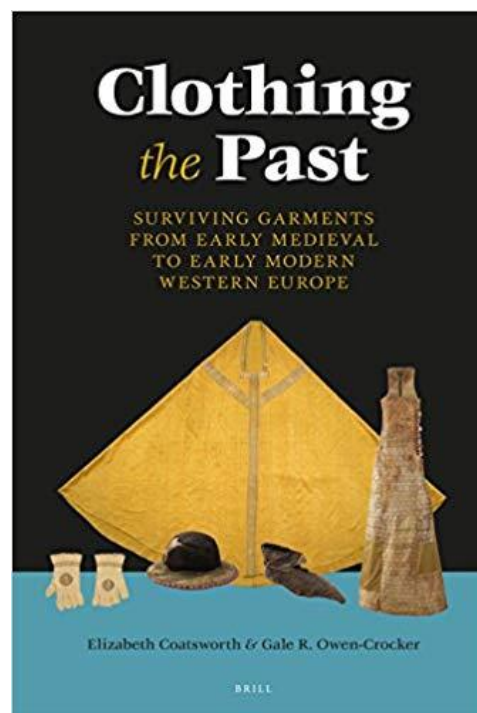
I would have liked to have found more observations on the socio-cultural conditions of this time and their influence on the theme of the *Parisienne*. The analysis of this type of woman could be linked to present fashion practices, and with the social and anthropological transformations that invest individuals and the media alike. What I gathered from the reading of this book is an understanding of how a medium like cinema looked at the world in its attempt to capture the essence of a type of femininity—the *Parisienne*, with all her ambiguous and elusive identity—that has never been strictly synthesised.

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Elizabeth Coatsworth and Gale R. Owen-Crocker, *Clothing the Past: Surviving Garments from Early Medieval to Early Modern Western Europe*, Brill, Leiden, The Netherlands, 2018, Notes, Index, 453 pages, Hardback, £180.00.

This book showcases approximately 100 extant items of dress from western Europe, dating from the fifth to the sixteenth century. The authors' credentials are impressive. Elizabeth Coatsworth BA, MSc, PhD was Senior Lecturer and, until recently, Honorary Research Fellow in The Manchester Institute for Research and Innovation in Art and Design (MIRIAD), Manchester Metropolitan University. Her books include *The Durham Gospels* (with Christopher D. Verey and T. Julian Brown, 1980); *The Art of the Anglo-Saxon Goldsmith* (with Michael Pinder, 2002); and *Corpus of Anglo-Saxon Stone Sculpture. VIII. Western Yorkshire* (2008). Gale R. Owen-Crocker BA, PhD, FSA is Professor Emerita, The University of Manchester, where she was previously Professor of Anglo-Saxon Culture and Director of the Manchester Centre for Anglo-Saxon Studies. Her books include *Dress in Anglo-Saxon England* (1986, 2004); *The Four Funerals in Beowulf* (2000); and *The Bayeux Tapestry: Collected Papers* (2012). She is co-founder and co-editor of the annual journal *Medieval Clothing and Textiles*.



The introduction to *Clothing the Past* discusses the nature of the survivals, whether by chance, as burial dress, archaeological finds, treasures, or garments of unknown origins. The artefacts are divided into 10 categories, with 10 items in each. The categories include headgear, outer garments, priestly outer garments, body garments, loin and leg coverings, vestments, footwear, and accessories. Each artefact is illustrated with at least one colour photograph of the whole item, and some feature an additional one or two photographs showing the back and/or details. The accompanying text discusses the item, including the geographical location and circumstances of the find followed by a description of the materials, the cut, construction, and dimensions. A helpful further reading list is given at the end of the description of each item. At the end of the book there is an illustrated glossary of terms including stitches and weaving techniques.

In the preface the authors state that the choices are personal and that artefacts that made it into the selection often did so because they had stories attached. Many of the stories are fascinating, such as the fourteenth century Bocksten hood, one of a number

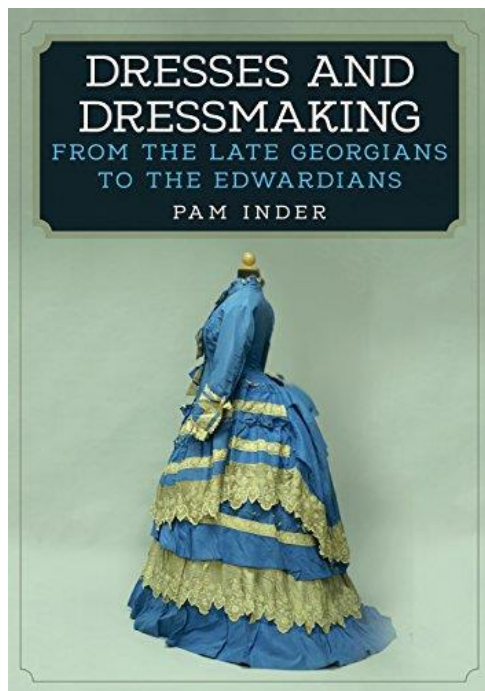
of garments found by an 11-year-old boy whilst harrowing a field, who thought he had found the body of a recent murder victim (p. 37); or the fifteenth century underpants used, along with other textiles items, as insulation under the floor of Lengberg Castle in Austria (p. 277); and an amazingly well-preserved pair of boots from a ninth century ship burial, whose occupants were both female (p. 353). The selection is broad, including functional, defensive, and decorative items of dress. Many of the garments in the selection are sacred or ecclesiastical, reflecting the authors' particular interests. It is interesting to speculate on the choices that other dress historians, driven by their own personal interests, might have made.

Most of the items are not usually on public display, or if they are, the details are difficult to see, either because they are in remote museums and churches or because they are sealed behind glass, or both. With this in mind, it is frustrating that there is a lot of white space in the book. The photographs always occupy one whole page, and many of them are reproduced quite small, which means that many of the details cannot be observed. In order, the photographs always occupy the left-hand side; there are several entirely blank pages. Presumably it was difficult to obtain good quality photographs of many of the garments, but where high-quality or additional photographs might have been possible it would be nice to see more details and close up images. Alternatively, line drawings of the garment would make it easier to understand the descriptions, especially of the more fragmentary items, which can be hard to visualise in their original form.

The book as a whole is informative, interesting, and showcases many artefacts that have not been made accessible before. It is difficult to see who it is aimed at. The high price tag puts it beyond the grasp of the average individual reader with a general interest, and most specialists will have a focus on a particular period or type of clothing. It may have been better to have published a series of smaller, more affordable volumes, each with a focus on a period or type.

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Ninya Mikhaila is a maker of high-quality reconstructions and replicas of historic dress for heritage sites and museums. Clients include Historic Royal Palaces, The Royal Armouries, The National Trust, English Heritage, The National Archives, and the BBC. Ninya is the co-author of *The Tudor Tailor: Reconstructing 16th Century Dress*, (2006), and *The Tudor Child: Clothing and Culture, 1485 to 1625* (2013). She is also co-editor of *The King's Servants: Men's Dress at the Accession of Henry VIII* (2009) and *The Queen's Servants: Gentlewomen's Dress at the Accession of Henry VIII* (2011).



Pam Inder, *Dresses and Dressmaking: From the Late Georgians to the Edwardians*, Amberley Publishing, Stroud, Gloucestershire, England, 2018, Acknowledgements, References, 155 Colour Illustrations, 26 Black-and-White Illustrations, 96 pages, Softback, £14.99.

As the title suggests, *Dresses and Dressmaking: From the Late Georgians to the Edwardians* by Pam Inder looks at the evolution of dress and dressmaking during 1770–1914. Previously a fashion curator and retired lecturer in the History of Dress at De Montfort University, Leicester, and Staffordshire University, Staffordshire, Inder uses a dress and textile collection that she has worked with during 1974–1987—previously located at

Leicester Museums and Leicestershire Museum Service until 1997—throughout the book to showcase this evolution. Alongside the use of these objects, Inder also locates the history of dress and dressmaking within other types of history including: social, technological, and trading histories.

The book is divided into six different chapters, which cover different aspects of dress and dressmaking. In Chapter 1, titled, “Dressmaking and Dresses 1770–1850,” Inder explains the progression of roles, wages, and benefits, and drawbacks of working within the dressmaking trade using both young girl apprentices and female dressmakers as examples. She also discusses the types and costs of fabrics used at this time as well as briefly explaining how parts of dresses were assembled.

Chapter 2, titled, “Dressmaking and Dresses 1850–1914” continues chronologically from Chapter 1 but addresses different topics. Technological changes in dressmaking seen through the sewing machine (which arrived in Leicester in 1856) and the “kilting machine” (which arrived in Leicester during the 1870s) (p. 33), are two of the main focuses of this chapter. Furthermore, improvements within the dressmaking trade regarding improved working conditions, as well as the introduction of department stores in late nineteenth century Leicester, are also discussed.

The content of Chapter 3 deviates from the previous two as seen through its title, “Dresses and the People Who Wore Them.” This chapter showcases Inder’s excellent primary research between the relationship of Leicester’s female citizens and the clothes they purchased and wore within the nineteenth century. Among the numerous examples within the chapter, three particular women stand out: Eliza

Stone, who was from an upper middle class family and kept a diary of her dress expenditures during 1813–1830 (pp. 44–45); Sylvia, a pseudonym for a woman who wrote *How to Dress Well on a Shilling a Day*, published in 1876, which was aimed at lower class readers who were on a tight budget (p. 52); and Ada Jackson, a working class girl who kept diaries of her life and expenditures during late nineteenth century (p. 53). Through these examples of numerous female citizens, Inder also outlines the changing of fashionable silhouettes from crinolines to bustles, as well as discussing maternity dress.

