



The Journal of Dress History

Volume 5, Issue 2, Early Summer 2021

Front Cover Image:

Chapkan, circa 1700-1799, Velvet, Silk, and Silver, © National Museum of History of Azerbaijan, Baku, Azerbaijan, Ethnography Fund Inventory #3571.

A chapkan is a type of kaftan, worn by women and men, widespread in Azerbaijan, Iran, North Caucasus Turks, Turkey, and central Asia. The patterns on this chapkan reflect the fabrics and embroideries of the eighteenth century. Inside the silver contours, the flowers decorated with silk thread are called “Afshar flowers.” The Afshars are one of the ancient Turkic tribes. They settled in the Karabakh region of Azerbaijan, Iran, and Turkey. According to the patterns on this chapkan, the dress is called “Afshar chapkan.”

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Welcome

Dear ADH Members and Friends,

I hope you enjoy reading this issue of The Journal of Dress History, which includes two academic articles, 28 book reviews, one exhibition review, and several additional sections.

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

I look forward to hearing from you.

Best regards,

Jennifer

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Knotting and Tatting: The Dual Role of the Shuttle as a Fashion Accessory and Instrument of Decoration

Cary Karp

Abstract

The diversionary craft of knotting is known to have been practiced at least from the mid seventeenth century, employing a handheld shuttle to embellish thread for separate decorative applications. Knotting provided impetus to the development of a form of lacemaking evidenced toward the end of the eighteenth century that was labelled tatting early in the nineteenth century. The continuity between knotting and tatting has been questioned but is supported by the historical sources examined during this study. The accoutrements of knotting appear in portraiture, designed to harmonise with the sitter's clothing. Prototypal tatting can also be seen in such representations but illustrations of that craft then yielded to the woodcut engravings focused on technical detail that characterise the Victorian fancywork literature. Such texts also prescribed a long crochet hook as an alternative to the tatting shuttle, but the earliest descriptions of knotting indicated that a hook-tipped implement predated its shuttle.

Introduction

The embellishment of thread with small knots was a widespread leisure activity called knotting, first documented in the seventeenth century. A substantial length of thread was placed on a characteristic shuttle that was then used to form the knots. The decorated thread was subsequently applied to fabric by couched embroidery or used as trimming. Women engaged in knotting are seen in a number of portraits where the appearance of the shuttle and other attributes of the craft were matched with the sitter's attire.

Descriptions of knotting are occasionally found in the Victorian fancywork press. However, knotting was largely supplanted by an alternate shuttle-based technique, presented as a form of lace making called tatting. Tatting remains in practice and recent tutorial texts describe the development of its contemporary form beginning with the instructions that began to proliferate in the 1840s. However, by that time knotting had receded from prominence, leading to the belief that the similarities between the two crafts are coincidental.¹

Knotting and tatting did appear sequentially in the historical record and can reasonably be regarded separately. However, the literature throughout the nineteenth century and into the early twentieth century made no particular nomenclatural or technical distinction between them. This article presents written and iconographic evidence showing that the demarcation between the structures that characterise knotting, and the central elements of tatting, was not as clear cut as is often maintained.

¹ There are no published monographs about the history of either knotting or tatting. The latter remains in practice with an extensive tutorial literature that is not reviewed in this article. The earlier books in that genre are often prefaced with summaries of the craft's history, referencing some of the primary sources discussed here. The perspectives of the craft community can be traced through the following texts, representative of three successive decades near the outset of the modern phase of the development of tatting, and part of its foundational literature. Multimedia presentations of the tools and techniques of knotting and tatting can be located online by searching on "knotting shuttle video" and "tatting shuttle video."

Elgiva Nicholls, *Tatting: Technique and History*, Vista Books, London, England, 1962.

Rhoda Auld, *Tatting: The Contemporary Art of Knotting with a Shuttle*, Van Nostrand Reinhold, New York, New York, United States, 1974.

Rebecca Jones, *The Complete Book of Tatting: Everything You Wanted To Know but Couldn't Find Out about Shuttle Lace*, East Roseville, New South Wales, Australia, 1985.

Literary Evidence

References to knotting began to abound during the late seventeenth century. In his 1692 *Birthday Ode* for Queen Mary II (1662–1694), Henry Purcell (1659–1695) set a text by Sir Charles Sedley (1639–1701), *The Royal Knotter*, that extolled the enterprise of the Queen who “is always knotting thread” and “makes thread–fringes for ye.”² Sedley published a second song text about the craft in August 1694, *Hears not my Phillis*,³ which Purcell set to music as *The Knotting Song*, before the end of the same year.⁴

The production of instruction manuals for handicraft had yet to begin. Corresponding descriptive information was normally conveyed in encyclopaedic presentations of various arts, crafts, and trades. The *Grosses vollständiges Universal Lexicon aller Wissenschaften und Künste* [The Great Universal Lexicon of All Sciences and Arts], published by Johann Heinrich Zedler (1706–1751) in 64 volumes during 1732–1750, was the largest encyclopaedia of its day. A volume published in 1737 included an article titled, *Knötgen machen oder knüpfen* [Making small knots or knotting], which stated:

Knotting: is a common art for women, from long doubled white thread using a shuttle made for the purpose, one knot is hung and tied close to another. This is then used to make fringes or tassels on window curtains and other things.⁵

The Zedler text appeared verbatim two years later in the *Nutzbares, galantes und curiöses Frauenzimmer-Lexicon* [Useful, Elegant, and Unusual Women’s Lexicon] by Gottlieb Siegmund Corvinus (1677–1747). This included a separate article headed *Schifflein zu den Knötgen* [Shuttles for Knotting].

² William Ayloffe, *The Poetical Works of the Honourable Sir Charles Sedley*, Sam. Briscoe, London, England, 1707, p. 146.

³ William Ayloffe, *The Miscellaneous Works of the Honourable Sir Charles Sedley*, J. Nutt, England, 1702, p. 82.

⁴ Olive Baldwin and Thelma Wilson, “Purcell’s Knotting Song,” *The Musical Times*, Peter S. Philips, London, England, Volume 128, Number 1733, July 1987, pp. 379–381. This reference provides further information about the preceding two references.

⁵ Johann Heinrich Zedler, *Grosses vollständiges Universal Lexicon aller Wissenschaften und Künste* [The Great Universal Lexicon of All Sciences and Arts], Johann Heinrich Zedler, Halle, Saxony, Volume 15, 1737, Columns 1155–1156.

All translations in this article were made by the author, Cary Karp.

Knotting Shuttles, are two clean-polished elongated plates of wood or ivory pointed at both ends, joined together, around which a woman winds the thread she uses for knotting and with which, instead of the knitting needle [*stat der Stricke-Nadel*], she makes the knots.⁶

Zedler, in turn, incorporated this article into a 1742 volume of his lexicon and expanded it as follows, with a further note in a 1745 volume about knotted thread being especially suitable for bordering vests and coats.

Shuttle—is a small instrument consisting of two clean polished plates of wood or ivory on the top and bottom. They are oblong or pointed, and joined in the middle by a narrow separator around which a woman wraps thread for knotting. The shuttle is used to tie knots and position them at an equal distance one from the other, often layering them in triple over each other. The most pleasing proportions for this tool are when it is not too wide and it tapers to a sharp point at both ends.⁷

The pointed narrow shuttle is now generally seen as a definitive attribute of tatting and distinguished categorically from the oblong knotting shuttle. Nonetheless, Zedler's description of the narrow pointed form as optimal for knotting indicates that the morphology of that tool developed prior to the advent of the craft with which it is now identified. The second tool associated with knotting—the knitting needle referred to by Corvinus—would only have been practicable if it had a hooked tip (a form that is otherwise documented in the German states in the eighteenth century).

⁶ Gottfried Siegmund Corvinus, *Frauenzimmer-Lexicon* [Women's Lexicon], Johann Friedrich Gleditsch and Son, Frankfurt, Hesse, 1739, Column 1397.

⁷ Zedler, *op cit.*, Volume 34, 1742, Column 1507.

Zedler's reference to doubled thread may therefore have its explanation in the use of such an implement.⁸ What is effectively a hook-tipped knitting needle is similarly fundamental to the even later variant of crochet tating and there was also a needle tating using a long blunt-pointed eyed needle.⁹ Flat bobbins appeared alternately with shuttles from the earliest instructions for both knotting and tating, treating them as equivalent. A patent granted to the French passementiers¹⁰ in 1653 by King Louis XIV (1638-1715) applied to the production of a list of items including "thread for embroidery, enhanced and embellished as done with a needle...on a crochet, and on a bobbin."¹¹

Iconographic Evidence

One of the primary sources for information about knotting in its eighteenth century heyday is portraiture. Women were frequently painted holding the accoutrements of the craft. A good example of this is a portrait of Marie-Adélaïde of France (1732-1800), the fourth daughter of King Louis XV (1710-1774), painted in 1756 by Jean-Marc Nattier (1685-1766) (Figure 1). She is shown holding a large oblong shuttle in her right hand (Figure 2) and a length of knotted thread stretches from her left hand into a knotting bag (Figure 3), which was as characteristic an attribute of the craft as was the shuttle. Judging by the diameter of the thread and the size of the knots, they appear to be the overhand knots that are the simplest form of knotwork.¹²

⁸ A shuttle leads the working thread by its end and requires no more than the single strand that invariably appears in illustrations of that tool in use. A hook leads the working thread as a loop, with one half of a doubled strand on either side of the tool, reasonably described as a doubled thread.

⁹ For more information about crochet, please see:

Cary Karp, "The Princess Frederick William Stitch: The Parallel Emergence of Long-Hook Crochet in Prussia and England in 1858," *The Journal of Dress History*, The Association of Dress Historians, London, England, Volume 4, Issue 2, Summer 2020, pp. 75-113.

Cary Karp, "Defining Crochet," *Textile History*, The Pasold Research Fund, London, England, Volume 29, Issue 2, 2018, pp. 209-223.

¹⁰ Passementerie is a collective designation for various types of decorative bordering and trimming, including fringes and tassels.

¹¹ Laurence de Laprade, *Le poinct de France et les centres dentelliers au XVIIe et au XVIIIe siècles* [The Laces of France and the Lace-Making Centres of the Seventeenth and Eighteenth Centuries], J. Rothschild, Paris, France, 1905, pp. 358-359.

¹² An overhand knot is made by forming a loop, inserting the free end of the thread through the loop, and pulling the loop tightly closed. This is the basic action of all knotting in the sense discussed in this article but it can be difficult to determine whether a portrait shows individual overhand knots or the layered form mentioned by Zedler.



Figure 1:
Marie-Adélaïde of France,
Jean-Marc Nattier, 1756, Oil on Canvas, 90 cm x 75 cm,
Réunion des Musées Nationaux, Grand Palais, Versailles, France,
© RMN-Grand Palais (Château de Versailles)/Daniel Arnaudet.



Figure 2:
Detail of Right Hand, *Marie-Adélaïde of France*,
Jean-Marc Nattier, 1756, Oil on Canvas, 90 cm x 75 cm,
Réunion des Musées Nationaux, Grand Palais, Versailles, France,
© RMN-Grand Palais (Château de Versailles)/Daniel Arnaudet.



Figure 3:
Detail of Left Hand, *Marie-Adélaïde of France*,
Jean-Marc Nattier, 1756, Oil on Canvas, 90 cm x 75 cm,
Réunion des Musées Nationaux, Grand Palais, Versailles, France,
© RMN-Grand Palais (Château de Versailles)/Daniel Arnaudet.

Nattier took obvious care to coordinate the decoration of the shuttle and bag with the other depicted garments and accessories. This made the tools of the craft not just a means for embellishing dress but designed accessories in themselves. Extremely intricate decorative detail was often lavished on knotting shuttles and the one shown here (Figure 4) is more discreet than many others. Well-to-do knotters who owned several shuttles would presumably have matched them with their attire in general public contexts.



Figure 4:
Knotting Shuttle,
Mathieu Coigny Fils, circa 1763–1784, Gold and Enamel,
© The Metropolitan Museum of Art,
New York, New York, United States, 48.187.483.

