



The Journal of Dress History

Volume 4, Issue 3, Autumn 2020

Front Cover Image:

Detail, *Tuskegee Airman Edward Gleed*, Photographed by Toni Frissell, March 1945, Ramitelli, Italy, © Prints and Photographs Division, The Library of Congress, Washington, DC, United States, LC-F9-02-4503-330-07.

Edward Gleed (1916-1990) was photographed by Toni Frissell (1907-1988), an American photographer, known for her fashion photography and war imagery. In this 1945 photograph, Gleed is wearing his uniform and equipment of a Second World War fighter pilot, posing in front of a P-51D Mustang airplane. During the Second World War, Gleed was educated at Tuskegee University (formerly Tuskegee Institute), located near Tuskegee, Alabama; hence, the moniker Tuskegee Airmen, who were the first African-American military aviators and aircrew in the United States Army Air Forces.

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The Journal of Dress History is the academic publication of The Association of Dress Historians (ADH) through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The ADH supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

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The Editorial Board of The Journal of Dress History encourages the unsolicited submission for publication consideration of academic articles on any topic of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. Articles and book reviews are welcomed from students, early career researchers, independent scholars, and established professionals. If you would like to discuss an idea for an article or book review, please contact Jennifer Daley, Editor-in-Chief of The Journal of Dress History, at email journal@dresshistorians.org. For updated submission guidelines for articles and book reviews, consult the most recently published journal issue.

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

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Welcome

Dear ADH Members and Friends,

I hope you enjoy reading this issue of *The Journal of Dress History*, which includes three academic articles, six book reviews, and several additional sections.

Of particular note, this issue includes an obituary of pioneering dress historian, museum curator, and longstanding member of The Association of Dress Historians, Madeleine Ginsburg, who passed away recently.

You are additionally invited to read the 75 academic articles and 110 book reviews that have been published in *The Journal of Dress History* to date and which are freely available at www.dresshistorians.org/journal. For your convenience, the webpage also features a comprehensive index to facilitate your search for articles and book reviews.

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

I look forward to hearing from you.

Best regards,

Jennifer

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**Dressed for Action:
Flying Clothing in British Propaganda Material
Depicting Royal Air Force Aviators, 1939-1945**

Liam Barnsdale

Abstract

Throughout the Second World War, a wide variety of methods were used to promote the actions and characters of the aviators in the Royal Air Force in Britain. In particular, flying clothing was repeatedly included in visual representations of these aviators to encourage their recognition and appreciation by the British public. This article examines visual representations of Royal Air Force aviators and their flying clothing in material including posters and films produced for domestic consumption in Britain during the Second World War (1939-1945). It is argued that the symbolic use of flying clothing in visual material produced and circulated during this period can be divided into three categories of use as propaganda: as a symbol to aid audiences' identification of aviators; as a means to invite interest and fascination with the Royal Air Force; and as a visual representation to characterise and contextualise depictions of aviators and their surroundings. This usage served to promote Royal Air Force aviators in a manner that encouraged recruitment as well as enhanced popular support for the Royal Air Force and its contribution to Britain's war effort.

Introduction

Clothing played a pivotal role in visual representations of Royal Air Force aviators that circulated in Britain during the Second World War (1939–1945) and strongly influenced public opinion of the service. For example, depictions of Royal Air Force fighter pilots often highlighted the stylish cut of the Royal Air Force Service Dress¹ such that they came to be known as the “glamour boys” of Fighter Command, an adoration bemoaned by many,² but served to encourage the British public’s hero-worship. Similarly, visual representations of Royal Air Force aviators featured both bomber crews and fighter pilots shown wearing thick, bulky, and often awkward flying clothing and equipment, while working in harsh working environments, conveying a message of the aviators’ resulting hardiness and willingness to serve. Given that these images were staged, the clothing worn by the featured aviators was not merely the result of happenstance or a reflection of circumstantial reality, but arguably a conscious creative decision.

Although the Royal Air Force uniform was worn when airmen appeared in public, the reasons behind the inclusion of flying clothing, defined for this article as the equipment worn by aviators over their uniforms while flying, in visual representations of airmen are less clear, as aviators only wore these garments and equipment during military operations and while out of the public eye. For this reason, the pervasive use of flying clothing in visual culture that circulated during the Second World War cannot be attributed purely to aiding the British public’s identification of aviators, but rather can be regarded as a deliberate attempt to influence the British public’s perception of Royal Air Force aviators.

¹ Examples of material referencing the fashionable and attractive attributes of the RAF’s Service Dress include:

The film, *The Way Ahead*, Directed by Carol Reed, 1944, Two Cities Films, London, England.

The newspaper advertisement for Churchman’s cigarettes, “15 Minutes of Hero Worship—Have a Churchman’s No. 1 to See You Through It!” *The Times*, London, England, 3 October 1940, p. 3.

The cartoon, Joseph Lee, “Smiling Through: Daily Round, Common Touch,” *The Evening News*, London, England, British Cartoon Archive, Canterbury, Kent, England, 5 February 1942, JL2029.

² Guy Gibson in James E. Johnson, *Wing Leader*, The Reprint Society, London, England, 1958, p. 172.

Examples of this resentment include:

Spike Milligan, *Adolf Hitler: My Part in his Downfall*, Michael Joseph, London, England, 1971, p. 57.

James Storrar, *Letter to Mother*, Royal Air Force Museum Archive, London, England, X005-4835/002, 1940, pp. 2–3.

This article argues that the widespread symbolic use of Royal Air Force flying clothing in visual materials produced by the British Air Ministry and Ministry of Information can be equated to propaganda in promoting the Royal Air Force during the Second World War. The symbolic use of Royal Air Force clothing in this way had three purposes: firstly, it served to facilitate audience identification of Royal Air Force aviators; secondly, it promoted public interest and fascination in the work of the Royal Air Force; and thirdly, flying clothing served as a visual metaphor to frame the aviators as experienced, hardy, and battle-ready.

The word, propaganda, is highly contentious, and laden with negative connotations and associations, such as its use in obscuring atrocities from unknowing populations or imposing the rule of autocratic governments through fear. Despite the popularity of these negative associations, there exists vast historiographical debate over the definition of propaganda, with contributions from numerous historians and political scientists.³ Although they inevitably differ in their parameters for defining what is and what is not propaganda, most authors agree that the nature of the message and the manner of its propagation is irrelevant to its categorisation as propaganda, and therefore counter-productive in any definition of propaganda. Indeed, as Harold Lasswell eloquently put it, “Propaganda, considered as the technique of controlling attitudes by the manipulation of significant symbols, is no more moral or immoral than a pump handle.”⁴

³ For examples of historical definitions, see:

David Welch, “Propaganda, Definitions of” in Nicholas J. Cull, David Culbert, and David Welch, Editors, *Propaganda and Mass Persuasion: A Historical Encyclopedia, 1500 to the Present*, ABC-CLIO, Santa Barbara, California, United States, 2003, pp. 319–323.

For more recently suggested definitions, see:

David Welch, *Propaganda: Power and Persuasion*, The British Library, London, England, 2013, pp. 28–30.

Randal Marlin, *Propaganda and the Ethics of Persuasion*, Broadview Press, Toronto, Ontario, Canada, 2002, pp. 15–23.

Garth S. Jowett and Victoria O’Donnell, *Propaganda and Persuasion*, Sage Publications, Thousand Oaks, California, United States, 2006, p. 7.

⁴ Harold D. Lasswell, “The Function of the Propagandist,” *International Journal of Ethics*, The University of Chicago Press, Chicago, Illinois, United States, Volume 38, Number 3, April 1928, p. 264.

Accordingly, the ethical questions around the word, propaganda, have been disregarded in this article's approach to the subject. Instead, propaganda is defined in this article as any visual material that promotes, or includes favourable representations of, Royal Air Force aviators either produced by, or with the approval of, the British government or governmental entities, primarily the Ministry of Information, Air Ministry, and Royal Air Force for public distribution within Britain. This scope includes posters and books produced by governmental departments; newsreels for which footage was screened and pooled by the Ministry of Information before distribution to newsreel production companies; and feature films produced with the aid of the Air Ministry and Royal Air Force before being censored by the Ministry of Information. Media that fall outside of this definition, such as cartoons or unpublished personal testimony, will be taken not as propaganda, but as representations of public opinion.

This definition is based on a combination of other authors' definitions, primarily those proposed by the authors, David Welch, Garth S. Jowett, and Victoria O'Donnell.⁵ The material used in this article has been sourced from archives in both the United Kingdom and New Zealand, primarily the archive collections of the Imperial War Museum, King's College London, Royal Air Force Museum, Museum of New Zealand Te Papa Tongawera, and Air Force Museum of New Zealand. Additionally, digital archives were drawn upon, including those of *The Illustrated London News*, *The Times* of London, and *Pathé*, along with the British Cartoon Archive, and Mass Observation Online. Films, where inaccessible online, were viewed in DVD form. All sources were identified either by keyword searches for a variety of terms relating to the Royal Air Force, aviators, and propaganda in online catalogues for each of these collections.

Although the term, air crew, is a more technically correct term for Royal Air Force flying personnel, this article instead uses the word, aviator, due to the latter word's wider public recognition. Additionally, the former term could be taken to imply only personnel who composed the crew of multi-person aircraft such as bombers, with the exclusion of pilots flying single-person aircraft such as fighters. The term, flying clothing, refers to the equipment aviators wore over their uniforms while flying to protect them from the extreme cold and lack of oxygen encountered at high altitude in their unpressurised aircraft. It also refers to equipment worn in flight for use in the event of an emergency, such as parachutes, which aviators would use should they need to bail out, or life preservers to keep an aviator afloat after landing in the sea.

⁵ Welch, op cit., pp. 28-30.

Jowett and O'Donnell, op cit., p. 7.

The flying clothing considered in this article is limited to four specific articles of clothing or equipment:

1. The 1930 Pattern Flying Suit and its derivatives, a cream-coloured or olive-coloured cotton one-piece overall known as the Sidcot, named for its inventor, Sidney Cotton (1894-1969), and illustrated in Figure 12.
2. The brown sheepskin Irvin Jacket, visible in Figure 8, the top half of the Irvin Flying Suit.
3. The 1932 and 1941 Pattern Life Preservers, both nicknamed Mae West in homage to the Hollywood actress, Mae West (1893-1980), seen on the chests of the aviators in Figure 10.
4. The many varieties of leather flying helmets, goggles, and oxygen mask combinations used by the Royal Air Force during 1939-1945, examples of which are depicted in Figures 3, 4, and 9.⁶

These items were selected based on the frequency of their appearance in the visual material accessed in the surveyed archives. Other items of flying equipment, such as flying boots and parachute harnesses, were excluded from this article due to the relative infrequency of their occurrences in the material examined.

At present, no known official memorandum produced by the Ministry of Information, Air Ministry, or Royal Air Force proves or disproves the existence of any concerted campaign to use and promote flying clothing in these agencies' domestically distributed propaganda material. Therefore, this article explores the stated hypothesis through a study of the visual material located in the previously listed physical and digital archives, using visual analysis to identify patterns in the use of flying clothing and infer conclusions from the form and frequency of its appearances. These sources have been divided according to how they utilised flying clothing into the three categories previously outlined: those materials that used flying clothing to facilitate the identification of aviators by their audiences; those materials that promoted flying clothing to encourage public interest in the work of the Royal Air Force; and those materials that utilised flying clothing to imbue their aviator characters with favourable attributes of hardiness, virility, and battle-readiness. Each of these three categories will be covered sequentially, beginning with identification, the most frequently appearing and least inferential of the three uses of flying clothing.

⁶ For further information on these pieces of equipment and practical use, see: Andrew Cormack, *The Royal Air Force 1939-45*, Osprey Publishing, London, England, 1990.

Flying Clothing as Identification

The flying clothing that appeared in visual materials produced during the Second World War allowed the audience for this material to readily identify Royal Air Force aviators. The symbolic use of flying clothing is best exemplified in posters, where the limitations imposed by space and the need to have messages as brief, eye-catching, and understandable as possible prevented the use of long explanations of characters' occupations and backgrounds. Posters featuring Royal Air Force aviators produced by His Majesty's Stationery Office (HMSO) often gave no written explanation of the featured characters' occupation, relying solely on the inclusion of flying clothing to identify the aviators to the audience.

Such is the case with the undated HMSO poster *Careless Talk May Cost His Life* (Figure 1) in which a smiling aviator with his flying helmet in one hand and parachute in the other, wears a parachute harness over a Mae West life preserver.⁷ The text warns readers to not "talk about aerodromes or aircraft factories."⁸ The lack of a written explanation indicates HMSO anticipated that the flying clothing worn by the central character would be sufficient to ensure the audience recognised his occupation. Additional evidence can be found in the undated poster *He's Doing His Part—Are You Doing Yours?*⁹ As the poster contains no text beyond its title, the man photographed is only identifiable as an aviator by his bulky ensemble of Sidcot flying suit, parachute harness, gauntlets, flying helmet, and goggles. In both examples, the symbolism of the flying clothing is pivotal to the audience's interpretation of the posters' intended messages.

⁷ Poster, *Careless Talk May Cost His Life*, Artist Unknown, circa 1939–1945, Lithograph, 490 x 740 mm, Printed by Brent Press Ltd., London, England, Published by His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 13955.

⁸ Ibid.

⁹ Poster, *He's Doing His Part—Are You Doing Yours?* Artist Unknown, circa 1939–1945, Lithograph, 556 x 830 mm, Manufacturer Unknown, Distributor Unknown, Imperial War Museum, London, England, Art.IWM PST 14222.

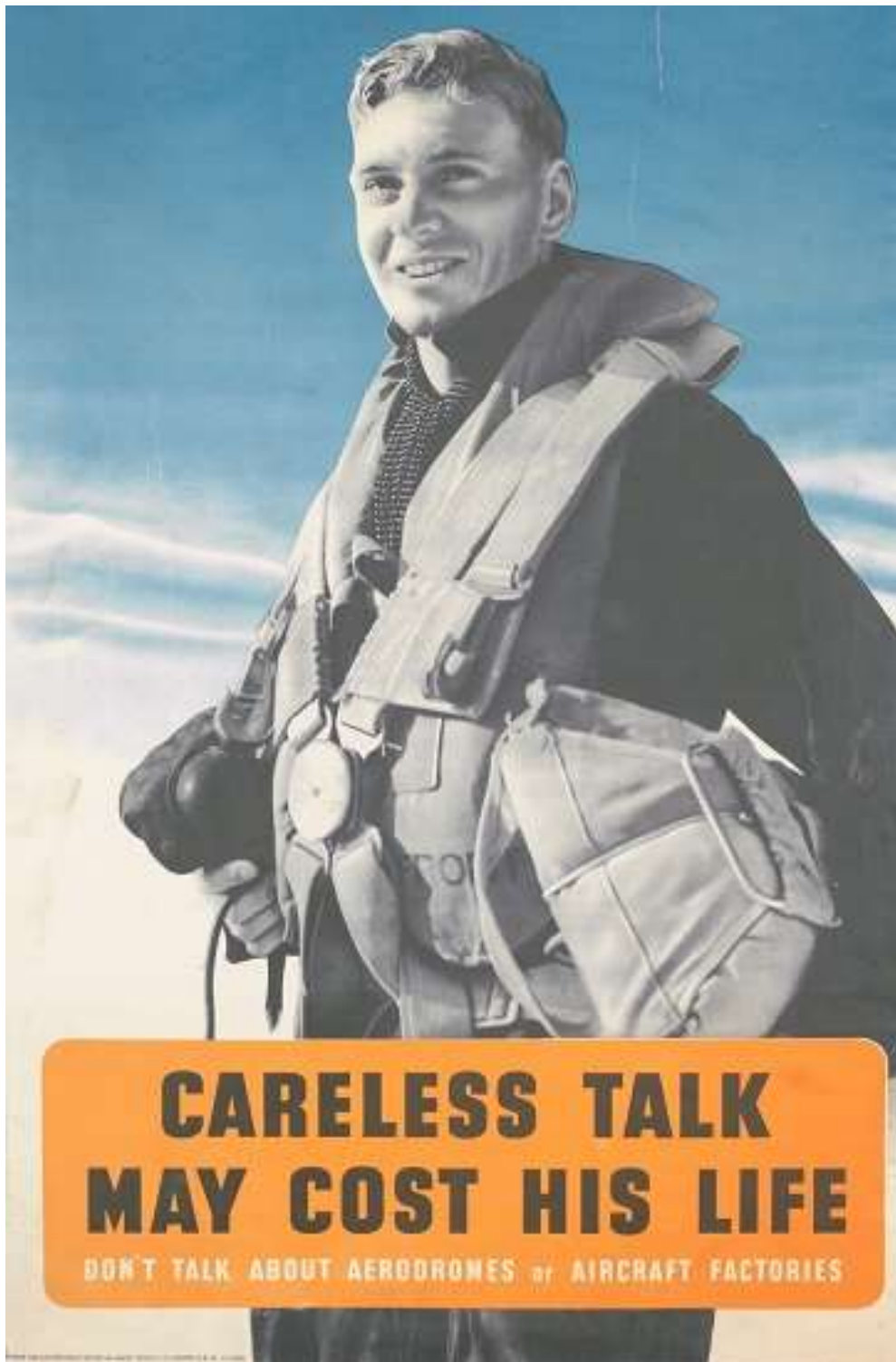


Figure 1:
Detail, Poster, *Careless Talk May Cost His Life*,
Artist Unknown, circa 1939-1945, Lithograph, 490 x 740 mm,
Printed by Brent Press Ltd., and Published by
His Majesty's Stationery Office, London, England,
© Imperial War Museum, London, England, Art. IWM PST 13955.

While posters such as *Careless Talk May Cost His Life* and *He's Doing his Part—Are You Doing Yours?*⁹ used photographs of real or ostensibly real Royal Air Force aviators, others presented cartoons or drawings of imagined Royal Air Force aviators. Posters such as *What! No Spares!* (Figure 2) and *The Men Are Ready...Only You Can Give Them Wings* illustrated aviators thickly insulated by the one-piece Sidcot overall, as well as helmet, parachute harness, and gauntlets.¹⁰ Once again, both of these examples make no specific written acknowledgement of their central characters' occupations, merely reinforcing the visual cues of flying clothing and aircraft with references to the aviators' "wings" and their work environment being "up in the air."¹¹



Figure 2:
Detail, Poster,
What! No Spares!
Owen Miller, circa 1939-1945,
Lithograph, 507 x 762 mm,
Printed by Fosh and Cross Ltd.,
Published by Ministry of
Aircraft Production, and
His Majesty's Stationery Office,
London, England,
© Imperial War Museum,
London, England,
Art. IWM PST 14276.

¹⁰ Poster, *What! No Spares!* Owen Miller, circa 1939-1945, Lithograph, 507 x 762 mm, Printed by Fosh and Cross Ltd., London, England, Published by Ministry of Aircraft Production, London, England, and His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 14276.

Poster, *The Men are Ready...Only You Can Give Them Wings*, Artist Unknown, circa 1939-1945, Lithograph, 508 x 748 mm, Manufacturer Unknown, Distributor Unknown, Imperial War Museum, London, England, Art.IWM PST 14220.

¹¹ Ibid.

Other posters omitted full-body portraits of aviators in favour of illustrations that focus on the head and shoulders. In the posters *Is He Killing Time...Or Killing Nazis* (Figure 3) and *Buck Up!—Only You Can Give Them Wings!* the flying helmets and goggles worn by the men serve as the primary visual evidence of their occupation as aviators.¹² The poster *Buck Up!—Only You Can Give Them Wings!* along with its companion piece *The Men Are Ready...Only You Can Give Them Wings* support its visual symbols with references in bold print to the characters' "wings," thereby using both imagery and literary references to help their audiences identify the aviators.¹³

Other posters, such as *Is He Killing Time...Or Killing Nazis* (Figure 3), offer no direct literary explanation that its central character is a Royal Air Force aviator. Instead, *Is He Killing Time* relies on the symbolism inherent in the flying clothing worn by the aviator as identification, with the only written mention of aviation being the small producers' credit to the Ministry of Aircraft Production at the poster's bottom right-hand corner.¹⁴ The flying helmet's symbolic role can therefore be likened to that of the steel helmet in such posters as *Keep it Under Your Hat!—Careless Talk Costs Lives*, its connection to the Royal Air Force being so strong that this headgear could appear by itself and yet still clearly identify its wearer as an aviator.¹⁵

¹² Poster, *Is He Killing Time...Or Killing Nazis*, Artist Unknown, circa 1939–1945, Lithograph, 502 x 753 mm, Printed by Fosh and Cross Ltd., London, England, Published by Ministry of Aircraft Production, London, England, and His Majesty's Stationery Office, London, Imperial War Museum, London, England, Art.IWM PST 14262.

Poster, *Buck Up!—Only You Can Give Them Wings!* Artist Unknown, circa 1939–1945, Lithograph, 378 x 1522 mm, Printed by Stafford and Company, Netherfield, Nottingham, England, Published by His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 14261.

¹³ *Buck Up!—Only You Can Give Them Wings!* op cit.

¹⁴ *Is He Killing Time...Or Killing Nazis*, op cit.

¹⁵ Poster, *Keep it Under Your Hat!—Careless Talk Costs Lives*, Artist Unknown, circa 1939–1945, Lithograph, 505 x 760 mm, Printed by J. Weiner Ltd., London, England, Published by His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 13953.



Figure 3:

Detail, Poster, *Is He Killing Time...Or Killing Nazis*,
Artist Unknown, circa 1939-1945, Lithograph, 502 x 753 mm,
Printed by Fosh and Cross Ltd.,
Published by Ministry of Aircraft Production, and
His Majesty's Stationery Office, London, England,
© Imperial War Museum, London, England, Art. IWM PST 14262.

Harnessing the potency of flying helmets and goggles as symbols of the Royal Air Force, aviators were easily distinguished in propaganda materials from steel-helmeted British Army and sailor-capped Royal Navy personnel. Representations similar to those used in *Is He Killing Time* (Figure 3) and *Buck Up!* were included in posters that promoted messages of inter-service unity or encouraged men to enlist. In the poster, *We Want You with Us!* (Figure 4), one man from each service points towards the viewer.¹⁶ Each is dressed differently, with the aviator wearing a flying helmet and goggles, indicating that these particular garments were considered defining traits, separating the Royal Air Force aviator from his compatriots in the British Army and Royal Navy.

A similar focus on headwear in imagery created by The Ministry of Labour and National Service can be seen in their *YOU can help to build me a...* poster series. In the air force edition of these posters, *YOU can help to build me a plane*, an aviator is depicted wearing a flying helmet with its oxygen mask dangling on his shoulder above the collar of his largely obscured Irvin Jacket.¹⁷ By comparison, *YOU can help to build me a gun* and *YOU can help to build me a ship* illustrated a soldier wearing a steel helmet and a sailor with a blue cap, respectively.¹⁸ Given the similarities between the postures, dress, and faces of the characters in the three posters and those in *We Want You with Us!* it seems plausible that the drawn figures in the latter poster were adapted from the photographs in the former. By capturing and using a photograph of an aviator wearing a flying helmet, the producers of the original poster series either believed the piece of flying clothing to be the most recognisable visual symbol of Royal Air Force aviators, or desired it to be so.

¹⁶ Poster, *We Want You with Us!* Artist Unknown, circa 1939–1945, Lithograph, 488 x 746 mm, Printed by Fosh and Cross Ltd., London, England, Published by His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 14435.

¹⁷ Poster, *YOU can help to build me a plane*, Artist Unknown, circa 1939–1945, Lithograph, 508 x 760 mm, Printed by J. Weiner Ltd., London, England, Published by Ministry of Labour and National Service, London, England, and His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 14277.

¹⁸ Poster, *YOU can help to build me a gun*, Artist Unknown, circa 1939–1945, Lithograph, 506 x 762 mm, Printed by J. Weiner Ltd., London, England, Published by Ministry of Labour and National Service, London, England, and His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 14423.

Poster, *YOU can help to build me a ship*, Artist Unknown, circa 1939–1945, Lithograph, 507 x 760 mm, Printed by J. Weiner Ltd., London, England, Published by Ministry of Labour and National Service, London, England, and His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 14032.



Figure 4:
Detail, Poster,
*We Want You
with Us!*,
Artist Unknown,
circa 1939–1945,
Lithograph,
488 x 746 mm,
Printed by
Fosh and Cross Ltd.,
Published by
His Majesty's
Stationery Office,
London, England,
© Imperial
War Museum,
London, England,
Art. IWM PST
14435.

In each of the selected posters, aviators served as the focal point in the images and in this way strengthened the messages by personalising their appeals. Audience recognition of these characters as aviators was central to the comprehension of the intended messages therein. However, these aviators were either anonymous or rendered as such, and their identity as Royal Air Force aviators was revealed primarily by their garb and only indirect literary references made to their occupation. Flying clothing was central to the public image of Royal Air Force aviators during the Second World War, and as a result saw regular use in posters to aid audiences' recognition of aviators whose images had been used to support a range of goals including recruitment, armament production, and public morale.

To Fascinate the Audience

Not only did flying clothing serve to identify aviators in visual material, but it was also used in propaganda to feed the high level of public fascination in the Royal Air Force. The enthusiastic response to a display of aviation-related material by the Women's Auxiliary Air Force (WAAF) at Selfridge's London department store in August 1940 was discussed in a government report that observed, "The main points of interest were in two corners, in one of which was the British parachute and model of British Airman in flying dress, and in the other the German counterpart."¹⁹ So profound was the visitor interest in this display of aviators' equipment that "practically no one was paying any attention to the photographs...of WAAF life and work."²⁰ This example highlights flying clothing's potential to inspire and intrigue the British public during the Second World War.

Stories propagated across multiple forms of visual media stoked public interest in Royal Air Force flying clothing by focussing on the technological sophistication of the equipment used by Royal Air Force aviators while flying. One article from the annual publication *The War in Pictures*, titled, "Ready for Action" (Figure 5), used a photograph of an unnamed air gunner to name and explain the uses of the "magnificent equipment" he wore "on raids over Germany and Italy."²¹ In the HMSO-published book, *Bomber Command*, the aviators' pre-operation activities were described in detail and included not only the items of clothing worn but the order in which they were donned and their use in the aircraft.²²

¹⁹ *WAAF Exhibition*, Mass Observation Archive, The University of Sussex Special Collections, The University of Sussex, Falmer, Sussex, England, Report No. 323, 5 August 1940, p. 3.

²⁰ *Ibid*, pp. 2-3.

²¹ "Ready for Action," *The War in Pictures*, circa 1939-1945, Odhams Press, London, England, Unknown Page Number, in "Scrapbook—'My Aeroplane Scrap Book 1943-44' By Rosemary Arnold," Air Force Museum of New Zealand, Christchurch, New Zealand, 2010/074.1.

²² Anonymous, *Bomber Command*, His Majesty's Stationery Office, London, England, 1942, p. 94.