Asides from the sewing and kilting machine, Chapter 4, titled, “Technology,” outlines further technological advancements that affected the appearance of dresses and dressmaking within the nineteenth century. Using several images and brief descriptions, Inder discusses roller printing, machinemade lace, elastic web, aniline dyes, crinolines, rubberised fabrics, celluloid, and tin-weighted silk.

Chapter 5, titled, “Trade,” examines the various locations and items that were traded between Britain and other countries, which contributed to the overall appearance of British dress and dressmaking during the nineteenth century. A select number of examples from the Leicester Museum collections include: imported silks, laces and fashion inspiration from France; monkey furs from Africa to make muffs; silk fibre and fabric from China to make shawls; and elephant ivory from India and Africa to construct parasol handles (pp. 74–76).

The final chapter, “The Changing Role of Women,” discusses women’s emancipation in social history reflected through the changing appearance of dress within the outlined period. Inder’s dialogue includes the advent of bloomers during the mid nineteenth century—which Leicester women did not support; the introduction of sportswear for tennis, cycling, and bathing; aesthetic dress; and how the beginning of the First World War affected dress.

It was an interesting read; however, there are some criticisms that are worth mentioning. The first is in the title, as it would have been helpful to the reader to know that the book was written within the geographical limitations of dress and dressmaking in Leicester. Additionally, more connections and explanations between the text and images would have been beneficial as there are an abundance of images that are extremely fascinating, but are not explicitly referred to in the text. Nevertheless, the images are well captioned and the flow and organisation of text is easy to follow and understandable.

As mentioned above, the use of primary resources seen through the personal accounts of Leicester women, and the abundance of objects sourced from the Leicester Museum collections, as well as Leicester newspapers, reports, and leaflets, showcase

Inder's thorough understanding, research, and intrigue of the topic. However, book contains no additional bibliography of secondary resources, making it challenging for the reader to follow up on the topics discussed.

Overall, this book is incredibly helpful for those wanting to learn about dress history and dressmaking within Leicester during 1770–1914. It provides a well-rounded description of technological changes, nineteenth century trade, women's social history, and personal accounts regarding dress and dressmaking in a city that is primarily known for its nineteenth century industrial history (including the creation of footwear).

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Margaret Scott, *Fashion in the Middle Ages*, The J. Paul Getty Museum, Los Angeles, California, United States, 2018, and Yale University Press, London, England, Select Bibliography, 89 Colour Illustrations, 120 pages, Softback, £12.99.

In 1981, Margaret Scott wrote the authoritative volume, *History of Dress Series: Late Gothic Europe, 1400-1500*. In 2009, The British Library published her leading work, *Medieval Dress and Fashion*. She is a specialist in dress as pictured in medieval manuscripts. *Fashion in the Middle Ages* was originally published as an exhibition catalogue accompanying an historical retrospective at the J. Paul Getty Museum in Los Angeles, California in 2011. Scott looks closely at miniatures in illuminated medieval manuscripts, often with detailed depictions of attire; an approach familiar with her previous work. Nearly all these manuscripts (codices) date after 1170. The earlier 600 years of the Middle Ages remain largely undiscussed. This is one of the limitations of the book. The book has not the aim of being a scientific publication, so it contains no footnotes or detailed bibliography, other than a shortlist of suggestions for further reading.



Scott warns us that it would be a mistake to regard medieval illuminations as providing an unfiltered, realistic depiction of contemporary dress. The wealthy medieval men who ordered codices wanted nice pictures, images that reflected a perfect world. Consequently, the kings, the knights, the bishops, and the monks in the miniatures reproduced in Scott's book are usually dressed in impeccable clothes. Commoners like merchants or craftsmen are rare in the book, except servants. Farmers working in the field are (with one exception) only depicted in the final part of Chapter 2, where they are used in symbols of the months of the year. These farmers, too, are pictured in idealised dress, in colours lovely for the eye.

In her earlier book *Medieval Dress and Fashion*, Scott makes a clear distinction between *dress* and *fashion*. Fashion is the dress that has the continuing pretension of being new. Before roughly 1300, fashion didn't exist at all. In this new book the difference between dress and fiction is not discussed, although the major part of the book doesn't dwell on typical issues of fashion like women's dresses with sleeves so long that they hang below the fingers, or men's chokingly tight hoods and shoes with

pointy tips extending out six inches or more. This is a drawback of the book for readers looking for more specification.

The book is divided into three chapters: “Dressing for the Moment,” “Dressing for the Job,” and “Dressing for Another Time, Another Place.” In all three chapters the latter part is dedicated to a particular manuscript telling a special tale. Next to reproductions from codices, there are some photographs of surviving medieval textiles and garments. By nature, medieval fabrics are very rare, since they normally decompose through the centuries. Therefore, paintings and miniatures from manuscripts are nearly the only sources of knowledge about medieval dress. A miniature is not (what one could think) a small picture, but it is an illumination within the outline of a capital letter (initial). Those capitals were originally painted in red, using ink with red lead (*minium* in Latin) as a pigment.

The first chapter starts with an introduction about stuffs of clothing, i.e., fabrics and materials for trimmings and embroidery. Then follows a subsection about experiments in clothing. Here is told how after centuries of people wearing simply cut T-shaped tunics, in the eleventh century professional tailors began to experiment with ways of making clothing fit more closely to the body. In this way, fashion started slowly. In this chapter attention is also given to different national styles of clothing. The final part of the chapter concentrates on a French manuscript of the *Romance of the Rose*, circa 1405. The *Romance of the Rose* is a thirteenth century French poem in the form of an allegorical dream vision. The purpose is to entertain but also teach about the art of courtly love; platonic love for a lady at the court, named by a symbolic name, The Rose. Consequently, this manuscript contains beautiful miniatures of idealised knights and gentlewomen in courtly outfits. The commentary of Scott on the reproduced illustrations of the manuscript is very informative, explaining the names and shapes of the different garments worn by the allegorical characters of the story.

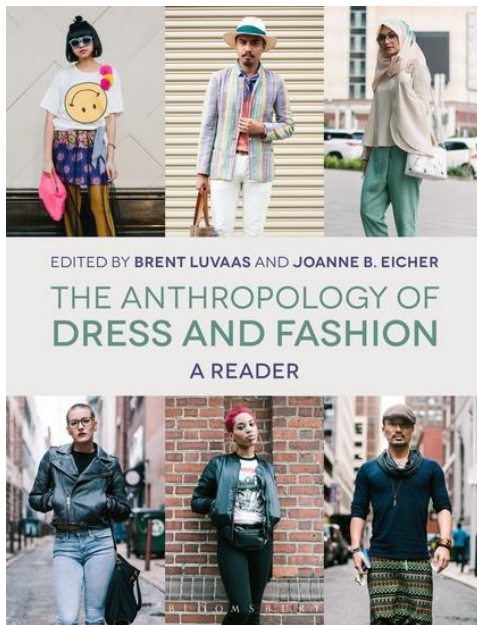
Chapter 2 demonstrates how clothing in the Middle Ages was a vital part of making visible social hierarchy. There are pictures of kings and priests in their rich embroidered copes, some expensive but also some poor dalmatics. There is a picture of Saint Bernard, clothed as a Franciscan monk in an undyed black woolen habit, which was cheaper to produce than those dyed with strong blacks or bleached clean white, and which was increasingly adopted by other monastic orders. Further on, this chapter focuses on the so-called *Spinola Hours*, a manuscript from the southern Netherlands, circa 1520. The *Spinola Hours*, named after the Genoese family that owned the manuscript for centuries, is a very late example of the well-known medieval genre of illustrated prayer books. The miniatures display spatial illusionism in a very sophisticated style; maybe no longer medieval.

Chapter 3 shows pictures of biblical histories with angels, kings from the Old Testament, the Magi, and other saints. The first reproduction dates from around 1000. Initially the people are clothed in fantastic quasi-eastern clothes, but a miniature from around 1500 reflects the High Renaissance obsession with re-creating Classical Antiquity as accurately as possible. The final part of the chapter highlights the Flemish manuscript of *Book of the Deeds of Alexander the Great*, dated around 1470. The members of Alexander's court are clothed in a kind of odd fashioned colourful clothes. Contemporary medieval elements in the clothing are mixed with pseudo-Greek or Persian items. They show that at the end of the Middle Ages some idea about historical evolution became visible.

In general, the examples and illustrations in this *Fashion in the Middle Ages* are more representative for the J.P. Getty Collection than for the Middle Ages in general. This is not a broad review of dress or fashion in the Middle Ages but an introduction to the subject. Despite its limitations, the book contains enough material for readers interested in medieval clothing and life in the Middle Ages in general and/or historians of clothing without knowledge of this period. The illustrations are of a brilliant precision with lovely reproduced colours and the text is as illuminating as you can expect from such an expert as Margaret Scott.

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Brent Luvaas and Joanne B. Eicher, Eds., *The Anthropology of Dress and Fashion: A Reader*, Bloomsbury, London, England, 2019, Acknowledgements, Bibliography, Index, 434 pages, Softback, £31.99.