The knotting bag was a more readily coordinated accessory but was omitted from a portrait of Margot Wheatley (1742–1815), painted by Francis Alleyne (1750–1815) in 1786 (Figure 5). This exposed the ball of prepared thread that was subsequently processed as embroidery or passementerie. Here again, the colour of the shuttle matches that of the dress, and the knots harmonise with the cuff buttons. A closeup view of the shuttle (Figure 6) shows the pointed tips that Zedler described as preferable (and are reflected in the inlay on the shuttle in Figure 4). It is also noticeably smaller than the one depicted in 1756. This limits the value of the size and shape of the shuttle as differentiating attributes when dealing with a portrait that does not show the structure of the embellished thread, which in this case appears to have been worked into larger knots than those in the earlier portrait. As already noted, overhand knots were often superimposed and the resulting effect is likely seen here.



Figure 5:
Margot Wheatley, Francis Alleyne, 1786,
Oil on Canvas, 36.8 cm x 29.2 cm,
© Yale Center for British Art, Paul Mellon Collection,
New Haven, Connecticut, United States.



Figure 6:
Detail,
Margot Wheatley, Francis Alleyne, 1786,
Oil on Canvas, 36.8 cm x 29.2 cm,
© Yale Center for British Art, Paul Mellon Collection,
New Haven, Connecticut, United States.

An additional detail is often taken to distinguish between craft-specific forms of the shuttle. On a knotting shuttle, there is an appreciable gap between the ends of the plates. Early illustrations of shuttles being used for tating retained that characteristic but an alternate form soon appeared with the plates curving toward their ends so that the tips touched. The plates were flexible enough to permit the thread to be pulled through with a slight tug, leaving the shuttle to hang free at the end of the thread without unwinding.

However useful it might be to categorise shuttles by their morphological detail, the salient concern is the structures into which they work the thread. As will be illustrated and explained, what might be classified as knotting shuttles on the basis of the criteria noted above, were also used for tating and vice versa. The watershed is a portrait of Elisabeth de Haan (1735-1800) and her husband (not shown here), painted by Wybrand Hendriks (1744-1831) in 1790 (Figure 7). The detail of her hands (Figure 8) shows what, on the basis of that date, might be regarded as a knotting shuttle. However, it holds thread being worked into a structure that differs significantly from the knotting seen thus far. Both the tool and the structure are iconic of tating.



Figure 7:
Detail,
*Portrait of Jacob
Feitama and his Wife,
Elisabeth de Haan,*
Wybrand Hendriks,
1790, Oil on Canvas,
© Mauritshuis,
The Hague,
Netherlands.



Figure 8:
Detail,
Portrait of Jacob Feitama and his Wife, Elisabeth de Haan,
Wybrand Hendriks, 1790, Oil on Canvas,
© Mauritshuis, The Hague, Netherlands.

The lack of a knotting bag is also consistent with the younger craft. Since the first instructions for it were also published in the Netherlands a few decades later, it seems reasonable to accept that tatting in the current sense was known there by the date of the painting. Rather than affording Elisabeth de Haan the distinction of being the last person portrayed in the genre “Woman Knotting,” it might be more appropriate to regard her as the first seen in a tatting-based correlate that—with the rise of tutorial woodcuts—never gained the same momentum.

The shuttle in Haan’s hands can also be compared with one from Sweden that is inscribed with the date 1773 and the initials of its owner, Chatarina Andersdotter (1735–1812), “CAD” (Figure 9). If it is taken to be a knotting shuttle, it clearly gainsays the notion of broad plates with rounded tips being a generic attribute of that tool. If it is a tatting shuttle, its date would be conferred on that craft, showing its practice to have commenced while knotting was still in vogue.



Figure 9:
Tating Shuttle, 1773, Bone,
Owned by Chatarina Andersdotter,
Nordiska museet, Stockholm, Sweden, NM0325571
Photo: Elisabeth Eriksson/Nordiska museet.¹³

Both the shuttle and the embellished thread seen in the 1790 Hendriks portrait compare directly with explicit illustrations of tating that appeared in great number starting in 1842, typified here by one published by Frances Lambert (1799-1880) in 1846 (Figure 10).¹⁴

¹³ Nordiska museet has made this photograph available under the terms of the Creative Commons copyright license BY-NC-ND, <https://creativecommons.org/licenses/by-nc-nd/4.0>.

¹⁴ Frances Lambert, *The Handbook of Needlework, Decorative and Ornamental, including Crochet, Knitting and Netting*, Fifth Edition, John Murray, London, England, 1846, p. 452.

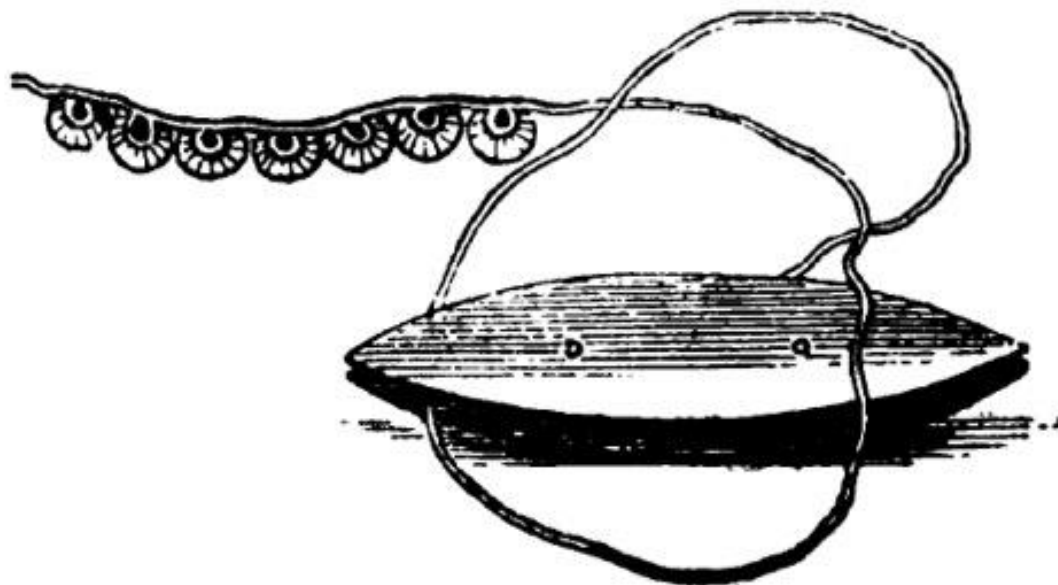


Figure 10:
Tating Shuttle with a Small Piece of Tating,
Frances Lambert, *The Handbook of Needlework,*
John Murray, London, England, 1846, p. 452.

Illustrated Descriptions of Knotting

The overhand knots shown in the portraits of Marie-Adélaïde of France and Margot Wheatley were presumably the oldest elements of the craft. They also appear as the lowermost illustration on a plate showing *Nœuds que sont les dames en s'amusant* [Diversionary Knots for Women] in *L'art du brodeur* [The Art of Embroidery], by Charles Germain de Saint-Aubin (1721-1786), published in 1770 (Figure 11). Two further variants appear above it on the same plate, separately numbered and captioned as *Nœuds à deux côtés, faits à la navette* [Two-Sided Knots Made on a Shuttle].¹⁵

¹⁵ Ibid., p. 48.

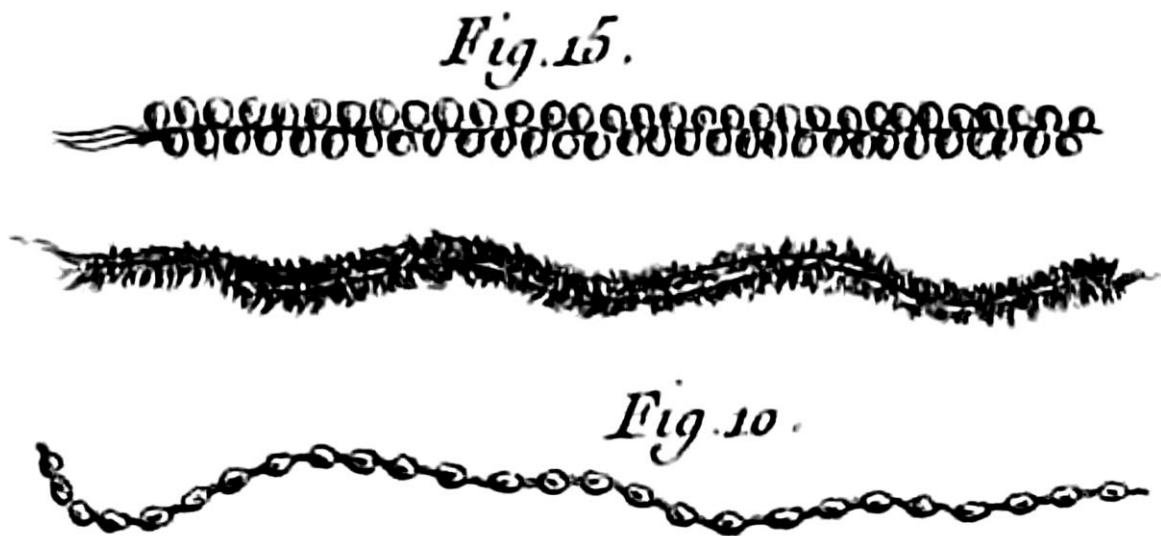


Figure 11:
Nœuds à deux côtés, faits à la navette (Fig. 15)
 [Two-Sided Knots Made on a Shuttle],
Nœuds que sont les dames en s'amusant (Fig. 10)
 [Diversionary Knots for Women],
 Charles Germain de Saint-Aubin,
L'art du Brodeur [The Art of Embroidery],
 L.F. Delatour, Paris, France, 1770, Plate 5.

The text defined knots in three senses, of which the first was:

... knots of thread or silk, which Ladies make as a pastime with a shuttle. These knots, are positioned very closely to one another, making a pleasant type of string that one sews onto the surface of a fabric with silk thread.¹⁶

¹⁶ Ibid., p. 38.

The main section describing their use was headed *De la Broderie en Nœuds* [Embroidery with Knots]. This stated that “dresses and furniture are embroidered by sewing on small knots”¹⁷ as illustrated lowermost in Figure 11. Additionally, “there are knots of different sizes; made of wool, thread, silk; those with two sides, Pl. 5, fig. 15, are very suitable for edging large pieces.”¹⁸ Given that this described knotting in its mature state, it is significant that the simplest of all possible forms was still in primary use, and the most intricate of the three does little more than alternate the side of the thread on which the knots are placed.

Knotting as Passementerie

The reference made by Charles Germain de St. Aubin to knotting being “very suitable for edging large pieces”¹⁹ propagated its position in the context of passementerie attested by the French patent from 1653 and described in the German technical lexica from the 1730s. The use of a shuttle for knotting decorative fringes and tassels remained an iconic manifestation of the craft into the following century. Anna Barbara van Meerten-Schilperoort (1778-1853) illustrated this in a description of “different ways to make fringes” in an issue of the Dutch publication *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], from 1826.²⁰

¹⁷ Ibid., p. 29.

¹⁸ Ibid., pp. 29-30.

¹⁹ Ibid., p. 30.

²⁰ Anna Barbara van Meerten-Schilperoort, Editor, *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 3, Issue 10, 1826, pp. 149-150.

The tool (Figure 12) was called a *weversspoeltje* [weaver's bobbin] and represents a type that is still commonplace in the tatter's toolbox.



Figure 12:

Weaver's Bobbin, Published in Anna Barbara van Meerten-Schilperoort, Editor, *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 3, Issue 10, 1826, p. 149.

The diamond grid mesh at the top of the application on the left (Figure 13), and the turned wooden button on the right (prepared exactly as described in Zedler's article on tassels), were embellished with a double-knotted edging made with a bobbin, placing the knots at intervals of one Netherlands inch (≈ 25.7 mm).

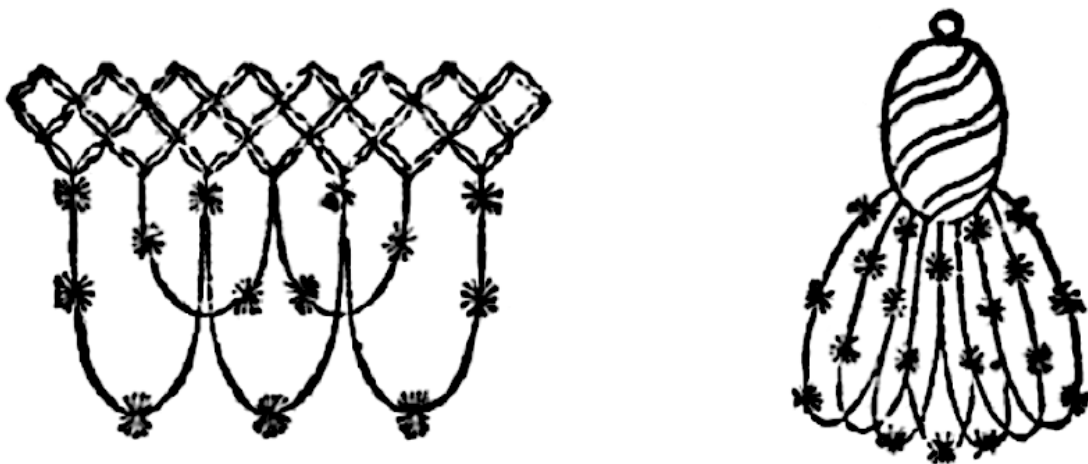


Figure 13:

Knotted Fringe and Tassel, Published in Anna Barbara van Meerten-Schilperoort, Editor, *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 3, Issue 10, 1826, p. 150.