This overview is accompanied by a photograph depicting a bomber's crew silhouetted beneath the nose of a Vickers Wellington bomber,²³ their outlines emphasising the bulky appearance of their flying clothing. The combination of literary and visual emphases on flying clothing could have been a coincidence, but a letter from Richard Peirse (1892–1970), the Commander-in-Chief of Bomber Command, personally thanks the Ministry of Information's Head of Publications, Robert Fraser (1904–1985), for his work selecting and arranging the photographs in *Bomber Command*, suggests not.²⁴ In giving particular attention to the aviators' flying clothing, Peirse reveals its significance within the scope of the range of activities discussed in relation to the aviator's preparation.²⁵ This evidence suggests that both the Air Ministry and Ministry of Information promoted Royal Air Force aviators' flying clothing as a means of engaging the British public.

²³ The Vickers Wellington was a twin-engined medium bomber aircraft operated by The Royal Air Force during 1938–1953. At the outbreak of war in September 1939, the Wellington was the most modern long-range bomber operated by the RAF in large numbers. This effectively made it the backbone of Bomber Command during the early stages of its strategic bombing campaign against Germany and northwest Europe while larger four-engined bombers, such as the Short Stirling and Avro Lancaster, were still being developed and brought into mass production. As a consequence of its modern appearance and availability, the Wellington received a significant amount of publicity during 1939–1942, featuring prominently in the films *The Lion Has Wings*; *One of Our Aircraft is Missing*; and *Target for Tonight*.

²⁴ Richard Peirse, *Letter to Robert Fraser*, Royal Air Force Museum Archive, London, England, H 87/1, 15 October 1941.

²⁵ Anonymous, *Bomber Command*, op cit., p. 94.



READY for ACTION

Magnificent Equipment is issued to
R.A.F. Air Crews.

THE great technical advances that have characterised the aircraft used by the Royal Air Force have been well matched by the progress in the design of the equipment issued to the air crews. All the resources of Britain and the U.S.A. have been tapped to make certain that R.A.F. crews fight under the most favourable conditions.

"War in Pictures" has numbered the equipment on this rear gunner of a heavy bomber; this is what he wears in his power-operated rear gun-turret on raids over Germany and Italy:

1. Comfortable lined leather helmet.
2. Oxygen mask for high flying, combined with microphone for intercommunication.
3. Oxygen tube leading from oxygen supply to mask.
4. Intercommunication lead for speaking to the pilot and crew up in the front of the plane.
5. Big dog-clips for carrying chest-type parachute.
6. Air-inflated life-jacket—the "Mac West."
7. The tape ties for the "Mac West."
8. Disc giving quick release of parachute harness when landing after baling out.
9. Strong webbing of the parachute harness.
10. Fur collar of the lambswool-lined leather coat.

Figure 5:
"Ready for Action,"
The War in Pictures,
circa 1939-1945,
Odhams Press,
London, England,
Unknown Page Number,
in "Scrapbook—
'My Aeroplane Scrap Book 1943-44'
By Rosemary Arnold,"
Air Force Museum of New Zealand,
Christchurch, New Zealand,
2010/074.1,
Photographed by Liam Barnsdale,
7 September 2018.

Feature films also highlighted the flying clothing worn by Royal Air Force aviators. Productions such as the *Target for Tonight*, *The Way to the Stars*, and *Journey Together* devoted entire scenes to aviator protagonists changing into flying clothing.²⁶ By presenting film audiences with protracted scenes of aviators in the act of dressing, the filmmakers offered a “behind the scenes” look into aviators’ lives that gave emphasis to the high number of items worn and carried by aviators. Cinematic depictions also stressed the bulk and discomfort of Royal Air Force aviators’ flying clothing and underscored the aviators’ lack of grace when wearing parachutes and lifejackets. As the Ministry of Information short film *Fighter Pilot* asked, “Wouldn’t you hate to be in a straight waistcoat of this kind with only a small part of your face showing?”²⁷ Royal Air Force cartoonist William Hooper (1916–1996) propagated a similar message in one of his works for the service’s magazine *Tee Emm* (Figure 6), in which he satirised both the bulkiness of the Royal Air Force’s flying clothing and the interest of the British public in said clothing, represented by a group of Air Training Corps cadets standing in admiration.²⁸ Cinematic depictions of flying clothing, while unflattering to the protagonists, underscored the individual value of each item by showing them as distinct component parts of the larger whole, defining them from each other whilst showing how they fitted together to form the image of the fully-clad aviator. This process both inspired and slaked the desire for knowledge about aviators’ lives and equipment.

²⁶ *Target for Tonight*, Directed by Harry Watt, 1941, Crown Film Unit, London, England.

The Way to the Stars, Directed by Anthony Asquith, 1945, Two Cities Films, London, England.

Journey Together, Directed by John Boulting, 1945, Royal Air Force Film Production Unit, Iver Heath, England.

²⁷ *Fighter Pilot*, Directed by Gerald Sanger, 1940, British Movietone News, New York, New York, United States, 1940, Imperial War Museum, London, England, UKY 263.

²⁸ William Hooper, “P.O. Prune says he doesn’t want a Christmas Tree this year, he darn well is one!” *Tee Emm*, Air Ministry, London, England, Liddell Hart Centre for Military Archives, King’s College London, London, England, MISC 21/9, Number 10, January 1942, p. 1.



Figure 6:
William Hooper,
“P.O. Prune says he doesn’t want a Christmas Tree this year, he darn well is one!”
Tee Emm Magazine,
Department of the Air Member for Training, Air Ministry, London, England,
Liddell Hart Centre for Military Archives, King’s College London, England,
MISC 21/9, Number 10, January 1942, p. 1.
Included Thanks to the Trustees of the Liddell Hart Centre for Military Archives.

While feature films showcased the bulky gracelessness flying clothing, newsreels presented their audiences with similarly intriguing insights into its many ingenious designs and uses. In a December 1942 film, titled, *Cotton Goes to War*, the Ministry of Information's *War Pictorial News* illuminated the work of northern English cotton mills in producing flying clothing. In dramatic tones matching the flurry of shots appearing before the viewer, the narrator detailed the production of wire gauze and rubberised cotton, and revealed their respective application in the electrically heated "clothing of a rear gunner" and "pneumatic life-saving suit."²⁹ Not only did the newsreel detail these items' production, it directly linked the finished products to their use by aviators, describing how the heated clothing "enable[d] pilots to endure freezing temperatures at high altitude" and the value of the "pneumatic life-saving suit" to "hundreds of airmen who have come down into the sea."³⁰

Similar expressions of wonder were elicited by the narrator of *Pathé Gazette's* January 1945 newsreel story "Experiments in Flying Research" in discussing flying clothing.³¹ Showcasing the testing of the radically new G-suit at a Royal Air Force testing facility, the *Pathé Gazette* story talked the audience through how the suit was donned, how it functioned, and its effect on a human subjected to high G-forces. In both cases, the newsreel depictions of flying clothing not only detailed their construction but reinforced their connection to the aviators that used them by emphasising their specific use in contemporary aviation. In doing so, the flying clothing seen in the films became more than simply the clothing worn by aviators, but instead was presented as technological wonders that facilitated the viewer's appreciation of the difficulties faced by those fighting the war in the air.

²⁹ "Cotton Goes to War," *War Pictorial News*, Imperial War Museum, London, England, WPN 135, 6 December 1943.

³⁰ Ibid.

³¹ "Experiments in Flying Research," *Pathé Gazette*, British Pathé, London, England, 1145.28, 18 January 1945.

Characterising the Aviator as Battle-Ready

The use of flying clothing in films and staged photographs was intended to reflect the environmental conditions endured by Royal Air Force aviators and thus served to suggest authenticity in such propaganda. Feature films regularly contained aerial scenes shot on the ground, examples including the depictions of fighter pilots talking to one another in *The Lion Has Wings* and *Fighter Pilot*.³² The backgrounds in these film scenes were either superimposed, as was the case of the fighter interception scene from *The Lion Has Wings*, or remained stationary, as exemplified by brief segments in the film of the squadron leader telling one of his subordinates to close formation in *Fighter Pilot*. Although these scenes were staged, the aviators, seated in their aircraft, appear as if airborne. This effect was created by the flying clothing they wore, and authenticity was suggested with flying helmets and oxygen masks obscuring their faces. Just as Michael Powell and Emeric Pressburger produced dramatic replications of aerial combat for *One of Our Aircraft is Missing* from the security of Denham Studios, the the Ministry of Information, Air Ministry, and Royal Air Force employed flying clothing in their material to present earthbound characters as though in mid flight.³³

Numerous photographs of Royal Air Force aviators purportedly taken mid flight appeared in British newspapers and printed propaganda material including posters and HMSO books. In each case, the flying clothing worn by the aviators appearing in such materials suggested that the photographs were taken immediately prior to or during flight. Two recruitment posters in the Air Ministry's *Join the RAF* series utilised flying clothing in this manner. One presented a photograph of an "air observer" using a sextant as a part of his "adventurous life," and the other (Figure 7), a "wireless operator" sitting in an aircraft, clearly enjoying his "fine career."³⁴ Both men were clad in Sidcots, and in the case of the air observer this operationally ready image was reinforced by the addition of flying helmet, goggles, and gauntlets, giving the impression that the images offered insights into the activities of each role.

³² *The Lion Has Wings*, Directed by Michael Powell, 1939, Brian Desmond Hurst and Adrian Brunel, London Films, Denham, England.

Fighter Pilot, op cit.

³³ Simon P. Mackenzie, "On Target: The Air Ministry, RAF Bomber Command and Feature Film Propaganda, 1941-1942," *War and Society*, Milton, England, Volume 43, Number 2, October 1997, p. 50.

³⁴ Poster, *Join the RAF*, Artist Unknown, circa 1939-1945, Lithograph and Letterpress, 504 x 761 mm, Printed by J. Weiner Ltd., London, England, Published by Air Ministry, London, England, and His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art. IWM PST 14642.

Poster, *Join the RAF*, Artist Unknown, circa 1939-1945, Lithograph and Letterpress, 506 x 760 mm, Printed by Jordison and Co. Ltd., London, England, His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art. IWM PST 14635.

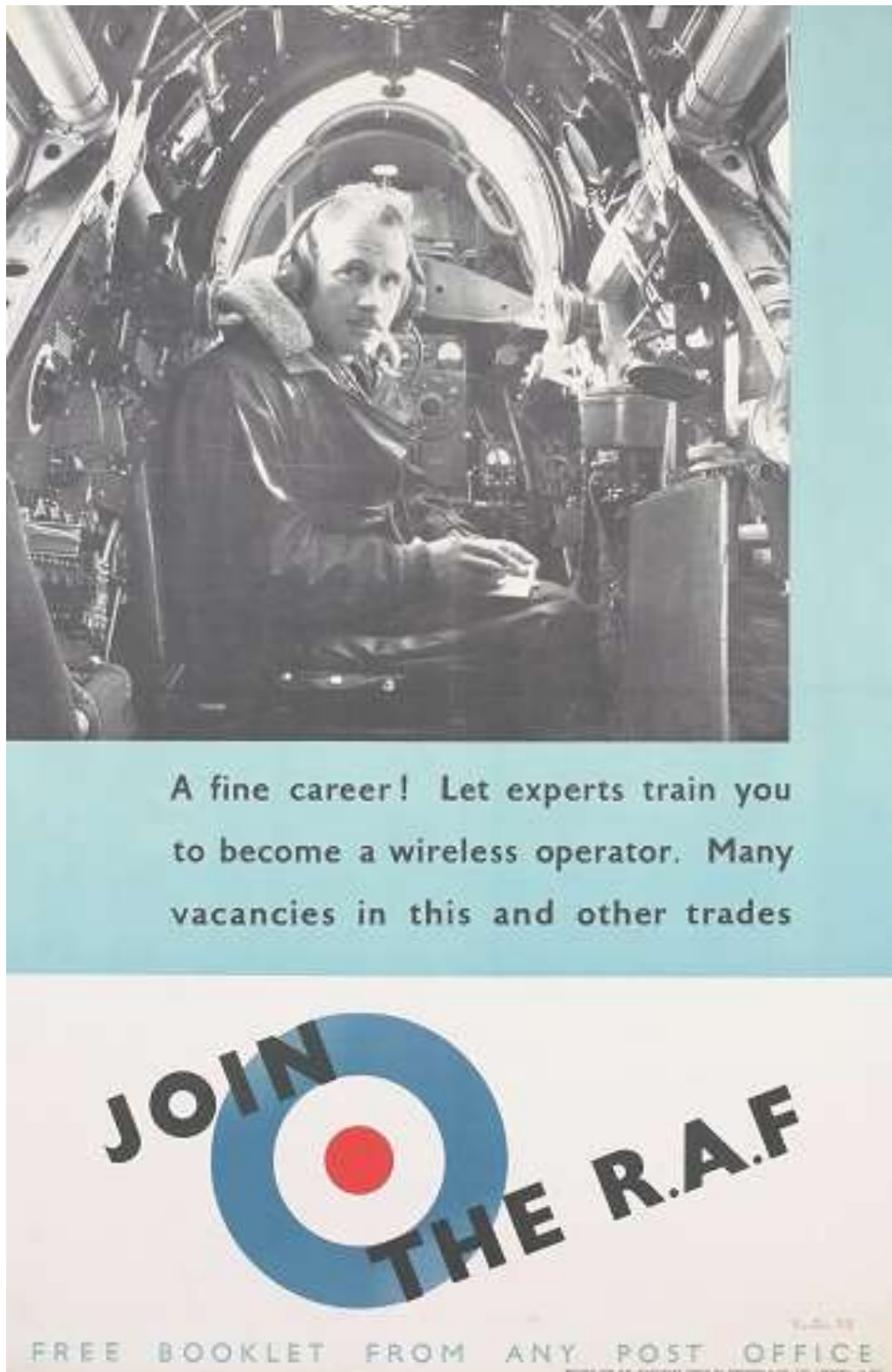


Figure 7:
Detail, Poster, *Join the RAF*,
Artist Unknown, circa 1939-1945,
Lithograph and Letterpress, 506 x 760 mm, Jordison and Co. Ltd.,
His Majesty's Stationery Office, London, England,
© Imperial War Museum, London, England, Art.IWM PST 14635.

Similarly staged photographs were published in the Air Ministry-produced book, *Coastal Command*, including one in which “the front gunner of a Catalina” flying-boat appears to be aiming his machine gun as though in mid flight (Figure 8).³⁵ Aside from the impracticality of taking such a photograph from outside of an aircraft mid flight, the aviator’s exposed face and hands negate that possibility and it is the aviator’s Irvin jacket that serves to suggest that the photograph was taken mid flight. Similar minor faults can be found in the multiple photographs that make up the poster *The “Lancaster” Bomber Reaches Germany*.³⁶

One photograph portrays a scene on an operational flight over Germany as “the flight engineer checks his readings,” with said engineer shown, wearing a Mae West life preserver, flying helmet and parachute harness, while leaning over his instrument panel in the side of the passageway between the pilot’s cockpit and navigator’s desk.³⁷ However, the suggestion that this action scene was photographed mid air is contradicted by the aviator’s unplugged oxygen tube and disconnected microphone and headphone jack—essential kit when flying at high altitude over hostile territory. In both moving and stationary images, therefore, flying clothing played a pivotal role in identifying aviators’ activities to audiences and in lending images the appearance of action and authenticity.

³⁵ Anonymous, *Coastal Command*, His Majesty’s Stationery Office, London, England, 1942, p. 87.

³⁶ Poster, *The “Lancaster” Bomber Reaches Germany*, Artist Unknown, circa 1940–1945, Lithograph, 492 x 354 mm, Manufacturer Unknown, Distributor Unknown, History Collection, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand, GH016174.

³⁷ Ibid.



Figure 8:

“The Front Gunner of a Catalina. He must be incessantly watchful, though many months may pass before he gets a Focke-Wulf in his sights,”

in *Coastal Command*, His Majesty’s Stationery Office, London, England,

Air Force Museum of New Zealand, Christchurch, New Zealand,

2018/152.6, 1942, p. 87,

Photographed by Liam Barnsdale, 7 September 2018.

When not used to imply aviators were airborne, flying clothing was often included in propaganda material to symbolise its wearers' readiness for action. One particular poster celebrating the victory of the Royal Air Force's fighter pilots in the Battle of Britain³⁸ couples an extract from Prime Minister Winston Churchill's "few" speech with a photograph of a Royal Air Force aviators. The poster depicts a group of aviators, gazing upwards towards the misquotation of Churchill's speech set against the background of a blue sky.³⁹ This poster combined the skyward stares of the young aviators with the flying helmets and goggles on their heads to insinuate their readiness of action.⁴⁰

³⁸ The Battle of Britain was a protracted air battle between the air forces of Britain and Nazi Germany during July–October 1940. Preceded by the fall of France (May–June 1940) and evolving into The Blitz (September 1940–May 1941), The Battle of Britain was characterised by the German Luftwaffe's attempts to overwhelm Britain's Royal Air Force in order to clear the way for Operation Sealion, the German plan to invade mainland Britain. The Luftwaffe's failure to overcome the RAF's persistent defence, coming in the wake of a string of devastating defeats for Britain and its allies, represented a major victory for Britain. Accordingly, The Battle of Britain was, and still is, widely celebrated in Britain as one of the most decisive moments in the Second World War, as the moment the Nazi Germany's hitherto-unchecked westward advance across Europe was blunted.

³⁹ Poster, *Never Was So Much Owed By So Many To So Few*, Artist Unknown, circa 1939–1945, Lithograph, 635 x 1016 mm, Printed by J. Weiner Ltd., London, England, Published by His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 8774.

The aviators depicted in this poster were in reality a bomber crew from 58 Squadron, a fact betrayed by the "wings" brevets on their chests. More information on the background of the aviators depicted in this poster can be found in the documents of one individual's widow, held by the Royal Air Force Museum Archive in the file:

Photocopies of Documents Relating to Flt. Lt. Kenneth C. Rawles, RAF, Who Featured as the Sergeant in the Centre of the Poster, Never Was So Much Owed By So Many To So Few, Royal Air Force Museum Archive, London, England, B4246.

⁴⁰ *Never Was So Much Owed By So Many To So Few*, op cit.

Similar implications were created in a widely reproduced portrait of Pilot Officer Keith Gillman (1920–1940), showing his smiling, skyward-facing features framed by flying helmet, mask, and goggles. Gillman’s portrait was seen as the perfect encapsulation of Battle of Britain fighter pilots’ essence and not only appeared on the front covers of numerous pictorial magazines such as *The Picture Post*, but was also featured in internationally distributed posters celebrating the Battle’s second anniversary in 1942, two years after his death.⁴¹ Gillman was even adopted, with the addition of a cigarette dangling precariously close to his oxygen mask, by Silver Fern tobacco in newspaper advertisements (Figure 9) as an anonymous New Zealand aviator, even though he was born in England.⁴²



Figure 9:
Silver Fern,
“Worthy Sons of New Zealand,”
The Press,
Christchurch, New Zealand,
© Fairfax Media,
Sydney, Australia,
1 June 1943, p. 7.

⁴¹ Front Cover, *Picture Post*, Henry Thomas Hopkinson, Published by Edward G. Hutton, London, England, 31 August 1940.

Poster, *Never in the Field of Human Conflict*, Artist Unknown, 1942, Lithograph, 500 x 381 mm, Manufacturer Unknown, Distributor Unknown, History Collection, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand, GH016095.

Poster, *A Batalha de Inglaterra—Agosto-Outubro de 1940* [The Battle for Britain—August–October 1940], Artist Unknown, 1942, Lithograph, 989 x 1497 mm, Manufacturer Unknown, Distributed by The Press and Information Services of the British Embassy, Lisbon, Portugal, Imperial War Museum, London, England, Art.IWM PST 14976.

⁴² Silver Fern, “Worthy Sons of New Zealand,” *The Press*, 1 June 1943, Christchurch, New Zealand, p. 7.

Other representations of Royal Air Force aviators, such as the poster *King George VI Meets Pilots of Fighter Command* in the Ministry of Information's *For Freedom* series (Figure 10), combined flying helmets with lifejackets to suggest that the aviators were "just setting off on a big raid."⁴³ This staging would have been impractical since the aviators' flying helmets would have hindered their ability to hear King George VI (1895–1952) talking to them. *Pathé Gazette's* coverage of the event, titled, "The King Visits Fighter Pilots," shows the pilots leaning forward, and one even lifting the ear flap of his helmet, to hear the King speaking to them.⁴⁴

The combination of Sidcot flying suits, Mae Wests, flying helmets, and parachute harnesses were also used in other depictions of aviators to suggest their readiness for action. A poster showing the crew of the Short Stirling bomber "MacRobert's Reply" depicted the aircraft's crew lined up as though waiting to climb through its entry hatch, "ready to take off for a raid over enemy territory."⁴⁵ The suggestion of readiness, supported primarily by the aviators' clothing, is called into question by the fact that not all crewmembers in the image were carrying parachutes, an indispensable piece of equipment for any flight. Other representations of the naming ceremony during which the photograph was taken, including the *Pathé Gazette* story "MacRoberts Reply," reveal the crew did indeed take off in the aircraft, but were unaccompanied by others from their squadron, as would be expected for an operational flight, and simply performed a low fly-past for the cameras.⁴⁶ Each of these posters indicate that, despite its impracticality when worn on the ground, flying clothing was regularly used to symbolically "authenticate" images purporting to show Royal Air Force aviators immediately prior to operational flights.

⁴³ Poster, *King George VI Meets Pilots of Fighter Command*, Artist Unknown, circa 1942, Lithograph, 380 x 507 mm, Manufacturer Unknown, Distributor Unknown, Air Force Museum of New Zealand, Christchurch, New Zealand, 2017/131.7.

⁴⁴ "The King Visits Fighter Pilots," *Pathé Gazette*, 4 May 1942, British Pathé, London, England, 1326.06.

⁴⁵ Poster, *We'll Do Our Job—If You'll Do Yours*, Author Unknown, circa 1939–1945, Lithograph, 1014 x 762 mm, Manufacturer Unknown, Published by Ministry of Supply, London, England, Imperial War Museum, London, England, Art.IWM PST 14973.

⁴⁶ "Cavalry of the Clouds," *Pathé Gazette*, 6 November 1939, British Pathé, London, England, 1027.17.



Figure 10:

Detail, Poster, *King George VI Meets Pilots of Fighter Command*,
Artist Unknown, circa 1942, Lithograph, 380 x 507 mm,
Manufacturer Unknown, Distributor Unknown,

© Air Force Museum of New Zealand, Christchurch, New Zealand, 2017/131.7,
Photographed by Liam Barnsdale, 7 September 2018.

Not all representations of aviators purporting to be captured immediately prior to operational flights relied solely on flying clothing for their appearance of activity. Uniquely popular among representations of Royal Air Force aviators, particularly fighter pilots, were images of the “scramble:” pilots running to their aircraft in response to an urgent call to action. Depictions of Royal Air Force aviators “scrambling” for their aircraft featured across multiple media throughout the war, exemplified by Posters such as *Forward to Victory* and films including the opening scenes of both *The First of the Few* and *Fighter Pilot*.⁴⁷ Numerous press photographs taken by Royal Air Force photographers and distributed via the Ministry of Information similarly promoted the “scramble” as a regular component of Royal Air Force aviators’ exciting lives. In a pictorial story revealing a day in the life of an Australian Spitfire squadron in England, reported by *Pathé Gazette* in “A Sweep by an Australian Squadron,” the magazine *Neptune* dedicated a half page to a photograph of four pilots sprinting for their aircraft wearing Mae West life preserver (Figure 11).⁴⁸ *The Daily Express* used the energy of the “scramble” to entice readers into reading beyond the front page, including a photograph of a Royal Air Force pilot running wearing a Mae West between the bold title “Man in a Big Hurry” and caption “What’s the hurry?—See Page Three.”⁴⁹ In each case, the aviators were shown running towards their aircraft, with the immediacy of their “scramble” reinforced by their flying clothing, suggesting that their immediate future included operational flying.

⁴⁷ Poster, *Forward to Victory*, Harold Forster, 1940, Lithograph, 506 x 764 mm, Manufacturer Unknown, Published by Ministry of Information, London, England, Imperial War Museum, London, England, Art. IWM PST 14800.

The First of the Few, Directed by Leslie Howard, 1942, D&P Studios, Denham, England.
Fighter Pilot, op cit.

⁴⁸ “A Sweep by an Australian Squadron,” *Pathé Gazette*, 27 November 1941, British Pathé, London, England, 1137.25.

“Running from their dispersal huts to their planes, followed by the station terrier mascot,” *Neptune*, The Continental Publishers and Distributors Ltd, London, England, in “Scrapbook—‘My Aeroplane Scrap Book 1943-44’ By Rosemary Arnold,” Air Force Museum of New Zealand, Christchurch, New Zealand, 2010/074.1, Number 32, November 1942, p. 30.

⁴⁹ “Man in a Big Hurry,” *The Daily Express*, London, England, Liddell Hart Centre for Military Archives, King’s College London, London, England, MISC 64, 11 June 1942, p. 1.



Figure 11:

Detail, “Running from their dispersal huts to their planes,
followed by the station terrier mascot,” *Neptune*,
The Continental Publishers and Distributors Ltd, London, England, in
“Scrapbook—‘My Aeroplane Scrap Book 1943-44’ By Rosemary Arnold,”
© Air Force Museum of New Zealand, Christchurch, New Zealand,
2010/074.1, Number 32, November 1942, p. 30,
Photographed by Liam Barnsdale, 7 September 2018.

Just as it defined a photograph’s purported environment, flying clothing characterised aviators as experienced and hardy in numerous propaganda depictions. In their “Fly with the RAF” newspaper recruitment advertisement series, the Royal Air Force promoted a specific set of characteristics as being desirable in its aviators. One “Fly with the RAF” instalment published by *The Times* in January 1941 described preferred applicants as “the sort of man who can rally a flagging forward line” and “the kind of back who seldom lets the attackers through,” and possessing “the quickness of eye, the sureness of hand, the powers of endurance of the man who is ‘good at games.’”⁵⁰

⁵⁰ Advertisement, “Fly with the RAF: Intercepted and Dispersed!” *The Times*, London, England, 15 January 1941, p. 6.

Others in the series featured large photographs or drawings of aviators to reinforce such rhetoric. In one photo published in May 1941, depicted “the RAF instructor” oil-stained, tousle-haired, and clad in Irvin jacket with cigarette in one hand and flying helmet in the other. The image of this experienced veteran merely reinforced the advertisement’s written message, describing “a first-class pilot” as “the sort that knows by instinct just how much he can ask from his machine” and “in [his] element in a scrap—all the more so when it’s against odds.”⁵¹ By depicting aviators in flying clothing alongside written characterisations, the Royal Air Force promoted flying clothing as a visual symbol of said characteristics, which included bravery, professional skill, and physical prowess.