The Anthropology of Dress and Fashion: A Reader, edited by Brent Luvaas and Joanne B. Eicher, is a collection of reprinted articles organised into thematic sections that showcases fashion and dress as objects of anthropological analysis. Luvaas and Eicher explicitly state that “strictly speaking, ‘the anthropology of dress and fashion’ does not exist, or at least it does not exist

as a formal sub-discipline of anthropology” (p. 3). Therefore, as described by the publisher, Bloomsbury, the reader can be regarded as “the first authoritative anthology of the seminal writings of anthropologists studying clothing and fashion” (bloomsbury.com, 2019). The book offers a new resource for key readings in this informal sub-discipline of anthropology, suitable for any student, scholar, and researcher of fashion studies, social and cultural anthropology, material culture, sociology, and other related fields.

As a publication focused on anthropological study, it contributes to a growing scholarship that is researching the understanding of the place dress has in relation to culture—historically in non-western societies but more recently in western fashion also (p. 4). The reader can be placed amongst literature that began to emerge in the late twentieth century, which placed prominence on material culture in anthropology-based research. Two of the key works that emerged included: *The Fabrics of Culture: The Anthropology of Clothing and Adornment* (Cordwell and Schwartz, 1979) and *Cloth and Human Experience* (Weiner and Schneider, 1989). Such publications proved that dress, textiles, and fashion could be a worthy object of anthropological study and the way in which it could successfully merge materiality and theoretical ideas. *The Anthropology of Dress and Fashion: A Reader* can therefore be seen as the most recent and comprehensive overview of the growing scholarship in anthropological studies of fashion and dress.

In the introduction, the editors address the factors that affected the selection of readings included in the book. They were explicit in carefully choosing scholarly work that was produced by researchers who were either members of anthropological associations, work in anthropology departments, or indicate themselves to be an anthropologist (p. 3). They also acknowledge the influence that their own

backgrounds and research foci have had on the selection of readings included in this volume. It was recognised that their editorial voices offered very different perspectives, approaches, and generations to the study of fashion and dress in an anthropological study. Joanne Eicher has a background in anthropology and sociology with a continued specialism in fashion and dress. Her expertise is in world traditions of dress and its role in defining ordinary lives and experience. Brett Luvaas' background is in socio-cultural anthropology and he particularly looks at the global systems of fashion and the relationship between its power and economics (p. 5). The selection criteria for readings as well as the differing standpoints of the editors, was to ensure the best, most influential, and diverse body of work produced by scholars was included.

Following convention with similar fashion readers, *The Anthropology of Dress and Fashion: A Reader*, includes 42 essays divided into eight themed parts, each headed by an explanatory introduction outlining each theme, the authors, and the concepts discussed. Additionally, the reader presents a compilation of reprinted published texts from not only monographs and edited volumes of books relating to fashion and culture but also a wide range of peer-reviewed journals. The scholarly journals the articles were reprinted from included: *American Anthropologist*, *Cultural Anthropology*, *Textile: The Journal of Cloth and Culture*, *Journal of Material Culture*, *African Arts*, *American Ethnologist*, *Fashion Practice*, and *Fashion Theory*. This highlights the informality of the sub-discipline and how researchers are scattered across other more formally established disciplines. This reader works to implement and distinguish anthropology of fashion and dress study from its related disciplines (p. 3).

The eight thematic parts of the reader begin with "Classic Works in the Anthropology of Dress and Fashion," to show anthropology's historical record in relation to a fashion and dress focus. Included in the section were articles by Alfred Kroeber, Ruth Benedict, and Edward Sapir, who were all part of the first generation of American anthropologists at Columbia University, taught under the "father of American anthropology," Franz Boas (1858–1942). This is followed by seven more sections including: Theorising Dress and Fashion; Material Culture; Dressing the Body in Culture; Dressing the Colony, Fashioning the Nations; Clothing, Class, and Competing Cosmopolitanisms; Making Global Fashion; The Afterlives of Dress and Fashion. From the "Classic Works" to more contemporary instances of fashion and dress from an anthropological perspective, the texts not only show a range of methodological approaches, primary research, and significant case studies, but also where the direction anthropology of fashion and dress is heading.

The book provides a useful and practical compilation of texts that are relevant and substantial to the anthropology of fashion and dress. Obviously, it cannot provide a

completely comprehensive vision of the subject, but it does provide students and researchers with the research and methodologies explored thus far. Furthermore, it guides the reader towards opportunities for further study within this sub-discipline in order to stimulate new theoretical concerns and experimental knowledge in the next generation of anthropology of fashion and dress scholars.

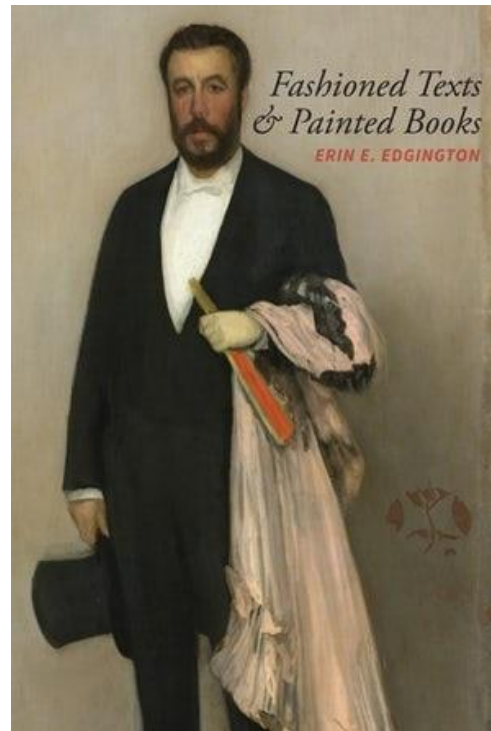
The reader, unfortunately, lacks in biographies for the article contributors. As an overall reader aimed at showcasing the historical and recent progression of anthropology of fashion and dress, biographies that illustrate in which institutions and departments the research is taking place, as well as the context of research environment and background, would have been a useful element to an educative reader. Furthermore, the bibliography is grouped at the end of the reader, rather than at the end of each essay or themed section. This makes it challenging for a student to identify the further reading of a topic. A clear indication of the further reading at the end of an essay would have made the book more useful and clearer for the reader to follow up on readings and key authors.

Overall, *The Anthropology of Dress and Fashion: A Reader* can be recommended as a useful text for any student and researcher. It is a practical and well-organised guide to significant work and expertise in the anthropology of fashion and dress. Furthermore, it is a major and seminal contribution to highlighting the research of fashion and dress in anthropology that is not regarded as a formal subject of its own.

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Emmy Sale holds a BA in Fashion and Dress History and an MA in History of Design and Material Culture, from The University of Brighton, England. Her research interests include homemade clothing, women's periodicals, and interwar beachwear. Emmy has been the recipient of the following awards: The Association of Dress Historians Student Fellowship 2018, Design History Society Student Essay Prize 2018, and The Costume Society's The Yarwood Award 2019. Emmy published an article, titled, "It Is Not Impossible to Look Nice Sitting About on the Beach': The Influence of Magazines in the Making and Wearing of Hand-Knitting Bathing Suits by Young Working Women in England during the 1930s," in the Autumn 2018 issue of *The Journal of Dress History*.

Erin E. Edgington, *Fashioned Text & Painted Books*, University of North Carolina Press, Chapel Hill, North Carolina, United States, 2017, Notes, Bibliography, Index, 2 Black-and-White Illustrations, 212 pages, Softback, £52.07.



Erin E. Edgington's book, *Fashioned Text & Painted Books*, offers a nuanced look at the special relationship between fashion, art, and literature and provides an interdisciplinary link between the three. Edgington, a lecturer in Romantic Languages and Literatures at The University of Michigan, has produced the perfect book for the fashion historian who wants to think outside the box. The book is well worth a read for those interested in discovering the folding fan's multiple roles in the late nineteenth and early twentieth century. This book shines in its comprehensive study of Stéphane Mallarmé (1842–1898) and Paul Claudel's (1868–1955) unique use of the fan format as a device for communication and places their work contextually within the history of French literature.

Fashioned Text & Painted Books addresses the special relationship between the fan and French poetry and Edgington does well to provide us with a detailed history of the fan, from its use in ancient Egypt through to its role as a ubiquitous fashion accessory for ladies within the upper echelons of society in fin-de-siècle Europe. The book references key texts in the establishment of the study and history of fans, mainly Octave Uzanne's *L'Éventails* (1882) which, through a male perspective, firmly establishes the fan as an object inextricably linked to the feminine and *Fans* (1984) by Hélène Alexander, noted Collector, Founder, and Director of The Fan Museum in Greenwich, England.

Other points of reference are the use of the fan format as an object enshrined in social history and its perpetual position at the boundary between high and low art. Edgington explains how, in the mid-to-late nineteenth century, the fan format became an interesting challenge for artists, specifically the Impressionists and Post-Impressionists. The nature of the fan arc, naturally obliterating the foreground, gave rise to new compositional challenges. This was adopted and explored by artists such as Camille Pissarro, who painted over 70 fan shaped paintings throughout his career, Edgar Degas, and Paul Gauguin; a fan shaped painting of his forms part of the

permanent collection at The Fan Museum. The fan was also used a social history object and during this period there was a particular vogue for signature fans, signed and decorated by a coterie of famous artists, musicians, or authors to commemorate a special evening or event.

As previously explained, the primary function of the book is to explore the significant visual interest of the fan format combined with French poetry and focus is centred around two poet's work, published over 40 years apart. Mallarmé's *Éventails*, a selection of short poetic texts originally inscribed directly onto painted folding fans, were published during the 1880s and 1890s when the fan was a ubiquitous accessory and "to appear without a fan would be unthinkable to any well-dressed woman" (p. 99). Claudel, on the other hand, published his *Cent Phrases pour éventails* in 1927 when fans were relatively defunct and—with the exception of mass-produced advertising and feathered court presentation fans—had fallen out of fashion.