Tutorial Presentations of *Frivolité*

Frivolité is the French designation for what was more commonly termed tating in anglophone discourse. It is not clear that the two designations were initially synonymous in every sense and the one used by the cited author is retained in the present narrative. The diffuse boundary between knotted edging and *frivolité* is exemplified in the first known instructions for the latter, which appeared in an issue of *Penélope* from 1824.

This simple, yet not inelegant ornament, which is often included in large festoons, can be made in two ways: separately in the hand by the use of a bobbin [*spoeltje*] or shuttle [*navetje*], after which it is sewn onto the fabric; or directly on the fabric itself. This time we will only describe the latter manner, which seems the best to me, and also the quickest and will provide information about the other afterwards. One takes the edge of the festoon that one wants to transform with *frivolité*, in front of oneself, and starts working from the right- to the left side. One attaches a skein of fine sewing cotton, threads a long thin linen darning needle with a thicker thread and stitches it likewise at the beginning. Now you hold the needle with its point upward between the thumb and index finger of the left hand, and wrap 14 loops of the fine cotton around it; as if casting on knitwear for a child; or as is taught for Swiss tricot, Vol. II No. 1. These loops are firmly held by the left hand, so that they form an arc. This arc is secured with a loop, which one also makes. Now you hold the needle back upright, and start again from the beginning. This creates the work illustrated in Fig. A. [Here Figure 14].²¹

²¹ Anna Barbara van Meerten-Schilperoort, Editor, *Penélope, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 2, Issue 7, 1824, pp. 104-107.

The terms *bobbin* or *shuttle* may have been alternate designations for a single implement rather than two different ones, if the way Meerten indicated polyglott terminology elsewhere is applicable here. In this instance, the Dutch *spoeltje* is the native term for the French *navette*, which is also adapted in Dutch as *navetje*.



Figure 14:
Frivolité, Published in
 Anna Barbara van Meerten-Schilperoort, Editor,
Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd
 [Penelope, or Monthly Magazine Dedicated to the Feminine Gender],
 G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 2, Issue 7, 1824, p. 105.

A few details in this description may be unexpected. It recognised the applicability of a shuttle but the preferred alternative was for needle tating, which is generally believed to have been cloned from shuttle tating later in the century. Secondly, it employed a separate core thread, also commonly taken to be a later development. Finally, the instructions were indexed under the heading *Whitework Embroidery* in the cumulative index for the first four volumes of *Penélopé*, in an issue from 1826.²²

The reason for that categorization was manifest in the first native French instructions for *frivolité*. These appeared in the *Manuel des demoiselles ou Art et Metiers* [Manual for Ladies or Art and Crafts] written by Elisabeth-Félicie Bayle-Mouillard (1796-1865). The first edition was published in 1826 and the chapter on embroidery stated:

²² Anna Barbara van Meerten-Schilperoort, Editor, *Penélopé, of Maandwerk aan het vrouwelijk geslacht toegewijd* [Penelope, or Monthly Magazine Dedicated to the Feminine Gender], G.J.A. Beijerinck, Amsterdam, Netherlands, Volume 4, Issue 1, 1826, p. 186.

A few years ago, one made a kind of scallop embroidery called *frivolité*. Having completed the first festoon, one started another, matching its convex shape to the concave shape of the preceding one, and vice versa: a new row was made in the same order, producing a kind of mesh, made very long, and pretty only when the scallops were small: I mention this because the caprice of fashion may lead to its return some day.

One terms a full festoon, a festoon with a primary scallop that is subdivided into scallops with stitches that vary (Fig. 38) [here Figure 15] in width.²³



Figure 15:
Feston plein, [Full festoon], Published in
Elisabeth Félice Bayle-Mouillard (writing as “E. Celnart”),
Manuel des Demoiselles ou Art et Metiers
[Manual for Ladies or Art and Crafts],
Roret, Paris, France, 1826, Unnumbered Plate.

This described *frivolité* as an outmoded embroidered festoon edging, with no suggestion of the term being used in any other sense. The text and illustration were repeated in subsequent editions of the *Manuel* and the fourth edition from 1830 added a second tutorial section headed *Frivolité*.

²³ Elisabeth Félice Bayle-Mouillard (writing as “E. Celnart”), *Manuel des Demoiselles ou Art et Metiers* [Manual for Ladies or Art and Crafts], Roret, Paris, France, 1826, pp. 54–55.

This type of ornament, which is both festoon embroidery and netting, seems to me should be included here. To make it, a sort of large ivory shuttle is required, the round part of which is wrapped with cotton, which unwinds off it into the broader part. When enough cotton has been unwound, the end is taken between the left index finger and thumb; at the same time, we grasp the shuttle in the right hand. The other fingers of the left hand are spread apart, the cotton is wrapped around them, and the tool is passed under the thread, in the manner of making a festoon stitch. One holds this stitch tightly, but not so as to hinder the cotton on the shuttle from unwinding freely. The number of stitches needed for the width of what we are making as *frivolité* is determined in advance. These stitches are made on the thread stretched on the left hand: that is the track. The thread held in the shuttle, and therefore in the right hand, is tightened at each stitch, the number of which determines the production of a larger or smaller scallop, but resembling a scallop in a festoon of openwork and cutwork. This goes much faster than *frivolité à l'aiguille* [on a needle].²⁴

The final *frivolité à l'aiguille* can be read either to designate embroidery or proper tatting done on a long needle, sharing the ambiguity in the cited snippets from *Penélope*. Given the context of Bayle-Mouillard's presentation it may be safer to assume that she was referring to embroidery. Nonetheless, the Dutch and French texts attested the use of both needles and shuttles to make scalloped edging during the 1820s.

Anna Barbara van Meerten revisited shuttle-made *frivolité* in what may have been the first fully developed procedural instructions for it, in an article in the *Encyclopédie of Handboek van vrouwelijke bedrijven* [Encyclopaedia or Handbook of Womanly Activities] from 1835.²⁵ This was a translation of a German work by Amalia Salden²⁶ but the translator's preface says that she replaced some of the instructions "with ones that are more appropriate to our local domestic

²⁴ Elisabeth Félice Bayle-Mouillard (writing as "E. Celnart"), *Manuel des Demoiselles ou Art et Metiers* [Manual for Ladies or Art and Crafts], Roret, Paris, France, 1830, p. 190.

²⁵ Anna Barbara van Meerten-Schilperoort, *Encyclopédie of Handboek van vrouwelijke bedrijven* [Encyclopaedia or Handbook of Womanly Activities], C.G. Sulpke, Amsterdam, Netherlands, 1835, p. 125.

²⁶ The birthyear and deathyear of Amalia Salden are unknown.

practice.”²⁷ It is not clear if those for *frivolité* were among them. Credit for the description of shuttle tatting belongs to Salden, nonetheless, even if her direct statement remains to be located. Since Meerten provided the initial description of needle tatting, the way she worded the translation is of interest in its own right:

This work, just as the previously described ones, is placed on collars, bands and handkerchiefs, and is made on a shuttle, in this manner:

One takes the bobbin or shuttle, which is wrapped with yarn, grasps the end of the thread between the thumb and index finger of the left hand, turns the thread around the four fingers that must be somewhat outspread, holds the thread together with its end, takes the shuttle, and inserts it from behind between the two middle fingers, and draws the shuttle over the thread with which one is working, pulls it taut, then gradually relaxes the fingers, taking care that the festoon stitch does not twist backwards. When the first festoon stitch is completed, one holds onto it instead of the two ends, and goes on in the same way. After 12 or 14 such stitches, one pulls the thread on which one is working, until its length is what the work requires, and in this way the completed stitches form a festooned scallop. One works continuously in this manner.²⁸

English Sources

A letter written on 3 April 1819 by the Scottish playwright Joanna Baillie (1762–1851) to Sophia Scott Lockhart (1799–1837) stated that tatting was a separately crafted embellishment. Baillie expected the term to be unfamiliar but had obviously seen other exemplars of the designated craft, indicating that its practice was not new in 1819.

²⁷ Ibid, pp. xi–xii.

The translator’s preface by Meerten is dated 1834 and is preceded by a translation of Salden’s preface to the German text, of which there is no separate bibliographic record.

²⁸ Ibid.

...I am this very day employed in sewing some tatting (do you know what tatting is?) upon a handkerchief which [Mrs. Siddons] made me a present of very lately, the work of her own Queenly fingers, and it is the most beautiful tatting I ever saw.²⁹

The floodgates for the publication of English language tutorial material about fancywork were opened by Jane Gaugain (1804–1860) in 1840 with *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, and Crotchet [sic] Work*.³⁰ There was no mention of tatting in it but the second of the three volumes in an expanded edition published two years later, *The Lady's Assistant in Knitting, Netting, and Crochet Work*, included “an appendix containing directions and remarks for working...tatting.”³¹

The accompanying illustrations³² showed a tatting shuttle both by itself and in working position. Gaugain called it a “tatting needle” (Figure 16) and other authors used the same designation, causing some confusion about the chronology of needle tatting in recent texts. Different types of needles in the more common sense of the term were also used for tatting, as were netting needles,³³ and reference is now regularly made to shuttle tatting and needle tatting as separate techniques.

²⁹ Judith Bailey Slagle, Editor, *The Collected Letters of Joanna Baillie*, Fairleigh Dickinson University Press, Madison, New Jersey, United States, Volume 2, 1999, p. 821.

Sophia Scott Lockhart was the eldest daughter of Sir Walter Scott (1771–1832).

Mrs. Siddons was the actress Sarah Siddons (1755–1831).

³⁰ Jane Gaugain, *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, and Crotchet Work*, I.J. Gaugain, Edinburgh, Scotland, 1840.

³¹ Jane Gaugain, *The Lady's Assistant in Knitting, Netting, and Crochet Work*, I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842, Volume 2, pp. 411–413.

³² *Ibid.*

The illustrations appear on the first and last of eight unnumbered plates at the beginning of the volume.

³³ A netting needle is a specialized type of shuttle used for the decorative netting referred to in the titles cited above. As with the eyed needle, it is far older than any form of knotting or tatting shuttle, and has been recovered archaeologically from sites that predate the sources presented here by millennia. Although outside the scope of the present study, it may also be interesting to note that netted lace as described in the Victorian publications is attested iconographically in the mid fifteenth century.

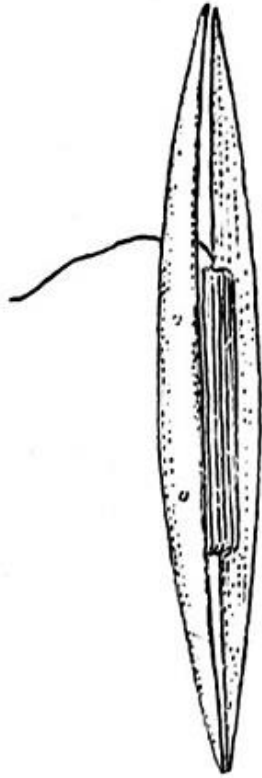
Tatting Needle.

Figure 16:
Tatting Needle,
 Jane Gaugain,
*The Lady's Assistant in Knitting,
 Netting, and Crochet Work*,
 I.J. Gaugain and Ackermann & Co.,
 Edinburgh, Scotland, 1842,
 Unnumbered Plate.

The open loop around the fingers of the left hand when the shuttle is in use (Figure 17) is another technique transferred from knotting.