Implications of hardiness and battle experience were echoed by artists such as Cuthbert Orde (1888–1968) and William Rothenstein (1872–1945), who visited Royal Air Force fighter and bomber airfields to produce their character studies of aviators. Orde’s and Rothenstein’s numerous works included flying clothing not only as a reflection of the portraits’ location of production, but as a method of emphasising the experience and weariness of the subjects.⁵² So successful was Rothenstein in this venture that the Ministry of Information’s War Artists’ Advisory Committee recommended the purchase of his “seven portraits of RAF personalities” and later exhibited them alongside depictions of Royal Air Force subjects by Orde, Paul Nash (1889–1946), Keith Henderson (1883–1982), and John Mansbridge (1901–1981) as examples of “the nation’s rapidly growing collection of war records.”⁵³

Newsreel stories such as *Pathé Gazette*’s “Cavalry of the Clouds” similarly emphasised flying clothing as a symbol of battle experience, as did officially produced photographs such as “Airmen who Proved their Worth—Heroes of Heligoland Air Battle”

⁵¹ Advertisement, “Fly with the RAF: You’ve the Makings of a First-Class Pilot,” *The Times*, London, England, 14 May 1941, p. 7.

⁵² For examples of these artists’ works, see:

Cuthbert Orde, “Josef František: A Czech Sergeant-Pilot Who was Decorated for Gallantry while Flying with the Royal Air Force,” 19 September 1940, Chalk, 315 x 486 mm, Imperial War Museum, London, England, Art.IWM ART LD 421.

William Rothenstein, “Pilot Officer J V C Wyllie,” 1940, Sanguine Crayon, 200 x 501 mm, Imperial War Museum, London, England, Art.IWM ART LD 5.

Cuthbert Orde, “The Face of the Fighter Pilot: Victors of the Battle of Britain—Some of those Who Won the Fight Against the Winged Invaders,” *The Illustrated London News*, London, England, 19 April 1941, pp. 518–519.

William Rothenstein, “Royal Air Force Types—Drawn by Sir William Rothenstein,” *The Illustrated London News*, London, England, 13 July 1940, p. 58.

⁵³ “War Artists: Salaried Posts and Work on Commission,” *The Times*, London, England, 14 March 1940, p. 5.

“Pictures by War Artists: Records of Historical Events,” *The Times*, London, England, 24 August 1940, p. 6.

(Figure 12).⁵⁴ Both photographers used flying clothing not only to imply the depicted aviators' readiness for battle as in "King George VI Meets Pilots of Fighter Command," but as evidence of their recent return from battle. "Cavalry of the Clouds" stated unequivocally that the aviators depicted being inspected by King George VI were "still in their flying kit, just back from flights over Germany."⁵⁵ Accordingly, even in cases where no explicit written or verbal reference was made to aviators' characteristics, flying clothing visually indicated that the depicted aviators had recently returned from combat, thereby framing them as battle-hardened heroes taking an active role in the conflict.



Figure 12:

"Airmen who Proved their Worth—Heroes of Heligoland Air Battle,"
 Charles Gwynn and John Hammerton, Editors, *The Second Great War:
 A Standard History*, The Amalgamated Press, London, England,
 © The Air Force Museum of New Zealand, Christchurch, New Zealand,
 2011/256.2, Number 11, 11 March 1940, pp. 420-421,
 Photographed by Liam Barnsdale, 7 September 2018.

⁵⁴ "Cavalry of the Clouds," *Pathé Gazette*, British Pathé, London, England, 6 November 1939, 1027.17.

"Airmen who Proved their Worth—Heroes of Heligoland Air Battle," Charles Gwynn and John Hammerton, Editors, *The Second Great War: A Standard History*, The Amalgamated Press, London, England, The Air Force Museum of New Zealand, Christchurch, New Zealand, 2011/256.2, Number 11, 11 March, 1940, pp. 420-421.

⁵⁵ "Cavalry of the Clouds," *Pathé Gazette*, British Pathé, London, England, 6 November 1939, 1027.17.

Conclusion

This article has shown that the Ministry of Information, Air Ministry, and Royal Air Force extensively used flying clothing in propaganda material such as posters, books, films, and photographs disseminated during the Second World War. This served three purposes: to identify Royal Air Force aviators, to fascinate the audience with Royal Air Force aviators' work, and to characterise aviators as either battle-ready or already embattled. Such usage relied on an assumption that the British public understood the connection between Royal Air Force flying clothing and the aviators who wore it. During the course of the war, the frequency of visual material such as posters, feature films, newsreels, and other media featuring aviators wearing the Sidcot flying suit and Irvin jackets, Mae West life preserver, and flying helmets gave the British public extensive exposure to the image of aviators wearing flying clothing.

The underlying messages and purpose of the frequent depictions of Royal Air Force aviators in visual material during the Second World War varied, such as promoting enlistment, factory production, or scrap donation. For example, the poster *Join the RAF* featured aviators as a means by which to encourage viewers to join the service, while the book, *Bomber Command*, aimed to more broadly encourage public sympathy for Royal Air Force aviators. All visual representations considered during this research presented a favourable portrayal of aviators and their work and thus served to raise their profile in the eyes of the audience. Therefore, despite different underlying messages, the visual representations analysed in this article were connected by a secondary objective to promote the Royal Air Force and its role in Britain's war effort. The repeated use of flying clothing in the visual representations examined in this article suggests that this clothing served as a valuable symbol in the pursuit of this secondary objective.

The frequency of flying clothing in the selected British visual material examined here suggests that its use was far from accidental. This inference is supported by the nature of these appearances, with depictions of aviators in flying clothing regularly included to sensationalise or add realism to the material. Given that the majority of these images were staged, the inclusion of flying clothing in visual material cannot have been borne out of practical necessity. Furthermore, in some cases such as the poster, *The King Visits Fighter Pilots*, the wearing of flying clothing by the aviators was not only an unnecessary one, but a hinderance to them.⁵⁶ Accordingly, it is argued that the images produced by the the Ministry of Information, Air Ministry, and Royal Air Force featuring flying clothing were more than simply reflections of reality. Rather, they were carefully orchestrated political images designed to encourage public recognition of, interest in, and appreciation of Royal Air Force aviators and their work.

⁵⁶ "The King Visits Fighter Pilots," op cit.

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Primary Sources: Artwork

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Photograph, “Airmen who Proved their Worth—Heroes of Heligoland Air Battle,” in C. Gwynn and J. Hammerton, Editors, *The Second Great War: A Standard History*, The Amalgamated Press, London, England, The Air Force Museum of New Zealand, Christchurch, New Zealand, 2011/256.2, Number 11, 11 March 1940, pp. 420–421.

Orde, Cuthbert, “Josef František: A Czech Sergeant-Pilot Who Was Decorated for Gallantry while Flying with the Royal Air Force,” 19 September 1940, Chalk, 315 x 486 mm, Imperial War Museum, London, England, Art.IWM ART LD 421.

Rothenstein, William, “Pilot Officer J V C Wyllie,” 1940, Sanguine Crayon, 200 x 501 mm, Imperial War Museum, London, England, Art.IWM ART LD 5.

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Poster, *Careless Talk May Cost His Life*, Artist Unknown, circa 1939–1945, Lithograph, 490 x 740 mm, Printed by Brent Press Ltd, London, England, Published by His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art. IWM PST 13955.

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Poster, *Keep it Under Your Hat!—Careless Talk Costs Lives*, Artist Unknown, circa 1939–1945, Lithograph, 505 x 760 mm, Printed by J. Weiner Ltd., London, England, Published by His Majesty's Stationery Office, London, England, Imperial War Museum, London, England, Art.IWM PST 13953.

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Poster, *The Men are Ready...Only You Can Give Them Wings*, Artist Unknown, circa 1939–1945, Lithograph, 508 x 748 mm, Manufacturer Unknown, Distributor Unknown, Imperial War Museum, London, England, Art.IWM PST 14220.

Poster, *We'll Do Our Job—If You'll Do Yours*, Author Unknown, circa 1939–1945, Lithograph, 1014 x 762 mm, Manufacturer Unknown, Published by Ministry of Supply, London, England, Imperial War Museum, London, England, Art.IWM PST 14973.

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Glittering Baubles: An Examination of Chatelaines in Britain, 1839–1900

Jessica Rose Harpley

Abstract

This article examines the Victorian chatelaine, a rarely investigated accessory with a function that has been attributed to the lack of pockets in Victorian women's clothing. Whereas previous study into the chatelaine has concentrated on design and material culture, this article explores perceptions and representations of the chatelaine. A textual and visual analysis of literary and photographic representations of the chatelaine considers how the accessory functioned to expose women's possessions to the male gaze, and regulated femininity via unique gesticulations and appended tools. Multiple conflicting qualities emerge, portraying the chatelaine as an aid to domesticity and femininity, and as a flirtatious novelty central to interactions with the opposite sex. Adopted by women of all ages, the chatelaine served a variety of functions, providing women with the means to display and enact their domesticity, femininity, and fashionability whilst engendering an emotional supportive role through its tactile materiality.

Introduction

“...Men of sense laughed at the chatelaine which ladies wore—a sort of practical and not very tasteful joke on the bunch of keys which the housekeeper necessarily wore by her side...”¹

—Anonymous, 1859

Despite their beauty and apparent convenience, chatelaines were frequently dismissed as useless novelties of fashion, attracting ridicule in journals and satirical cartoons during the Victorian era.² Depicted as bulky and of questionable function, such mocking provides a male perspective on this unique female accessory, whereby functional and often highly decorative tools are suspended from a central plate. Indeed, the prominent and apparently cumbersome chatelaine permitted the surveillance of what the Victorian woman could carry with her, since its showy presence and audible quality invited the gaze of others. This distinctive accessory has furthermore been framed as part of the subordination of Victorian women; as the gendered provision of pockets favoured men, women were left with little choice but to overtly hang items from their waists, in lieu of the more private space offered by a pocket.³

Twenty-six years since it was first published, Cummins and Taunton’s 1994 book, *Chatelaines*,⁴ remains the only scholarly book to focus solely on the accessory. Within the book, social commentary upon the chatelaine is limited, and the voice of women who actually used chatelaines is absent. Further study of the chatelaine is thus warranted, contributing to the body of academic work seeking to uncover women’s hidden histories and challenge the myths of the Victorian era. This article, based on chapters from the author’s Master’s dissertation,⁵ therefore seeks to investigate

¹ Anonymous, “Fashion as a Decoy,” *The Spectator*, Joseph Clayton, London, England, 2 July 1859, p. 690.

² Christopher Matthews, “Form and Deformity: The Trouble with Victorian Pockets,” *Victorian Studies*, Indiana University Press, Bloomington, Indiana, United States, Volume 52, Issue 4, Summer 2010, pp. 574–575.

³ *Ibid.*, pp. 561–590.

⁴ Genevieve Cummins and Nerylla Taunton, *Chatelaines: Utility to Glorious Extravagance*, Antique Collector’s Club, Woodbridge, Suffolk, England, 1994.

⁵ Jessica Rose Harpley, *Glittering Baubles: An Examination of Victorian Women’s Chatelaines*, Unpublished Master’s Dissertation, London College of Fashion, London, England, 2016. For additional photographs and images of chatelaines, please consult this dissertation.

representations of—and attitudes towards—the chatelaine, revealing how the seemingly useless “fiddle-faddle chatelaine, with breloques and trumpery”⁶ proved to be quite the opposite to many women, providing both practical and emotional support, satiating appetites of both domesticity and fashionability.

Defining Chatelaine

Medieval in origin, the system of suspending objects from the waist by both males and females prevailed for centuries, before being replaced by sewn-in pockets, tie-on pockets, and small reticules. Derived from the French term for the “mistress of the castle,” whose authority “was the keys she wore at her waist,” the Victorian revival of such apparatus would see the meaning of “chatelaine” transmuted from the mistress herself to her waist-hung assemblage.⁷ The keys of the “castle” were now joined by other objects of domestic use: from thimbles, scissors, button-hooks and purses, to fans, watches, pencils, and notebooks.

Surviving examples of a full chatelaine, complete with matching tools, are not unusual; Victorian chatelaines are in the collections of museums large and small. Chatelaines were evidently cherished, forming a significant part of Victorian women’s dress history. However, the chatelaine’s ambiguous classification, occupying a space between jewellery and dress, makes it a difficult item to delineate, and may account for the lack of research. Furthermore, as use of the chatelaine dwindled at the start of the twentieth century, its apparent redundancy in the modern era relegates it to the annals of history. While it might be difficult to relate to the Victorian chatelaine from a contemporary perspective, a mobile phone with its tailored apps is perhaps the closest equivalent, arguably acting as an accessory signalling status, whilst providing the “tools” required on a daily basis. However, a mobile phone has no gender and lacks the tactile quality of the chatelaine’s plate, chains, and tools.

The domestic and fashionable qualities of the chatelaine position it uniquely in the lives and dress of Victorian women, engendering a quality worthy of investigation. This study therefore explores the chatelaine within Victorian Britain and evaluates user-experience in light of popular representations of the chatelaine in textual and visual records. Two objectives were pursued: to situate perceptions of the chatelaine in fiction and non-fiction literature and to analyse photographic portraits and fashion plates exhibiting chatelaines.

⁶ Edward Bulwer Lytton, *My Novel; or, Varieties in English Life, by Pisastratus Caxton*, W. Blackwood, Edinburgh, Scotland, 1853, p. 56.

⁷ Cummins and Taunton, *op cit.*, p. 11.

For clarity, it is necessary to delineate the difference between *chatelaine* and *châtelaine*. This distinction between *chatelaine* the object, and *châtelaine*, the medieval lady, is necessary as both uses of the word are used in this article. The French root of *chatelaine*—*châtelaine*—shall be used in its original form to denote the person and will be written in italics to reinforce the distinction. The term *chatelaine* will refer to a waist-hung appendage featuring multiple attachments (Figure 1). *Chatelaine* came to denote a waist-hung accessory only in the nineteenth century, when the eighteenth-century equipage re-emerged under this new fashionable name in 1839. This “true *chatelaine*” now encompassed a huge assortment of items worn at the waist: from individual items such as bags, fans, or spectacle cases, to the elaborate multi-purpose *chatelaine* supporting numerous appendages.⁸ The focus of this article is the latter, multi-tooled *chatelaine*. The conspicuous presence of the *chatelaine* at the waist of women may have shared a level of decorative ostentation with its eighteenth-century predecessor but was unique in the number and variety of appendages, in addition to its wider availability to the burgeoning middle class.



Figure 1:
Chatelaine,
Joseph Banks
Durham,
London, England,
circa 1850,
Cut Steel,
© The
Victoria and Albert
Museum,
London, England,
M.10:1 to 9-1971.

⁸ Ibid., p. 74.

Medieval Mythology

References to *chatelaine* the object, and *châtelaine* the person, were frequent throughout the Victorian era, within sources of entertainment and education alike. “Chatelaine” was used regularly in reference to both the person and the object, suggesting it never lost the associations of its original medieval meaning; yet, its contemporaneous use to denote a female accessory was frequent enough for it not to require an explanation or distinction every time. Where the two terms were used interchangeably to convey both meanings, the medieval allure of the *châtelaine* would exhibit consistent characteristics that conceivably influenced the way the *chatelaine* was viewed, by both wearer and observer.

In many texts, the *châtelaine* is romanticised, personifying qualities that were overwhelmingly positive. Evoking the feudal past, summoning castles and heroic knights, the *châtelaine* was characterised by a sense of responsibility, dignity, and noble endeavour, adding to the charm of an item that may at once provide practical use, and demonstrate knowing fashionability. The most enduring and frequent of such endorsements was the “fair *châtelaine*,” used within literature throughout the Victorian era, in both historically and contemporaneously set fiction. Yet, more than just a pretty, respectable figure, the *châtelaine* is portrayed as wielding great authority over her domain, with a strong personality congruous to her duty, for example, “Althea was not a wax doll; she had force and magnanimity of character. She would have much influence as a *châtelaine*, and she was the stronger of the two, and might mould Melton as she pleased;”⁹ also, “Grand’mere acted like a *vraie chatelaine*—with spirit and sense.”¹⁰ Other adjectives used to convey the esteemed position of the *châtelaine* included “pious,”¹¹ “cordial,”¹² “proud,”¹³ “dignified,”¹⁴ and “benevolent.”¹⁵

⁹ Lillian Spender, *A Modern Quixote*, Hutchinson and Company, London, England, 1894, p. 173.

¹⁰ Sarah Tytler, *The Huguenot Family*, Hurst and Blackett, London, England, 1867, p. 271.

¹¹ Anonymous, “The Refugees of the Black Forest,” *The Leisure Hour*, Stevens and Company, London, England, 6 January 1853, p. 18.

¹² Anonymous, “Madame Sylvia,” *London Society*, W. Clowes and Sons, London, England, September 1871, p. 235.

¹³ Anonymous, “The Marquis de L’Orme,” *Tinsley’s Magazine*, Tinsley Brothers, London, England, Volume 12, February 1873, p. 110.

¹⁴ Spender, *op cit.*, p. 96.

¹⁵ *Ibid.*, p. 184.

A pointed emphasis on duty connects the *châtelaine* of yore to the Victorian woman, “...Dainty little Gertrude, who performed her wifely duties with so much dignity, and was such a popular chatelaine.”¹⁶ The similarities between the romanticised *châtelaine* and her Victorian counterpart, the “Angel in the House” are apparent; both are devoted and uncomplaining in their role, capable of sacrifice in their duty to remain in the castle, or home.¹⁷ Yet, the *châtelaine* possessed an almost mythological power and tenacity, acting as an icon who undoubtedly would have appealed to the Victorian woman, whose aspirations were typically confined within the domestic sphere. The novel *Squire Arden* alludes to the sacrifice such a position entailed:

She had been alone, but then her loneliness had seemed natural. She took it as a matter of course, scarcely pausing to think that she was different from others, or, if she ever did so, feeling her isolation almost as much a sign of superiority as of anything less pleasant. She was the Chatelaine—the one sole lady of the land, in her soft maidenly state...¹⁸

The self-sacrificing Victorian woman thus found a champion in the figure of the *châtelaine*, one who shared an unerring dedication to duty, and the feeling of isolation that plagued many middle class Victorian women.¹⁹ When the chatelaine re-emerged in the Victorian era under its new name, the qualities of the *châtelaine* were metonymically transferred to the accessory, giving its users a sense of authority and purpose.

The wisdom of the *châtelaine* would seem to impart maturity of age, yet this medieval title was bestowed upon a broad range of women. She might be an “antiquated” grandmother as described in *Creatures of Clay*, “She is like an old chatelaine in a fairy tale.”²⁰ Or, she might be a young woman who appears to naturally prepossess the qualities of the *châtelaine* despite limited practice, as in the novel, *Juliet’s Lovers*, “She received her manager with the quiet dignity of a young chatelaine receiving a business caller.”²¹ The qualities imbued within the figure of the *châtelaine* were thus available

¹⁶ Jean Middlemass, *The Mystery of Clement Dunraven*, Digby, Long and Company, London, England, Volume 1, 1894, p. 177.

¹⁷ Deborah Gorham, *The Victorian Girl and the Feminine Ideal*, Croom Helm, London, England, 1982, p. 4.

¹⁸ Margaret Oliphant, *Squire Arden*, Hurst and Blackett, London, England, 1871, p. 35.

¹⁹ Patricia Branca, *Silent Sisterhood: Middle Class Women in the Victorian Home*, Croom Helm, London, England, 1975, p. 146.

²⁰ Violet Greville, *Creatures of Clay*, Chapman and Hall, London, England, Volume 1, 1885, pp. 201–202.

²¹ Mabel Collins, *Juliet’s Lovers*, Ward and Downey, London, England, Volume 1, 1893, p. 65.

to all women, appearing within historically set fairy tales, and the more mundane fictional settings of everyday life. Tellingly, the preceding examples of *châtelaine* exaltation were all written by female authors, who kept the romantic myth of the *châtelaine* alive through their literature.

A Modern Folly

Coinciding with the peak of the Romantic Movement,²² the Victorian revival of the chatelaine formed part of a wider interest in medieval aesthetics and philosophy.²³ Stemming from the Romanticist fatigue of classicist and Enlightenment²⁴ thinking, the Romantic Movement sought to escape the cold effects of industrialism and modernity.²⁵ Embracing the sensitivity and naturalism of simpler times, medieval aesthetics infiltrated art via the Pre-Raphaelites, and fashion in the form of Artistic Dress.²⁶ In opposition to the era's fussy, artificial modes, Artistic Dress drew inspiration from the Pre-Raphaelites, whose "representations of medievalized women in looser-flowing dress with a natural waistline and, perhaps, with Arts and Crafts-inspired decoration, contrast[ed] with the overly-constructed silhouette of the contemporary fashionable female."²⁷

²² A cultural movement of the late eighteenth century whereby the reason and scientific rationalism upheld by Enlightenment thought were rejected as dehumanising. Romanticism instead sought to bring the human experience to the fore, embracing feelings, sentimentality, individuality, and imagination.

²³ Tim Blanning, *The Romantic Revolution*, Random House, New York, New York, United States, 2011, p. 131.

²⁴ The Enlightenment, beginning in the seventeenth century, was a period of great philosophic, social, and political change whereby theologically bound narratives of the human experience were replaced by scientific values. Enlightenment thought prioritised rationalism, considering the world and all within as something to be studied, categorised, and controlled.

²⁵ See Michael Ferber, *Romanticism: A Very Short Introduction*, Oxford University Press, Oxford, Oxfordshire, England, 2010.

²⁶ Artistic Dress was an alternative fashion movement emerging in the second half of the nineteenth century, whereby the excesses of women's fashion were rejected for a more natural, timeless mode of dress, resistant to the era's shifting trends of extreme silhouette and abundant decorative elements. Many exponents of Artistic Dress were aligned with the arts, particularly the Pre-Raphaelites, a group of artists who favoured a romanticised, mediaeval aesthetic.

²⁷ Inga Bryden, "All Dressed Up: Revivalism and the Fashion for Arthur in Victorian Culture," *Arthuriana*, Scriptorium Press, Purdue University, West Lafayette, Indiana, United States, Volume 21, Number 2, Summer 2011, p. 38.

However, “medievalized” women were not amongst those wearing a chatelaine. Despite its medieval associations, visually and etymologically, the research informing this article failed to find evidence that the chatelaine was worn by such women. Perhaps in eschewing fashionable clothing, dress reformers also eschewed the fashionable practice of having a portrait photographed. Yet, of the photographs sourced of chatelaine wearers, all women are distinctly dressed in the closely tailored fashions of the time, juxtaposing their medieval appendage with their contemporary clothing. Furthermore, the idealised depictions of Artistic Dress, in art and fashion illustrations, again are notable for their absence of chatelaines, suggesting that the Victorian incarnation of the chatelaine was incongruous with the Artistic Dress ethos. As the modest keys of the *châtelaine* transmogrified into the chatelaine’s ostentatious multi-tooled reincarnation, the chatelaine perhaps became more emblematic of modernity than medievalism.

Bolstering the Victorian fascination with the past, the formal development of archaeology and high-profile excavations²⁸ brought the medieval past into the Victorian’s present, fuelling the Romantic Movement. Publications covering archaeological findings are notable in their retroactive application of the contemporary term chatelaine to waist-hung artefacts from the Middle Ages, often deeming the chatelaine “modern.” For example, “Anglo-Saxon ladies wore something similar to the modern chatelaine; and sure enough, a number of curious articles for the toilet and other uses were found lying by her side.”²⁹ The use of the term “modern” here is vague, seemingly implying an object of that (Victorian) time. Yet, in this choice of word, the Victorian chatelaine is emphatically distinguished from its former medieval incarnations, which are now defined by their Victorian equivalent. Such articles, most likely written with a male audience in mind, positioned the chatelaine as a modern item, precluding the lingering association of the revered *châtelaine* to which female authors frequently returned.

²⁸ General interest journals—as well as specialised publications linked to historical and archaeological societies—provided commentary on the findings of the many site-excavations that occurred in the nineteenth century, such as those led by Augustus Pitt Rivers (1827-1900). Domestically, rampant urban development unearthed several sites of archaeological interest; and, internationally, colonial exploits allowed for the discovery and study of other cultures.

For further reading, see:

Philippa Levine, *The Amateur and the Professional: Antiquarians, Historians, and Archaeologists in Victorian England, 1838-1886*, Cambridge University Press, Cambridge, England, 1986.

Virginia Zimmerman, *Excavating Victorians*, State University of New York Press, Albany, New York, United States, 2008.

²⁹ Anonymous, “An Anglo-Saxon Golgotha,” *Chambers’s Journal of Popular Literature, Science and Art*, William and Robert Chambers, London, England, 3 March 1855, p. 136.

One of the earliest articles on the chatelaine draws on the medieval legend of the *châtelaine* in a bid to demean its modern form, effectively removing any hopes of associative grandeur that women may have wished for in using the chatelaine:

We presume that most of our readers know the meaning of the word *châtelaine* in our modern English vocabulary. They have doubtless seen depending from the waists of our fashionable ladies a huge bunch of steel or golden chains.... We might imagine this to be a symptom of revived notability among the higher classes of our countrywomen, did not the Liliputian [sic] size of these various articles forbid the supposition.... We only allude to this novelty here by way of contrasting the ancient and modern meaning of the word, and to show how insensibly it has changed its signification.³⁰

A lengthy exploration of “ladies, who, at different epochs of modern civilisation, have illustrated the character of *châtelaine*”³¹ ensues, before concluding that the “glittering bauble”³² of the modern chatelaine stands in contradistinction to its noble origin, eliminating any of the respectable qualities of the *chatelaine*:

Need we say that this title had now lost all its significancy? The possessor of it no longer valued its privileges, nor attended to its duties; she cared not to welcome the stranger within her baronial walls; she gave no heed to the wants or the sorrows of her vassals; so the hearts of those vassals were turned away from her, and that title which she had despised passed away into an empty name; nor will it probably ever be revived, save in the glittering bauble which has recently been appended to the waists of our fashionable ladies.³³

The Victorian chatelaine may have kept the medieval name alive, but it was now an “empty word,” devoid of meaning. Rueing the loss of a “great reality [that] has been allowed to dwindle into an idle ‘sham,’” the author closes the article on a sour note; that the *châtelaine* has ‘passed into a shadowy mockery of its former self.’”³⁴

³⁰ Anonymous, “The Chatelaine of To-Day and of Other Times,” *Chambers’s Edinburgh Journal*, William and Robert Chambers, London, England, 11 May 1850, p. 300.

³¹ *Ibid.*

³² *Ibid.*, p. 302.