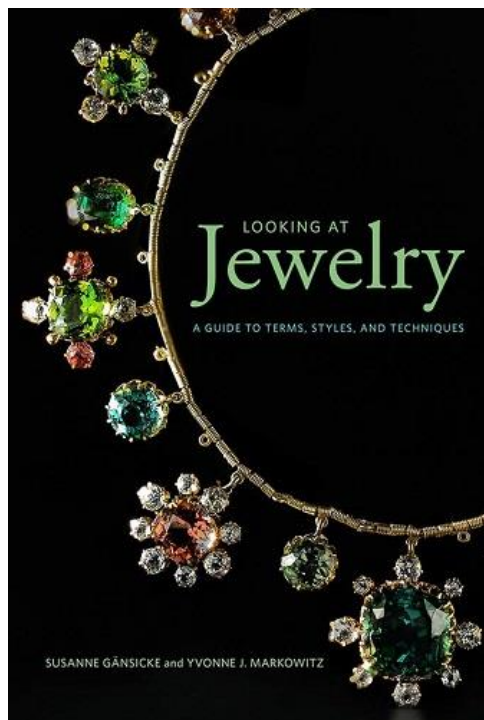
Interestingly, Edgington notes that for Mallarmé, this was not his first dalliance with the fan. The book dedicates a chapter to Mallarmé's venture into the world of fashion journalism through his short-lived publication *La Dernière Mode*. (Only eight issues were published between September and December 1874). Edgington explains that as the first few issues were published between seasons, Mallarmé would comment on accessories, especially the fan and its function in fashionable society. The book makes particular reference to how, in the first issue, Mallarmé "qualifies the fan in two significant ways: First he establishes fans as being central to any discussion of fashion while, at the same time, positioning them outside the temporal constraints of that industry. Secondly, and critically, by making reference to the images that adorn them... he situates them within the context of the art object" (p. 100). The book continues to explain how Claudel made his approached from a very different angle, having composed and published his fan poetry during his time spent in Japan, 1921–1927, where he held various diplomatic posts. Through Edgington's analysis of Claudel's poetry, it is impossible to ignore the influence that his time in Japan had on his poetry, both stylistically and aesthetically.

Ultimately, the book is a literature review of French poetry from the late nineteenth and early twentieth centuries aimed at Romantic Language academics and scholars. As a fashion historian, it is hard to place this book into the wider context and literature as this is not an area in which I am familiar. For the fashion historian there are moments of brilliance as the text does add a fresh, new angle to the current literature on fans and their role within cultural, social, and fashion history. It must be noted however, that when analysing the meaning and structure of Mallarmé and Claudel's poetry, the abundant use of quotations in their original French format makes reading the book challenging at times. There are obvious advantages to this, such as avoiding the poets' original sentiment being lost in translation however, if you are not familiar

with the language it can create a disconnect. Another minor issue is the lack of visual reference material within the text. The only two images in the book appear at the end and ironically provide one of the highlights of the text; the discussion around the interpretation and symbolism of James Abbott McNeill Whistler's *Arrangement in Flesh Colour and Black: Portrait of Théodore Duret*, painted in 1883, which also serves as the book's cover. It should be noted that despite these shortcomings, this is an eloquently written, intelligent study of fans in late nineteenth and early twentieth century French literature. The book successfully sums up the social importance of the fan as an object that has a rich network of associations and connotations which warrants a multiplicity of interpretations.

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Scott William Schiavone graduated from London College of Fashion in 2010 with an MA in Fashion Curation. Having subsequently worked across Scotland with various dress and textile collections, including eighteenth and nineteenth European dress at Glasgow Museums and the Jean Muir (1928–1995) and Charles W. Stewart (1915–2001) collections at National Museums Scotland, Scott is now Assistant Curator at The Fan Museum, Greenwich. Scott's areas of expertise are nineteenth and twentieth century womenswear, particularly 1980s haute couture and contemporary fashion and designers. Since joining The Fan Museum, Scott has become interested in the role of fans as the ultimate fashion accessory in the mid-to-late nineteenth century.



Susanne Gänsicke and Yvonne J. Markowitz, *Looking at Jewelry: A Guide to Terms, Styles, and Techniques*, Getty Publications, Los Angeles, USA, 2019, Glossary, Suggested Further Reading, Acknowledgements, Illustration Credits, Index, 124 Colour Illustrations, 132 pages, Softback, £14.99.

A recent instalment in the *Looking At* series of handbooks published by the J. Paul Getty Museum in Los Angeles, California, this publication on the history of jewellery encompasses adornment, decorative objects, and the materials and techniques behind their making. Organised alphabetically and illustrated with high-definition colour photographs of objects, individuals, and

artworks, this reference guide was written (and priced) to be accessible, portable, and concise. Rather than provide an all-encompassing history of the art form, Senior Conservator at the Getty Museum, Susanne Gänsicke, and Curator Emerita at the Museum of Fine Arts Boston, Yvonne J. Markowitz, selected key terms based on their cultural significance or commonality within the fields of art history, dress studies, and jewellery studies.

The authors' selection of key terms is well-rounded; they include not only common jewellery objects but also terms found in period texts, as well as objects recognisable from popular paintings. This is particularly useful, as the portably designed handbook can be used in various contexts whether exploring a museum (the *Looking At* series was originally intended to ease the visitor experience in the Getty Museum) or antique shop, clarifying a primary source's description of dress, or identifying an object worn in a work of art. Therefore, the authors are successful in creating a guide for all audiences.

As the publication follows a stylistic format consistent with the others in the *Looking At* series, it does not include certain graphics which could enhance the reader's experience. For example, an illustrated timeline would allow the reader to visualise an object or technique within its place in history. An illustrated map could provide an overview of certain distinct jewellery types such as Italian cameos and Berlin iron. Likely for the sake of brevity, the handbook does not offer illustrations of the different stone cuts or settings which are defined in the glossary. In contrast, *Gems and Jewelry in Color* by Ove Dragsted (Macmillan, 1975) illustrates stone types and cuts and then

contextualises them within colour plates of objects, maps, and techniques to show how gems are utilised within jewellery and from what regions gems are sourced.

The images included are of objects considered by scholars to be important to the history of jewellery, providing excellent overview of the discipline while also inviting the reader to marvel at the beauty and craft behind this art form. The high-quality colour photographs encourage enthusiasm and interest towards the subject matter, while differentiating the handbook from publications such as *Jewelry from Antiquity to the Present* by Clare Phillips (Thames and Hudson, 2010 reprint); a more artistic-movement focused work containing mostly black-and-white illustrations. That Gänsicke and Markowitz chose to include photographs of the objects worn, whether in a photograph or in an artwork, provides a comprehensive visual overview of jewellery history. An example of note is a pair of earrings designed by Man Ray, illustrated by a photograph of the extant earrings juxtaposed alongside a photograph of Catherine Deneuve wearing the same design (p. 53).

However, there are no footnotes within the glossary, or an extensive bibliography, which lightens the book and promotes an easy read. Consequently, this publication serves more as an introduction of jewellery themes and terminology; the suggested reading lists following the introduction, as well as the glossary, allow for expanded study if needed. The authors chose to omit a discussion of artistic themes (as they have been explored by others) and do not include designers or design houses in the glossary, as this is material enough for its own publication.

What the authors do particularly well via the descriptive, clear writing and beautiful images, is promote the study of jewellery history and invite interest to promote further study. The alphabetical order of the glossary is easy to follow and includes references to popular culture, contemporary jewellery usage, and celebrity figures, which altogether encourage readers to enthuse about jewellery history. The introduction concisely summarises the major themes of jewellery and its multitude of meanings and uses, such as its magical properties, indication of wealth, and its role in courtship, memory, and patriotic duties (pp. 10–13). Further explored in the glossary, these themes are discussed alongside jewellery's functional and/or decorative aspects and "the reciprocal relationship between dress and jewellery" is consistently explored throughout (p. 13).

The authors explored both western and non-western objects of adornment, with a focus on historical and archaeological examples and the occasional contemporary reference is made, including slang terms like "bling" and the Star Trek *Bajoran* earrings (p. 31 and p. 52). A feature of note is that terms from the glossary, if used in the introduction or within the definition of another term, are emphasised via all-capital letters with every mention so that the reader may look them up, if necessary.

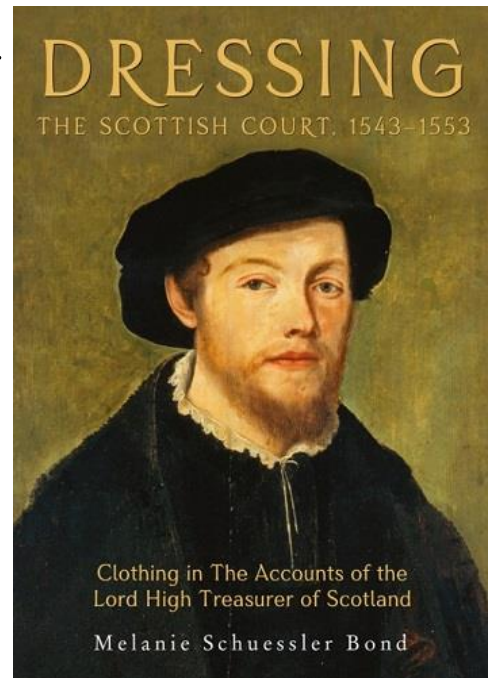
The glossary includes information on how to test metals, authenticate jewellery, identify makers, and broad terms such as “bracelet” or “necklace” are subdivided into their various types. Men’s jewellery, ornamentation and decorative objects, and religious adornment feature within the glossary, reflecting the universality of jewellery. Notably, a socially conscious definition of “ethnic jewellery” distinguishes the term (p. 59) and the authors included the act of “recycling jewellery” within the glossary as well (p. 104).