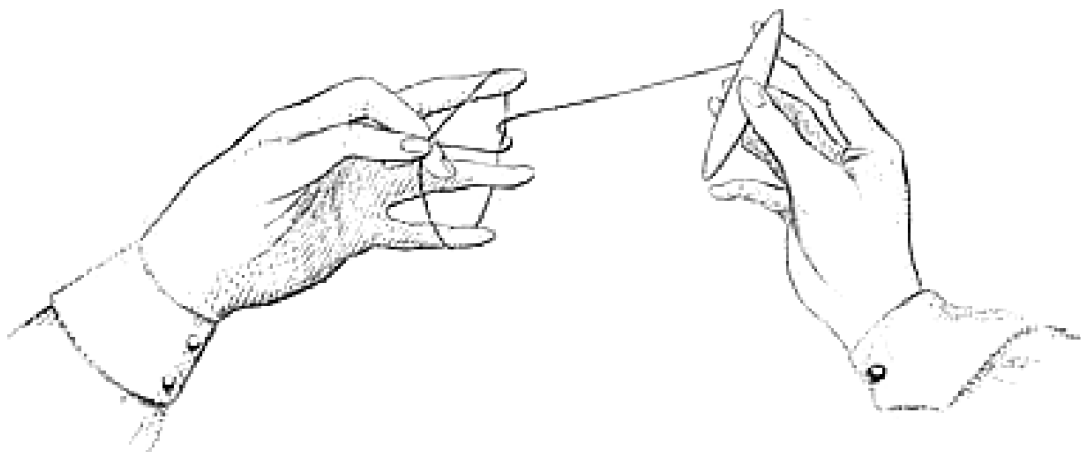


Figure 17:
Holding Tatting, Jane Gaugain,
The Lady's Assistant in Knitting, Netting, and Crochet Work,
 I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842,
 Unnumbered Plate.

It is seen in a portrait of Mrs. Pearce³⁴ (Figure 18) painted by Frances Wheatley (1747–1808).³⁵ The enlarged detail (Figure 19) does not reveal the specific knot being formed and the knotting bag—which is decoratively balanced against the sitter’s headwear—is the primary identifier of the depicted craft.



Figure 18:

Mrs. Pearce, Francis Wheatley, 1786,
Oil on Canvas, 134.7 cm x 109.3 cm,

© Wolverhampton Arts and Culture, www.wolverhamptonart.org.uk.

³⁴ The birthyear and deathyear of Mrs. Pearce are unknown.

³⁵ Francis Wheatley, *Portrait of Mrs. Pearce*, 1786, Oil on Canvas, 134.7 cm x 109.3 cm, Wolverhampton Art Gallery, Wolverhampton, England.

https://www.wolverhamptonart.org.uk/collections/getrecord/WAGMU_OP759

The only biographical information that could be located about Mrs. Pearce is the museum’s statement that she was the mother of Mary Margareta Pearce Wood (1746–1808). This would plausibly set Mrs. Pearce’s date of birth to circa 1725 and date of death, obviously, to later than 1786.



Figure 19:
Detail, *Mrs. Pearce*, Francis Wheatley, 1786,
Oil on Canvas, 134.7 cm x 109.3 cm,
© Wolverhampton Arts and Culture, www.wolverhamptonart.org.uk.

If we posit that Pearce was working overhand knots through the hand loop, the seminal step toward tatting is seen in the Gaugain illustration of the extra loop wrapped around the hand loop. The shuttle thread is then pulled taught, twisting the segment of the hand loop, and transferring the added loop to it. Gaugain noted how difficult it is to describe the repositioning of the loop, which is a distinctive procedural detail of shuttle tatting now termed flipping.

Draw the thread attached to the needle tight, so as to pull up the scollop when completed; now commence another scollop. If the Tatting has not been properly worked, this scollop will not draw. All Tatting stitches must be formed with the loop round the fingers. 21 stitches form a pretty scollop with Taylor's Persian cotton No. 3. I do not think any person who has not seen Tatting done can accomplish it by any description.³⁶

³⁶ Gaugain, 1842, op cit., p. 412.

Gaugain provided instructions for three stitch patterns, the first of which was for the row of scallops just described (Figure 20). This was effectively identical to the one shown in Figure 8, and ubiquitous in all subsequent tating instructions.



Figure 20:
Common Tating Edging,
 Jane Gaugain,
The Lady's Assistant in Knitting, Netting, and Crochet Work,
 I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842,
 Unnumbered Plate.

The third of Gaugain's instructions explicitly called for a small bobbin and described the additional structural detail that marks the unequivocal watershed in the development of tating regardless of the implement used to produce it. This is a double stitch formed by pairing loops worked into the one on the hand, by alternating the direction in which they are wrapped around it (Figure 21). She called the initial loop in each pair a *first stitch*, which subsequent authors also termed a single or English stitch. The following *second stitch* was similarly referred to as a reverse or French stitch.



Figure 21:
Tating Open Stitch, Scollop Bobbin Trimming,
 Jane Gaugain,
The Lady's Assistant in Knitting, Netting, and Crochet Work,
 I.J. Gaugain and Ackermann & Co., Edinburgh, Scotland, 1842,
 Unnumbered Plate.

Gaugain noted that “plain tatting may also be done in the same manner as the second stitch here described,”³⁷ not fully regarding the double stitch as the integral structure it was to become. The first stitch can be wrapped around the hand loop in either a clockwise or counterclockwise direction, with the second stitch then wrapped in the opposite direction. The directionality of what were termed the half stitches was indicated differently from source to source and care is needed when assessing references that do not clarify this. One author’s first stitch could easily be another’s second stitch.³⁸

Cornelia Mee (1815–1875), whose writing on fancywork began to appear in 1842, published a booklet titled *Tatting, or Frivolité* together with her sister Mary Austin (1825–1870) in 1862.³⁹ Mee prefaced this with the following remarks.

I never remember learning the work, or when I did not know how to do it. I believe it was taught me by my grandmother, who, if she had been living, would have been in her hundredth year. I mention this, as I have heard that a claim has been made by someone lately, to have invented the work, which certainly has been known as Knotting or Tatting for more than a century.⁴⁰

If this can be taken to indicate that Mee learned tatting as a child, it would presumably reflect the craft as described in the other references to it during the 1820s and there would be no need for a more precise estimate of when her grandmother taught it to her. Nonetheless, it would be interesting to know when the elder of them—who would have been born in 1762—acquired the skill. Here the remark about tatting also being known at that time becomes particularly relevant, as is the synonymous relationship between tatting and knotting.

³⁷ Ibid., p. 413.

³⁸ The current customary order is the opposite of the initially documented practice, which is now referred to as a reverse order double stitch (RODS).

³⁹ Cornelia Mee and Mary Austin, *Tatting, or Frivolité*, Fredrick Arnold, London, England, 1862.

⁴⁰ Ibid., p. iii.

Thérèse de Dillmont (1846-1890) attached the same meaning to the term tatting over two decades later, in the introduction to the chapter about it in her 1886 *Encyclopedia of Needlework*.⁴¹ Although the shuttles seen in the portraiture above vary in both length and width, for the reason she gave, a knotter could be expected to have preferred the largest shuttle found comfortable to hold and use. Conversely, a smaller shuttle is more amenable to the intricate structures and finer thread of tatted lace.

In the eighteenth century, when tatting was in great vogue, much larger shuttles than our present ones were used, because of the voluminous materials they had to carry, silk cord being one.⁴²

A text from the early twentieth century, *The Art of Tatting*, by Katharin Louisa Hoare (1886-1931),⁴³ still subsumed knotting under tatting and regarded the shuttles for both as tatting shuttles. It included a photograph of Carmen Sylva, a pseudonym of Pauline Elisabeth Wied (1843-1916), the Queen of Romania, working with shuttles that might otherwise be regarded as specific to knotting (Figure 22).

⁴¹ Thérèse de Dillmont, *Encyclopedia of Needlework*, Th. de Dillmont, Dornach, Alsace Lorraine, 1886, p. 325.

⁴² *Ibid.*

⁴³ Katharin Louisa Hoare, *The Art of Tatting*, Longmans, Green and Co., London, England, 1910, Plate 2.

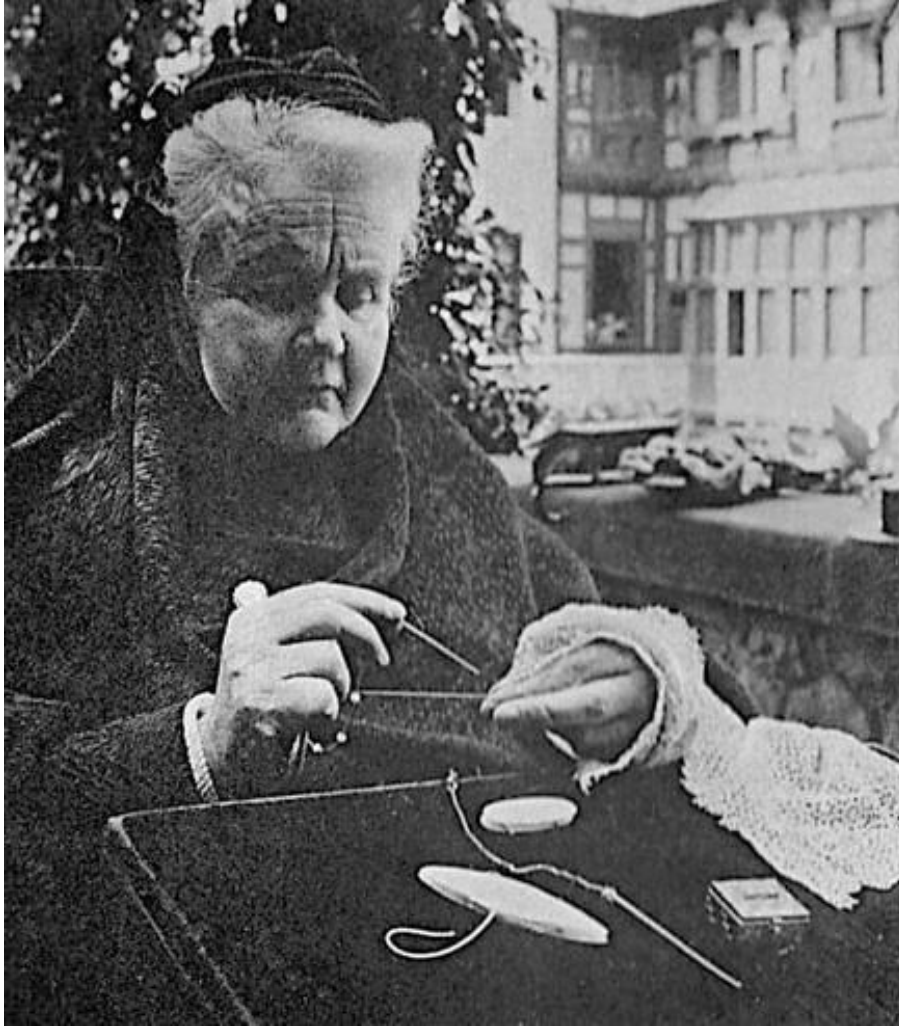


Figure 22:
Her Majesty's Shuttles,
Kathrin L. Hoare,
The Art of Tattting,
Longmans, Green and Co.,
London, England,
1910,
Plate 2.

This image was also intended as a portrait, and even if not deliberately in the genre that is a motif of this article, provides a suitable wrap-up to its discussion. The pin in the Queen's right hand and the one on the table in front of her have hooked tips and were used for joining adjacent elements in the tatted structure. In light of the earlier references to hooks being used for knotting, the adjunct tool may not simply have originated—again as is often assumed—in the latter coopting of a crochet hook for the illustrated purpose.

Structural Versus Procedural Classification

The “common tating edging”⁴⁴ presented in Gaugain’s text from 1842 is also found in Dillmont’s instructions as detached scallops. The only structural difference is that the earlier form was made with single stitches and the later with double stitches; something that might go unnoticed to an untrained eye when examining correspondingly made fabric. Dillmont also gave instructions for the single-stitch variant but placed it among the several picots (central decorative elements of tating) that she described, rather than with the other scallops (Figure 23).



FIG. 490. SINGLE OR HALF KNOTS.
SMALL JOSEPHINE PICOT.



FIG. 491. SINGLE OR HALF KNOTS.
LARGE JOSEPHINE PICOT.

Figure 23:

Single or Half Knots, Thérèse de Dillmont,
Encyclopedia of Needlework,

Th. de Dillmont, Dornach, Alsace Lorraine, 1886, p. 328.

The larger of the two is identical to Gaugain’s edging as seen in Figure 20. It is therefore somewhat puzzling that Dillmont apparently ascribed no significance to the shared characteristic semicircular arch and opening. Instead, she aggregated the small and large Josephine picots (a name not found in any earlier source) on the basis of procedural directives.