³³ *Ibid.*

³⁴ *Ibid.*

Published in 1850, the author of the article is unknown, but the use of the plural pronoun “we” throughout is suggestive of not a unique opinion, but one that is representative certainly of the journal’s male writers, and most likely agreeable to its male audience. In discussing the chatelaine of the past and the present, the author is almost certainly commenting on contemporary attitudes and habits of women, drawing on the *châtelaine* to highlight duties unattended to, epitomised in the folly of a chatelaine of “trinkets” deemed useless.³⁵ Such a commentary on the chatelaine dashes any of the medieval romanticism and respect that so many authors, mainly women, kept alive in their literature. The mythological *châtelaine* remained a consistently admired trope in Victorian fiction, providing a personified standard to which women could relate. Yet the chatelaine was a modern accessory, often presented in distinction to any medieval or ancient precursors. Whilst not a focus of this study, it is interesting to note that in advertisements for chatelaines seen by this author, the romance of the esteemed *châtelaine* is not used to attract customers; the closest allusion to an historical link was found in a Godwin & Son advertisement that present chatelaines “copied from antique designs.”³⁶

An Accessory to Servitude

Not all women wore the chatelaine, but the aura surrounding the character of the *châtelaine* was certainly one that was strived for if one were to be a respected Victorian woman. The work required in maintaining a household was increasing, as the modern Victorian *châtelaine* faced a new “emphasis on the home, not just as a symbol of the family’s social standing but as a complicated basis of operations for the business of Society.”³⁷ Early in the nineteenth century, public entertainments and meetings were swapped for a “formal social life confined to private locations,” giving rise to well-defined codes and conventions of Society, whose arena would be in the home.³⁸ Women were thus instrumental in the running of Society through their homes, demanding women exhibit a combination of behaviours: “The domesticating of public life via the dictates of Society was combined with control of individual behaviour and face-to-face interaction through a rigidly applied code of personal behaviour.”³⁹ The delicate balance of such a position is portrayed in the novel *Syrlin*:

³⁵ Ibid., p. 300.

³⁶ Cummins and Taunton, op cit., p. 201.

³⁷ Leonore Davidoff, *The Best Circles*, Croom Helm, London, England, 1973, p. 85.

³⁸ Ibid., p. 27.

³⁹ Ibid., p. 33.

The fatigues of a *châtelaine*, even of one who has the most perfect of households behind her, are much greater than the people who only read the lists of house parties in the news-papers ever dream. If she fulfil her duties she must be perpetually *en evidence*; she must show no signs of personal sympathies or antipathies, and she must arrange her guests with as much attention to harmony as a composer....All these obligations demand great toil, unflagging interest, or the appearance of it, and a perpetual sacrifice of personal ease and inclination.⁴⁰

The romanticised *châtelaine* is absent; instead she is invoked to convey the drudgery of women's social façade. Additionally, this excerpt demonstrates that the word *châtelaine* continued to denote its original medieval meaning to the final years of the Victorian era, even after decades of use in reference to the accessory.

Gender Construction from Matron to Maiden

The previous section considered how the chatelaine was framed within the medieval realm of the romanticised *châtelaine*, later embodying the domestic labours of women. Whereas these notions dealt with the idealised chatelaine, the reality of using the chatelaine is now considered—where the practical use of the chatelaine and its appendages reinforced gender codes, and how the materiality of the chatelaine gave rise to uniquely feminine qualities.

Aligning with the noble duties of the *châtelaine*, the chatelaine played a role in assisting women in their domestic life, keeping essential tools close to hand. Ensuring no time was lost seeking misplaced items, women were bestowed with perpetual preparedness, an assortment of tools solving an assortment of problems. In the novel *May Templeton*, a wife placates her irritated husband who is struggling to complete correspondence, utilising her chatelaine to provide both domestic apparatus and romantic harmony: “‘Try this,’ said Mrs. Forrester, drawing a silver-cased one [pen] from the well-furnished chatelaine at her side.”⁴¹

⁴⁰ Ouida, *Syrlin*, Chatto and Windus, London, England, Volume 1, 1890, p. 258.

Ouida was a pseudonym of Louise Ramé (1839–1908).

⁴¹ Frances Taylor, *May Templeton*, Catholic Bookselling and Publishing Company, London, England, 1859, p. 125.

The chatelaine was further portrayed as assisting maternal performance. In a short story, one of the characters is able to win a child's "celestial affections by allowing it to play with her [chatelaine]"⁴²—an item described as having appended "miscellaneous fooleries,"⁴³ and whose capacity to entertain a child perhaps accounts for the male author's bewilderment at it being desired by grown women. This maternal link was also described in the novel *Zoe's Brand*, where a child is noted to have "sat upon his young mother's lap and played with her glittering chatelaine."⁴⁴

Compounding the maternal warmth imbued in chatelaines, a caring quality of providing for others emerges. In the 1874 novel *The Sisters Lawless*, the nurturing "gentle womanhood" of one character was announced by the "agreeable tinkle" of her "chatelaine with its wonderful collection of trifles hanging on it" as she nursed a girl back to health.⁴⁵ By the 1880s, nurses widely adopted the chatelaine in their profession, enhancing this sense of motherly provision and care related to the chatelaine.⁴⁶ Buckles and attached chatelaines were sometimes gifted upon a nurse's graduation, acting as an emblem of achievement, as well as a practical device.⁴⁷

In its Victorian revival, the chatelaine was worn by women of all ages, no longer limited to the female head of the household. As worn by young women, who perhaps utilised the chatelaine for fashionable rather than functional means, the chatelaine exists as an aid to role-play, where performing the role of the *châtelaine* prepared young women for performing their gender roles, as it is described in the novel *The Lady's Mile*: "To Georgie all the importance and grandeur of her position as chatelaine seemed very much like playing at keeping house."⁴⁸ In the 1872 novel *The Oak Staircase*, a young lady aspires to manage a household and be "considered a woman"; central to this vision, a chatelaine features in her daydream—"hanging by my side, and jingling an immense bunch of keys"—as she dictates to staff.⁴⁹ Invoking the *châtelaine*, whether for real or imagined duties, romanticised domestic life and concentrated it into a tactile, elegant display of domesticity for all to see.

⁴² Frank Edward Smedley, "Harry Coverdale's Courtship, and All That Came of It," *Sharpe's London Magazine of Entertainment and Instruction*, Arthur Hall, Virtue, and Company, London, England, Volume 4, 1854, p. 218.

⁴³ *Ibid.*

⁴⁴ Matilda Charlotte Jesse Fraser Houstoun, *Zoe's Brand*, Chapman and Hall, London, England, 1864, p. 347.

⁴⁵ Bertha De Jongh, *The Sisters Lawless*, Richard Bentley and Son, London, England, Volume 1, 1874, pp. 266–267.

⁴⁶ Cummins and Taunton, *op cit.*, p. 220.

⁴⁷ *Ibid.*, p. 231.

⁴⁸ Mary Braddon, *The Lady's Mile*, Ward, Lock, and Tyler, London, England, Volume 1, 1866, p. 279.

⁴⁹ Mary Lee and Catherine Lee, *The Oak Staircase*, Griffith and Farran, London, England, 1872, p. 35.

The swinging tools, shining metal composition, and waist-positioning of the chatelaine made its presence hardly inconspicuous, to children and adults alike, and not least to the wearer herself. The visibility of the chatelaine and its domestic implications are portrayed in the novel *The Wooing O't* when a character describes a gift from a male admirer: "It was a gold chatelaine, of evident antiquity and considerable value. 'He said it would remind me of my duties as a housekeeper....'"⁵⁰ Affixing the tools of domesticity to the female body, the chatelaine makes the woman inseparable from her work.

A Noisy Distraction

Compounding the obvious visual demarcation of a chatelaine, the aural quality of the metal chains and attachments jostling was frequently commented upon, in both appreciative and critical observations, as demonstrated in the following novel excerpts; "a goodly rattling chatelaine;"⁵¹ "a huge chatelaine, from which massive chains dangled, not to say clattered;"⁵² "I heard the jangle of that dreadful chatelaine, and in another moment was overtaken by the tormentor."⁵³ The latter excerpt, from a male author, is perhaps indicative of the sometimes bemused attitude towards this female appendage.

One early example of an exasperated observer of the chatelaine focuses intently on its noisy capacity, in a letter appearing in an 1849 issue of *Punch* magazine. The authenticity of the letter may be questionable, due to its appearance in a satirical magazine, yet the sentiment holds true, if exaggerated. The bedridden author fears his home is haunted, having been subjected to a ghostly "jingling of chains"⁵⁴ since his niece and her daughters moved in to care for him:

⁵⁰ Mrs. Alexander, *The Wooing O't*, Richard Bentley and Son, London, England, 1874, p. 296. Mrs. Alexander was a pseudonym of Annie French Hector (1825-1902).

⁵¹ Henry D'Aubrey, *The Lady I Saw in Hyde Park*, James Hogg and Sons, London, England, 1861, p. 162.

⁵² Charlotte Yonge, *Magnum Bonum*, Macmillan and Company, London, England, Volume 2, 1879, p. 343.

⁵³ Edward Turner, *T Leaves*, Smith, Elder, and Company, London, England, 1888, p. 46.

⁵⁴ Anonymous, "The Chatelaine of the Haunted House: A Tale of Fashion," *Punch*, Published at The Office, Fleet Street, London, England, Volume 16, January 1849, p. 22.

I can assure you, Sir, that they were a most serious annoyance to me; they distracted my attention whilst reading the paper, disturbed me at my meals, and, I believe, interfered with my digestion. But, Sir, when I recovered, and left my room, the whole mystery was explained, and what I say is, you will always find it so in similar cases. I then discovered, Sir, that my ghosts were none other than my guests. The clinking and clanking by which I had been exasperated, proceeded from a sort of band of steel chains, which my niece and each of the girls had dangling at their waistbands, with a miscellaneous parcel of keys, cutlery, and other hardware at the end of them. I asked what the deuce these things were, and was told they were called chatelaines. Chatelaines! Now, Sir, I do say that these chatelaines are utterly destructive to domestic quiet, and by no means elegant appendages to costume.⁵⁵

Whether an annoyance or delight, any pride attached to being important enough to wear the chatelaine was compromised by the preclusion of privacy, as the noisy appendage made the chatelaine wearer's whereabouts in the home always known. The noisy sound of the chatelaine is described in the novel *The Initials* as follows: "...Her motions were only apparent by the rustling of the large bunch of keys she was to resign to her mother the next day, but which now hung glittering in steel chains at her girdle a la chatelaine."⁵⁶ While this acoustic element to the chatelaine may appear to aid the surveillance of women in the home, easily tracking their location, a journal article of 1859 hints at the chatelaine's potential to indirectly survey others: "[the chatelaine] had in the ears of a well-disciplined house of servants a certain authoritative and dignified jingle."⁵⁷ For the head of the household, the chatelaine seemingly gifted her the ability to manage staff without even seeing them; her presence in the vicinity—indicated by her "jingle"—ensuring servants were performing their duties.

⁵⁵ Ibid.

⁵⁶ Jemima Tautphoeus, *The Initials*, Richard Bentley, London, England, 1868, p. 385.

⁵⁷ Anonymous, "Fashion as a Decoy," op cit.

Catching the Eye, and Hearts

Inviting the attention of others, the chatelaine with its visual and aural indicators, drew focus to the waist, the fashionable slightness of which could be enhanced by a large chatelaine: “Round her dainty waist was a leathern belt set in silver with a chatelaine.”⁵⁸ Photographic records of women wearing their chatelaines are rare. Of the few photographs featuring a chatelaine viewed by the author, a shared configuration of posing and framing are noted, such that the chatelaine and waist are enhanced. Figure 2 demonstrates a typical pose adopted by women photographed wearing their chatelaines; arms are open and frame the torso, drawing the eye to the chatelaine. Additionally, the favoured $\frac{3}{4}$ -length perspective ensures that the chatelaine is situated in the centre of the composition. Whether viewed by an observer or looked down upon by the wearer selecting a tool, the chatelaine reinforced femininity by its positioning on the waist, grazing the hips, sitting firmly within the locus of womanhood and maternity.



Figure 2:
Hon. Elaine Augusta Villiers
(née Guest,
later Hon. Mrs Hunter),
Alexander Bassano, 1898,
London, England,
© The National
Portrait Gallery,
London, England,
NPG x4222.

⁵⁸ Walter Besant and James Rice, *The Golden Butterfly*, Tinsley Brothers, London, England, Volume 3, 1876, p. 132.

In the novel *Don John*, the male gaze upon the chatelaine is described: “He observed what a charming air and manner she had—how the small waist was graced with an ample chatelaine.”⁵⁹ The chatelaine wearer here is a young woman, the habits of whom when wearing a chatelaine sometimes contradicted the noble, dignified traits as epitomised by the romantic *châtelaine*. In 1848, Albert Smith released the humorous non-fiction book, *The Natural History of the Flirt*, dedicating a chapter to the chatelaine. Far removed from its domestic origins, the chatelaine is positioned as an aid to flirtation within the social circuit. Placing the success of a party within the conduct of women, Smith explores the traits of the flirt at various social functions: “Come on, fair young witches, who alone determine whether, by your presence or absence, the most splendid evening party ever given shall be a brilliant succès [sic] or a dismal failure.”⁶⁰

Highlighting the fad for all things medieval, Smith notes that chatelaines “reappeared, and came into favour...lightly forged and imitated in sparkling steel chains, with everything annexed that could be thought of for a want.”⁶¹ Crucially, the chatelaine now “no longer hung at the side of age and garrulous decrepitude. Young hearts throbbed against it, making the lights flash from its polished facets at every pulsation,” and it acted as the perfect ruse for conversation—“...how charming it was to go over the Châtelaine piece by piece, and talk about each one.”⁶² Smith goes on to list the chatelaine’s various attachments, which may impress a young gentleman, before concluding that “What the conversation over the Châtelaine was about, would be very stupid upon paper, if reported literally.”⁶³ Instead, a poem is offered to convey its effect, an excerpt from which follows:

Etui chased with olden stories,
Made domestic things to hold,
Shows some former housewives’ glories,
Gleaming through the latticed gold.
Linking with the past, the present,
Could they but return again,
They would gaze, with wonder pleasant,
On your Châtelaine,⁶⁴

⁵⁹ Jean Ingelow, *Don John: A Story*, Sampson Low, Marston, Searle, and Rivington, London, England, 1881, p. 76.

⁶⁰ Albert Smith, *The Natural History of the Flirt*, D. Bogue, London, England, 1848, p. 7.

⁶¹ *Ibid.*, p. 53.

⁶² *Ibid.*, pp. 53–54.

⁶³ *Ibid.*, p. 58.

⁶⁴ *Ibid.*, p. 59.

Several texts note the chatelaine as being fiddled with, if not in a flirtatious manner, in a distracted moment of reverie. Two examples from novels portray both married and unmarried women alike falling prey to chatelaine fiddling. In *Guardian and Lover*, “Miss Graeme, fair as morning, sits playing negligently with the charms on her chatelaine....”⁶⁵ In *Hagarene*, “Mrs Clyde did not answer immediately; and a quaint smile hovered on her lip, as she dallied with a bunch of charms pendant from her chatelaine.”⁶⁶ Here, again, the flirtatious capacity of the chatelaine as messenger between the sexes is described. In the novel *The Lady’s Mile*, a romantic interest’s “life was as utterly at her mercy as the little golden toys hanging from her chatelaine, which she had so pretty a trick of trifling with when she talked to him;”⁶⁷ and in the novel *Married or Single*, the widowed Mrs Leach, a “fashionable, handsome” woman of 50, is noted to have “glanced at him timidly, and looked down and played coyly with her chatelaine. What eyelashes she had, what a small white ear, what a pretty hand!”⁶⁸ The visibility of that “pretty” hand acted to build a vision of femininity. Whereas a man in such a moment of contemplation may plunge his hands deep into pockets, the chatelaine provided a site for unconscious distraction, one which crucially also allowed for the “habitual and expectant nature of the connoisseurial gaze on the female hand.”⁶⁹

⁶⁵ Mrs. Alexander Fraser, *Guardian and Lover*, F. V. White and Company, London, England, 1883, p. 134.

Mrs. Alexander Fraser was a pseudonym of Caroline Rosetta Small (1829–1908).

⁶⁶ George Lawrence, *Hagarene*, Chapman and Hall, London, England, 1876, p. 376.

⁶⁷ Braddon, 1866, op cit., p. 29.

⁶⁸ Bithia Croker, *Married or Single*, Chatto and Windus, London, England, Volume 2, 1895, p. 141.

⁶⁹ Barbara Burman, “Pocketing the Difference: Gender and Pockets in Nineteenth-Century Britain,” in *Material Strategies: Dress and Gender in Historical Perspective*, Barbara Burman and Carole Turbin, Editors, Blackwell, Oxford, Oxfordshire, England, 2003, p. 91.

Talismanic Tactility

The language used to indicate women's interactions with their chatelaine—"played,"⁷⁰ "dallied,"⁷¹ "trifling,"⁷² "negligently,"⁷³ "idly"⁷⁴—all act to belittle the chatelaine, reducing the accessory to an item into which women can channel their mindlessness. In the novel *The Rebel Rose*, the character Mary is described in fraught conversation with a male acquaintance "playing with her chatelaine, and putting in a word or two in a listless pre-occupied manner" before she "nervously fingered Queen Mary's pomander on her chatelaine."⁷⁵ Mary is a descendant of Mary Queen of Scots, seeking to legitimise her claims to this heritage; wearing and touching her relative's heirloom connected her to her mission, giving it a physical presence.

Reaching for the chatelaine in moments of nervousness adds an emotional facet and physical connection between accessory and user. A sentimental, talismanic quality to the chatelaine emerges, acting as something women could reach for in moments of uncertainty. "Mrs Crewe was in her element, conscious of having on...her chatelaine, crowded with charms and trinkets, the crown jewel to which she had tenaciously clung through many a bitter day of despondency and privation."⁷⁶ Indeed, the chatelaine was not only equipped with tools, but sometimes included charms of symbolic value. For example, an author writing about superstition in 1873 notes that the chatelaine "is sure to have a miniature steel horse-shoe attached to it 'for luck.'"⁷⁷ In 1848, Albert Smith described the chatelaine appendages of a "flirt" to include: "a heart, a cross, and an anchor, typifying Faith, Hope, and Charity" and coral charms that "remedy against an evil eye."⁷⁸

⁷⁰ Croker, op cit., p. 141.

⁷¹ Lawrence, op cit., p. 376.

⁷² Braddon, 1866, op cit., p. 29.

⁷³ Fraser, op cit., p. 134.

⁷⁴ Mary Braddon, *To The Bitter End*, John Maxwell and Company, London, England, 1873, p. 79.

⁷⁵ Justin McCarthy, *The Rebel Rose*, Richard Bentley and Son, London, England, Volume 3, 1888, pp. 215-221.

⁷⁶ Mrs. Alexander, *The Admiral's Ward*, Richard Bentley and Son, London, England, 1883, p. 49.

⁷⁷ Charles Shanly, "Lingering Suspicions," *The Aldine*, Sutton Browne and Company, New York, New York, United States, Volume 6, Issue 2, 1873, p. 37.

⁷⁸ Smith, op cit., p. 56.

Objects of domestic use and emotional value were appended to the chatelaine and gave rise to gesticulations that reassured the wearer they were close to hand. The feminine flirtations or nervous fingering of attachments allowed women to engage with objects of personal value and comfort. In the 1895 novel *The Tremlett Diamonds*, the gestures of an elderly aunt are explored as she confuses the present day with her chatelaine-wearing youth during the 1840s.

She was fumbling about her waist and the folds of her dress, as if feeling for something. Edith remembered all at once, as she sat watching her, a portrait she had seen of her aunt, that hung still in one of the rooms below. It had been taken in the days of her youth—a half-length portrait of a lady in a yellow dress, with a chatelaine by her side. One of the long white hands in the portrait was toying with the chatelaine. Edith knew in a moment what her aunt was feeling for: the association with the hidden gems had taken her back to the days of her youth, to the old chatelaine that she used to wear, which had been laid aside for fifty years....⁷⁹

The elderly aunt's habitual gestures return her to her youth, to the security of feeling an object of importance is nearby, and under her control. No longer in charge of her mind, responsibilities are discarded, along with the chatelaine, yet the movements associated with its presence remain. Its lingering presence is described thus:

The old woman was still fumbling at her side; she was not feeling for a pocket...it was not the movement that one makes to find a pocket. 'It used to be here,' she said meditatively; 'it was always here; it has never been off the chain.'⁸⁰

⁷⁹ Alan St. Aubyn, *The Tremlett Diamonds*, Chatto and Windus, London, England, Volume 1, 1895, p. 63.

⁸⁰ *Ibid.*, p. 64.

Chatelaine appendages took on a greater value than mere beauty or utility but amassed significant personal value; their tactility generated uniquely feminine gestures and connected the wearer to emotions and purpose. The detachable and interchangeable tools adorning the chatelaine created an accessory that was tailor-made to needs, and as individual as the women using them. The chatelaine's idiosyncrasy and visual prominence might account for why they do not appear in group portraits. Instead, chatelaines are worn—in this author's experience—exclusively in individual portraits, where the unique personality of each woman and her chatelaine is given centre stage.

Conclusion

Portraits of women wearing chatelaines are scarce; consequentially, this article relied heavily on fictional literature. Naturally, such accounts may be exaggerated or imagined, but it is assumed that the authors, many of whom were women, were writing from personal experience with the chatelaine, whether through observation or use. Largely absent from public discussion and encouraged to be submissive under the guise of femininity, many Victorian women expressed themselves through alternative outlets such as fashion or writing. Analysis, then, is largely interpretive, requiring judgments of value through allusion rather than direct opinion. Future research into chatelaines would therefore benefit from examinations of diaries and autobiographies of chatelaine wearers.

The evidence presented in this article, however, demonstrates how the chatelaine allowed women to enact their femininity through association, gesticulation, and the provision of tools to maintain the proper appearance of both the home and the self. Ensuring the era's strictly defined gender codes were adhered to, chatelaines provided a convenient way for women to carry practical necessities and personal tokens, without resorting to the "unnatural" female pocket.⁸¹ This convenience however came at the sacrifice of privacy; the chatelaine invited the enhanced surveillance of women, visually and aurally demarking them. Furthermore, chatelaine users were frequently belittled, attracting derision for their chatelaine's size, noise, and trifling redundancy.

Yet, scope for female agency emerged; the chatelaine wearer used her accessory much to her advantage, in a manner at odds with the oft portrayed fashion-victim or fatigued housewife burdened by her chatelaine. Whilst eye-catching and noisy, any surveillance the chatelaine provided was hardly covert in nature, and there is little suggestion that this was something women begrudged; many invited the gaze, unconsciously or not, through proud posing, fiddling, or instigating conversation about their chatelaine. As women were expected to perform domestic duties, but

⁸¹ Matthews, *op cit.*, p. 566.

remain feminine and hide signs of physical labour, the chatelaine provided an aid to both. Many appendages focussed on self-care, maintaining femininity, and keeping the means to this ideal ever present.

Other tools helped women manage their household, which as a crucial conveyor of status and feminine achievement, assumed great importance. Performing the *châtelaine* helped women perform their gender roles, and wearing the chatelaine gave the appearance of domesticity and authority, but in an elegant manner, banishing bulging pockets. The chatelaine both invoked the noble *châtelaine* projecting domestic competence—whether through the role-playing aspirations of a young girl, or the dutiful housewife—and, conversely, acted as an ostentatious novelty of fashion, frequently fiddled and flirted with in order to confound the opposite sex. Dismissed by male critics as a toy of fashion, the chatelaine's biggest secret was perhaps how valuable it was to its owner. The chatelaine was not used by all women, and was frequently ridiculed, yet it provided those who cherished it with a personal, practical, and reassuring presence.

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**Identifying and Mounting
a circa 1863–1902 Monogrammed Chatelaine
in the Collection of The Victoria and Albert Museum, London**

Gill MacGregor

Abstract

Chatelaines, jewellery-like accessories worn by women at the waist that suspend useful tools such as notebooks, perfume bottles, or sewing kits, were popular throughout the late eighteenth and nineteenth centuries. Museums tend to display these objects flat, which highlights the quality of craftsmanship but removes the chatelaine from the context of the body, making it difficult for the viewer to understand exactly where and how they were worn, as well as the scale. This article details the research undertaken on a chatelaine from the collection of The Victoria and Albert Museum, London, England, in preparation for display. Previously catalogued as dating to the “early nineteenth century,” the research led to a journey encompassing royal heraldic devices, cyphers, and jewelers patronized by the British royal family, leading to a more accurate and useful dating of the object. This information was used to mount the chatelaine on an innovative display mount on a replica dress, highlighting its original use and positioning.

Introduction

An often-overlooked item within dress history, the chatelaine was both a decorative and functional accessory for women, which came in and out of fashion throughout the late eighteenth and nineteenth centuries before handbags became prevalent. Worn at the waist, this jewellery-like accessory suspended numerous small household tools, such as purses, keys, watches, and sewing kits. This article focuses on the study of a chatelaine (Figure 1) within the collection of The Victoria and Albert Museum (V&A), London, England, in preparation for its display within the exhibition, *Bags: Inside Out*.¹

The research undertaken to more accurately date the item expanded into a search for an owner, the examination of royal heraldic devices, and the potential discovery of a royal patron. The curator wished the chatelaine to be displayed on a replica garment to show how it would have been worn—hanging from the waistband of a skirt—which necessitated an innovative mounting method. This research will highlight the importance of the collection at the V&A and the secrets within the archive, which are waiting to be discovered.

¹ Fashion Exhibition, *Bags: Inside Out*, Curated by Lucia Savi, The Victoria and Albert Museum, London, England, 21 November 2020–12 September 2021.



Figure 1:
Chatelaine,
Maker Unknown,
circa 1863-1885,
Cut Steel,
© The Victoria and Albert
Museum,
London, England,
M.32-1969.

An Introduction to Chatelaines

The term, chatelaine, emerged from the French *châtelaine*, which described the medieval lady of the chateau who would carry the keys at her waist. Towards the eighteenth century, waist-hung appendages were called *equipages*—which the Oxford English Dictionary defines as “the action or process of equipping” articles or apparel.² Genevieve E. Cummins and Nerylla D. Taunton, in their seminal work *Chatelaines: Utility to Glorious Extravagance*, discovered that the term chatelaine—to describe a decorative item suspended from the waist—was first used in an 1828 reference to a gold clasp “from which is suspended a chain...called *la Châtelaine*.”³

Cummins and Taunton describe in great detail the history of waist-hung appendages, and the varieties of “true” chatelaines (referring to the definition above) that were popular during the nineteenth century. Many early examples of chatelaines feature a watch as a key component, making them comparable to men’s fob or pocket watches, but due to the lack of pockets in ladies’ dress, other articles began to be suspended from them.⁴ Accessories could include spectacle cases, purses, perfume bottles, watches, fans, sewing kits, and nurses’ tools. In one unusual example, there was even a “chatelaine sketching case” complete with watercolour paints.⁵ The breadth of possible implements became something of a caricature, which *Punch* magazine illustrated in several cartoons, depicting oversized chatelaines with kettles and broomsticks attached (Figure 2).

² James Murray, Editor, et al., “Equipage,” *The Oxford English Dictionary*, Compact Edition, Oxford University Press, Oxford, Oxfordshire, England, 1971, p. 887.

³ Genevieve Cummins and Nerylla Taunton, *Chatelaines: Utility to Glorious Extravagance*, Antique Collector’s Club, Woodbridge, Suffolk, England, 1994, p. 16.