In summary, *Looking at Jewelry: A Guide to Terms, Styles, and Techniques* is an excellent comprehensive sourcebook on jewellery history to use as a foundation for further study or as an easily accessible reference. Because it consistently relates adornment to dress, it is a relevant resource for dress historians, especially those looking to get an overview of such an expansive part of decorative arts history. It is especially useful when reading about fashion, rather than identifying an extant object because not all terms are accompanied by illustrations. A well-researched, accurate, and concise guide that is also accessibly priced, it is recommended as a purchase for jewellery specialists and dress historians alike.

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Naomi Sosnovsky is a jewellery historian based in New York City, specialising in private collections management and antique jewellery sales. She holds a Master of Studies in Archaeology from The University of Oxford and a Master of Arts in Fashion and Textile Studies from The Fashion Institute of Technology. Her areas of interest include archaeological revival jewellery, magic in medieval Europe, and twentieth century British menswear.

Melanie Schuessler Bond, *Dressing the Scottish Court, 1543-1553, Clothing in the Accounts of the Lord High Treasurer of Scotland*, The Boydell Press, Woodbridge, England, 2019, Acknowledgements, Notes, Appendices, Glossary, Bibliography, Indexes, 27 Black-and-White Illustrations, 730 pages, Hardback, £75.00.



Dressing the Scottish Court, 1543-1553 analyses extracts of the accounts of James Hamilton's Regency court relating to items of dress. The relevant account entries are presented in typescript form in parallel to a modern English translation. Organised by gender and social rank, individual accounts are presented as "Wardrobe Biographies" (pp. 144-650) and provided with short introductions exploring to whom the garments relate. These vary from the full information available regarding the regent himself, to brief deductions based on name and quality of clothing given. The biographies are preceded by three general introduction chapters exploring and describing the types of garments featured in the accounts, arranged by gender and function. The book concludes with appendices relating to clothing legislation, including a translation of an example of an expenditure authorised by James Hamilton, a transcript and translation of a letter relating to Hamilton's wife, Margaret Douglas's wardrobe, a transcript and translation of sumptuary legislation largely from the fifteenth century, and some transcriptions and translations of sixteenth century Scottish poetry. These are followed by an essential glossary.

Melanie Schuessler Bond's contribution to the field of sixteenth century dress studies is evidence of her generosity in scholarship. *Dressing the Scottish Court* presents the results of dizzying hours spent pouring over original manuscripts in a quest for knowledge of sixteenth century dress. The book consequently provides an easy go-to for serious readers in the field of dress history who need to access original details of garments relating to the Scottish court outside of the archive. Bond's analysis of the accounts is evidently led by her knowledge of costume construction and *Dressing the Scottish Court* is likely to benefit makers and designers who are seeking authentic replication. Approaching this book with a standing knowledge of materials, construction, and visual research in sixteenth century dress will assist readers when unpicking the account details Bond has extracted. The arrangement of the text is most useful for looking up a specific type of garment and understanding who, in court society, wore it. For the less informed, Bond's introductory chapters provide a truthful appraisal of the difficulties faced by historians when interpreting documents;

throughout, the author includes honest descriptions of the uncertainties and vagaries of exactly what the accounts refer to.

The sixteenth century is an era from which almost no clothing objects survive, and the challenge of attempting to understand what was worn in Britain has previously been met through focus on England. Janet Arnold's *Queen Elizabeth's Wardrobe Unlock'd* (1988) broke new ground in bringing together a strength of sources to try and understand descriptions of a lost royal wardrobe. Subsequently, Jane Malcolm-Davies and Ninya Mikhaila provided detailed descriptions from a maker's perspective in *The Tudor Tailor: Reconstructing 16th-Century Dress* (2006); building on Janet Arnold's *Patterns of Fashion* series volumes 3 and 4, which dealt with dress and accessories from the 1560s and 1540s, respectively. More recently Eleri Lynn's *Tudor Fashion* (2017) provided a more socio-historical approach to understanding the significance of dress in the Tudor court.

Bond's *Dressing the Scottish Court* brings a large quantity of raw data to this field of publication and importantly shifts the focus to Scotland. Her work is perhaps best understood as a continuation of publications featuring the Scottish royal accounts. *Dressing the Scottish Court* sits comfortably as a follow-on to The Boydell Press release of *Regency in Sixteenth-Century Scotland* by Amy Blakeway (2015), which in turn continues authorship on sixteenth century Scotland from Andrea Thomas's seminal *Princelie Majestie: The Court of James V of Scotland, 1528-1542* (2005) and Dr. Sally Rush's article *French Fashion in Sixteenth-Century Scotland: The 1539 Inventory of James V's Wardrobe* (*Furniture History*, 1996, 42, pp. 1-25). Blakeway's introduction to the context of the Regency, and her and Thomas's general analysis of the court accounts, are continued by Bond with a specific focus on dress. Bond's garment descriptions and biography introductions guide the reader throughout the text; while some of this might cover ground familiar to those seasoned in sixteenth century scholarship; the descriptions form a crucial foundation for those new to the period or to archive interrogation.

The specificity of *Dressing the Scottish Court* lends strength to its contribution, but equally creates weakness. The book's focus on data and reliance on the accounts, with only 27 illustrations in over 700 pages, makes it a highly specialised read. Context for the garments and their wearers gains only the briefest mention; in some instances Bond is able to enlighten the reader regarding items purchased as part of general mourning, or as wedding trousseau, but in too many cases there remain questions surrounding the greater picture of relationships, personal incomes and expenditures, and how the court as a whole used clothing to pay individuals and signify status. One family tree is provided, that of James Hamilton, but a graphic indication of the court structure might have been equally useful.

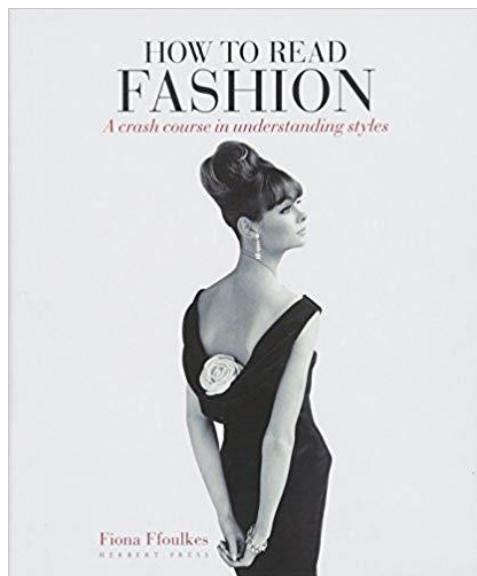
Although this text is a valuable data source, it seems like an unusual decision to publish transcriptions at a time when British institutions are desperately searching for resources to digitise their collections. Bond points to errors, bias, and omissions in the 1908 publication of the accounts by Sir James Balfour Paul (p. 2 and p. 20), and also chooses to publish her own modern English translation of sumptuary legislations already available online. So much generosity in sharing painstaking transcriptions in a book, begs the question of why funding cannot be made available to turn this labour into an online resource complementing digital images of the original text, thus helping to preserve the object as well as develop a rich source for future knowledge. Bond's detailed cross-references and indexing are already an excellent basis for a digital search tool.

Dressing the Scottish Court is methodically laid out with indexing that enables searches by garment, person, and textile. Bond's knowledge of materials speaks for itself by enabling her to unravel hierarchy and personal relationships. Yet, this feels like only the beginning of the histories these accounts have to tell. Knowing what clothing individuals had paid for by the state, begs questions of how they sat within wider social and political contexts; what those clothes meant not just to their wearers, but to their onlookers and makers as well. In a court society where illegitimacy and half-blood relationships were rife, the wardrobes of the wearers promise fascinating tales of power play, demonstrative preference and ultimately, who would govern the lands of Scotland. Hopefully, with the fresh light shone by *Dressing the Scottish Court* onto court clothing in the Regency accounts, further scholarship will go from strength to strength in understanding how those garments enacted history.

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Dr. Emily Taylor is Assistant Curator, European Decorative Arts at National Museums Scotland, where she has worked since 2012. Specialised in historic fashion and textiles, she works with the pre-1850 collections. In 2013 Emily completed a PhD with the University of Glasgow, titled, *Women's Fashionable Dress in Eighteenth-Century Scotland: Objects and Identities*. Her current research is focused on dress construction in the long eighteenth century and men's fashion, circa 1700–1840. Emily is currently an Executive Committee member of The Association of Dress Historians.



Fiona Ffoulkes, *How to Read Fashion: A Crash Course in Understanding Styles*, Herbert Press (Bloomsbury) London, England, 2018, Appendices, Bibliography, Index, 500+ Colour Illustrations, 256 pages, Softback, £10.99.