The Josephine picot or purl, as it is also called in tating, consists of a series of single or half knots formed of the first knot only. These picots may be made of 4 or 5 knots, as in Fig. 490, or of 10 or 12 knots, as in Fig. 491.⁴⁵

⁴⁴ Gaugain, 1842, op cit., p. 411.

⁴⁵ de Dillmont, op cit., p. 328.

The small Josephine picot was the first tatted structure that Dillmont described. It is also well suited for the production of the two-sided knotting described by Saint-Aubin in 1770, seen at the top of Figure 11. This may be entirely coincidental but it is equally possible that the technique was part of the classic knotting repertoire. Noting again that Dillmont called the earlier craft tating, she would not have shared the present concern with apportioning shuttle-made structures to the one craft or the other. Nonetheless, the double stitch remains a candidate touchstone of the younger of them.

Tatting in Apparel

Once past the gestational phase of embroidered edging, tating evolved from separately produced attachments and inclusions, to stand-alone lace in a range of applications. One was as a full decorated face for garments and accessories. An example of this, an infant's cap (Figure 24), was displayed among Ireland's contributions to the Great Exhibition of 1851 in a case prepared by Sophia Antoinette Ellis (1820-1899), "containing some elaborate articles in the newly revived work termed tating, or frivolité."⁴⁶ She received an honourable mention for one of those pieces.⁴⁷

⁴⁶ The Commission, Great Exhibition London, *The Illustrated Exhibitor: A Tribute to the World's Industrial Jubilee*, J. Cassell, London, England, Number 10, 9 August 1851, p. 173.

⁴⁷ *Ibid.*, Unnumbered Introductory Issue, p. xxxi.

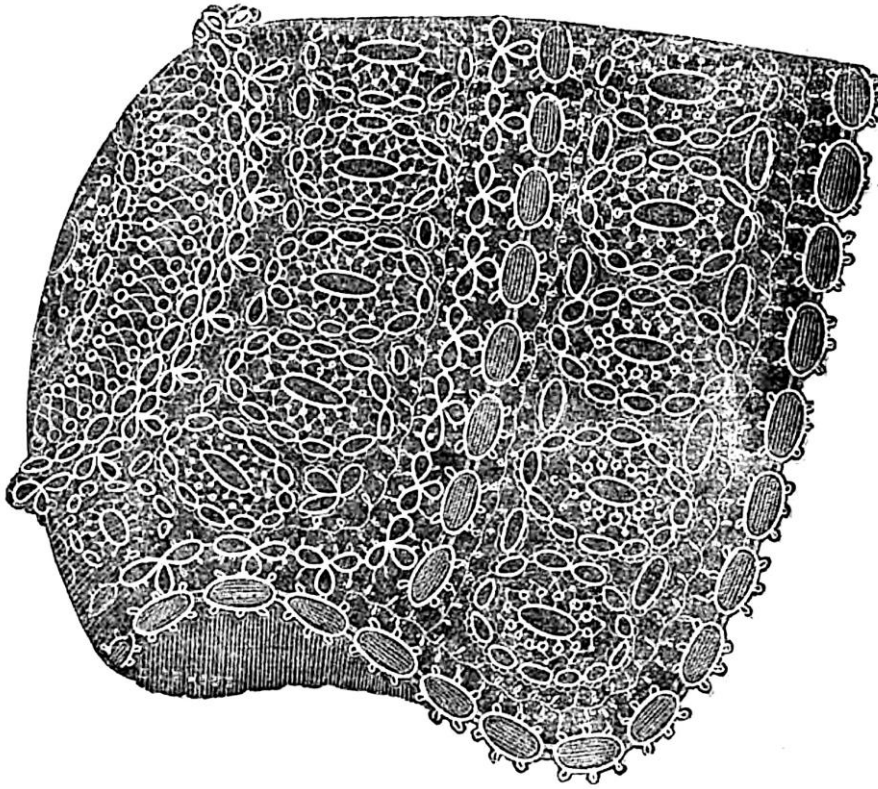


Figure 24:
Infant's Cap—
Tatting,
 Sophia Antoinette
 Ellis,
 The Commission,
 Great Exhibition
 London,
The Illustrated
Exhibitor:
A Tribute to the
World's Industrial
Jubilee,
 J. Cassell,
 London, England,
 Number 10,
 9 August 1851,
 p. 173.

There are countless additional examples of this, selecting only one here. Eleanore Riego de la Branchardière (1828–1887), the doyenne supporter of lace making in Ireland and prolific author of tutorial material about all forms of fancywork, included an elaborately tatted child's dress (Figure 25) in *The Raised Tatting Book* from 1868.⁴⁸

⁴⁸ Eleanore Riego de la Branchardière, *The Raised Tatting Book*, Simpkin, Marshall, and Co., London, England, 1868, p. 23.

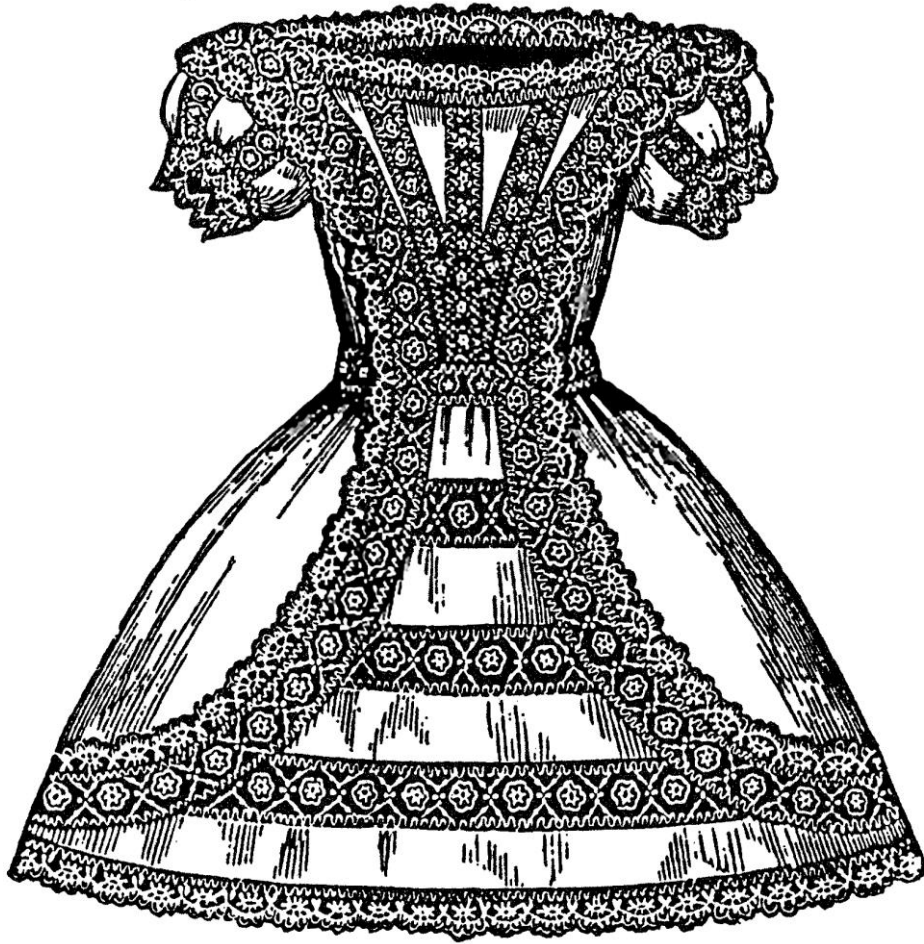


Figure 25:
Child's Dress,
Eleanore Riego de la Branchardière,
The Raised Tatting Book,
Simpkin, Marshall, and Co., London, England, 1868, p. 23.

Riego described the individual decorative elements included in the dress together with numerous others in a series of similar books on tatting. One from 1866, *The Complete Tatting Book*, covers a technique that is particularly suitable for rounding off the present narrative. It is nothing less than classic knotting, as she also labels it, and can reasonably be seen as the first detailed description of the basic process despite the retrospective gap in the historical sequence.⁴⁹

⁴⁹ Eleanore Riego de la Branchardière, *The Complete Tatting Book*, Second Edition, Simpkin, Marshall, and Co., London, England, 1866, pp. 29–30. The first edition could not be located during this study.

It takes the same hand loop seen in Figure 17 but instead of flipping the added loop from the one thread to the other, it adds further loops before closing the entire structure into a single knot (Figure 26) that would also be suitable for the two-sided knot illustrated in 1770 seen in Figure 11.

Knotting—Fill the shuttle, commence a loop as in Tattling, and after placing the cotton between the finger and thumb of the left hand, pass the right hand with the shuttle to the back of the left one, and put the shuttle into the loop from the back to the front; then pass the shuttle to the back, and through the loop again to the front; do this a third time; then holding these twists of cotton between the finger and thumb of the left hand to prevent their slipping, draw the loop close with the right hand; this finishes one Knot. For a second Knot commence the loop close to the last Knot, and repeat until the right number of Knots are made.

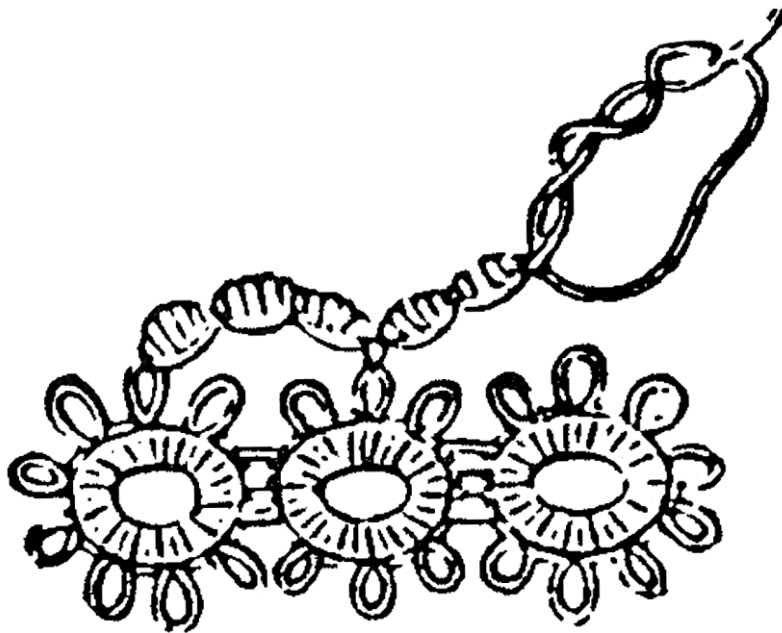


Figure 26:

Knotting,

Eleanore Riego de la Branchardière,

The Complete Tattling Book,

Second Edition, Simpkin, Marshall, and Co., London, England, 1866, p. 29.

Conclusion

Knotting and tatting are widely regarded as separate crafts that coincidentally share the use of a shuttle in the preparation of what are otherwise distinct characteristic structures. It is recognised that the older knotting shuttle may have served as the prototype for the corresponding implement in the younger craft but this is not taken to indicate any structural or procedural continuity. The need for greater nuance in that perspective is indicated by iconographic and written sources from the mid seventeenth through the early twentieth centuries. The term tatting emerged near the outset of the nineteenth century but was also used to designate knotting. That synonymy persisted even as the more recent label became the preferred one.

The same sources also show a gradual transition from the definitive structural and procedural attributes of the one craft to those of the other. The first detailed instructions for knotting were labelled as such in a publication about tatting from the mid nineteenth century. The shuttle remained iconic of both crafts but it is uncertain that it was the initially employed implement. The earliest documents mentioned a hook-tipped tool as its peer or predecessor; in French as a *crochet* and in German as a knitting needle, which of necessity would have had a hooked tip. Such tools appear throughout as both adjuncts and alternatives to a shuttle.

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**“For Those Who Enjoy an Interesting Piece of Knitting:”¹
Handknitting and Handknits in
British Domestic Magazines, 1910–1939**

Eleanor Reed

Abstract

Although early to mid twentieth century histories of handknitting are well documented, comparatively little research has been undertaken into the role in these histories of domestic magazines, which, appealing to and working to generate mass readerships of skilled and enthusiastic knitters, supported—and sought to profit from—a precipitous rise in the handicraft’s popularity. This article uses quantitative and qualitative analysis of The Knitting and Crochet Guild’s collection of 1910–1939 British domestic magazine knitting patterns to explore these publications’ treatment of handknitting and knitwear during a period in which knitting’s popularity soared, and the women’s magazine market boomed. Surveying a sample of 2538 patterns from 367 magazines representing 46 titles, this article spotlights, besides a rise in the popularity of knitwear and handknitting, a fall in the assumed expertise of knitters targeted by domestic magazines, and a growing intimacy in the commercial partnerships between these publications, yarn manufacturers, and pattern designers.