An ellipsis was added by the author of this article, Gill MacGregor.

⁴ See, for example:

Chatelaine, Philipp Ernst Schindler II, circa 1760, Gold, Enamel, © The Victoria and Albert Museum, London, England, LOAN:GILBERT.336-2008.

⁵ Cummins and Taunton, op cit., p. 243.

THE CHATELAINE ; A REALLY USEFUL PRESENT.



Laura. "OH ! LOOK, MA' DEAR ; SEE WHAT A LOVE OF A CHATELAINE EDWARD HAS GIVEN ME."

Figure 2:
Illustration, *The Chatelaine; A Really Useful Present*,
Punch Magazine, Published at The Office, Fleet Street, London, England,
Volume 16, January 1849, p. 16.

A small number of other sources have discussed the chatelaine's position in the history of female portable storage and their material qualities as items of jewellery.⁶ What is noticeably absent, though, is any discussion of *how* chatelaines were worn. Nineteenth century photographs and illustrations do not clearly show how the chatelaine was affixed to the waist. Belts could be worn on which the chatelaine could be hooked, but later examples show the chatelaine seemingly floating around the waist (Figure 3). It is also unclear if there was an appropriate side of the waist to wear it. In the 28 photographs of women included in Cummins and Taunton's book (group photographs and illustrations were excluded), 11 wore their chatelaine on their right-hand side, 13 wore it on their left, and four had more than one chatelaine over both sides. This small sample seems to suggest that there was no "correct" side on which to wear one's chatelaine, and perhaps this placement was guided by the wearer's dominant hand.



Figure 3:
*Emma (née Foljambe),
Lady Anderson,*
Photographer Unknown,
circa 1860,
© The National Portrait Gallery,
London, England,
NPG Ax9556.

⁶ See, for example:

Jessica Rose Harpley, *Glittering Baubles: An Examination of Victorian Women's Chatelaines*, Unpublished Masters Dissertation, London College of Fashion, London, England, 2016.

Christopher Todd Matthews, "Form and Deformity: The Trouble with Victorian Pockets," *Victorian Studies*, Bloomington, Indiana, United States, Volume 52, Issue 4, Summer 2010, pp. 561-590.

The Chatelaine with an Unidentified Monogram

For the upcoming exhibition at the V&A, *Bags: Inside Out*, the author of this article was tasked with creating a replica garment on which the chatelaine could be displayed as it would have been worn during the nineteenth century. The curator, Lucia Savi, was determined not to show the item flat, as is traditionally done;⁷ instead, she wanted to display the accessory in the manner it would have originally been worn: hanging from the waistband of a ladies' skirt.

The piece chosen for display (Figure 1) is a cut-steel chatelaine listed in the museum's records as being of "early nineteenth century" construction with an unidentified monogram.⁸ The chatelaine is an example of exquisite craftsmanship, made of finely cut and faceted steel intended to imitate sparkling diamonds. The shield features two unidentified letters intertwined underneath an arched crown. On the back of the shield is a large hook from which the chatelaine would be hung on a garment. Suspended from the shield, which is approximately ten centimetres wide and tall, are 11 chains, nine of which connect to one of three small shields a few centimetres down. At this point, additional chains are added which support 11 appendages: a miniature notebook, an ivory writing tablet, a letter opener, a small latticed case, a cigar cutter, a small red silk lined purse, another notebook, a thimble bucket (which presumably once housed a thimble, now missing), a needle case, a perfume bottle, and a small pair of scissors. Two chains run directly from the monogrammed shield and suspend a small velvet lined case and a looking glass. The length of the object from the top of the shield to the bottom of the lowest appendage (the purse) is 53.5 centimetres.

The V&A's registry file offers little information on provenance aside from the fact that the chatelaine was acquired from the Pfungst Reavil Collection as part of a small cache of objects. This chatelaine was one of three to come to the museum at that time as part of a bequest from collector Henry Joseph Pfungst (1844–1917) and his daughter, P.M. Reavil.⁹ Few details are known about Pfungst, other than that he was a Fellow of The Society of Antiquities and an avid collector of a wide variety of items, most notably, paintings, miniatures, and bronzes. The bequest records identify the object as "Chatelaine cut steel, Cypher Ae, 18th or early 19th century," while the Gift Form description is slightly clearer: "Cypher Ae beneath imperial crown. 5 pendants with a total of 13 items. Prob early 19th century."¹⁰

⁷ See Figure 12.

⁸ Registry File, Pfungst Reavil Bequest, Victoria and Albert Museum, London, England, MA/1/R393, circa 1969.

⁹ The birthyear and deathyear of P.M. Reavil are unknown.

¹⁰ Registry File, Pfungst Reavil Bequest, op cit.

Knowing that the chatelaine needed to be displayed on a replica garment, a more specific date was required as the fashions of the nineteenth century changed quickly and drastically. Therefore, some detective work was required. As the registry file provided little additional information, the chatelaine itself was the only reliable object from which to gauge the date. How could this be narrowed down? Both the Exhibition and Metalwork department curators had mentioned how exquisitely crafted this item was, and with a crown and monogram, one could infer that it was made for an important patron. Would it be possible to identify the crown? Each royal family has its own heraldry and symbols used on its regalia and that of its peers. If this could be discovered, it would limit the potential number of associated personages to whom the monogram might have belonged and could suggest the status of the wearer. Knowing this would narrow down the date to their lifetime and could possibly lead to a connection with a significant event or evidence of their connection to the chatelaine. Finally, discovering this date would help to guide the selection of an appropriate replica garment.

Identifying the Crown

By identifying the crown, it would be possible to geographically locate the owner of the monogram based on the unique heraldry from each royal family. The terms, coronet and crown, although distinct, are often used interchangeably in many sources. A coronet is a decorated metal ring worn on top of the head; a crown must have an arch on top of this. Traditionally, both forms featured heraldic devices and were worn by relatives of the monarch and high ranks of the peerage.¹¹ By viewing a ranking of ceremonial headwear used by the British peerage (Figure 4), it was possible to reach a conclusion: that the crown on the chatelaine featured an arch and was therefore of a rank higher than a child or sibling of the monarch: the heir. In addition, the decoration on top of the arch of the chatelaine is an orb and cross, as opposed to a tassel, as seen in Figure 4.

¹¹ Peerage refers to the body of nobles, and comprises of ranks, such as Lords, Dukes, Earls and their female counterparts. The titles can either be given by the monarch or inherited from predecessors, and are part of the British Honours System.

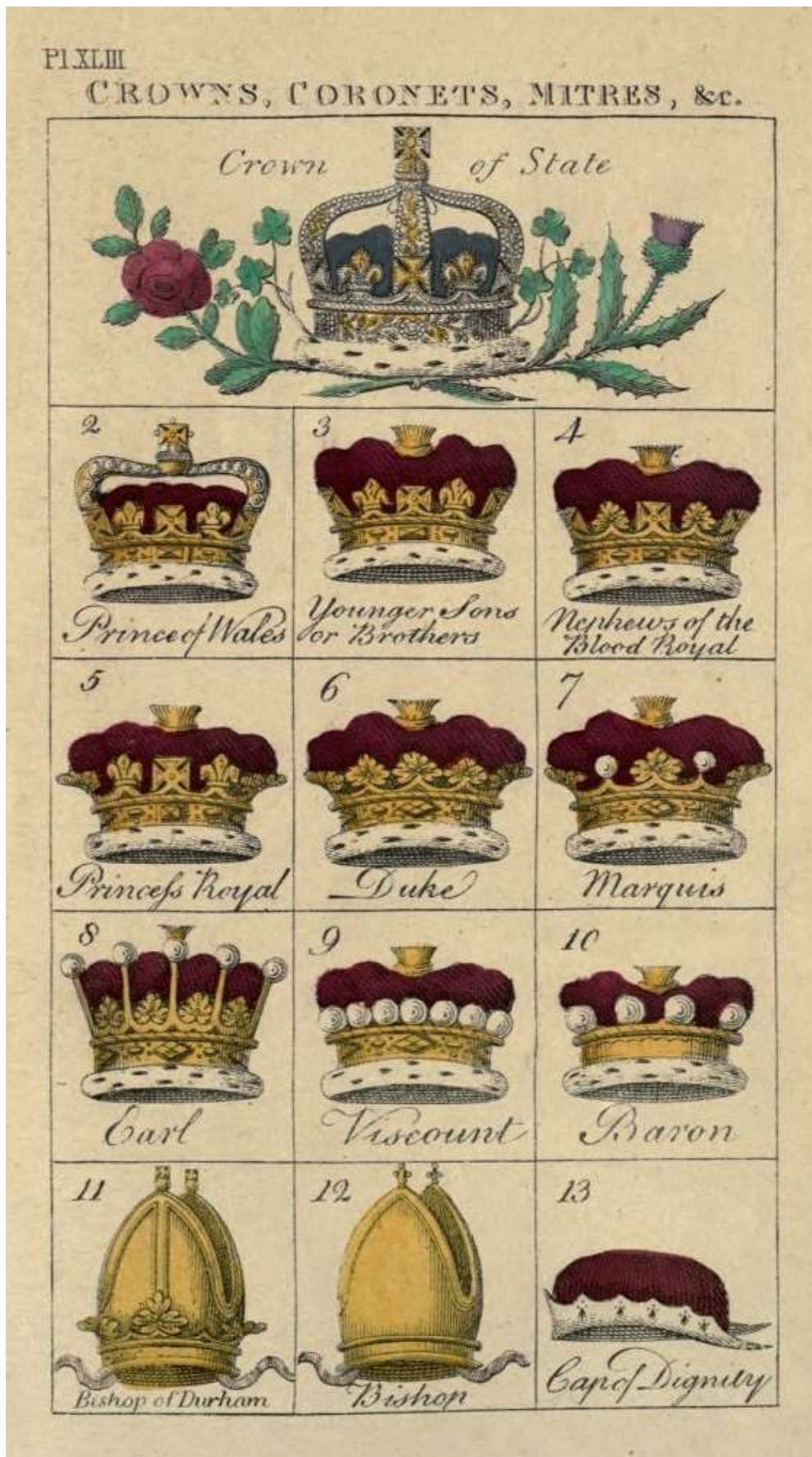


Figure 4:
Crowns, Coronets, Mitres, &c.
in
Hugh Clark,
An Introduction to Heraldry,
Eighteenth Edition,
Bell and Daldy,
London, England,
1866,
Plate XLIII.

This led to the discovery of the definition of the crown of the heir apparent (traditionally Prince of Wales), as “[differing] from the Monarch’s crown by having only a single arch; the cap is made of crimson rather than purple velvet”¹² and a surviving Prince of Wales Coronet from The Royal Collection.¹³ Interestingly, the description of the latter states that:

The upper border is continuous with four crosses-pattee and four fleurs-de-lis, partly matted and chased. The arch is semi-circular with two borders of applied silver beads, supporting matted monde surmounted by a cross. The form of the coronet to be worn by the heir apparent to the Crown (usually the Prince of Wales) was decided in a warrant issued in 1677 by Charles II. It was laid down that the coronet would be composed of crosses and fleurs-de-lis, with one arch and a monde and cross in the centre.¹⁴

This is remarkably similar to the coronet atop the chatelaine’s shield (Figure 5). Arthur Charles Fox-Davies, in his *Complete Guide to Heraldry*, also mentioned, “The coronet of the Princess of Wales...is heraldically the same as that of her husband.”¹⁵

¹² John Morris, Continued and Edited by Philip Oldfield, “A Brief Heraldic Guide to the British Armorial Bindings Database,” *British Armorial Bindings*, Date Unknown, <https://armorial.library.utoronto.ca/sites/default/files/Brief-heraldic-guide.doc.pdf>, p. 103, Accessed 26 June 2019.

¹³ *The Prince of Wales Coronet*, Sebastian Henry Garrard, circa 1901–1902, Silver Gilt, Silver, Velvet, and Ermine, The Royal Collection, London, England, RCIN 31710, <https://www.rct.uk/collection/31710/the-prince-of-wales-coronet>, Accessed 26 June 2019.

¹⁴ Ibid.

¹⁵ Arthur Charles Fox-Davies, *A Complete Guide to Heraldry*, Dodge Publishing Company, New York, New York, United States, 1909, p. 363.

An ellipsis was added by the author of this article, Gill MacGregor.



Figure 5:
Coronet of the Prince of Wales,
Arthur Charles Fox-Davies, *A Complete Guide to Heraldry,*
Dodge Publishing Company,
New York, New York, United States, 1909, p. 363.

Identification of the Monogram

As the coronet worn by the Prince of Wales may also be used by their spouse, the next challenge was to identify the letters used within the monogram, and resultant possible owners of the cypher. It became clear on further inspection that it is two intertwined letter “A”s on the chatelaine and not—as described in the registry file—an “Ae” (Figure 6).



Figure 6:

Detail, *Chatelaine Shield and Monogram*,
Maker Unknown, circa 1863-1885, Cut Steel,
© The Victoria and Albert Museum,
London, England, M.32-1969,
Photographed by Gill MacGregor, 9 July 2019.

Monograms, or cyphers, are decorative personal identifiers, used as a type of logo, traditionally composed of intertwined letters representing a particular person, family, or company. For instance, the monogram of the current Queen is “EIIIR,” which stands for Elizabeth II Regina. By identifying the chatelaine’s letters as two “A”s, theory dictates that the owner of the cypher’s name would also begin with an A.

By identifying the crown as that of the Prince of Wales, the next step was to research the consorts of the heir apparents during nineteenth century, of which there were only two: George Augustus Frederick (the future George IV) (1795-1830), and Albert Edward, later to become Edward VII (1841-1910). The former married Caroline of Brunswick (1768-1821), ruling her out immediately as a candidate. However, Albert Edward married Alexandra of Denmark (1844-1925), who became a strong contender for ownership of the monogram.¹⁶

The next step was to find corroborating evidence as to whether this kind of cypher was used by Alexandra. The Royal Collection has many objects with a double “A” cypher that belonged to Alexandra, including photograph albums¹⁷ and a silver dish.¹⁸ The style of the cypher is not always the same typescript as that on the chatelaine but serves to confirm that she did indeed use the double “A” as her monogram. Evidence of Alexandra’s use of the double “A” with nearly identical flourishes is in a commemorative badge to mark her arrival in London before her marriage (Figure 7).



Figure 7:
Commemorative Badge to Mark Princess Alexandra’s Public Entry into the City of London,
Maker Unknown, 1863,
Silver and Gilt,
From the Collection of Timothy Millett Limited, London, England,
<https://historicmedals.com/viewItem.php?no=2457&b=6&img=A>,
Accessed 28 July 2020.

¹⁶ Alexandra was born Princess Alexandra Caroline Marie Charlotte Louise Julia in December 1844 to King Christian IX of Denmark and Louise of Hesse-Kassel. Alexandra married the future Edward VII in 1863 at the age of 19, becoming Princess of Wales upon her marriage. A famed beauty and fashion leader, the details of her attire were noted in the press and her patronage was highly important.

¹⁷ *Album of Designs, Incorporating Photographs*, Queen Alexandra, circa 1866-1869, The Royal Collection, London, England, RCIN 2300089.

¹⁸ *Dish and Stand*, James Dixon & Son, Sheffield, South Yorkshire, England, circa 1898-1899, The Royal Collection, London, England, RCIN 47039.

Most interestingly, Kate Strasdin's study, *Inside the Royal Wardrobe: A Dress History of Queen Alexandra*,¹⁹ includes an image of an embroidered double "A" cypher used by Alexandra when she was Queen.²⁰ Strasdin notes, "The hand-stitched cypher specific to Alexandra's garments...was both decorative and functional in terms of royal laundry."²¹ This identical embroidered cypher offers strong evidence of a connection between the cypher on the chatelaine and a known piece of Alexandra's personal clothing.

The identification of the crown indicates that the monogram could not have belonged to anyone other than the wife of the Prince of Wales. Whilst the cross and fleur-de-lis decoration are visible on the coronets of children or siblings of the monarch, the significance of the single arch—as declared in Charles II's decree of 1677—cannot be ignored. The offspring of the Prince of Wales are not entitled to the arch above their coronet, so the ownership is confined purely to the heir apparent and their spouse. As there were only two Princes of Wales—and therefore only two Princesses of Wales—during the nineteenth century, this limits the possible candidates. The spouse of one is ruled out as their name begins with a C, leaving Alexandra as the most logical candidate. This dates the chatelaine to 1863–1902, corresponding with her tenure as Princess of Wales, which is later than the current identification provided by the V&A.

Ownership and Makers of Chatelaines

The difficulty comes in ascertaining ownership of the chatelaine. Though it is reasonable to assume that the cypher is linked to Alexandra, it is less certain that she actually owned the chatelaine. Richard Edgcumbe, Senior Curator of Sculpture, Metalwork, Ceramics and Glass at the V&A urged caution:

¹⁹ Kate Strasdin, *Inside the Royal Wardrobe: A Dress History of Queen Alexandra*, Bloomsbury, London, England, 2019.

²⁰ *Ibid.*, Plate 3.

This image is unpaginated and one of 17 colour plates situated between pages 84–85.

²¹ *Ibid.*

An ellipsis was added by the author of this article, Gill MacGregor.

While the chatelaine could have been owned by Alexandra it could also have been an exhibition piece which uses her as a fashion leader and borrows her coronet and initials for promotional purposes. Thornhill had a chatelaine plaque in the 1851 Exhibition which has a monogram of A and V with a royal crown above and the Prince of Wales' feathers beneath.²²

The chatelaine plaque in the 1851 Exhibition²³ was made as a promotional item, taking advantage of the fact that Queen Victoria was a known customer of Thornhill & Co.²⁴ A chatelaine bought, and believed to have been used, by Queen Victoria in 1850 survives in The Royal Collection.²⁵ Its description states that "almost as soon as Queen Victoria came to the throne Thornhill & Co. were advertising themselves as 'suppliers of chatelaines to Her Majesty.'"²⁶ Indeed, their newspaper advertisements throughout the late nineteenth century make great virtue of their royal patronage.

The provenance of the V&A's chatelaine provides no direct connection to Alexandra. However, it is reasonable to suggest the maker of the chatelaine was Thornhill & Co. This is supported by an interesting discovery in an 1851 issue of *The Illustrated London News*, which shows a chatelaine made by Thornhill & Co. (Figure 8) that bares remarkable similarity to the V&A's example (Figure 1). Whilst the shield is different, the plaques midway down the chains are similar, and nine out of 13 of the appendages are almost identical.

²² Personal Communication between Gill MacGregor and Richard Edgcumbe, Senior Curator of Sculpture, Metalwork, Ceramics and Glass, The Victoria and Albert Museum, London, England, 8 July 2019.

²³ The Great Exhibition of the Works of Industry of All Nations, or The Great Exhibition, ran during May–October 1851. A World Fair heralded by Prince Albert (1819–1861), the husband of Queen Victoria (1819–1901), the fair exhibited examples of culture and industry from across the world and attracted over 6 million visitors (equivalent to a third of the British population at the time).

²⁴ This company was also known as W. Thornhill & Co, Walter Thornhill & Co, and Morley & Thornhill. Thornhill & Co., though, will be used in this article to represent all iterations of this company. The company was active during 1805–1912 in London, England.

²⁵ *Chatelaine*, Thornhill & Co., London, England, 1849, The Royal Collection, London, England, RCIN 45005.

²⁶ *Ibid.*

An 1870 advertisement by Thornhill & Co. discussed the fashionable new item, The Norwegian Belt.²⁷ The advertisement indicated, “The articles that are suspended from the chains can be changed at pleasure, the selection depending on the wearer’s occupation at the time.”²⁸ This statement suggests that one could simply mix and match the necessary appendages.

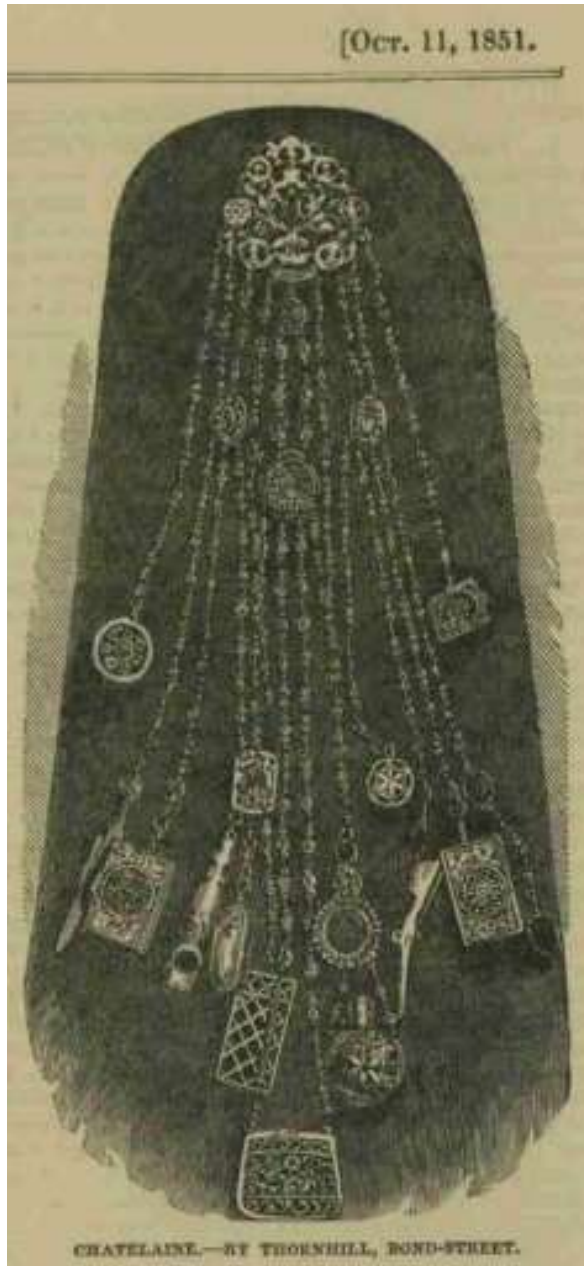


Figure 8:
Advertisement,
“Chatelaine—by Thornhill,
Bond-Street,”
The Illustrated London News,
London, England,
11 October 1851, p. 460.

²⁷ Inspired by Alexandra’s Scandinavian heritage, The Norwegian Belt was essentially a belt-chatelaine where items were suspended from loops on a belt as opposed to a hook.

²⁸ Cummins and Taunton, op cit., p. 88.

The advertisement was featured in the May 1870 issue of *The Queen, The Lady’s Newspaper and Court Chronicle*.

Given that the date of the illustration is 12 years too early for Alexandra's cypher, it is possible that the appendages and chains were in general stock and affixed to the monogrammed shield at a later date. The style of the scissors on the V&A's example could support this theory. They are very plain when compared to similar chatelaines which have much more decorative scissors. Presuming that the articles are original, it is possible that these appendages were taken from stock. The difference in date between the illustrated chatelaine and the V&A's example suggests that the style of appendages may have remained fashionable for a long while. This hypothesis is supported by another advertisement in *The Queen, The Lady's Newspaper and Court Chronicle* by Thornhill in 1889, which discusses their "Solid Silver Chatelaines, Richly chased from antique and other designs."²⁹

The British Museum owns a stamped Thornhill & Co. chatelaine,³⁰ on which three appendages are nearly identical to the V&A's example. Both the inside and outside of the sewing case (Figure 9 and Figure 10) are similar; the inside arrangement is nearly identical, down to the needle-holder in the fold of the leather. The outside of the British Museum's example, though less ornate, shows five rivets in the same positions with a matching fastening. The British Museum's chatelaine also has a letter opener which is the same shape as the V&A's, though plainer.

²⁹ Advertisement, "Thornhill," *The Queen, The Lady's Newspaper and Court Chronicle*, London, England, 9 March 1889, p. 23.

³⁰ *Needle Case/Chatelaine/Bodkin*, Thornhill & Co., 1838, Cut Steel, The British Museum, London, England, 1978,1002.68.b.

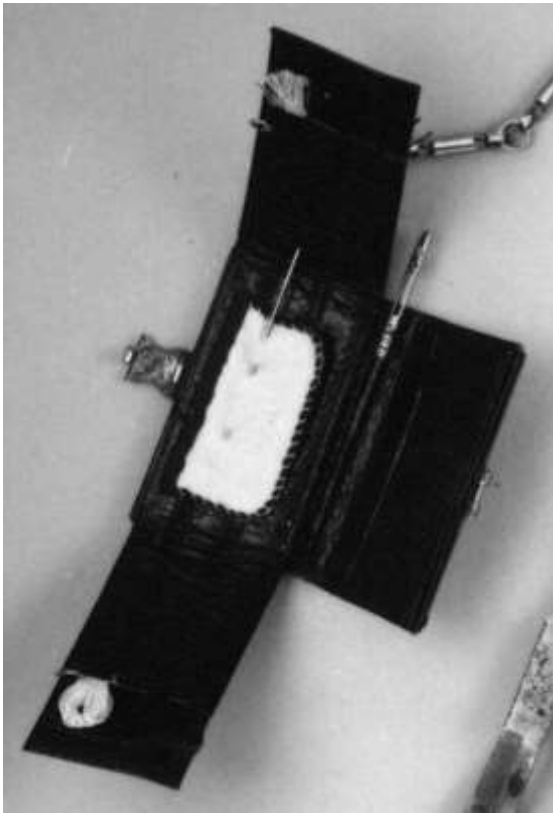


Figure 9:
Detail,
Needle Case/Chatelaine/Bodkin,
Thornhill & Co.,
1838, Cut Steel,
© The British Museum,
London, England,
1978,1002.68.b.



Figure 10:
Detail, *Chatelaine Needle Case*,
Maker Unknown, circa 1863-1885,
Cut Steel and Leather,
© The Victoria and Albert Museum,
London, England, M.32-1969,
Photographed by Gill MacGregor,
1 October 2019.

It is entirely possible that another company copied the design, but the noted similarities between these three chatelaines (the illustrated chatelaine, the British Museum's chatelaine, and the V&A's example) are too alike to be completely unrelated. The excellent quality of the V&A's item, the known quality of Thornhill & Co.'s work, and their affiliation with the royal family supports the supposition that this may have been a promotional item by Thornhill & Co., borrowing the Princess' cypher to show their royal patronage.

Mounting the Chatelaine

Chatelaines are traditionally exhibited flat to show off their craftsmanship to the best advantage. At the time of writing, the V&A has an example pinned to a board in the Jewellery Galleries (Figure 11). Another option for display is shown by the photographs of the British Museum's example by Thornhill & Co. (Figure 12), which is propped upright on a Perspex³¹ mount.



Figure 11:
Chatelaine, Joseph Banks-Durham,
1851, Cut Steel,
© The Victoria and Albert Museum,
London, England, M.10:1 to 9-1971,
Photographed by Gill MacGregor, 27 June 2019.

³¹ Perspex, or acrylic, is a solid, see through plastic material made of polymethyl methacrylate. It is often used as a see-through mount for items, as it is conservationally safe, strong, and able to be shaped by heat.