Fiona Ffoulkes' contribution to Herbert Press' "How to Read" series, *How to Read Fashion*, provides a comprehensive overview of key fashion trends and styles over the past 200 years while relating them to contemporary fashion. The easily accessible pocket-sized book packs two centuries worth of style and history into 250 pages—all illustrated with relevant and contextual images. The "How to Read" series includes other titles, such as *How to Read Paintings*, and aims to provide a foundation of understanding and knowledge of the style or discipline approached.

Fiona Ffoulkes has had a varied career within fashion design and history; she has "worked in fashion and costume design for the past thirty years, including fifteen years as a stylist for BBC and ITV. She has lectured in textiles and fashion at St Martins College of Art & Design and at the American University in Paris" (Back cover).

The first chapter of the book, "Glossary of Themes," breaks down fashion styles and influences that range from established styles such as neo-classicism, exoticism, and historical; illustrated with examples that included rebels, gothic, and garconne. Each style identified is accompanied with a paragraph and carefully selected image. While within the confines of a pocketbook, Ffoulkes has selected a seemingly random choice of styles to include in the "Glossary of Themes," such as inside/outside, and leaves out important areas such as futurism, street style, and vintage. Furthermore, the book had a section for the eighteenth century over any other eras, while also including historical as its own separate style.

The second chapter, titled, "Techniques," provides a straightforward technical overview from tailoring to fastenings. The third chapter, titled, "Materials" handily breaks down fabric types into natural, synthetic, weaves, dyes, and prints, with each category broken down further into the different variations of said fabric. Again, due to the limit of space, categories such as prints leaves out many different types of popular prints, such as resist. The materials chapter also features embellishments, such as feathers, decorations, and lace.

The next six chapters of *How to Read Fashion* concern formal, casual, and leisure wear with two chapters for each divided into men's and womenswear. Each of the six chapters follow the same formula on each page, underlying a particular garment or convention of dress, such as weddings, in the men's and women's formalwear chapters and underwear and swimwear under men and women's leisurewear. As well as highlighting different types of garments the book also provides interesting facts and origins of each one, placing them within the wider historical context of the book.

Chapters 10 and 11 examine men's and then women's accessories, beginning with bags (for womenswear) then boots, shoes, neckwear, and hats. Notably missing in the bags section is any mention of iconic bags such as Louis Vuitton's Alma, Keepall, or Dior's saddlebag, choosing instead to include Moschino—less influential than those aforementioned in the history of luxury handbags.

The next two chapters regard jewellery, hair, and makeup. The jewellery section introduces the process of making; explaining materials and stones before approaching fine jewellery (both men's and women's), all including historical and contemporary. The hair and make up section, again, identifies different hair and make up styles with dedicated pages to “revival” hairstyles, thereby sticking to the brief of the book to relate contemporary styles' historical influences.

The final chapter, titled, “Designers and Brands,” briefly introduces some of the first fashion designers such as Worth (1825–1895), Doucet (1853–1929) and Poiret (1879–1944); continuing to explain how a designer evolves to become a brand (a useful section for the budding fashion student). Finally, the book gives a brief biography of some of the most important designer brands today, Chanel, Dior, Armani, Hermès, amongst others.

The book focuses entirely on western fashion without acknowledging that this is the main perspective of the book. When approaching exoticism, Ffoulkes highlights western interpretations of African and Japanese styles without distinguishing that exoticism is not representative of the actual dress of these countries and continents and, as this book is intended as a reference book, this could be seen as an outdated source of inspiration. While the book has multiple relevant images on each page, there are no picture credits. Captions do highlight a date and name of the garment in the imagery, yet there is no credit line apart from picture credits on the last page which only identifies the copyright owner, which is problematic when the reader may want to identify an artist of an illustration or a model in a fashion photograph.

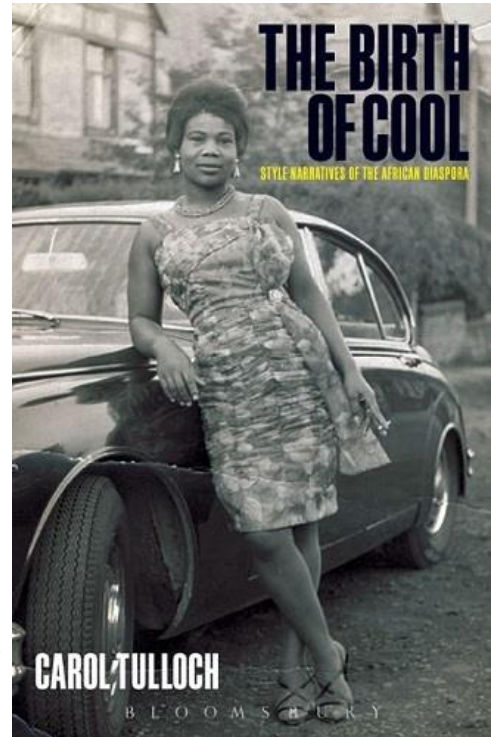
This book can be enjoyed as a companion to a fashion student, an absolute beginner, as well as the established designer or dress historian as a quick and easy reference. This book would be a perfect gift for the budding fashion enthusiast used as a

reference for a research project or as inspiration. A highlight of this book is the near equal weighting of menswear to womenswear—menswear often underrepresented in introductory fashion books. The abundance of facts and information on each page means there's bound to be something new to learn for everyone.

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Milly Westbrook was awarded a 2019 Student Fellowship from The Association of Dress Historians (ADH), during which she is working as ADH Social Media Assistant, creating new and exciting original content for ADH Instagram. Milly is a second-year student studying for an undergraduate degree in Fashion and Dress History at The University of Brighton, England. Her passion for historical fashion began from a young age with trips to museums with her granny. Milly's research interests include headwear and dress of the 1920s, Designer Lucile (1863–1935), and eighteenth century dress. Milly is currently writing her undergraduate dissertation on Girls' independent school uniforms during 1920–1950. Milly is also a student annotator for the Yoox Net-A-Porter/Bloomsbury Runway Collection Archive.

Carol Tulloch, *The Birth of Cool: Style Narratives of the African Diaspora*, Bloomsbury Academic, London, England, 2018, Acknowledgements, References, Index, 42 Black-and-White Illustrations, 9 Plates, 254 pages, Softback, £23.74.



Carol Tulloch is at the forefront of African diaspora fashion research in the United Kingdom. Her research has focused on the telling of self through a styled black body. She combines cross-cultural and transnational relations, cultural heritage, autobiography and biography, along with personal archives to think through the ways black people have negotiated their sense of self within various cultural and social contexts. *The Birth of Cool: Style Narratives of the African Diaspora* is a culmination of the extensive research of African diaspora fashion practices that Tulloch has undertaken. The book employs “cool” as an aesthetic that has been employed by the African diaspora at different times; it is, as she argues, a critical tool in the projection of an aesthetic of presence. Her methodological approach for the book is a concept she first proposed in 2010. For Tulloch, the concept “style-fashion-dress” encompasses the myriad of routes, connections, flows, and tensions. She argues for the system, style-fashion-dress, as a signifier of the multiple meanings and frameworks through which black style narratives flow, allowing her to situate black style narratives within the complex framework from which they emerged. Style, for Tulloch, equals agency in the construction of self through the assemblage of garments, accessories, and beauty regimens, which may not be considered to be in fashion at the time. For her, style is the exercising of agency through the articulation of everyday life through a styled body. African diaspora fashion narratives, as Tulloch shows in the book, have not simply been reliant on a western fashion cycles but have emerged inside and outside of it, shaped by specific histories, heritages, and transnational relations.

Creating a broad framework from which to analyse black style has allowed Tulloch to conduct a more comprehensive analysis of the complex diverse landscapes in the which African diaspora style practices have emerged. Using autobiographical narratives, material culture, and objects from her personal archives, she situates the style practices of individuals at the heart of her argument; showing ways of being which contest misrepresentations and ethnic absolutism. The book’s narrative weaves through important themes and periods, drawing on differing geographic locations—from the Caribbean to North America—which have been instrumental in shaping

the style of individuals. By including such diverse subjects in this book, there was a danger that Tulloch would be unable to sufficiently address the different ways members of the African diaspora have used clothing to articulate individual ways of being. However, Tulloch is able to make connections across time and place, connecting the different chapters through her methodological approach; an approach that allows her to unpack the complexity of black style practices.

The first chapter, “Angel in the Market Place: The African-Jamaican Higgler, 1880–1907” focuses on Jamaica, and the emergence of a Jamaica higgler (a female market trader). Higglers were an important part of Jamaica’s history of style and gender because their ways of being challenged dominant narratives. This created spaces that allowed them to not only retain economic control, but also freedom of movement. The chapter provides an analysis of the importance clothing as a means of articulating ways of being in colonial Jamaica. In Chapter 2, Tulloch reflects on the connection between style and modernity during the Harlem Renaissance. This chapter utilises cultural markers which embodied black modernity during the interwar years in American history. Tulloch compares the glamour and wealth of an African-American couple photographed by James VanDerZee to the casualness of the Gray Johnson’s self-portrait. The chapter shows very different style aesthetics can emerge in divergent ways during this period, and how modernity can be articulated from different places. In the following chapters (3 and 4), Tulloch turns to Billie Holiday and Malik el-Shabazz (Malcolm X) to consider the ways gender has been articulated through black style. Billie Holiday blended an avant-garde ideology with style-fashion-dress that transformed her. Holiday is positioned as a female black dandy, an aesthetic which Tulloch argues, she created through regimens usually associated with heightened femininity. For Malik el-Shabazz she traces the evolution of his style from street hustler to spokesman for the Nation of Islam. Both case studies are examples of the evolution of individual style practices through the lens of gender.