¹ Anonymous, “Child’s Fair Isle Jumper,” *Home Notes*, Pearson Publishing Company, London, England, 25 March 1937, p. 830.

Introduction²

Amidst a “resurgence of interest in craft and making”³ and the Covid-19 pandemic, global enthusiasm for knitting is soaring, as people turn to the handicraft to relieve stress and make gifts that maintain connections with loved ones.⁴ Within Britain, there is a strong movement to remake historical garments:⁵ projects such as “Knit-along 2020!”⁶ reveal strong interest in “vintage” knitwear and knitting practices, which can prompt today’s knitters to reflect on their own approaches to making.⁷ A key period in knitting history was 1910–1939, witnessing the handicraft’s transformation from a utilitarian practice less popular than crochet into a national craze. Yet although early to mid twentieth century histories of British handknitting are well documented,⁸ little research has been undertaken into the critical role

² Research for this article was carried out during an Arts and Humanities Council-funded Creative Economy Engagement Fellowship at The University of Roehampton (2019) in Roehampton, England.

³ Emma Shercliff and Amy Twigger Holroyd, “Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research,” *Journal of Arts and Communities*, Intellect Publishing, Bristol, Gloucestershire, England, Volume 10, Number 2, 2020, p. 6.

⁴ Kate Connolly, “From Ice Swims to Knitting: Europeans Seek Ways To Ride Out Covid Winter,” *The Guardian*, London, England, 30 October 2020, <https://www.theguardian.com/world/2020/oct/30/from-ice-swims-to-knitting-europeans-seek-ways-to-ride-out-covid-winter>, Accessed 8 April 2021.

⁵ See:

Kat Jungnickel, *Bikes and Bloomers: Victorian Women Inventors and Their Extraordinary Cycle Wear*, MIT Press, Cambridge, Massachusetts, United States, 2018.

⁶ “Knit-along 2020!” was a Facebook knit-along run by the author of this article, Eleanor Reed, throughout January and February 2020, using a sweater pattern from *Woman’s Weekly*, 1923. Over 120 knitters joined the Facebook group, and the sweater was knitted in Britain, Sweden, and Australia. The author’s article about the knit-along appeared in:

Eleanor Reed, “Vintage Knits,” *Knitting*, GMC Publications, Lewes, East Sussex, England, June 2020, pp. 16–17.

⁷ Fiona Hackney, Clare Saunders, Joanie Willett, Katie Hill, and Irene Griffin, “Stitching a Sensibility for Sustainable Clothing: Quiet Activism, Affect and Community Agency,” *Journal of Arts and Communities*, Intellect Publishing, Bristol, Gloucestershire, England, Volume 10, Number 2, 2020, pp. 35–52.

⁸ Works include:

Sandy Black, *Knitting: Fashion, Industry, Craft*, V&A Publishing, London, England 2012.

Cally Blackman, “Handknitting in Britain from 1908–39: The Work of Marjory Tillotson,” *Textile History*, Taylor and Francis for the Pasold Research Fund, London, England, Volume 29, Issue 2, 2013, pp. 177–200.

Marnie Fogg, *Vintage Fashion Knitwear: Collecting and Wearing Designer Classics*, Carlton Books Limited, London, England, 2010.

Lucinda Gosling, *Knitting for Tommy: Keeping the Great War Soldier Warm*, Mary Evans Picture Library, History Press Limited, Stroud, Gloucestershire, England, 2014.

played by domestic magazines, which, appealing to mass audiences of skilled and enthusiastic knitters, worked to position knitwear at the forefront of fashion, and to generate consumers for expanding yarn and pattern markets. This article aims to fill this knowledge gap. The research on which this article is based engaged with a sample of 367 domestic magazines, knitting supplements, and tear-outs⁹ in the collection of The Knitting and Crochet Guild (KCG),¹⁰ representing 46 separate titles and issued during 1910–1939. Representing readers of a range of ages and from a range of backgrounds, this sample demonstrates the ubiquity of knitting in these publications across the period.¹¹ Outlined in what follows, analysis of this sample spotlights the contribution made by these publications to three important developments in the early to mid twentieth century history of knitting: the soaring popularity of both knitwear and handknitting, a fall in the assumed expertise of knitters targeted by patterns, and the increasing intimacy between domestic magazines and other agents in the knitting marketplace.

Methodology

In filling an important knowledge gap in the early to mid twentieth century history of handknitting in Britain, this article takes on a methodological challenge central to periodical scholarship: how best to analyse vast, verbal and visual texts in ways that are sufficiently representative, nuanced, and succinct.¹² Drawing on a “distant reading” approach pioneered by literary theorist Franco Moretti,¹³ studies of literature and periodicals by Michaela Mahlberg,¹⁴ Dan Cohen and Fred Gibbs,¹⁵

⁹ “Tear-outs” are knitting patterns torn out of magazines and supplements.

¹⁰ For more information about The Knitting and Crochet Guild, visit www.kcguild.org.uk.

¹¹ This research was carried out during an Arts and Humanities Research Council (AHRC) (Techne)-funded six-month postdoctoral Creative Economy Engagement Fellowship at the University of Roehampton, London, England, 2019–2020, part-time.

¹² Bob Nicholson, “Counting Culture; or, How to Read Victorian Newspapers from a Distance,” *Journal of Victorian Culture*, Routledge, London, England, Volume 17, Issue 2, June 2012, pp. 238–246.

¹³ Franco Moretti, “Graphs, Maps, Trees: Abstract Models for Literary History—3,” *New Left Review*, New Left Review Ltd., London, England, Volume 28, July–August 2004, pp. 46–63.

¹⁴ Michaela Mahlberg, “Corpus Linguistics and the Study of Nineteenth-Century Fiction,” *Journal of Victorian Culture*, Routledge, Leeds, Yorkshire, England, Volume 15, Issue 2, August 2010, pp. 292–298.

¹⁵ Dan Cohen, “Searching for the Victorians,” Keynote: Victorians Institute Conference, University of Virginia, Charlottesville, Virginia, United States, 1–3 October 2010, <https://dancohen.org/2010/10/04/searching-for-the-victorians>, Accessed 4 January 2021.

Bob Nicholson¹⁶ and, more recently, Bartholomew Brinkman¹⁷ highlight the value of quantitative textual analysis, which reveals some of the “larger structures” of meaning within which texts are produced.¹⁸ Mahlberg, Cohen and Gibbs, and Nicholson mine digitised texts to pinpoint what Mahlberg calls “cultural keywords:” terms that, having relevance to a given demographic at a given time,¹⁹ reveal “overall trends” within texts’ cultures of production.²⁰ Brinkman uses keyword searches to identify topics of interest, and poems addressing these topics, in a sample of digitised early twentieth century magazines.²¹ Collectively, these studies demonstrate the value to periodical scholarship of Moretti’s approach, which enables the analysis of texts too vast to be read in their entirety by a single researcher in a limited amount of time.

Unlike those carried out by Mahlberg, et al., this study could not be undertaken using a searchable version of the text sample, as the magazines in question have yet to be digitised. Rather than via text mining or keyword searches, therefore, information about the sample of 2538 patterns was extracted from a spreadsheet of data, built using a tagging system developed by the KCG’s Publications Curator, Dr. Barbara Smith. The basis of the pattern catalogue of the KCG collection, Dr. Smith’s system encompasses categories including designer’s name, craft (knitting, crochet), item (e.g., table mat, sweater), item type (e.g., homeware, garment), intended wearer by age and gender (e.g., woman, teenage girl), recommended yarn brand and weight, construction techniques (e.g., two needles, four needles), and attributes pertaining to the item’s shape and design, such as sleeve length, neck shape, fastenings, and embellishments. These categories formed the columns of the spreadsheet; the relevant information from each pattern in the sample was entered into each column, along with the pattern’s title, magazine of origin, and publication date. Quantitative analysis of this information highlights shifts in the production of domestic magazine knitting patterns over time, for instance, the rising popularity of knitting versus the falling popularity of crochet, the emergence of the so-called sweater craze.

¹⁶ Nicholson, op cit.

¹⁷ Bartholomew Brinkman, “Women’s Poetry in the Modern British Magazine: A Case for Medium Reading,” *Women, Periodicals, and Print Culture in Britain, 1890s-1900s*, Faith Binkes and Carey Snyder, Editors, Edinburgh University Press, Edinburgh, Scotland, 2019, pp. 313-328.

¹⁸ Moretti, op cit., p. 63.

¹⁹ Mahlberg, op cit., p. 293.

²⁰ Cohen, op cit.

²¹ Brinkman, op cit.

In an article of this length, it is impossible to consider the implications of shifts within each of the categories listed in the previous paragraph. Owing to the exigencies of space, therefore, this article will focus on data concerning craft, item, intended wearer, the average number of patterns per publication, and yarn brand. Analysed quantitatively, this information illuminates, and positions the sample within, the following three wider developments in knitwear fashions and handknitting practices: a rise in the popularity of knitwear and knitting, the latter seemingly at the expense of crochet; a fall in the assumed expertise of knitters; an increase in the intimacy of commercial relationships between yarn manufacturers and pattern designers, and domestic magazines. Woven into a “distant reading” of quantitative change, qualitative analysis of individual patterns elicits deeper understanding of the discourses that produce and are produced by these developments.

Knitwear and Handknitting Rise in Popularity

Knitting patterns were an established feature of women’s magazines by the start of the twentieth century, having appeared in society journal *The Queen* from the early 1860s.²² The KCG collection contains an example from the early 1900s;²³ domestic titles launched during the 1910s, notably *My Weekly* (1910) and *Woman’s Weekly* (1911), printed knitting patterns from the outset. During the interwar period, 1919–1939, a growing culture of woman-centred consumerism,²⁴ along with a steep decline in the number of individuals willing to enter domestic service in middle class homes, led to a boom in the publication of domestic magazines;²⁵ knitting patterns were a stalwart of many new titles, enabling the development of creative

²² Black, op cit., p. 129.

²³ Anonymous, “Pattern of Knitting and Crochet-work Suitable for a Shawl in Fine White Shetland Wool,” *The Girl’s Own Paper and Woman’s Magazine*, Lutterworth Press, London, England, February 1902, p. 402.

²⁴ Fiona Hackney, “Woman Appeal: A New Rhetoric of Consumption: Women’s Domestic Magazines in the 1920s and 1930s,” *Women’s Periodicals and Print Culture in Britain, 1918–1939: The Interwar Period*, Catherine Clay, Maria DiCenzo, Barbara Green, and Fiona Hackney, Editors, Edinburgh University Press, Edinburgh, Scotland, 2018, pp. 294–295.

²⁵ Cynthia White, *Women’s Magazines, 1693–1968*, Michael Joseph Ltd., London, England, 1970, pp. 95–96.

skills,²⁶ facilitating the production of items that—unlike the housework supported elsewhere in these publications—would last, and increasing value for money.²⁷

Comprising material saved by readers, the KCG domestic magazine collection is itself testament to their value. Promoted on front covers, where they might catch the notice of browsing consumers, knitting patterns clearly numbered among magazines' most marketable assets, and were central to the feminine lifestyles and identities that they produced. Women's magazine scholars, most notably Margaret Beetham, have established that these identities were complex and multi-faceted,²⁸ and knitting patterns support this complexity. Urging readers to knit for family members and friends, patterns for menswear, childrenswear, and items for babies engender commitment to domestic service²⁹ and, less oppressively, perhaps, love and care for others;³⁰ encouraging readers to knit for themselves, patterns for womenswear cultivate interest in the latest knitwear fashions.³¹ On a quantitative level at least, the sample indicates that interwar domestic magazines' commitment to updating their readers' wardrobes outweighed their commitment to serving or caring for others, for womenswear is by far the largest category, accounting for 1057 out of 2528 patterns. Since almost half of these patterns are for sweaters, and since the sweater's increasing vogue was a key factor in handknitting's interwar rise in popularity, this garment is the focus of this section.³²

²⁶ Fiona Hackney, "Quiet Activism and the New Amateur: The Power of Home and Hobby Crafts," *Design and Culture*, Bloomsbury, London, England, Volume 5, Issue 2, 2015, p. 172.