Figure 12:
Chatelaine,
Thornhill & Co.,
1838,
Cut Steel,
© The British Museum,
London, England,
1978,1002.68.b.

Curator Lucia Savi, however, wanted to display the chatelaine at the V&A differently since flat displays do not convey the idea that this was a cumbersome item to wear. Savi stated that she did not want historic costume within the exhibition, as she believed that “fashion” would distract from the exhibition theme and therefore the decision was made to display the chatelaine on a plain replica garment.³² Though its date had been narrowed to 1863–1902, the length and breadth of the chatelaine seemed better suited to the larger skirts of the 1860s than the more streamlined garments worn by women in the latter part of the date range. Additionally, Alexandra’s popularity as the new Princess of Wales in 1863 would have been at its height during this decade, possibly causing the production of such a promotional piece.

Time constraints did not permit a pattern to be made from an existing garment within the V&A’s collection, and instead the pattern for a day dress of 1866–1867 was selected from Janet Arnold’s *Patterns of Fashions 2* to create the replica.³³ This pattern was chosen for its simple elegance, as well as its front-fastening waistband from which the chatelaine could hang. Additionally, the front-left opening aligned with the evidence noted in the sample of photographs mentioned above of a slight prevalence of wearing a chatelaine on the left side.

³² Personal Communication between Gill MacGregor and Lucia Savi, Exhibition Curator of Bags: Inside Out, The Victoria and Albert Museum, London, England, 1–20 April 2019.

³³ Janet Arnold, *Patterns of Fashion 2: Englishwomen’s Dresses and Their Construction, c. 1860–1940*, Macmillan, London, England, 1972, pp. 24–25.

The garment is described in Arnold’s book as “A day dress in pale stone coloured satin with a silk surface and cotton back, trimmed with blue satin piping” (pp. 24–25).

The original garment is in the collection of The Fashion Museum, Bath, Somerset, England, BATMC 1.09.1089.

The fabric chosen was a stiff cotton, often used as a display fabric at the V&A. It comes in a large variety of colours, most of which have passed the relevant testing for safe display with metal objects.³⁴ The chatelaine forms part of the introduction to the exhibition, and the designers, Studio Mutt,³⁵ wanted the replica garment to become a part of the scenery and not distract from the object, so colours were chosen to match the colour scheme of the room.

Once the pattern had been drafted from Arnold's book, a calico toile was created. Costume mounting is almost reverse dressmaking: beginning with a garment from which the body must be made. To achieve the correct body shape on the mannequin, polyester wadding was used to form the silhouette of a heavily corseted woman of the 1860s; specifically, a small waist, rounded shoulders and a wide, flattened bust. A small calico skirt stiffened with Rigilene [a type of plastic boning] was attached to the body to provide support to several layers of petticoats made of heavy net, which would fill the shape of the skirt.³⁶ The construction of a replica crinoline was ruled out, as the net provides a sturdier foundation for both the garment and chatelaine, which is especially important during the rigours of touring the exhibition. Images from the period, such as photographs and fashion plates, were referenced throughout the course of mounting to ensure the correct shape and fit were achieved. Figures 13–15 show the progression of mounting from the first toile fitting to the creation of the final garment.

³⁴ Specifically, the fabric has undergone Oddy Testing, which is a procedure to test materials for safety in and around art. Oddy Testing reveals if materials (such as fabrics) are emitting any amount of corrosive compounds (such as sulphides or acids) that could damage the artworks. Certain fabrics, woods, paints, and glues can cause long-term damage to objects. The materials must also be tested for PH value and colour- and light-fastness. For more information please visit https://www.conservation-wiki.com/wiki/Oddy_Test.

³⁵ Studio Mutt is an architectural design company, working as the external exhibition designers for The Victoria and Albert Museum's exhibition, *Bags: Inside Out*.

³⁶ For more details on the mounting process, see:

Lara Flecker, *A Practical Guide to Costume Mounting*, Routledge, Abingdon, Oxfordshire, England, 2012.



Figure 13:
*Calico Toile Fitting
before Shaping
the Figure,*
Made by
Gill MacGregor, 2019,
© The Victoria
and Albert Museum,
London, England,
Photographed by
Gill MacGregor,
6 August 2019.



Figure 14:
*Padding Has Been Applied
to Create a Suitable
Historical Body Shape,
and Heavy Nets Attached to
Support the Skirt,*
Made by Gill MacGregor,
2019,
© The Victoria and Albert
Museum, London, England,
Photographed by
Gill MacGregor,
31 August 2019.



Figure 15:
*The Replica Garment
on the Finished Mount,*
Made by
Gill MacGregor, 2019,
© The Victoria
and Albert Museum,
London, England,
Photographed by
Gill MacGregor,
31 August 2019.

The first fitting of the chatelaine on the replica garment proved that the tightness of the waistband alone would not be enough to hold it in position (Figure 16). Arnold's pattern featured a belt, which was made especially strong to ensure the weight of the chatelaine did not warp the fabric. The belt was backed with a stiff calico and incorporated a fine rib of Rigilene along the top edge. A strip of Reemay—an acid-free, non-woven polyester material that can be used as a stiffener—was inserted into the belt to keep it flat and stiff, and to prevent it from distorting over the period of display (Figure 17). The chatelaine hooks over both the belt and the waistband, with the space between the shield and the hook being about half an inch to allow for bulky fabrics.



Figure 16:

Downward Pull of Waistband Under Weight of Chatelaine,
 Maker Unknown, circa 1863-1885, Cut Steel,

© The Victoria and Albert Museum, London, England, M.32-1969,
 Photographed by Gill MacGregor, 23 August 2019.



Figure 17:

The Rigilene Inside the Belt Lining is Located Along the Top Edge,
Indicated by the Additional Rows of Stitching, Made by Gill MacGregor, 2019,

© The Victoria and Albert Museum, London, England,
 Photographed by Gill MacGregor, 30 August 2019.

An additional concern at the first fitting was that under the weight of the appendages, the chains of the chatelaine would simply bunch together when hanging. When held unsupported this is indeed true, but once resting on and supported by the voluminous skirt, the chains spread out nicely following their positioning on the shield. However, as the exhibition is planned to tour, the concern was raised that the continual fixing and removal at each venue, and the weight of the appendages on the chains and shield fixings, could result in damage over an extended period of time. To remove this concern, the exhibition technician, Nicola Breen, produced a discreet acrylic mount nicknamed the “jellyfish” due to its shape (Figure 18). It was decided that some of the lighter appendages, such as the letter opener and the thimble-bucket, did not need this extra level of support as their weight was not of concern.

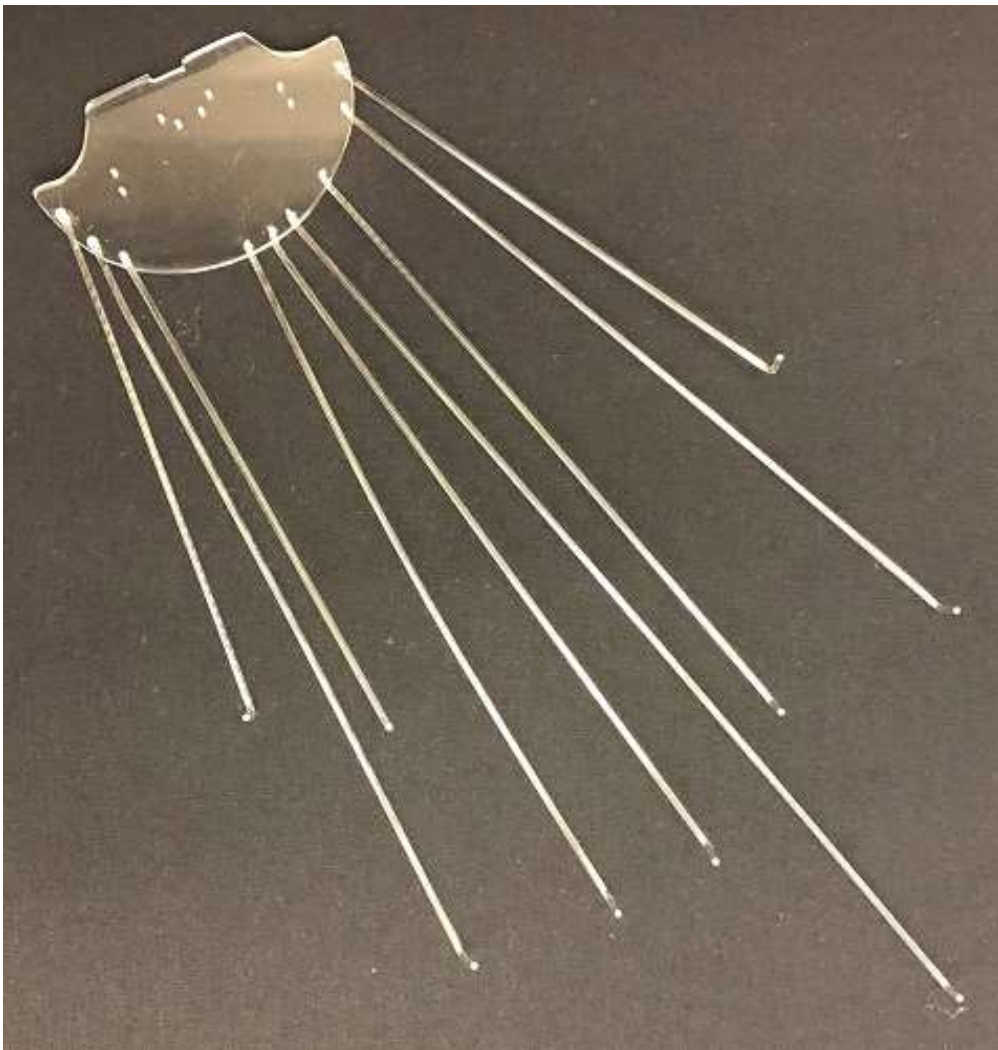


Figure 18:

Acrylic “Jellyfish” Mount,

Made by Nicola Breen, 2019,

© The Victoria and Albert Museum, London, England,

Photographed by Gill MacGregor, 22 October 2019.

The chatelaine was fixed to the acrylic mount with a fine nylon mono-filament fishing wire. The chains were tied to the acrylic rods at regular intervals. When the chatelaine, on its mount, is hung from the replica belt the slight flex in the acrylic allows the chains and appendages to be positioned amongst the pleats of the skirt to pleasing effect (Figure 19). The acrylic supports the weight of the appendages on the chains, also making it easier to remove the chatelaine during touring and preventing the chains from becoming entangled.



Figure 19:

Finished Display for the V&A Exhibition, Bags: Inside Out,
Chatelaine, Maker Unknown, circa 1863-1885, Cut Steel,
© The Victoria and Albert Museum, London, England, M.32-1969,
Replica Garment Made by Gill MacGregor, 2019.

Conclusion

This project offered the chance to display an exquisitely crafted cut steel chatelaine in an innovative manner. However, its lack of clear dating created a problem in the selection of an appropriate dress on which it would be displayed. By conducting detailed object-based analysis of the chatelaine it was possible to provide more information about it than had previously been discovered. The chatelaine could be placed geographically by the identification of the “Imperial Crown” noted in the V&A records to the British royal family, and more specifically to the single-arched crown of the Prince of Wales. Through this, it was possible to connect the unidentified monogram to that of Alexandra when Princess of Wales, during 1863–1902. Identifying a direct connection between Alexandra and the chatelaine is impossible, given the lack of provenance before the item was acquired by the Museum. However, it is possible to propose Thornhill & Co. as the maker of the chatelaine in the collection of The Victoria and Albert Museum, in light of their royal patronage, their production of monogrammed promotional pieces, and comparison with other surviving chatelaines made by the firm.

By clarifying the probable date of production of the chatelaine, this facilitated the selection of an historical dress that would best display the object during the exhibition. A pattern developed by Janet Arnold from a surviving garment was chosen, with the left-hand side opening dictating the positioning of the chatelaine, which in accordance with the sample of photographs from the time was shown to be the favoured side on which to wear this item. Further research could uncover more information about how chatelaines were attached to a garment, especially those without a belt, as this tends to be overlooked in current research. The replica dress was created using conservation approved materials, and the chatelaine was affixed to it by an innovative acrylic mount, which aimed to reduce stress on the appendages under their own weight.

When displayed flat, the craftsmanship of a chatelaine is laid bare, showing off the beauty of the unobscured object, but this manner of display highlights the issue of the absent body and removes it from its original context as an object of personal adornment. The production of a full replica costume may seem an extravagant mount for a comparably small object. However, the benefits are clear, since this allows the visitor to contextualize the object in terms of the wearer, understanding how it was worn and the relative scale of the chatelaine in relation to the dress. This chatelaine is a wonderful example of the stories that can be unraveled through object-based analysis and gives us pause to consider what else lies undiscovered in the archives of our museums.

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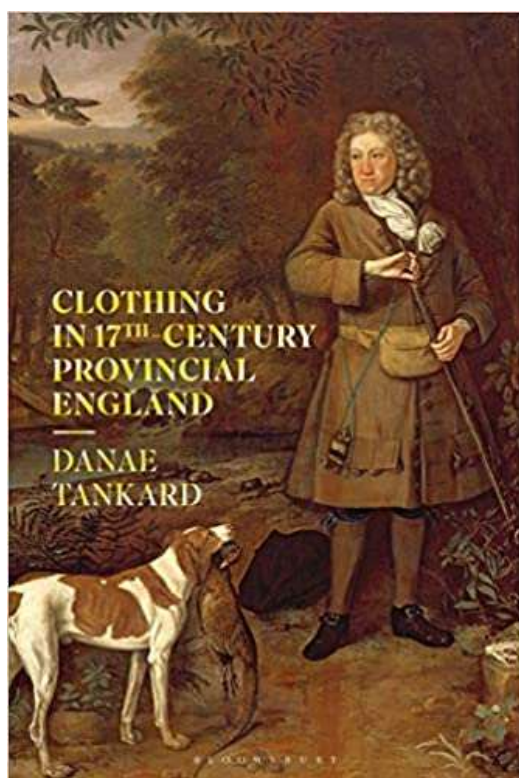
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Gill MacGregor is an Assistant Textile Conservation Display Specialist at The Victoria and Albert Museum in London, England. Gill originally trained as a costume maker and worked in theatre costume for a decade—across the United Kingdom and internationally—before retraining and graduating with a Master’s degree in Fashion Curation from London College of Fashion, University of the Arts, London in 2017. Gill joined the V&A in 2017. Gill has worked on several V&A exhibitions, including *Kimono: Kyoto to Catwalk* (2020), *Bags: Inside Out* (2020), *Christian Dior: Designer of Dreams* (2019), *Mary Quant* (2019), and *Frida Kahlo: Making Herself Up* (2018). She was also part of the team responsible for mounting the *Scottish Design Galleries* at V&A Dundee. Gill is an avid researcher whose interests include the wardrobe of Lady Ottoline Morrell (1873–1938) and the history of fashion exhibitions at the V&A.

Book Reviews

Academic book reviews are an important part of The Journal of Dress History. If you have a comment about a published book review—or a suggestion for a dress history or textile book that should be reviewed in The Journal of Dress History, please contact journal@dresshistorians.org.



Danae Tankard, *Clothing in 17th Century Provincial England*, Bloomsbury, London, England, 2019, List of Illustrations, Acknowledgements, List of Abbreviations, Bibliography, Index, 44 Black-and-White Illustrations, 264 pages, Hardback, £76.50.

Danae Tankard is a senior lecturer in social and cultural history at The University of Chichester, England. As such, the focus of her book stems from her interest in the county of Sussex as much as the history of clothing. This does not detract from the main theme but focuses her research into specific types of people and places to provide examples that perfectly illustrate a nationwide picture.

The introduction explains that the premise of the book is to explore the culture of clothing in the seventeenth century focusing on Sussex and, in particular, the poorer and middle classes of society. Tankard points out that the poor were a large and diverse group but one that is underrepresented in terms of written or pictorial data. She therefore draws her evidence from court sessions, probate records, and overseers' accounts of the parish poor to attain an understanding of this group. For the more affluent, she provides case studies using account books, diaries, and papers from three different families: a clergyman and his niece; an urban merchant and his wife; and an established middle gentry family.

The second chapter looks at contemporary values and social mores, and the influence on clothing. It refers to sumptuary laws and the fact that clothing was expected to reflect status. The adoption of fashion with foreign influences could be seen as unpatriotic. Clothing worn should be deemed appropriate to age. Tankard also contrasts the difference between the urban following of fashion (particularly in London), and levels of consumption with the country attitudes where the stress was more on comfortable and functional clothing.

Chapter 3 addresses the production, distribution, and acquisition of cloth and clothing during seventeenth century Sussex. Both woollen and linen cloth were readily available, and many rural households had some part in their production. The chapter also examines the use of tailors, shopping for readymade cloth and haberdashery as well as the secondhand and readymade clothing markets.

Chapter 4 considers the relationship between London and the provincial consumer. London's status, not just as the capital city but also the centre of fashion, manufacturing, and international trade, gave it a certain kudos for those from the countryside and its shops provided an entrée to this world. Shops were accessed by country dwellers via personal visits, proxy shopping, or by direct commissioning from London tailors or mercers, which could create as many problems as it solved with regard to correct sizing and the end results not living up to expectations.

Chapter 5 examines, more closely, the clothing of provincial gentlemen using the case studies aforementioned. Tankard concludes that accessories (such as snuff boxes, watches, rapiers, and walking canes) were important indicators of status. These were considered as significant as the clothing itself where the emphasis was more on quality and durability than the vagaries of fashion.

Chapter 6 looks at the clothing of provincial gentlewomen in the same way as the previous chapter. However, as there are fewer women mentioned in the case studies, making generalisations is harder than for the men. It concludes that country women were just as interested in fashion as their urban counterparts but the choices of country women could be limited: by their husband or parent who controlled the purse strings; reliance on proxy shopping; and what was deemed appropriate for their age and status.

Chapter 7 looks at the clothing of the poor. As previously mentioned, the information available for this is more limited. With this in mind, Tankard points out that being poor could be a fluctuating state due to the vagaries of life, the economy, seasonal working, et cetera, so that any generalisations made should be treated with caution. However, whatever their circumstances, it was a matter of pride and a sign of respectability for the poor to have a set of best clothing for going to church on a Sunday and for other celebrations.

The final chapter is the conclusion. It summarises each of the previous chapters, clearly and succinctly. The use of the case studies throughout book gives a firm basis for the suppositions made and for them to be justifiably applied nationwide.

The illustrations in the book are all in black and white, which in itself is not an issue but in some instances (for example, where objects are shown) colour would have enhanced the experience particularly as the text often refers to colours. In addition, the illustrations are never referenced in the text, so their relevance and/or positioning is not always immediately obvious.

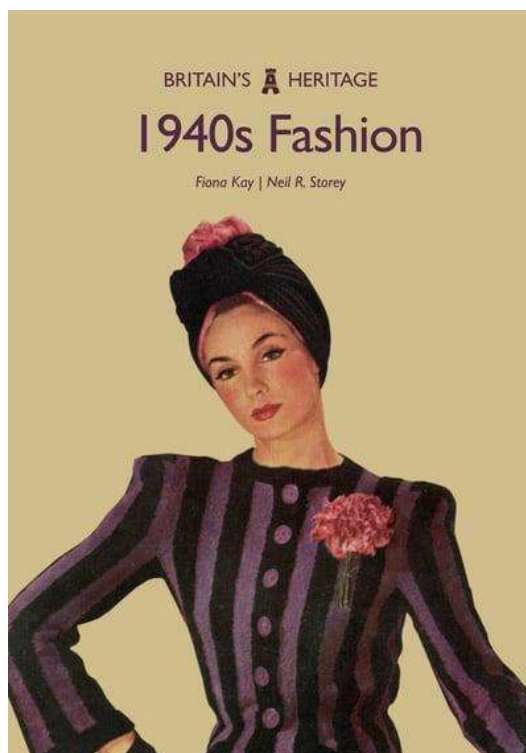
What has been particularly interesting in reading this book is that it suggests that many attributes usually thought to have become common in the eighteenth century—with regard to fashion and consumption, readymade clothing, proxy shopping, et cetera—were actually well established in the previous century. The book therefore enhances current scholarship of the period and provides greater understanding of otherwise ignored aspects of clothing. It makes a good companion volume to John Styles, *Dress of the People: Everyday Fashion in Eighteenth-Century England*, Yale University Press, London, 2007.

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Dr. Alison Fairhurst is an independent researcher and writer. Her current area of study, women's shoes and shoemakers of the eighteenth century, stems from her PhD which focused on the materials, construction, and conservation of such shoes. She received her MA with Distinction from The University of Lincoln in the conservation of historic objects and has spent several years working as a textile conservator with The Landi Company.

Fiona Kay and Neil R. Storey, *1940s Fashion*, Amberley Publishing, Stroud, Gloucestershire, England, 2018, 84 Colour and Black-and-White illustrations, 64 pages, Paperback, £8.99.

1940s Fashion was published as part of the Britain's Heritage book series which explores a wide range of topics in British history. The book was co-written by Fiona Kay, a costume historian, and Neil R. Storey, a noted social historian. Combining their expertise, Kay and Storey provide a concise and comprehensive overview of fashion and dress in Britain. The book explores how circumstances during the 1940s, such as the Second World War, influenced clothing choices. Using a broad selection of brilliant illustrations, Kay and Storey explore specific topics in relation to fashion and dress during the 1940s. The depictions of the 1940s include photographs of people dressed in their military uniforms, advertisements from magazines for clothing patterns and images of surviving artefacts, such as lapel badges or clothing ration books. The images complement the information presented, enhancing the discussion points as it provides readers with rich visual sources to examine.



The book really begins at the outbreak of the Second World War in 1939. This was a necessary starting point as Britain entered the 1940s amidst the ramifications of a global war which dramatically changed all aspects of life, including fashion and dress. In the chapter, “When War Broke Out,” Kay and Storey set the scene by discussing how the beginning of the Second World War halted fashion’s evolution. Overseas supplies dwindled and British manufacturers were instructed to switch to production of military garments. This meant 1930s fashion trends lingered during the first half of the 1940s (p. 7).

In the chapters, “When the Sirens Wailed” and “Battle Dress,” aspects of dress which were directly related to the ongoing war are brought to our attention. The uniforms of military personnel and others included in the war effort, such as voluntary ambulance drivers, are explored. What people wore became a significant marker of their participation in the war effort, whether wearing uniforms, armbands or lapel badges on their civilian clothing (p. 14). These chapters effectively cover the clothing worn by all those who officially participated in the war effort. With total war came a total effect on clothing.

In the chapter, “Fashion on the Ration,” Kay and Storey discuss the clothing rations which were introduced in June 1941. Rationing limited the number of items of clothing that could be bought. With this came the “make do and mend” attitude which, according to the authors, was a fully fledged part of British life by 1944 (p. 39). Magazines often advertised sewing techniques, such as darning and clothing patterns, which encouraged this way of life. It is made evident that being fashionable remained an important part of British life even when there were barriers that made staying up to date difficult.

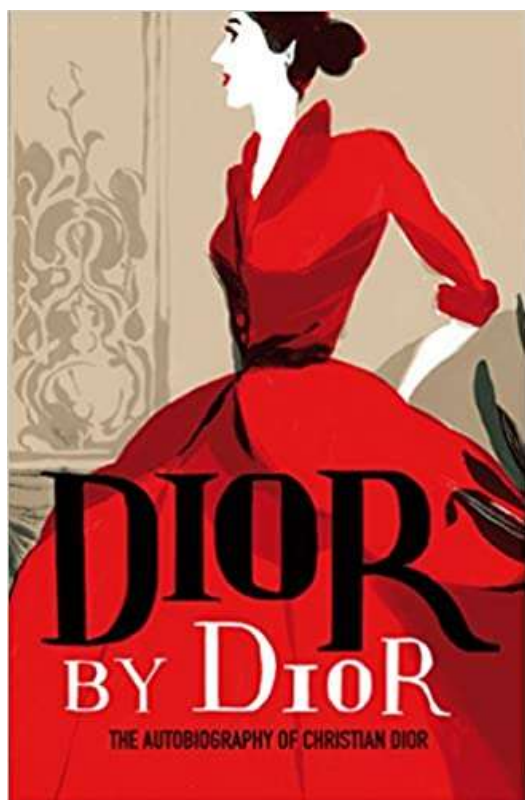
The book goes on to explore the fashion trends during the Second World War. In the chapter, “The Men and Women About Town” civilian clothing is explored. As expected, fashion trends were unavoidably influenced by the war; for example, there was a trend for shorter skirts than the previous decade. This was the result of fabric shortages and the “make do and mend” mentality where old hems could be rolled up and hidden (p. 43). Kay and Storey also discuss weddings in the chapter, “Wartime Weddings,” in which a bride’s dress is a central part. Getting married during a period of economic hardships limited flexibility of choice as clothes rationing and fabric shortages limited what could be done.

In Chapter 8, “The New Look,” post-war fashion is examined. Rationing did not disappear immediately, rather it increased as Britain went through a period of austerity (p. 55). This meant changes in fashion trends were slow. It was not until 1947 in Paris, when Christian Dior unveiled his “New Look” (p. 58) which produced excitement in the fashion world once again and this infiltrated into British fashion. Finally, Kay and Storey highlight sources in “What Now?” for further study of the decade’s fashion. The authors provide a useful compilation of website resources, places to visit, and further reading. These will be helpful for those who wish to explore 1940s fashion in further detail.

By discussing various topics, instead of moving through the decade chronologically, the discussions of fashion are weighted by the effects of the war up until 1945. Whilst the first half of the decade is an interesting subject for discussion, a book that aims to cover 1940s fashion in its entirety needs to give more attention to the post-war years. Nevertheless, *1940s Fashion* is a readily accessible starting point for anybody interested in the fashion of the 1940s and its intrinsic relationship with the social history that influenced it.

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Fiona Ibbetson is a researcher in fashion studies and design history. She holds an MA in Fashion Critical Studies from Central Saint Martins, University of the Arts London, and a BA in Anthropology from The University of Exeter. For her MA dissertation, she explored representations of female swimwear in *Vogue* and *Harper's Bazaar* from the 1930s, highlighting limited female agency in a contemporary society marked by patriarchal structures. This research has sparked further interests in exploring the position of women within fashion history, with a focus on the twentieth century. Through this lens, Fiona's current research interests include fashion designers, fashion photographers, and the relationship between fashion and art.



Christian Dior, *Dior by Dior: The Autobiography of Christian Dior*, V&A Publishing, London, England, 2018 [1957], Index, 212 pages, Softback, £9.99.