Chapter 5, titled, “You Should Understand, It’s A Freedom Thing: The Stone Cherrie-Steve Biko T-Shirt,” Tulloch considers the ways in which style narratives can be written on a garment—in this instance a T-shirt. Here she is suggesting that understanding a garment does not merely have to be about an individual’s use but can also be a way to articulate connections to other black people. She argues that black people do not have to experience a particular period in time but can still be connected through what that object articulates about the black experience. The final chapter, “Here: The Haunting Joy of Being in England,” brings the reader to Britain, the place that Tulloch is most closely connected. She explains that it was the place and time that sparked her interest in fashion and black identities. The chapter is more personal because it reflects her style-fashion-dress concept through a relationship to Britain and her connection to the Windrush Generation. The chapter considers what it meant to be black and British and shows the ways the diasporic experience for the

Windrush Generation contributed to telling of self through a styled black body of the period.

Drawing on different geographic locations and time periods, Tulloch weaves the separate chapters together with her methodological approach. A Jamaican higgler and an African American blues singer, may on the face of it seem to be diametrically opposed, however, despite this distance they are connected through their use of style as a means to subvert existing social forms. The Billie Holiday and Malik el-Shabbaz chapters present ways in which gender can be performed and presented through an evolution of style. In juxtaposing displays of wealth and glamour with casual style during the Harlem Renaissance, Tulloch shows how different places and periods are interpreted in different ways, which in turn, produce distinctive ways of being. Tulloch has an ability to interweave the different chapters, revealing the critical tools that Tulloch calls an “aesthetics of presence;” the imprinting of oneself on society, culture, and history. For readers/researchers interested in understanding the style practices of the African diaspora, or looking for ways to understand the field from a position that allows for a richer and more complicated ways of observing dress history, then they will certainly get something from this book.

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

Recent PhD Theses in Dress History

The Association of Dress Historians (ADH) is proud to support scholarship in dress history through its international conferences, events such as ADH members' tours, and publication of *The Journal of Dress History*. We are passionate about sharing our knowledge with you. Our mission is to start conversations, encourage the exchange of ideas, and expose new and exciting research in the field to all who appreciate the discipline. To that end, the following is a recurring article, 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.

Jennifer Daley, *A History of Clothing and Textiles for Sailors in the British Royal Navy, 1660–1859*, PhD Thesis, King's College, London, England, 2019.

Did the clothing regulations cited in Admiralty Circular No. 283 of January 30, 1857 establish the first sailor uniforms in the British Royal Navy, as many historians have argued? Through qualitative and quantitative analyses, this thesis proves that before 1857 the Admiralty regulated, procured, and distributed uniform sailor clothing that was endorsed, enabled, and enforced by the British government. This thesis' original contribution to knowledge is a completely new paradigm as to how the navy clothed sailors up to and through the Crimean War, 1854–1856. Clothing uniformity was essential in order to secure a clearly identifiable and cohesive sailor force whose clean and widely available uniform was a key to the sailors' survival and the navy's ability to thrive. As disease and infection could be transmitted through clothing and textiles, the importance of sailor uniforms was elevated so as to promote general health. A strong navy required healthy sailors. The research in this thesis is supported by investigations into disparate primary sources, including Royal Navy clothing regulations and circulars, official solicitations for procurement of sailor clothing and textiles, Parliamentary records, contemporary publications including books and newspapers, sailors' journals, archival sailor clothing and textiles in museums, and pictorial evidence in painting and portraiture, caricatures, and photographs. By utilizing a diverse set of data and methodological approaches, this interdisciplinary research study addresses the critical development of clothing and textiles for the iconic British Royal Navy sailor.

Bethany Pleydell, *The Spanish Tudors: Fashioning the Anglo-Spanish Elite through Dress, c. 1553–1603, and Beyond*, PhD Thesis, University of Bristol, Bristol, England, 2019.

Spain loomed large in the hearts, minds and wardrobes of England's elite classes during the sixteenth century. It represented both a cultural model of worldliness and wealth, emulated and envied by its European neighbours, and a global leader in sartorial sophistication; its fashions bought and worn by Englishmen and women, even during times of Anglo-Spanish conflict. This thesis examines the dissemination, consumption and reception of luxury Spanish fashions, textiles and household furnishings amongst the English elite classes during the reigns of Mary Tudor and Elizabeth I, c.1554–1603. It uncovers the role played by Spanish garb in the self-fashioning agendas of the English aristocracy and nobility – most notably Mary and Elizabeth, members of the so-called 'Spanish Faction' and select elite families – which has been overlooked in previous scholarship on Anglo-Spanish diplomatic affairs and material exchanges. This thesis marries archival and object-focussed research, as based on a close-hand analysis of a range of manuscript and printed primary sources, portraiture and objects, to: examine the making of the 'Spanish Model' of fashion; investigate the Spanish textile and fashion diaspora in Tudor England, as analysed

through the lens of the lucrative leather and wool trade; and, consider the politicised dress habits of Mary and Elizabeth, whose inventories and warrants are scrutinised to reveal a larger quantity of Spanish garb in their wardrobes than previously acknowledged. It also analyses the twin phenomenon of Hispanophilia and ‘pseudo-Hispanophilia’ – defined here as a disingenuous love of Spain, exhibited by the individual for personal and political gain – amongst the English nobility and members of the political ‘Spanish Faction’ who displayed ostensibly pro-Spanish sentiments and wore Spanish fashions. Finally, it examines how the circulation of anti-Spanish pamphlets and plays contributed towards the ultimate demise of Spanish fashions in England in the 1580s as diplomatic relations soured and widespread Hispanophobia increased. This thesis thus offers an original contribution to art and social historical studies of Anglo-Spanish relations, as well as the material culture of Spanish fashions more broadly, by using English dress habits to analyse elite attitudes to Spain, first as England's ally, and later as its political and religious rival.

Cheryl Roberts, *The Impact of the Purchasing Power of Young, Employed, Modern Working-Class Women on the Design, Mass Manufacture and Consumption of Fashionable Lightweight Day Dresses, 1930-1939*, PhD Thesis, University of Brighton, Brighton, England, 2019.

The Impact of the Purchasing Power of Young, Employed, Modern Working-class Women on the Design, Mass Manufacture and Consumption of Fashionable Lightweight Day Dresses, 1930-1939 is a significant and largely untold history of the demand for cheap, more fashionable clothing for young working-class women. This is an interdisciplinary, material culture analysis that investigates the design, manufacture, retailing and consumption of fashion for and by young working-class women in Britain the 1930s. It concentrates on new mass developments in the design and manufacture of lightweight day dresses styled for younger women and on its retailing in the secondhand and seconds trades, in street markets, new chain stores, department stores, independent dress shops and in home dressmaking as well as discussing the specific impact of this new product within the emerging mail order catalogue industry in England. These outlets all offered venues of consumption to the young, employed, modern working-class woman which is freshly analysed here in the context of old and new businesses practices. The actuality of the garments worn by these young women is paramount to this research and will be at the forefront of all findings and developed discussions in this study. The mass manufacture of lightweight ready-made day dresses 1930-1939 is therefore the focus of this thesis, although other integral clothing items in the wardrobe of the young working-class woman must be briefly considered to build a clear picture of what clothing was available and what she could afford. The complex issue of garment fashionability, as seen through in the eyes of this young woman consumer, is also probed here. Pulling together a wide range of disparate original sources: oral testimony, photography, business archives,

press reports, fashion periodicals and analysis of surviving garments in museum collections, this study proves for the first time that examination of the dress habits of young working-class women in Britain in the 1930s opens up an unexplored but significant material culture research field. This clarifies the central role of these young female consumers and their fashion demands as a key trigger for the major industrial development of a new product: fashionable, lightweight clothing in Britain and its mass consumption. The term 'agents of change' is of deep significance to this study that argues and proves that the close analysis of the consumption choices and the wearing of lightweight day dresses of this specific social group also became a significant reflection of major cultural and technological developments in mass modernity and social change in Britain in this period.

Elizabeth Tregenza, *Not Just Copying: Frederick Starke and London Wholesale Couture, 1933-1966*, PhD Thesis, University of Brighton, Brighton, England, 2019. This thesis considers the operations of the London wholesale couture industry between 1933 and 1966. Whilst this sector of the market has received little academic discussion, as this thesis demonstrates, it was a vital and thriving part of the mid twentieth century London fashion industry. The seven chapters in this thesis question how wholesale couturiers designed, manufactured, promoted, retailed and exported their garments. Whilst wholesale couturiers have typically been recognised as simply copying haute couture garments, this thesis seeks to revise this notion and demonstrate the complexities of wholesale couturiers' design processes and business strategies. A material culture based approach is followed throughout with original garments used to help unpick the design, manufacture and usage of wholesale couturiers' products. The effect of World War Two on the fashion industry is discussed throughout. The pioneering activities of wholesale couturiers in 1946, a year typically ignored by fashion history, are vital to this thesis. This study demonstrates that 1946 was in fact a critical year for re-building and re-imagining the London fashion industry and that wholesale couturiers were at the centre of this. The primary focus of this thesis is on the life and work of Frederick Starke, one of London's key wholesale couturiers (1904-1988). Starke founded his business in 1933 and therefore offers a fascinating case study of a wholesale couture company from its infancy. It demonstrates how both the man Frederick Starke and the brand Frederick Starke Ltd. were at the centre of an enterprising group of London fashion men, women and firms. This thesis considers the activities of the two groups that Starke helped to found: The Model House Group and Fashion House Group. It investigates the events these groups organised in the period 1946-1966 and how these helped to increase the export of British garments internationally. Overall this thesis demonstrates that wholesale couturiers must be recognised as a key part of London's status as a fashion city.