²⁷ Fiona Hackney, "Making Modern Women, Stitch by Stitch: Dressmaking and Women's Magazines in Britain 1919-39," *The Culture of Sewing: Gender, Consumption and Home Dressmaking*, Barbara Burman, Editor, Berg, Oxford, Oxfordshire, England, 1999, p. 77.

²⁸ Margaret Beetham, *A Magazine of Her Own? Domesticity and Desire in the Woman's Magazine, 1800-1914*, Routledge, London, England, 1996, p. 1.

²⁹ Megan Ward, "'A Charm in those Fingers': Patterns, Taste, and the *Englishwoman's Domestic Magazine*," *Victorian Periodicals Review*, John Hopkins University Press, Baltimore, Maryland, United States, Volume 41, Issue 3, Fall 2008, pp. 248-269.

³⁰ Katherine Harrison and Cassandra Ogden, "'Knit 'n' Natter': A Feminist Methodological Assessment of Using Creative 'Women's Work' in Focus Groups," *Qualitative Research*, SAGE Publications, Thousand Oaks, California, United States, 2020, pp. 1-17.

³¹ Blackman, op cit., p. 180.

³² A note about terminology: in this article, "sweater" refers to an upper-body garment with short sleeves or long sleeves, which is pulled over the head and has no front opening. As will become clear, patterns in the sample frequently refer to these garments as "jumpers." In Britain, "sweater" and "jumper" can be used interchangeably, to denote the same garment; in the United States, however, a "jumper" refers to a short, pinafore-style dress. "Sweater" is used throughout this article, to avoid confusion.

1910s

Throughout the 1910s, domestic magazines targeted readers who, evidently, much preferred crochet to knitting. In the sample of 107 publications issued during 1910–1919, crochet patterns outnumber knitting patterns significantly, 576 to 391, and with the exception of decorative linen edgings, doilies, and elaborate bedspread squares, the majority of knitting patterns are for functional items, such as socks, vests, and shawls. When domestic magazine readers knit garments, these patterns suggest, their primary object is to keep themselves and their families warm.

Privileging crochet over knitting, patterns printed in domestic magazines during the 1910s belong to a much wider trend. At the turn of the twentieth century, handknitting had been a comparatively low-status craft, “used solely to make utilitarian garments for warmth, babies’ and children’s garments or edgings for decorative household objects.”³³ Crochet, on the other hand, had enjoyed significant cachet, Queen Victoria having been a devotee.³⁴ Domestic magazines’ clear preference for crochet over knitting continues this trend into the twentieth century’s second decade: certainly for the women on low incomes targeted by titles such as *Home Chat*, *Woman’s Weekly*, and *Home Companion*, crochet would have offered an affordable means of producing decorative, “luxury” items, which perhaps explains why patterns for crocheted edgings and insertions, collars and cuffs, and elaborate bedspread squares—flowers, animals, St. George and the dragon, a plum pudding—proliferate in these publications during the 1910s.

Signs of change are emerging however, in the form of five patterns for sports coats, four knitted and one in crochet, that were printed in *Woman’s Weekly*, *The Girl’s Own Paper* and *Woman’s Magazine*, and *People’s Friend* knitting supplement *Aunt Kate’s Home Knitter*. A type of cardigan, the sports coat was adopted as an item of informal dress around 1909, becoming the first item of knitted outerwear to enter mainstream fashion, and around the same time, home craft publications such as *Weldon’s Practical Needlework* started popularising handknitting itself.³⁵ *Woman’s Weekly* called its version of the sports coat “The Pattern of Queen Mary’s Hand-Knitted Coat” and printed it alongside a photograph of the queen wearing hers:³⁶ emphasising that the coat is handknitted and drawing readers’

³³ Blackman, op cit., pp. 177–178.

³⁴ Annie Louise Potter, *A Living Mystery: The International Art and History of Crochet*, A.J. Publishing International, City Unknown, United States, 1990, p. 95.

³⁵ Blackman, op cit., p. 180.

³⁶ Anonymous, “The Pattern of Queen Mary’s Hand-Knitted Coat,” *Woman’s Weekly*, Amalgamated Press, London, England, 16 December 1911, p. 201.

attention to its royal model, this pattern signals clearly that both the handicraft and the garment are gaining fashionable standing. Knitting and knitwear are losing the mostly utilitarian status they had at the start of the century, despite the continuing preference for crochet over knitting shown by *Woman's Weekly* and its sister titles.

1920s

By the 1920s, knitting had overtaken crochet in popularity amongst domestic magazine readerships: in a sample of 27 publications issued during this decade, knitting patterns outnumber crochet patterns, 160 to just 41. Alluding to rapid growth in the popularity of handknitting, the sample belongs, once again, to a much wider trend, for whilst enthusiasm for the craft had increased during the 1910s, it was during the 1920s that it really escalated. That domestic magazines played, however, a comparatively minor role in this rapid rise is suggested by the form taken by their engagement with knitting during the First World War.

Although knitwear had begun to enter mainstream fashion during the early 1910s, and although enthusiasm for handknitting had begun to increase at around the same time, the First World War was a key factor in the handicraft's rise in popularity. As Lucinda Gosling shows, from the war's outbreak in the summer of 1914, a British volunteer army of "an unprecedented size" needed kitting out, and knitters responded enthusiastically, churning out woollen comforts that aimed to mitigate the harsh conditions of trench and naval warfare.³⁷ Knitting expressed patriotism, showed love and support for service personnel, and helped to soothe the anxiety of those awaiting news: the craft became "a national mania" and was taken up by people of all ages, classes, and genders.³⁸

It is significant, therefore, that the sample does not reflect the enthusiasm for producing knitted comforts recorded by Gosling, for out of 87 patterns published in 11 wartime magazines, just one is for service knitwear: a pattern for socks, in *Home Notes* 5 October 1918.³⁹ Whilst a sample of patterns from 11 magazines is by no means representative of the genre as a whole, it does seem surprising that it offers so little evidence of the "national mania" for handknitting comforts—or, indeed, for knitting itself, for crochet patterns still significantly outnumber knitting patterns, by 58 to 16 (the rest of the patterns in the sample are for other crafts).

³⁷ Gosling, *op cit.*, pp. 9–11.

³⁸ *Ibid.*, p. 13.

³⁹ Anonymous, "Socks!" *Home Notes*, Pearson Publishing Company, London, England, 1 October 1918, p. 8.

Rather than a sign that the editors of these publications did not wish to support their readers' patriotic knitting endeavours, they hint at a conviction that their "war service" was, in part at least, the provision of escapism through crafting. By continuing to publish patterns for edgings and insertions, collars and cuffs, doilies, and functional garments for babies and small children, and by continuing to favour crochet over knitting, these craft pages invoke a sense of continuity, and by working these patterns, readers might maintain a comforting sense of peacetime normality amidst traumatic circumstances. Patterns for service knitwear were, after all, readily available in books and pamphlets produced by charities and yarn manufacturers,⁴⁰ and since the garments themselves were relatively plain, there would have been little need for numerous versions. A more detailed analysis of a larger sample is needed to confirm this; nevertheless, the sample does suggest that, although domestic magazines embraced knitting during the 1920s, during the conflict that contributed substantially to the rapid rise in the handicraft's popularity, they maintained their established preference for crochet.

Knitting patterns in the sample of magazines from the 1920s confirm that during this decade, sweaters became firmly established as a key element of a fashionable wardrobe. The war had increased women's "need for practical, functional and economic forms of dress"⁴¹—*The Girl's Own Paper and Woman's Magazine* obliged in November 1917, with a pattern for a "comfortable little jersey"⁴²—and once peace resumed, fashions for women continued to adapt, in reflection of their wearers' increasingly modern lifestyles and growing social freedom.⁴³ Haute couture collections by designers including Coco Chanel (1883–1971), Elsa Schiaparelli (1890–1973), and Jean Patou (1880–1936) raised the status of knitted outerwear further,⁴⁴ and although domestic magazines including *Home Companion* and *Woman's Weekly* continued printing patterns for crocheted personal and domestic embellishments, acknowledging perhaps the tastes of older readers, the sample shows a marked rise in patterns for women's outerwear: dresses, skirts, and, especially, sweaters.

⁴⁰ Gosling, op cit., p. 111.

⁴¹ Blackman, op cit., p. 180.

⁴² Anonymous, "A Magyar Jersey in Plain Knitting," *The Girl's Own Paper and Woman's Magazine*, Lutterworth Press, London, England, November 1917, p. 107.

⁴³ Fogg, op cit., p. 14.

⁴⁴ *Ibid.*, p. 26.

The new enthusiasm for sweaters is particularly pronounced, for whereas the sample contains just two sweater patterns from the 1910s, it contains 19 from the 1920s, and a pattern, in *Woman's World*, for "Jumper Lace" edging for a sweater.⁴⁵ Sweaters had been worn increasingly by women from the late nineteenth century. In line with the growing emancipation of women, they participated increasingly in sports,⁴⁶ but it was during the 1920s that the so-called "sweater craze" really took off. These garments were tubular, skimming the figure to produce the straight-up-and-down silhouette associated with "flapper" fashions.⁴⁷ Bold and colourful designs, such as the checkerboard pattern on a *People's Friend* sweater,⁴⁸ invoked the jazz age,⁴⁹ although there remained a trend in *Woman's Weekly* and *Home Notes* for more elaborate, lacy designs, which reconcile these brand-new garments with crafting fashions and practices of the previous decade. Indeed, sweater patterns in both magazines combine crochet with knitting, requiring makers to crochet lacy edgings onto knitted garments.⁵⁰ Flexible, modest, and comfortable, sweaters were embraced by athletic, fashion-conscious young women, who found the sweaters ideal for activities such as driving, dancing, and sport.⁵¹ Capturing this spirit, the front cover of *Modern Weekly* 12 February 1927 promotes a pattern for a "Striped Jumper" using images of sporty-looking young people on a golf course, with a motor car in the background. Embracing, thus, the sweater craze, the knitting (and crochet) pages of domestic magazines published during the 1920s transitioned from home-crafting to fashion features,⁵² and in doing so, appealed to their readers as women keen to participate in the latest, forward-looking lifestyles.

⁴⁵ Anonymous, "Jumper Lace," *Woman's World*, Amalgamated Press, London, England, 2 October 1920, p. 373.

⁴⁶ Black, op cit., pp. 158-162.

⁴⁷ Fogg, op cit., p. 25.

⁴⁸ Anonymous, "Lady's Knitted Jumper," *Aunt Kate's Knitting Book*, John Leng and Co. Ltd., London, England, circa 1920s, pp. 33-34.

The 1920s is cited as the publication date for this work because the book does not include a publication date and the 1920s appears to be the decade in which it was published.

⁴⁹ Black, op cit., p. 61.

⁵⁰ For example, see:

Anonymous, "A Magyar Jumper with Crochet Trimmings," *Woman's Weekly*, Amalgamated Press, London, England, 6 October 1923, pp. 462-463.

Anonymous, "Crochet-Trimmed Jumpers," *Home Notes*, Pearson Publishing Company, London, England, 24 March 1924, pp. 560-561, 580.

⁵¹ Jane Waller, *A Stitch in Time: Knitting and Crochet Patterns of the 1920s, 1930s and 1940s*, Gerald Duckworth and Co. Limited, London, England, 1971, p. 2.

Fogg, op cit., p. 26.

⁵² Blackman, op cit., p. 180.

1930s

By the 1930s, knitting had well overtaken crochet as domestic magazine readers' craft of preference. In the sample for this decade, 235 magazines representing 42 different titles, there are 1235 knitting patterns and only 97 crochet patterns, an emphatic reversal of the balance evident just two decades previously. Practical and comfortable, knitted sweaters were firmly established as a female wardrobe staple by the 1930s,⁵³ and domestic magazines were flagbearers of this trend: of 551 women's outwear patterns in the 1930s sample, 338 are for sweaters. In line with demands within wider fashion for a curvy, more "feminine" shape,⁵⁴ these garments were now fitted rather than tubular, and accentuated their wearers' figures with belted waists, puff sleeves, and exaggerated necklines, collars, and yokes. Drawing readers' attention to these features, pattern titles work them into mainstream fashion, highlighting their "smartness"⁵⁵ and (feminine) "prettiness" (Figure 1).⁵⁶ Patterns in the sample also highlight domestic magazines' complicity in the 1930s trends for large buttons, and soft, "feminine" textures produced using openwork, lacework, and cabling.⁵⁷

⁵³ Fogg, op cit., p. 48.