To correspond with the exhibition, Christian Dior: Designer of Dreams, held at The Victoria and Albert Museum (V&A), London, 2 February 2019–1 September 2019, the V&A republished Christian Dior’s 1957 autobiography, titled, *Dior by Dior*. In 1947, Christian Dior (1905–1957) founded the luxury haute couture fashion brand, Christian Dior. He has been regarded as a significant fashion designer within the twentieth century, changing the aesthetic of fashion in the post-Second World War era. Within his autobiography, Dior outlines his life experiences leading up to

becoming a famous couturier; his design process in creating his collections; and the operations of his couture house. Throughout his writings, Dior mentions the numerous people, including friends, family, business partners, and colleagues he met throughout his life, as well as exposing his own personal doubts and triumphs throughout his journey to becoming a well-known designer. The book is divided into four sections each outlining different aspects of Dior’s career and life.

In the first part, titled, *The Birth of Maison Christian Dior*, Dior describes the key aspects of his life that led him to create his couture house, unveiling it on 12 February 1947. These key aspects include his first encounter with French entrepreneur Marcel Boussac in 1946—one of the richest men in France at the time—who funded Dior to create his own couture house; the acquisition of 30 Avenue Montaigne in Paris (the Dior headquarters); Dior choosing and hiring the staff and models he wished to employ in his couture house; and the trials and tribulations of putting together his first haute couture show.

The book continues with a description of the release of Dior’s first haute couture collection on 12 February 1947, which was dubbed the “New Look” by Carmel Snow (1887–1961), editor-in-chief of the American edition of *Harper’s Bazaar*. Dior recalls, “The style which was being universally hailed as new and original, was nothing but the sincere natural expression of fashion, which I had always sought to achieve” (p 28). The natural expression of fashion to which Dior is referring is his idea that women’s fashion should contain “rounded shoulders, full feminine busts,

and hand-span waists above enormous spreading skirts” (p. 24). In Dior’s opinion, he felt that this natural expression was lost in the years leading up to and throughout the Second World War, as women’s fashion had become highly influenced by the Surrealist aesthetic in the 1920s and 1930s, and became boxy and too masculine throughout the war in the early 1940s (p. 28). The first part ends with Dior recounting his first trip to the United States in 1947 where he was awarded the Neiman Marcus Fashion Award for the release of his first collection.

Within Part Two, titled, *From the Idea to the Dress*, Dior describes the multi-stage process that takes place within his couture house to design a collection. This includes an in-depth look at his inspiration, or lack thereof for the initial garment sketches; how the sketches become toiles; how the foundational theme of the collection becomes formed; how the toiles transform into full outfits with the chosen material and accessories, and how the final collection of outfits comes together. The end of this section culminates in Dior describing the opening day where his newly formed collection is displayed to its first audience. Throughout this part Dior does not specifically discuss one collection in particular but generalises the overall steps that take place for the creation of each collection.

In Part Three, titled, *Inside a Couture House*, Dior focuses on different aspects of the couture house outside of the design and creative processes. The first aspect he discusses are his models, where he provides personal accounts of his models’ tendencies, personalities, and working environments. The second aspect Dior addresses are his clients. Throughout this description he recalls some client anecdotes as well as describes a typical scenario when a client enters his salon. Furthermore, Dior discusses the domestic expansion that began to take place in 1949 when the Dior brand expanded to New York, and continued growing throughout the 1950s to countries including England, Canada, Cuba, Australia, Chile, and Mexico (p. 154). Dior concludes this section by describing his encounters with British royalty, most notably Princess Margaret, to whom he showcased two collections: one at the French Embassy in London, and the other at Blenheim Palace in Oxfordshire.

The last part of the autobiography, titled, *The Adventure of My Life*, is where Dior provides additional details about his personal life (as opposed to his career as a couturier) that were not previously addressed in the previous three parts. Details include Dior’s childhood growing up in the late Belle Epoque era; Dior’s experience of living through the First World War as a child; the art and music scene in France after the First World War; and his previous business experiences running an art gallery. Dior closes his autobiography with his views on fashion as a whole, and on himself: both as a man who enjoys the quiet countryside out of the spotlight, and as a world-famous couturier who everyone knows.

This book is written in a typical novel format as there are no accompanying images to Dior's prose. However, as observed above, unlike most autobiographies, this book is not written chronologically, but is written thematically primarily centring on Dior's later life as a couturier. Moreover, throughout the book there are occasional French words and short phrases used within the English translation, but there is no translation appendix which may make it challenging for some readers to fully understand Dior's meaning.

In summary, fashion scholars interested in post-war fashion, the Dior brand, or the history of haute couture, and professionals or students interested in fashion design would enjoy this book. Dior brings to light the social context of his collections in the 1940s and 1950s, the origins of the Dior brand, and his role within the history of haute couture while providing personal insights and workings of the couture house. This autobiography has been referenced in many books written about Dior in the past 60 years as it provides Dior researchers with an excellent primary source, making this book an invaluable addition to fashion history literature.

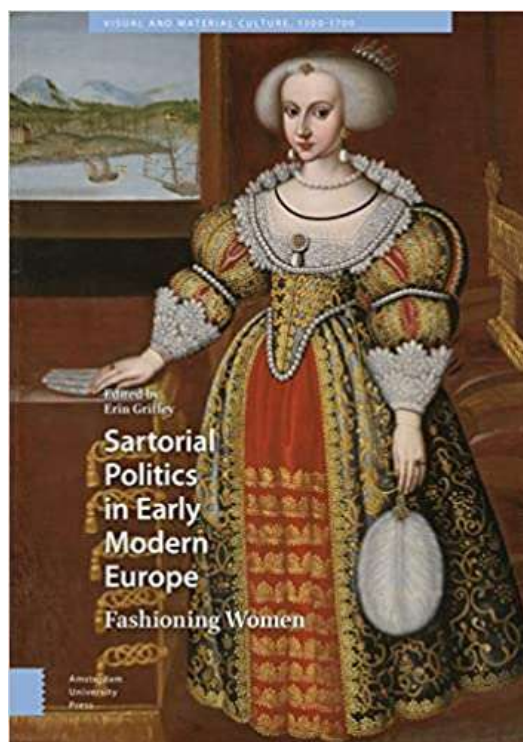
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Caroleen Molenaar is currently completing her MA in Museum Studies at The University of Leicester and due to graduate in 2020, having graduated in 2019 from the BA (Hons) Fashion and Dress History at The University of Brighton. While attending The University of Brighton, Caroleen co-curated an exhibition at Preston Manor, Brighton, called *Dressing the Decades: 85 Years of Visitor's Clothing* which opened in Summer 2018 and showcased different types of visitor clothing during 1933–2018. In 2020 she was awarded a Student Fellowship by The Association of Dress Historians to undertake the role of Digital Communications Assistant. Her current research interests encompass topics such as: sustainable fashion practices; Canadian fashion history; upper class women's fashion in France and England during 1890–1914 and 1947–1957; as well as the role and display of fashion in museums.

Erin Griffey, *Sartorial Politics in Early Modern Europe: Fashioning Women*, Amsterdam University Press, Amsterdam, Netherlands, 2019, Works Cited, Index, 11 Colour Illustrations, 67 Black-and-White Illustrations, 344 pages, Hardback, £94.00.

Just before she proceeded to the marriage altar in 1475, Hedwig Jagiellon of Poland was ushered into a side chapel where her ladies-in-waiting removed some of her clothes and placed a thin veil and crown on her head. They then added a broad braid headband decorated with pearls, and plaited her hair. Only once these women had dressed Hedwig according to their own German customs was Hedwig thought fit to marry George the Rich, Duke of Bavaria.

An eyewitness noted that Hedwig wept greatly at this costume change.



Clothes, we learn from this edited collection, spoke volumes for Early Modern women in positions of power. Edited by Erin Griffey, *Sartorial Politics in Early Modern Europe* brings together 12 chapters covering the late fifteenth to late seventeenth centuries, across a range of countries including Sweden, England, France, Germany, Italy, and Spain. Building on literature about the importance of visual and material magnificence in courtly display, this volume shows how clothing and jewellery were on full view in Early Modern courts across Europe, and that women who wore them were closely observed. Courtiers, family members, ambassadors and the wider public reported on what queens, princesses, and mistresses wore, and read profound meaning in their sartorial choices.

Women like Hedwig were not fashion victims or living dolls, but learned how to become agents of fashion by successfully deploying the materials, colours, and shapes of their dress to speak on their behalf. As this collection makes clear, clothing was a particularly important political tool for noble women, because they usually moved to the court of their husband upon marriage, and so brought their natal nationality, confessional identity, and social standing into a new court context. Whether they chose immediately to adopt the fashions of their new marital home, or promote their former national styles, such decisions spoke eloquently about how these women deployed their power, reminding their new spouse and his court of their political prestige, familial ties, and moral preferences. For women like Elizabeth I and Christina of Sweden who ruled alone, clothes could reinforce their legitimacy as

female rulers in patriarchal society. Clothes and accessories communicated emotions and allegiances, helping women to negotiate tricky dynastic shifts in power, and enabling them to walk the fine line between virtuous decorum and alluring beauty.

The majority of chapters in this volume focus on individual case studies of powerful women. We discover in Julia Holm's contribution how Christina of Sweden (called King, not Queen, for the male title alone could convey her ruling status) used clothing as a cultural legitimiser. She could not be a warrior like her father, so strengthened cultural links to Paris and had clothes made in a hybrid French/Swedish style. Her success in making her female monarchy acceptable is suggested in the fact that the coronation robes made for her, which still survive, were reused by her male successors. In another example from the seventeenth century, Laura Oliván Santaliestra explains how Mariana of Austria used the farthingale to show her adoption of Spanish fashion, but also to conceal her body to reduce speculation about pregnancy. Catherine of Braganza, born in Portugal and married to the English king, Charles II, promoted Portuguese style through her dress and negotiated her place as queen—distinct from mistress—through a careful balance of style and modesty, Maria Hayward argues. Erin Griffey shows that Henrietta Maria, another consort of an English king, used mourning dress as part of a strategic campaign to promote the restoration of the Stuart dynasty.

In a chapter on Shakespeare's depiction of women at court, Robert I. Lublin suggests that the stakes of sartorial politics were understood and reached a much wider audience than just the dynastic families, courtiers, and ambassadors who populated European courts. Most tantalising is a chapter by Juliet Claxton and Evelyn Welch on an unidentified "China Woman" who sold chintz, porcelain, and drinking chocolate to the court of Charles II, and left behind a rich inventory of goods and debts owed by well-known court women, including the king's mistresses. These chapters hint at the possibilities for further scholarship about the "sartorial politics" of women, not just as wearers but producers and critics or readers of dress. How did women further down the social spectrum use clothing strategically and politically?

This volume will be of interest to scholars of court culture and dress history, but it should also be taken seriously by political historians and gender scholars. This is a cross-cultural and multi-disciplinary collection full of bold new claims about court studies and fashion history, and is an asset to the catalogue at Amsterdam University Press, which is gaining a much-deserved reputation for their Visual and Material Culture 1300-1700 series. Several chapters are translated into English, happily making French, German, and Spanish scholarship accessible to a wider audience. The series publishes stellar scholarship which enhances the field, but here I make a plea that they take seriously their own claims that the series should be a "forum for innovative research on the role of images and objects." Only 11 of the 78 images are

in colour, inserted as plates in the middle of the volume, which makes for uncomfortable reading, flipping back and forth. The majority of monochrome reproductions hinder the reader from fully engaging with the rich visual arguments made in the chapters. Reproductions need to be well printed in full colour to clearly convey the arguments of their authors, relying as they do on nuanced close reading of images and objects.

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Michelle P. Brown, Revised by Elizabeth C. Teviotdale and Nancy K. Turner, *Understanding Illuminated Manuscripts: A Guide to Technical Terms*, Revised Edition, Getty Publications, Los Angeles, California, United States, 2018, Select Bibliography, 110 Colour Illustrations, 118 pages, Softback, £16.18.

Understanding Illuminated Manuscripts: A Guide to Technical Terms is just that: a no frills, thorough guide to terminology relating to illuminated manuscripts. Beginning in Antiquity and ending with the advent of printing in the Early Modern era, this book covers a huge range of terminology relating to western illuminated manuscripts, their production and their use. The entries range from binding techniques, to types of religious books, the context of production, to the makers themselves. It also includes definitions for new technologies relating to the analysis of illuminated manuscripts, such as multispectral imaging.

The book begins with a short foreword and an equally short preface outlining the purpose, limitations and updates to the revised edition. Next, there are simple diagrams showing the external and internal binding structures of a medieval book, and elements of a standard illuminated page. The bulk of the book is a glossary of terms, with 110 colour photographs of example manuscripts illustrating glossary entries. The majority of the example manuscripts used to illustrate definitions come from the J. Paul Getty Museum's collection in Los Angeles, California. The book ends with a short bibliography.

At first glance, this book does not contain much information relevant to dress or textile historians. Its discussion of figures in illuminated manuscripts is minimal, and it does not discuss the clothing or textiles in the illuminations at all. The only reference to dress is a definition for a "Girdle Book," but it discusses only their social use, and does not include a picture. However, the high level of historical and societal context for illuminated manuscripts provided, and the extensive terminology relating to the different parts of illuminated manuscripts, including types of figures, make this a valuable resource. It would be impossible to research thoroughly or write accurately about textiles and dress portrayed in illuminated manuscripts, or indeed about textiles and dress in the medieval period, without a resource like this. While it may not

contain specific information for a dress or textile historian, it is an excellent guide to an important adjacent field of research that would be needed for dress and textile research before the Early Modern period.

There are some definitions that would be more useful to a dress or textile historian. Leather production and use, transfer methods such as pouncing, and different binding stitches are all covered briefly, as well as how textiles were used in bookbinding. Many excellent examples of decorative textile techniques survive in book bindings, and this book covers these. It's also useful to see what terminology is shared between illuminated manuscript production and textile and dress production, such as pricking and pouncing.

This is a great reference book for those already familiar with illuminated manuscript terminology, or if the researcher is willing to do a lot of extra reading in order to learn more. With some prior knowledge, this book would be a useful reference on its own. Without any prior knowledge, the book's alphabetical nature means it has no narrative and related definitions do not sit together, so it might be difficult to use without knowing what to look for in advance. For example, to find out why Saints Crispin and Crispinian are usually depicted with shoes, a reader would need to know the shoes are one of their common 'Attributes' to be able to look up the definition of an attribute. Even if the reader did know enough about attributes to look the definition up, there are other similar terms that might apply, such as an "Evangelist symbol," which the reader would not come across unless he or she read the book cover to cover. This means the format is somewhat flawed. The best way to gain information from this book, even with some prior knowledge, is to read the entire volume, otherwise relevant information might be missed. However, the alphabetical layout means that it can be a challenging read at times.

Another aspect of this book to keep in mind is that most surviving illuminated manuscripts are religious in nature, and therefore a good portion of this book is devoted to terminology for the religious purpose of books or the religious themes within them. If you are not already familiar with the different parts, contents, and purposes of different medieval books or the religious themes within them, many of the definitions might be confusing.

The photographs used as examples are very well chosen and illustrate the entries clearly. As is the case with all reference books, it would have benefited from more images to make some terms clearer, particularly when two definitions are similar. For example, the definitions of "Illusionistic Painting" and "Impressionistic Painting" are similar, but only illusionistic painting is given an example photograph. It would also perhaps have been more well rounded if collections of illuminated manuscripts around the world had been used as examples, instead of just those in the J. Paul Getty

Museum collection. Otherwise, the authors have chosen a good range of high-quality images that illustrate basic and more complex concepts or techniques.

As the bibliography is a selected one and there are no references in the body of the work, it is difficult to substantiate the sources used to compile the research for the text. The photographs are well referenced, and often include a clarifying caption along with the standard information on title, place and date of origin, size, and museum collection number.

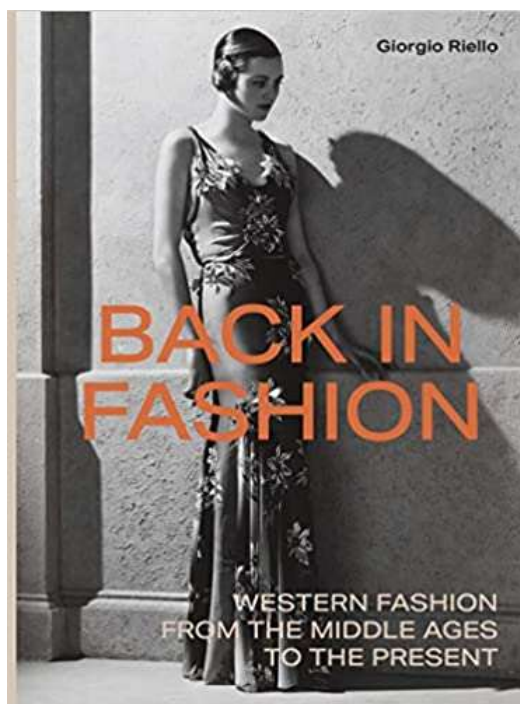
In conclusion, *Understanding Illuminated Manuscripts: A Guide to Technical Terms* is a valuable resource to contextualise the periods from Antiquity to Early Modern. While it does not contain much information specifically of interest for dress and textile historians, it is a valuable aid to research in these periods. The format does present some difficulties, but overall its thoroughness, high-quality photographs, and wide range of subjects covered make it much more than a simple guide to technical terms, or a resource solely for students of illuminated manuscripts.

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Emma Treleaven is the Assistant Curator at the Charles Dickens Museum in London, England. She previously worked as the Research Assistant for the V&A's Christian Dior: Designer of Dreams exhibition, and at Bletchley Park as Exhibitions Assistant. Emma has a Master's degree in Museum Studies from University College London, and an Undergraduate degree in Fashion History and Theory from Central Saint Martins, University of the Arts London. Her recent work has focused on the connections between object-based research, making processes, and fashion history, and the production of Second World War clothing and uniforms. Emma's publications include the articles, "Dressed to Disappear: Fashion as Camouflage during the Second World War" and "Living Garments: Exploring Objects in Modern Fashion Exhibitions," published in *The Journal of Dress History*; and "Standard and Supremely Smart: Luxury and Women's Service Uniforms in World War II" in the journal, *Luxury: History, Culture, Consumption*.

Giorgio Riello, *Back in Fashion: Western Fashion from the Middle Ages to the Present*, Yale University Press, London, England, 2020, Preface, Notes, Bibliography, Index, Picture Credits, 240 Colour and Black-and-White Illustrations, 289 pages, Hardback, £35.00.

In the weekend edition of the *Financial Times* for 23/24 May 2020, the Business of Fashion published a full-page “Open Letter to the Global Fashion Community and Our Customers” under the title and hashtag “#rewiringfashion.” The letter, its principles and three proposals, were a clarion call to “re-think how the global fashion industry could—and should—work” in a post-pandemic world



(p. 7). The suggestion that the conception, creation, and consumption of fashion required (re)evaluation because of Covid-19 seemed prudent. It was a measured judgement borne of an awareness that the idea and practice of fashion affects most people’s lives. In his book, Riello is aware of fashion’s global presence. He observes that the annual turnover of the industry is “gigantic,” estimated to have been \$2.4 trillion in 2016 (p. 248). Nonetheless, the existence of fashion as a truly global idea and enterprise is only explicitly considered in the book’s final chapter, “The Globalisation of Fashion.” The preceding 245 pages focus almost exclusively on European fashions; chiefly within continental Europe and particularly within France and Italy.

Even if the book had not been published during a global pandemic, its narrow cultural and geographical frame would still seem odd, even old fashioned. If a majority of the world’s largest fashion brands, couturiers, and houses are now physically located in Europe, their products and promotion are influenced by pan-global ideas, materials, and technologies, which has long been the case, and this is to say nothing of the global peregrinations of their consumers. In discussing Paul Poiret, Riello comments on the designer’s “enthusiasm for the Orient” (p. 176). He acknowledges the importance of global connectivity in shaping fashions in the Middle Ages, noting the “[m]odest quantities of raw cotton [that] were imported from the Middle East” and the “[i]ntricately woven silks, often referred to as Tartar cloth...imported from Central Asia and the Middle East” (p. 15). Riello is also aware of global differences in clothing tastes, observing that nineteenth century America “did not have the tradition in bespoke tailoring that England and continental Europe had” (p. 111). In other of his publications, he insists that he “rigorously support[s]” a global consideration of

fashion (p. 8). The Eurocentricity of this book stems from a decision to elaborate on five themes that Riello suggests are “recurrent in the history of fashion of the past eight centuries”—fashion as a “process of individualisation vs. socialization;” as a “means of (re)presentation of social mobility”; as a “relationship between consumption and production;” as a means of defining “gender and sex;” and as a form of “innovation and of youth culture” (pp. 8–9). Focus necessitates exclusion, but a problem the book struggles to resolve—at least for this reviewer—is that the quintuplet of themes derive their historical and contemporary importance *because* of how they have been experienced and become manifest within the world’s cultures. To perceive, and effectively tackle, the most challenging issues that confront the fashion industry today, from cultural appropriation to sustainability, any oculus needs to facilitate a global perspective.

One of the book’s strengths is the inclusion of academic theory, briefly outlined, to explain how developments with fashion occurred. The Franco-Italian focus nonetheless creates problems. For example, to elucidate the development of the three-piece suit, Riello refers to David Kuchta’s study, *The Three-Piece Suit and Modern Masculinity*. Kuchta argues that the adoption of an embryonic three-piece suit in seventeenth century England was influenced by the spread of Protestantism and instituted because of the Crown’s political weakness after the Civil War and Interregnum. Preoccupied with continental narratives, Riello suggests the adoption of the suit had more to do with events in France, and the court of Louis XIV, than the quite specific political and religious upheavals in England (pp. 106–107). The English Civil War is not explicitly mentioned and the significance of Charles II’s arrival in England in 1660 attracts no comment (p. 106). Throughout the book, Riello’s discussion about England tends towards the opaque. For example, the claim that “Henry VIII was the first English king to be influenced by foreign fashion” (p. 50) marginalises the expansive and meticulous scholarship of medievalists that demonstrates decisively the opposite.

Riello’s discussion of the suit also serves to highlight how themes of religion and politics are not continuously pursued. Consequently, the objective to understand how fashion defines gender and sex and facilitates innovation and youth culture is tackled piecemeal. For example, the insightful observation that homosexuals “were forced by restrictive and discriminatory laws to remain subterranean,” is not developed beyond the suggestion that “blue suede shoes...mauve neckerchiefs, and a general appearance of neatness were all signals that enabled young gay men in the 1950s and 1960s to recognise one another” (p. 241). The comment has a basis in fact, but lacking explained examples, it borders on stereotyping. In much the same way, a comment that the wearing of trousers by women, “literally and metaphorically,” during the 1960s in Europe and North America is linked to “a rethinking of gender roles” (p. 127) is unsubstantiated. The rethinking and changed roles are not discussed, nor is

the chapter's final sentence that follows shortly after: "Fashion became once again an area of interest for men" (p. 127).

A result of this approach is that whilst Riello challenges felonious orthodoxies, not least that "fashion" began in the fourteenth century and within northwest Europe, the book's approach and structure paradoxically seems to reinforce them (pp. 17-18, 25-27). As a result, the book is at its best when explaining specific issues—for example, European sumptuary legislation (pp. 27-30), the ubiquity of denim jeans (pp. 225-229), and the careers of early twentieth century European designers that may be less well known today (for example, Madame Vionnet and Elsa Schiaparalli (pp. 186-190). Here, there is a particularly interesting consideration of a designer's intellectual property, which dwells on the lengths to which Vionnet went to preserve the integrity of her designs and brand, including the fact that "all her dresses included detailed labels (or griffes) on which she signed her name and applied her fingerprint: as in forensics, one could see how the garment had been not just conceived by Vionnet but also physically touched by her" (p. 187). Riello's book is therefore a useful reference, perhaps something of a fashion history primer. It provides a limited introduction to (European) fashion and some of the more widely cited theories, from Thorstein Veblen to Roland Barthes, that will hopefully spur readers to explore the many questions it raises but does not fully resolve, particularly about the "global fashion community" which is addressed in the Business of Fashion's letter.

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

Obituary

Madeleine Ginsburg, 1928–2020

Madeleine Ginsburg (née Blumstein), pioneering dress historian, museum curator, and longstanding member of The Association of Dress Historians, was born on 22 September 1928 and passed away on 14 July 2020. She was 91.



In 1949, Madeleine graduated with a degree in History from University College of the South West of England in Exeter. During 1951–1955, she was Assistant Curator at Gunnersbury Park Museum in London, where she was concerned with every aspect of local life, from archaeology to social history to dress. During 1955–1957, she was a curator and archaeologist at Maidstone Museum in Kent, which, at that time, had a well-established county museum collection.

Figure 1:
Madeleine Ginsburg,
circa 1949,
in her graduation robes from
University College of the South West
of England, in Exeter.

In 1957, Madeleine Ginsburg was hired by The Victoria and Albert Museum (V&A), London, as its first curator of dress, long before the discipline of dress history was firmly established in academic and museological circles. Her new position symbolised a shift in the museum toward a slow but important acknowledgement of the importance of dress within the greater research area of art and design. Initially working within the Textiles Department, Madeleine continued her work at the V&A until her retirement in 1988. Through a V&A career spanning more than 30 years, she diligently promoted dress history and the importance of dress as an intellectual point within trade and industry.

In 1960, Madeleine spearheaded the acquisition of approximately 200 items of dress and supporting archival evidence, including bills and photographs, worn by Heather Firbank (1888–1954), which resulted in a major V&A exhibition, titled, *Lady of Fashion: Heather Firbank and What She Wore* between 1908 and 1921. This was Madeleine's first large V&A dress exhibition, and the success of it bode well for what was to become a long and creative career at the V&A.

Madeleine cultivated professional relationships with fashion designers, including Hardy Amies (1909–2003), Charles James (1906–1978), and others, which enabled her to foster deep connections between the museum and fashion worlds. Through her network, she was able to acquire dress and accessories for the V&A permanent collection, which has benefitted generations of scholars of dress history.

In 1961, Madeleine worked to establish a wider museum space dedicated to exhibiting fashion from the permanent collection. Today, the Fashion Gallery and its permanent exhibition of dress, accessories, and textiles, forms a vital place of inspiration to students and researchers alike. Madeleine's clever eye for key dress acquisitions, interwoven with her prolific output of dress historical exhibitions and publications, illustrate the depth and breadth of her legacy.



Figure 2:
Madeleine Ginsburg,
circa 1955, when Assistant Curator at
Gunnersbury Park Museum, London.



Figure 3:
Madeleine Ginsburg,
circa 1983, at the opening of the
V&A exhibition, titled,
Victorian Dress in Photographs,
which is memorialised in
her book of the same name.

Madeleine's book publications include *Brief Guide to the Costume Court* (1960); *Dolls* (1960); *British Costume* (1967); *Fashion: An Anthology by Cecil Beaton* (1971); *An Introduction to Fashion Illustration* (1980); *Wedding Dress, 1740-1970* (1981); *Victorian Dress in Photographs* (1982); *Four Hundred Years of Fashion* (1984); *An Age of Elegance: 12 Illustrations from Gazette Du Bon Ton* (1986); *Paris Fashions: The Art Deco Style of the 1920s* (1989); *The Hat: Trends and Traditions* (1990); *The Illustrated History of Textiles* (1991); and *The Hat Industry of North West England* (1994). Madeleine also published articles in several periodicals, including *Vogue*, *Harper's*, *Museums Journal*, *Country Life*, *Apollo*, and *Costume*.