Jennifer Ann Van Schoor, *The Indian Cashmere Shawl and Social Status in British Art, 1760–1870*, PhD Thesis, Birkbeck, University of London, London, England, 2019.

This thesis explores visual representations of social status in British art between 1760 and 1870 to analyse the significance of Indian Cashmere shawls, and the British-made shawls they inspired, as objects associated with the notion of respectability. The appropriation and domestication of this Indian garment by the British, and how it intersected with multiple formations of respectability over the late eighteenth and nineteenth century while also enduring as a fashion item, are shown to have provided women with a symbol through which to negotiate and shape their own social standing within a fluid social hierarchy. The semiotic economy of the shawl and its expressive material form provided artists with a visual language to engage with representations of contemporary social change or status display. Uniquely, this thesis offers an art historical study of the shawl in British culture which is both temporally expansive and socially broad, in order to understand eighteenth- and nineteenth-century perceptions of a garment that became integrated into diverse visual representations of respectable womanhood in Britain between 1760 and 1870. During this period, the Cashmere shawl would appear in a large number of British portraits and narrative paintings, representing a wide range of British women, from royalty and noblewomen to bourgeois wives and daughters, society hostesses, farmers' wives and even fallen women. Through analysis of these paintings we gain a deeper understanding of the complex and nuanced ways women negotiated social mobility, status and identity and how artists used this object's association with respectability to participate in an increasingly complex discourse on the effects of Britain's industrial progress and global expansion; what impact industrial innovation had on the meaning of status; how conflict in India found expression in the ways women presented themselves; and how artists responded to the negative effects of social change through representations of women.

Lucie Whitmore, *Fashion Narratives of the First World War*, PhD Thesis, University of Glasgow, Glasgow, Scotland, 2019.

This thesis asks how women's fashionable dress in Britain was altered by the First World War, drawing primarily on museum collections of dress and contemporary periodicals as evidence. Fashion from the First World War period has been widely overlooked, both in dress history scholarship and museum practice. Though it has been suggested that the war 'had a deadening effect on fashion,' this thesis argues that it sparked a range of creative, emotive and assertive sartorial responses, and fundamentally changed women's dressing practices. This thesis further asks how Britain's widely underused collections of garments from the First World War period can effectively be used in museums to 'sum up, or make coherent' aspects of the civilian female experience of war for museum visitors. The main body of the thesis is

divided into five chapters. The structure sheds light on the processes of finding, forming and sharing narratives of war through fashion objects. Chapters One and Five are centred around collections and their usage, while Chapters Two, Three and Four focus on dress historical study. Using the methodological approach of defining fashion as the material culture of war, the three dress history chapters each apply a different lens to investigate the relationship between war and women's fashionable dress, focusing on austerity, modernity, and the embodiment of warfare. In doing so, this thesis fills a gap in dress history knowledge and reattributes significance to objects that have lost their provenance or been overlooked for other reasons, and argues that they should be used in the public domain to widen understanding of war and its impact beyond the Fighting Fronts. Attention is also paid to those objects from the period that have been lost, and it is argued that immateriality should not prevent objects from being used to form and share narratives of war. This thesis demonstrates that fashionable dress is a powerful medium that can both generate and effectively communicate historical knowledge; covering such diverse subject matter as rationing, the development of synthetic fibres and the impact of air raids, all through the lens of fashion. This study represents a significant and timely contribution to dress history, dress museology, and the historiography of the First World War.

A Guide to Online Sources for Dress History Research

Jennifer Daley

Online sources for dress history research have been increasing in scale and quality. This article provides online sources that are of a professional quality and that play a role in furthering the academic study of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. Categorised alphabetically per country, the following online collections reflect the interdisciplinarity of dress history research that can be accessed through searchable banks of images, objects, and texts.

This article includes online collections in the following countries: Australia, Belgium, Canada, Chile, China, Denmark, England, France, Germany, Hungary, Israel, Italy, Japan, Netherlands, New Zealand, Northern Ireland, Russia, Scotland, Spain, Wales, and the United States. For inclusion in this article, the museum, archive, or other professional organisation must offer online sources in English. If a website link in this article initially prompts non-English text, simply 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.kemererearch.com

Manchester City Council, Manchester Local Image Collection, Manchester

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

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

Marks and Spencer Archive Catalogue, Leeds

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

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

Mary Evans Picture Library, London

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

<https://www.maryevans.com>

Middlesex University Fashion Collection, London

The Fashion Collection comprises approximately 450 garments for women and men, textiles, accessories including hats, shoes, gloves, and more, plus hundreds of haberdashery items including buttons and trimmings, from the nineteenth century to the present day.

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

The Museum of London, Dress and Textiles Collection, London

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

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

The National Archives, Kew

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

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

The National Army Museum, London

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

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

The National Portrait Gallery, London

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

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

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

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

The National Trust, Swindon

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

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

People's History Museum, Manchester

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

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

The Public Domain Review, Manchester

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

<http://publicdomainreview.org>

***Punch*, London**

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

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

Queen Victoria’s Journals, London

A fully searchable database of Queen Victoria’s journals is freely available online at:

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

The Royal Collection, London

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

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

The Royal Opera House, London

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

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

The University of Brighton, 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.rmnm.fr/Collections>

Textile and Decorative Arts Museum, Lyon

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

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

Germany

The Munich City Museum, Fashion and Textiles Collection, Munich

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

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

Hungary

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

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

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

Israel

The Rose Fashion and Textile Archives, Tel Aviv

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

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

Italy

Europeana Fashion International Association, Florence

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

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

The European Fashion Heritage Association, Florence

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

<https://fashionheritage.eu>

Valentino Garavani Virtual Museum, Milan

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

<http://www.valentinogaravanimuseum.com>

Japan

The Bunka Gakuen Library, Tokyo

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

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

The Kyoto Costume Institute, Kyoto

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

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

Netherlands

Rijksmuseum, Amsterdam

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

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

Textile Research Centre, Leiden

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

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

New Zealand

The New Zealand Fashion Museum

Established in 2010 as a Charitable Trust, the museum records and shares the stories of the people, objects, and photographs that have contributed to the development of the unique fashion identity of New Zealand.

<http://nzfashionmuseum.org.nz>

Northern Ireland

National Museums Northern Ireland, Belfast

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

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

Russia

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

Ingrid E. Mida, Editor

Ingrid E. Mida, PhD (Art History and Visual Culture) 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. Ingrid is a member of the Executive Committee of The Association of Dress Historians.

Georgina Chappell, Proofreader

Georgina Chappell is a lecturer in Fashion Cultures at Manchester Fashion Institute at Manchester Metropolitan University. After many years working in technical system design for the banking industry, her academic background in history led her back to dress history. Georgina's research interests include the influence of the avant-garde on fashion in the early twentieth century; early twentieth century beauty culture; fashion in the Deutsche Demokratische Republik (DDR); and *Eve* magazine, 1919–1929. Georgina 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 would like to thank the following Editorial Assistants, who are working on the journal during their year-long Student Fellowship, sponsored by The Association of Dress Historians.

Irene Calvi, Editorial Assistant

Irene Calvi graduated in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on 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.

Katharine Lawden, Editorial Assistant

Katharine Lawden is a design historian, currently pursuing an MSt in the History of Design at The University of Oxford. A graduate of Central Saint Martins, her BA Fashion History and Theory dissertation examined the representation of black women within *Vogue* magazine. Since graduating, she has worked at the Burberry Heritage Archives and *Marie Claire* magazine, as well as undertaking an array of internships at the Alexander McQueen Archives, *Vogue* UK, Tatler, *Harper's Bazaar*, *ELLE*UK, The Victoria and Albert Museum, and most recently at Christie's

London in their Handbags department. Katharine was awarded a 2019 Student Fellowship by The Association of Dress Historians.

The Advisory Board

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

Sylvia Ayton, MBE, Independent Scholar, 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.

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, 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.”

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country

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

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

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

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

- 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.”
- If you (the author) add ellipses to a direct quotation, then it must be cited in a footnote by stating:
- Ellipses added by the author of this article.

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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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 Severall 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 Cunningham, and PE Cunningham, *The Dictionary of Fashion History*, Bloomsbury Academic, London, England, 2010, p. 79.

Footnote for a work that was previously (but not consecutively) footnoted. Notice how this footnote refers to Anna Reynolds' book, above:
Reynolds, op cit., p. 126.

Footnote for a work that was previously (but not consecutively) footnoted, and in which case the author of the work has two or more publications already cited; include the year of publication to distinguish between works, for example:
Ribeiro, 1988, op cit., p. 47.

"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, inside SUSSEX Magazine, February 2017, © Sideways Media, Brighton, England, p. 48.

Sample image captions for items in a company catalogue:

Hamsa 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 <i>Vogue</i> magazine....”
spacing	Single space all text. Insert only one space after colons and full stops (period).
tense	Write about history in the past tense, not the present tense.
time periods	Lowercase “early modern” and “medieval.” Uppercase “Renaissance” and the “Enlightenment.”
titles and headings	Titles of books and 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).

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.

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).

Index of Articles and Book Reviews

Listed in alphabetical order per authors' surnames, the following 59 articles and 82 book reviews have been published in The Journal of Dress History, inclusive of this issue. All articles and book reviews are freely available at www.dresshistorians.org.

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