Upon her retirement from the V&A in 1988, Madeleine's independent consulting expertise in dress history was sought by museums and organisations, including Studio Editions, Compton Woodhouse, The Fan Museum, Christie's Auction House, The Geffrye Museum, DAKS Simpson Archives, and The Fashion and Textile Museum in Bermondsey.

Madeleine was a longstanding member of The Association of Dress Historians (ADH) and an active participant at ADH conferences and events. In 2017, the ADH established The

Madeleine Ginsburg Grant in her honour. This annual grant is specifically designed for a student who is undergoing an unpaid, voluntary role in a museum or archive that specifically focuses on dress or textiles. For more information about The Madeleine Ginsburg Grant, please visit www.dresshistorians.org/awards.

Recent PhD Theses in Dress History

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

This list of recent PhD thesis titles and abstracts contains theses in dress history that are registered at The British Library, London, England, the official theses repository of the region in which *The Journal of Dress History* is published. The titles and abstracts were taken directly from the published thesis entry on The British Library website. Most of these theses are available for immediate download, in full and for free, through The British Library portal, <http://ethos.bl.uk>.

Additionally, this article includes those PhD thesis titles and abstracts of ADH members whose theses are not registered at The British Library. If you are an ADH member and would like your PhD thesis title and abstract included in the next issue of *The Journal of Dress History*, please contact journal@dresshistorians.org.

Gail Ledgard, *The Invisible Workforce of the First World War: An Examination of Female Woollen Workers and Their Community in Huddersfield and the Colne Valley*, The University of Huddersfield, Huddersfield, England, 2018.

Abstract:

This thesis examines the neglected wartime history of woollen textiles in Huddersfield and the Colne Valley, and women's crucial role in maintaining output. The historiography of female participation in the Great War has concentrated on women entering previously male-dominated work for the first time or women experiencing a brief freedom before returning to the cage of domesticity. These alternative interpretations ignore many aspects of the actuality of women's lives in industries which already had a large female workforce. Moreover, the historiography of textiles has tended to focus on cotton - the biggest textile industry - and the one most impacted by the war. Yet woollens formed an essential part of the wartime economy, providing uniforms and equipment for the British and Allied armed forces and was traditionally one of the largest areas of female employment. During the war the trade suffered a lack of official interest, public indifference and obstructive policies. Women in textiles were neglected as attention focused on munitions and the adherence to 'business as usual' which drained resources of labour and capital from the mills of the West Riding at a time of increased workload and worsening living conditions. In looking at trade unions, housing, leisure, work practices, pay and conditions, and the organization of the wider community, this thesis argues that women cannot be reduced to a single category and that textiles was a much more variegated picture than previously suggested: the view is much more nuanced than either historiography has allowed. Women in the woollen textile industry maintained output despite official policy rather than because of it. This thesis examines how this was achieved and investigates the impact of the influx of working women into the town on existing local gender, social and economic relations. Historians of women's work in the war have addressed the question of skill in industry (usually in industries where women had no previous role) and whether and how women took on new, more highly skilled roles. This thesis is attentive to the question of skill in the textile industry, and examines the intricate way in which this was culturally determined and highly gendered - and the complicated balancing act attempted by the unions who tried to recruit extra women whilst also maintaining the hierarchies of status in this sector. In the woollen industry of Huddersfield and the Colne Valley, women played a valuable part in wartime production and by examining how, despite their increased importance, their status within the industry changed little, this thesis provides a significant contribution to the picture of women's work during the Great War.

Kristin Scheel Lunde, *13th–14th Century Yuan and Mongol Silk–Gold Textiles: Transcultural Consumption, Meaning and Reception in the Mongol Empire and in Europe*, SOAS, The University of London, London, England, 2018.

Abstract:

This thesis examines the material and visual characteristics of silk–gold textiles produced in the Mongol empire during the 13th and 14th century. Their consumption and reception both within and beyond the Mongol empire is a central theme. Beginning with a discussion of the various consumption patterns of gold textiles and their multiple uses among the members of the Mongol elite, I then examine the eclectic gold designs and ornaments of the textiles and their symbolic representations in relation to aesthetics, cosmology and identity. The movement and transformation of gold textiles beyond the Mongol Empire is explored the second half and European consumption pattern are shown to share some similarities with the patterns of consumption practices discovered in the Mongol Empire. The comparative approach utilized here is new but these gold textiles have, in the past, been studied as products of one location, and categorized accordingly. Generally they have been assigned geographical and cultural provenances based on their stylistic features and their technical features. For this reason, gold textiles are often assigned to specific locations of production. This thesis challenges this practice and argues that concepts such as identity, authenticity, provenance and hybridity remain undependable measures when evaluating gold textiles from the Mongol period.

Alice Christina Stamataki, *Dress, Identity, and Visual Display: Self-Fashioning in Middle English Romance*, Durham University, Durham, England, 2018.

Abstract:

Clothing ‘speaks’. The act of dressing confers narratives of identity upon the wearer. The elite of late–medieval England understood the significance of dress; they utilised rich materials, strong colours and contemporary fashions to express, visually, statements of identity. These attitudes inform the expansive descriptions of rich dress in Middle English romance, in which a wealth of valuable materials, opulent accoutrements and contemporary fashions appear. Dress functions in romance as a visual representation of identity, providing an avenue through which wider thematic concerns find expression. For the Fair Unknown, the attaining of chivalric dress represents the integration of the individual into the courtly society. In the Middle English Breton lais, dress illustrates the internal fortitude of the Constance figure; it communicates also the transience of chivalric bonds and of kingship. In the northern Gawain romances, arming rituals and rich visual display represent the means through which chivalric communities affirm their identities. Using sociocultural detail, this

study explores the significance of dress in Middle English romance, demonstrating that dress in romance suggests publically inner aspects of identity.

Michelle Stephens, *Coded Cloth: How a Generative Digital Design Process for Jacquard Weave Can Reanimate Historical Pattern Archives*, Manchester Metropolitan University, Manchester, England, 2018.

Abstract:

‘Coded Cloth’ is a research project with external partners: The Silk Museum and Paradise Mill, Macclesfield. It utilises archival pattern books from the MSMS Collection P52–P56 c.1933–1937 to creatively explore and interpret, pattern designs for digital-led jacquard weaving through generative design and programming methods. The generative programming is used to ‘reanimate’ the historical archives through ‘data bending’ archival images and placing selected areas into ‘repeat/nonrepeats’. Incorporating intentionally uncontrollable or stochastic behaviour. This investigation is concerned with unpredictability based on tacit knowledge to formulate new digital designs balanced between order and chaos, with quality gauged by ‘Parameters of Success’. The practice-based enquiry contributes to the development of programming functions as a method of design and its specific application to weave design. Development of this integrated design process has contributed to the establishment of the two code blocks, with resulting digital and physical practice-based elements. Practice demonstrates how technology can create novel works that were previously impossible to make. This in turn has led to the formation of the toolkit, a design system. The reanimation of archival material provides a method of interpretation of the traditional patterns into contemporary relevance. Museums tend to just digitise their archives and leave it at that. Instead, ‘reanimation’ offers something more in-depth, indicating to users how you can interact with collections; creating future sustainability by attracting new audiences. There is a continual need to attract new audiences and maintain current visitors in the Museum environment; this research offers a design system that can facilitate the attraction of new audiences through its execution. This model is transferrable as it can be used with any source material across fields. This study explores several facets of research through design in order to contribute to discussions about how the approach provides legitimate ways of knowledge production; including the creation of a transferrable model for use by stakeholders in the Museum, design and digital sectors.

A Guide to Online Sources for Dress History Research

Jennifer Daley

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

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

The following descriptive texts were taken directly from the individual websites, which are hyperlinked and can be easily utilised from the downloaded (pdf format) journal issue. This article is a living document and will be updated and published in future issues of *The Journal of Dress History*. Additions, suggestions, and corrections to this article are warmly encouraged and should be sent to journal@dresshistorians.org.

Australia

The Australian Dress Register, Sydney

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

<https://australiandressregister.org>

Museums Discovery Centre, Sydney

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

<https://collection.maas.museum>

The National Gallery of Australia, Canberra

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

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

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

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

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

The National Museum of Australia, Canberra

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

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

Belgium

MoMu, Fashion Museum Antwerp

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

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

Canada

Bata Shoe Museum, Toronto, Ontario

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

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

The McCord Stewart Museum, Montreal, Quebec

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

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

Royal Ontario Museum, Toronto, Ontario

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

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

Ryerson University, Fashion Research Collection, Toronto, Ontario

This collection offers a wide selection of fashion and textiles.

<http://ryersonfashion.pastperfectonline.com>

Textile Museum of Canada, Toronto

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

<http://collections.textilemuseum.ca>

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

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

<https://clothingtextiles.ualberta.ca>

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

This collection features designs dating to the mid nineteenth century.

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

Chile

Museo de la Moda, Santiago

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

<https://museodelamoda.cl/colecciones>

China

The China Silk Museum, Hangzhou

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

<http://www.chinasilkmuseum.com>

Denmark

The National Museum, Copenhagen

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

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

England

Art UK, London

This searchable database is a compilation of public art collections within the UK.

<https://artuk.org>

Ashmolean Museum, Oxford

The Ashmolean has embarked on a major project to digitise its collections with an initial target of making 250,000 objects available online by 2020.

<http://collections.ashmolean.org>

The Bank of England Archive, London

On this page, select Online Catalogue. The Bank of England Archive contains over 88,000 records relating to all aspects of the Bank's history and work, dating from the founding of the Bank in 1694 to the present day.

<https://www.bankofengland.co.uk/archive>

Bloomsbury Fashion Central and Berg Fashion Library

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

<https://www.bloomsburyfashioncentral.com>

The Bowes Museum, Barnard Castle

The online database includes an array of dress and textile artefacts, including items from the wardrobe of Empress Eugenie (1826-1920) and other pieces from the Blackborne Lace Collection.

<http://bowes.adlibhosting.com/search/simple>

Bridgeman Images

This online collection has over two million art, culture, and historic images.

<http://www.bridgemanimages.com>

Brighton and Hove Museums Costume Collection, Brighton

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

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

British History Online

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

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

The British Library, London

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

<https://www.bl.uk>

The British Museum, London

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

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

The British Newspaper Archive, London

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

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

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

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

British Pathé, London

The world's leading multimedia resource offers a search tool, a Collections tab, and free availability to view newsreels, video, archive, film, footage, and stills.

<https://www.britishpathe.com>

The Burgon Society, London

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

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

Central Saint Martins, London

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

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

Chertsey Museum, The Olive Matthews Collection, Chertsey

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

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

The Costume Research Image Library of Tudor Effigies

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

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

The Courtauld Gallery, London

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

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

The Fashion Museum, Bath

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

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

The Glove Collection Trust, London

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

<http://www.glovecollectioncatalogue.org>

Goldsmiths Textile Collection, London

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

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

Hampton Court Palace, Historic Royal Palaces Image Library

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

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

Imperial War Museum, London

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

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

The John Bright Historic Costume Collection, London

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

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

Kerry Taylor Auctions, London

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

<https://kerrytaylorauctions.com>

Knitting in Early Modern Europe

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

www.kemereresearch.com

Manchester City Council, Manchester Local Image Collection, Manchester

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

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

Marks and Spencer Archive Catalogue, Leeds

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

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

Mary Evans Picture Library, London

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

<https://www.maryevans.com>

Middlesex University Fashion Collection, London

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

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

The Museum of London, Dress and Textiles Collection, London

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

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

The National Archives, Kew

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

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

The National Army Museum, London

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

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

The National Portrait Gallery, London

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

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

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

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

The National Trust, Swindon

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

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

People's History Museum, Manchester

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

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

The Public Domain Review, Manchester

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

<http://publicdomainreview.org>

***Punch*, London**

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

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

Queen Victoria’s Journals, London

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

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

The Royal Collection, London

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

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

The Royal Opera House, London

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

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

The University of Brighton, Screen Archive South East, Brighton

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

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

Symington Fashion Collection, Barrow-on-Soar

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

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

The Underpinnings Museum, London

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

<https://underpinningsmuseum.com>

The University of Oxford, Bodleian Library, Oxford

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

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

The University of Sussex, Mass Observation, Falmer, Sussex

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

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

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

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

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

The Wedgwood Museum Collections, Stoke-on-Trent

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

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

The Wellcome Collection Library, London

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

<https://wellcomelibrary.org/collections>

The William Morris Gallery, Walthamstow

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

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

France

Cluny Museum, National Museum of the Middle Ages, Paris

Tapestries and textiles can be explored on the following link.

<https://www.musee-moyenage.fr/en/learn/collections-resources.html>

The National Centre for Stage Costume, Moulins

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

<http://www.cnsc.fr/collections>

The Palais Galliera, Paris

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

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

Réunion des Musées Nationaux, Grand Palais, Paris

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

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

Textile and Decorative Arts Museum, Lyon

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

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

Germany

The Munich City Museum, Fashion and Textiles Collection, Munich

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

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

Hungary

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

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

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

Israel

The Rose Fashion and Textile Archives, Tel Aviv

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

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

Italy

Europeana Fashion International Association, Florence

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

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

The European Fashion Heritage Association, Florence

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

<https://fashionheritage.eu>

Valentino Garavani Virtual Museum, Milan

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

<http://www.valentinogaravanimuseum.com>

Japan

The Bunka Gakuen Library, Tokyo

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

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

The Kyoto Costume Institute, Kyoto

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

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

Netherlands

Rijksmuseum, Amsterdam

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

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

Textile Research Centre, Leiden

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

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

New Zealand

The New Zealand Fashion Museum

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

<http://nzfashionmuseum.org.nz>

Northern Ireland

National Museums Northern Ireland, Belfast

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

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

Russia

The State Hermitage Museum, Saint Petersburg

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

<http://www.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/uk/services/is/heritage/textile-collection.htm>

The National Library of Scotland, Edinburgh

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

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

National Museums Scotland, Edinburgh

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

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

Spain

The Virtual Fashion Museum of Catalonia, Barcelona

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

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

United States

The American Antiquarian Society, Worcester, Massachusetts

The AAS library houses the largest and most accessible collection of books, pamphlets, broadsides, newspapers, periodicals, music, and graphic arts material printed through 1876 in what is now the United States. The online inventory includes many artefacts that could be useful for dress historians.

<http://www.americanantiquarian.org>

The Art Institute, Chicago, Illinois

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

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

Augusta Auctions, New York, New York

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

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

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

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

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

Brown University Library Collections, Providence, Rhode Island

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

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

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

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

Chicago History Museum, Chicago, Illinois

The Museum's collection of more than 23 million objects, images, and documents records the evolution of Chicago, from fur-trading outpost to modern metropolis.

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

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

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

Colonial Williamsburg, Williamsburg, Virginia

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

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

Columbia College, Fashion Study Collection Online Database, Chicago, Illinois

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

<http://fashioncolumbia.pastperfectonline.com>

Cornell University, The Costume and Textile Collection, Ithaca, New York

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

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

Cultural Institutions Online Collections, Newport, Rhode Island

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

<http://newportalri.org>

Daughters of the American Revolution Museum, Washington, DC.

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

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

de Young Museum, San Francisco, California

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

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

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

<https://art.famsf.org>

Drexel University, Historic Costume Collection, Philadelphia, Pennsylvania

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

<http://digimuse.westphal.drexel.edu>

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

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

<http://fidmmuseum.pastperfectonline.com>

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

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

<http://fashionmuseum.fitnyc.edu>

The Folger Shakespeare Library, Washington, D.C.

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

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

HathiTrust Digital Library, Ann Arbor, Michigan

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

<https://www.hathitrust.org>

Historic Deerfield Museum, Deerfield, Massachusetts

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

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

<http://museums.fivecolleges.edu>

Indianapolis Museum of Art, Indianapolis, Indiana

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

<http://collection.imamuseum.org>

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

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

<http://tcmuseum.pastperfectonline.com>

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

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

https://scholars.unh.edu/bowen_collection

The J. Paul Getty Museum, Los Angeles, California

The collection comprises Greek, Roman, and Etruscan art from the Neolithic to Late Antiquity; European art (including illuminated manuscripts, paintings, drawings, sculpture, and decorative arts) from the Middle Ages to the early twentieth century; and international photography. The images are fully searchable.

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

Kent State University, Gallery of Costume, Kent, Ohio

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

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

The Library of Congress, Washington, D.C.

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

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

The Los Angeles County Museum of Art, Los Angeles, California

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

<https://collections.lacma.org>

Los Angeles Public Library, Los Angeles, California

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

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

Margaret Herrick Library Digital Collections, Hollywood, California

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

<http://digitalcollections.oscars.org>

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

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

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

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

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

The Museum of Chinese in America, New York, New York

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

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

Museum of the City of New York, New York

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

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

The Museum of Fine Arts, Boston, Massachusetts

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

Smithsonian Institution, Washington, D.C.

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

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

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

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

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

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

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

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

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

Spencer Museum of Art, The University of Kansas, Lawrence, Kansas

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

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

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://stateniland.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.

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

The University of Wisconsin Digital Collection, Madison, Wisconsin

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

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

Virginia Military Institute, Lexington, Virginia

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

<http://digitalcollections.vmi.edu>

Wayne State University, Digital Dress Collection, Detroit, Michigan

There are several different collections on this page; however, the Digital Dress Collection is the best for dress history research. The Digital Dress Collection contains images of clothing worn in Michigan during the eighteenth and nineteenth centuries. The collection offers insight into Michigan life and society. The items shown here are held in the collections of Wayne State University, The Henry Ford, Detroit Historical Society, and Meadowbrook Hall.

<https://digital.library.wayne.edu/item/wayne:collectionDigDressColl>

We Wear Culture, Mountain View, California

This project is part of the greater Google Arts and Culture Project, which includes a wealth of information and images, all fully searchable.

<https://artsandculture.google.com/project/fashion>

Winterthur Museum, Garden and Library, Winterthur, Delaware

Winterthur's collection of nearly 90,000 objects features decorative and fine arts made or used in America during 1630-1860. The collection is organised in several main categories: ceramics, glass, furniture, metalwork, paintings and prints, textiles and needlework.

<http://museumcollection.winterthur.org>

The Valentine, Costume and Textiles Collection, Richmond, Virginia

This address is the main page for the Costume and Textiles Collection at The Valentine, which comprises over 30,000 dress, accessory, and textile objects made, sold, worn, or used in Virginia from the late eighteenth century to the present day. On this page, there is a menu on the right that lists links to the Collections Database Search page and the Archives page.

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

Yale University, Harvey Cushing/John Hay Whitney Medical Library, New Haven, Connecticut

This webpage includes many different Digital Collections, including Civil War Photographs, Postcard Collection, Prints and Drawings, Historical Medical Poster Collection, and more.

<https://library.medicine.yale.edu/digital>

Yale University, The Paul Mellon Centre for Studies in British Art, New Haven, Connecticut

The Yale Center for British Art holds the largest and most comprehensive collection of British art outside the United Kingdom, presenting the development of British art and culture from the Elizabethan period to the present day. With the Reference Library and Archives, the Center's collections of paintings, sculpture, drawings, prints, rare books, and manuscripts provide exceptional resources.

<https://britishart.yale.edu/collections/search>

Wales

National Museum Wales, Cardiff, Wales

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

www.museum.wales/collections

Other

Archive Grid

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

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

Artstor

Artstor is a nonprofit organisation committed to enhancing scholarship and teaching through the use of digital images and media, 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 for millions of photographs, manuscripts, books, sounds, moving images, and more from libraries, archives, and museums across the United States. DPLA brings together the riches of America's libraries, archives, and museums, and makes them freely available to the world.

<https://beta.dp.la>

Getty Images

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

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

The Internet Archive

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

<https://archive.org>

North American Women’s Letters and Diaries

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

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

Old Book Illustrations

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

<https://www.oldbookillustrations.com>

Open Culture

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

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

Project Gutenberg

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

<http://www.gutenberg.org>

Vintage Sewing Patterns

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

<http://vintagepatterns.wikia.com>

The Visual Arts Data Service (VADS)

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

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

WorldCat Library Database

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

<https://www.worldcat.org>

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The Editorial Board

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

Jennifer Daley, Editor-in-Chief

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

Ingrid E. Mida, Editor

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

Georgina Chappell, Proofreader

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

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

Eanna Morrison Barrs

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

Zara Kesterton

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

Lynda May Xepoleas

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

The Advisory Board

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

Kevin Almond, The University of Leeds, Leeds, England

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

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

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

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

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

Janet Mayo, Independent Scholar, Bristol, England

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

Sanda Miller, Southampton Solent University, Southampton, England

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

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

Anna Reynolds, Royal Collection Trust, London, England

Anna Reynolds is 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, The Courtauld Institute of Art, London England

Professor Emeritus Aileen Ribeiro read history at King's College, London, followed by an MA and PhD at The Courtauld Institute of Art. She was Head of The Department of Dress History at The Courtauld Institute of Art from 1975 to 2009. She lectures widely and has acted as costume consultant/contributor to many major museum exhibitions in Great Britain, Europe, and North America. Professor Emeritus Ribeiro has published many books and articles on various aspects of the history of dress, including *The Art of Dress: Fashion in England and France 1750–1820* (1995); *Dress and Morality* (2003); *Fashion and Fiction: Dress in Art and Literature in Stuart England* (2006); *Facing Beauty: Painted Women and Cosmetic Art* (2011); *A Portrait of Fashion: Six Centuries of Dress at the National Portrait Gallery* (with Cally Blackman) (2015); and *Clothing Art: The Visual Culture of Fashion, 1600–1914* (2017).

Georgina Ripley, National Museums Scotland, Edinburgh, Scotland

Georgina Ripley is Senior Curator of Modern and Contemporary Fashion and Textiles at National Museums Scotland (NMS), where she is responsible for fashion from 1850 to the present day, including the museum's extensive Jean Muir archive. She 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.

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

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

Kirsten Toftegaard, Designmuseum Danmark, Copenhagen, Denmark

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

has been a member of the Conseil du CIETA (Centre Internationale d'Études des Textiles Anciens), representing Denmark. In 2016, Kirsten received a positive evaluation at the PhD level by the research committee under the Danish Agency for Culture.

Benjamin Linley Wild, Manchester Metropolitan University, Manchester, England

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

Submission Guidelines for Articles and Book Reviews

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

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

Index of Articles and Book Reviews

For your convenience, a comprehensive index of the 75 academic articles and 110 book reviews that have been published in *The Journal of Dress History*, inclusive of this issue, is available at www.dresshistorians.org/journal. The index is offered to facilitate your search for articles and book reviews, which are freely available for reading and further circulation.

ADH Membership, Conferences, and Calls For Papers

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

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

The ADH receives no public funds, is a non-profit educational charity run by a team of unpaid volunteers, and is wholly funded by annual memberships and donations. As Registered Charity #1014876 of The Charity Commission for England and Wales, your membership dues contribute to our ongoing support and promotion of the study and professional practice of dress history. ADH memberships are only £10 per year and can be purchased on our website, www.dresshistorians.org/membership.

Please visit our website, www.dresshistorians.org, for the most up-to-date information about our conferences and events, some of which is as follows.

ADH International Conferences

The ADH is delighted to announce the new dates for our international conferences. Please join us for exciting days of scholarship in dress history!

19 April 2021:

This is the date for our International Conference of Dress Historians, titled, *Costume Drama: A History of Clothes for Stage and Screen*. The conference will be held at the Bristol Old Vic, King Street, Bristol, BS1 4ED, England. Built in 1766, the Bristol Old Vic is the oldest continuously working theatre in the English-speaking world. For more information about this conference, please visit: www.dresshistorians.org/bristol-conference

23-24 April 2021:

This is the date of our New Research in Dress History Conference, which will be held at the historic Art Workers Guild, 6 Queen Square, London, WC1N 3AT, England. (The Call For Papers submission deadline is 1 September 2020.)

18-19 August 2021:

This is the date of our New Research in Dress History Conference, which will be held at at The Röhsska Museum of Design and Craft in Gothenburg, Sweden. (The Call For Papers submission deadline is 1 September 2020.)

21-22 October 2021:

This is the date for our International Conference of Dress Historians, titled, *Curation and Conservation: Dress and Textiles in Museums*. The conference will be held at the Conservation and Restoration Center (CCR) “La Venaria Reale,” one of the most important Italian institutes for higher education, research, and conservation of cultural heritage, in Turin, Italy. (The Call For Papers submission deadline is 1 December 2020.)

30 September-1 October 2022:

This is the date for our International Conference of Dress Historians, titled, *Fashioning the Body for Sport and Leisure: A History of Dress and Textiles*, which will be held at the historic Art Workers Guild, 6 Queen Square, London, WC1N 3AT, England. (The Call For Papers submission deadline is 1 September 2021.)

ADH Conference Call For Papers

Everyone is warmly welcomed to submit a proposal to present at our international conferences:

1 September 2020 is the Call For Papers deadline for our New Research in Dress History Conference, which will be held on 23-24 April 2021 at the historic Art Workers Guild, 6 Queen Square, London, WC1N 3AT, England. Read about this CFP here: www.dresshistorians.org/cfp-london-2020

1 September 2020 is the Call For Papers deadline for our New Research in Dress History Conference, which will be held on 18-19 August 2021 at The Röhsska Museum of Design and Craft in Gothenburg, Sweden. Read about this CFP here: www.dresshistorians.org/cfp-göteborg-2020

1 December 2020 is the Call For Papers deadline for The International Conference of Dress Historians, which will be held on 21-22 October 2021 in Turin, Italy. The title and theme of this conference is **Curation and Conservation: Dress and Textiles in Museums**. Read about this CFP here: www.dresshistorians.org/cfp-turin-2020

1 September 2021 is the Call For Papers deadline for The International Conference of Dress Historians, which will be held on 30 September-1 October 2022 at the historic Art Workers Guild, 6 Queen Square, London, England. The title and theme of this conference is **Fashioning the Body for Sport and Leisure: A History of Dress and Textiles**. Read about this CFP here: www.dresshistorians.org/cfp-sport

The ADH Lecture & Conversation Series

The Association of Dress Historians is excited to announce our Call For Submissions for The ADH Lecture & Conversation Series. The goal of this series is to provide a virtual space via Zoom for ADH members to connect and share knowledge. We invite you to review the submission guidelines for both formats and send us your pitch! The deadline for submissions is 1 October 2020. Please send your pitch to communications@dresshistorians.org. We look forward to receiving your submissions! For further details, please visit: www.dresshistorians.org/virtual.

ADH Journal Call For Papers

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

Costume Drama: A History of Clothes for Stage and Screen

Deadline: 23:59 GMT, 1 December 2020

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

Curation and Conservation: Dress and Textiles in Museums

Deadline: 23:59 GMT, 1 December 2021

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

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

Deadline: 23:59 GMT, 1 December 2022

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