⁵⁴ Black, op cit., p. 165.

⁵⁵ Anonymous, "Such a Smart Cravat Collar," *Woman's Pictorial*, Amalgamated Press, London, England, 20 November 1937, p. 11.

⁵⁶ Anonymous, "A Bow Is So Pretty," *Woman's Pictorial*, Amalgamated Press, London, England, 22 April 1939, p. 26.

⁵⁷ Cabling is a technique that includes knitting stitches over or under one another, to produce patterns with a "woven" effect.

WOMAN'S PICTORIAL, November 20, 1937 11



SUCH A SMART CRAVAT COLLAR

*This Attractive Jumper is knitted
in a Pretty Cable-Stitch*

remain. Then proceed without further shaping until armhole measures 6 inches deep on the straight. Then shape the shoulders by casting off 5 sts. at the beginning of the next 12 rows. Cast off remainder for back of neck.

Sleeves are Both Alike

With No. 11 needles cast on 60 sts. and work in ribs of k. 1, p. 1 for 3½ inches, knitting into the backs of the sts. in the 1st row. Change to No. 6 needles and work thus:

1st row: K. 2nd row: P. 1, k. 2, p. 4.
* K. 2, p. 2, k. 2, p. 4; repeat from * until 3 remain, k. 2, p. 1.

3rd row: As 1st row. 4th row: As 2nd row.

5th row: K. 3, slip next 2 sts. on spare needle and place at back of work, k. next 2 sts., then k. off the 2 sts. on spare needle, * k. 6, cable the next 4 sts. as just described; repeat from * until 3 sts. remain, k. 3.

6th row: As 2nd row.

These 6 rows form the pattern for the sleeve. Repeat them once, then continue in pattern, but increase 1 st. at both ends of every 8th row until there are 84 sts. Then proceed without further shaping until sleeve

Figure 1:

*Knitting Pattern, "Such a Smart Cravat Collar,"
Woman's Pictorial,*

Amalgamated Press, London, England,
20 November 1937, p. 11,

© The Knitting and Crochet Guild, Slaithwaite, Yorkshire, England.

Running a home on a limited budget was a key focus of many interwar domestic magazines, and knitting patterns blended high fashion with economy:⁵⁸ especially during the 1930s, when readers were badly affected by the Great Depression.⁵⁹ Hollywood films offered escapism during these difficult times, and Hollywood stars emerged as trendsetters:⁶⁰ the sweater receives Hollywood's approval in a *Home Notes* pattern for a short-sleeved angora sweater, a "Jumper Like Deanna Durbin's!"⁶¹ Durbin's expensive appearance contrasts strongly with the cheap, brownish paper on which her image is printed, yet this pattern brings her glamour within reach of the twopence publication's low-income target readers who, for the price of a few balls of yarn and four knitting needles, can wear a sweater like the film star's. Sweater patterns also reflect a craze for sport, health, and fitness, *Woman's Pictorial* and *Wife and Home* dressing their readers for the tennis court, and *My Weekly* preparing its readers for a range of outdoor activities, declaring of a ribbed, polo-necked sweater that, "if you play games or watch games, go for country walks or drive a sports car, here is your jumper!"⁶²

Besides sweaters, patterns for women's garments in the 1930s sample include 132 cardigans, 12 twinsets, 12 jackets, four coats, and a lumber jacket, a spencer, and a coatee. Collectively, these patterns confirm that, by the end of the interwar period, handknitted outerwear had fully entered mainstream women's fashion. The handicraft's rise in status is highlighted by a striking "Wedding or Party Dress" with a long train, billowing sleeves, and "Mary Stuart" head-dress" and veil, designed by Thea Scott for readers of *Woman's Friend*.⁶³ That this pattern names its designer is highly unusual, for generally, domestic magazines presented patterns anonymously or attributed them to their own knitting editors, probably teams of individuals working behind pseudonyms such as "Dorcas" (*Home Companion*) or "Finella" (*Wife and Home*).

⁵⁸ Black, op cit., p. 130.

⁵⁹ Fogg, op cit., p. 48.

⁶⁰ Black, op cit., p. 165.

⁶¹ Anonymous, "A Jumper Like Deanna Durbin's!" *Home Notes*, Pearson Publishing Company, London, England, 25 March 1939, pp. 828-829.

⁶² Anonymous, "Grand for Sports Wear," *Lillie London's New Season's Knitted Jumpers*, John Leng and Co. Ltd., London, England, 1935, p. 3.

⁶³ Thea Scott, "Your Wedding or Party Dress," *Woman's Friend*, Newnes and Pearson Printing Co. Ltd., London, England, 13 June 1935, pp. 20-21.

Scott's identity remains a mystery, but her pattern's setting makes it likely that her name would have been recognised and respected by readers of *Woman's Friend*: a photograph of the dress occupies most of the issue's front cover, and the pattern itself is introduced by a note from Scott that, declaring that the "frock" appeared "nearly a hundred times" at a recent fashion show, establishes the garment as high fashion. Like the "Deanna Durbin" sweater, this frock blends glamour with economy, appealing to readers with the promise that it cost "under £1" to make, which still would have been a considerable outlay for the target readership of a twopence magazine.

For those who could not afford the yarn, or had no need of the dress, the following page presented a cheaper and more practical means of buying into its designer: a pattern for vest and knickers, with the title—"She Designed These Undies"—alluding to the value of Scott's name by placing its designer centre-stage.⁶⁴ Lauding their designer, urging brides-to-be to showcase a handknitted dress at their wedding, these patterns emphasise that, by the 1930s, handknits were established at the forefront of affordable fashion, and that as such, they had become a key selling point of domestic magazines.

The Assumed Expertise of Knitters Falls

This article will turn, now, from the development of knitting and knitwear trends to the development of knitting patterns themselves. As Table 1 shows, although knitting and knitwear exploded in popularity during 1910-1939, the average number of patterns per magazine issue dropped, from just over nine to fewer than six.

⁶⁴ Ibid., p. 22.

Table 1:
Patterns per Magazine, 1910-1939⁶⁵

Decade	Total number of knitting and crochet patterns	Total number of magazines	Average number of knitting and crochet patterns per magazine
1910-1919	967	107	9.02
1920-1929	201	27	7.44
1930-1939	1331	235	5.66

This quantitative reading highlights changes in the layout and content of patterns, which occupied increasing amounts of page space as a consequence. A number of factors account for these changes. Knitwear designs themselves grew more complicated, requiring more elaborate instructions, and improvements in print technology made possible the inclusion in magazines of more, and higher quality, illustrations.⁶⁶ Indeed, the latter innovation supported a switch from drawing to photography in magazine fashion illustration more generally, photography being better suited to the purposes of advertisers, who wanted to show garments in close detail.⁶⁷ Promoting the latest knitwear designs, the images illustrating knitting patterns belong to this trend. Alongside these developments, however, the KCG sample indicates that there was a drop in the assumed expertise of knitters; it is this development that the following paragraphs will examine. Their focus is, specifically, patterns issued during 1910-1929, since it is between these decades that changes to pattern layout and content were most radical.

⁶⁵ Source: spreadsheet constructed by the author of this article, Eleanor Reed, based on information from patterns in domestic magazines issued 1910-1939, in the collection of The Knitting and Crochet Guild, Slaithwaite, Yorkshire, England.

⁶⁶ David Reed, *The Popular Magazine in Britain and the United States, 1880-1960*, The British Library, London, England, 1997, pp. 149-152.

⁶⁷ Sophie Kurkdjian, "The Emergence of French *Vogue*: French Identity and Visual Culture in the Fashion Press, 1920-40," *International Journal of Fashion Studies*, Intellect, London, England, Volume 6, Number 1, 2019, p. 70.

1910s

To a twenty-first century knitter, the layout of patterns in domestic magazines published during the 1910s reflects a preference for quantity over clarity. It was usual during the 1910s for cheaper titles in particular to include them alongside crochet, embroidery, and, occasionally, tatting, in a general handicraft feature: *Home Companion's* "Fancywork" of 31 January 1913 is a typical example, cramming five patterns (three crochet, two knitting) onto just three pages of small, closely-set type.⁶⁸ *Woman's Weekly's* first ever knitting pattern, for bed socks, is squeezed into the bottom right-hand corner of a page dominated by two crochet patterns, for lace edgings for household linen (Figure 2).⁶⁹

Like those in *Home Companion*, all three patterns are arranged in columns, and are written continuously, without a line break between each row. Both crochet patterns are illustrated with photographs showing close-ups of the finished work in white yarn against a black background; the knitting pattern, however, is unillustrated, and is much briefer than its companions, occupying just 13 lines of written text. As sock patterns go, it is relatively simple, but even so, it lacks detail; knitters are instructed to "Do this for about eighteen or twenty rows," for instance. Although we can safely assume that its knitter would know already what bed socks should look like, a photograph would help to clarify the finer points of their construction. The other notable distinction of this pattern is that it lacks information about measurements, tension, and materials. Knitters are instructed to cast on 80 stitches for women's socks and 90 for men's—but they are not told how large or small the socks should be, which weight of yarn or size of needle they should use to get the correct dimensions, or how to adjust their size to fit their wearer.

⁶⁸ Anonymous, "Fancywork," *Home Companion*, Amalgamated Press, London, England, 31 January 1913, pp. 15–17.

⁶⁹ Anonymous, "Knitted Bed Socks," *Woman's Weekly*, Amalgamated Press, London, England, 4 November 1911, p. 4.

4 WOMAN'S WEEKLY. November 4, 1911.

The First Mistletoe Lace Pattern Ever Designed!

This lace is worked with Arden's crochet cotton No. 40.

The motifs are worked first, and then sewn to a crochet foundation, made in the fillet net pattern.

For the foundation net make 109 chain and turn.

1st row: 1 treble into the 4th chain, 1 treble in each of the next 2 chain, * 3 chain, miss 3 chain, 1 treble in the next chain; repeat from * 22 times, 3 treble in the next 3 chain, 3 chain, 1 treble in the 4th chain, 1 treble in each of the next 3 chain, 3 chain for a treble. Turn. **2nd row:** 3 treble on 3 treble, 3 chain, 4 treble on treble, * 3 chain, 1 treble on treble; repeat from * 21 times, 3 chain, 4 treble on treble, 3 chain for a treble. Turn. **3rd row:** 3 treble on treble, * 3 chain, 1 treble on treble; repeat * 22 times, 3 treble on 3 treble, 3 chain, 4 treble on 4 treble, 3 chain for a treble. Turn. **4th row:** Same as 2nd. **5th row:** Same as 3rd, 8 chain, join back to 3rd chain made at the end of 1st row. Turn. **6th row:** 15 double crochet in the loop of 8 chain, 1 slipstitch to treble in the 5th row, 8 chain. Turn. **7th row:** * 1 double crochet between the 3rd and 4th double crochet, 5 chain; repeat from * 3 times, slipstitch to the top of last treble worked in the 1st row, 1 chain. Turn. **8th row:** 7 double crochet in each loop, slipstitch to 3rd chain in last loop; repeat the 2nd row. **9th row:** Same as 3rd row; repeat from the 2nd row for length required.

For the Motifs: Make 80 chain, 1 double crochet in each chain. Turn.

* 5 double crochet into 5 double crochet, 13 treble in next 13, 5 double crochet into next 5. Turn. Repeat from * once, 3 more double crochet into last double crochet. Turn work, double crochet in each of the 26 stitches. This forms a leaf. 3 double crochet on stem, 26 chain. Turn. 1 double crochet in each chain. Turn. * 1 double crochet in each of the first 5, 1 treble in each of

stitch up to the point of leaf. Turn and work 1 double crochet into each of the first 24 slipstitches. * 25 chain. Turn. Miss 1 chain, 1 double crochet into each of the next 24 chain. Turn. 5 double crochet into 5 double crochet, 12 treble in next 12, 7 double crochet into the next 7. Turn. 7 double crochet on 7, 12 treble on 12 treble, 5 double crochet on 5. Turn. Slipstitch into each stitch up to the point of the leaf. Turn. 1 double crochet in each of 24 stitches. * 1 slipstitch into each of the next 21 stitches of stem, 1 double crochet into each of the next 18 on the main stem. Repeat from * to *. In every alternate motif two more leaves are to be worked here by working * 25 chain. Turn. Miss 1 chain, 1 double crochet in each of the 24 chain. Turn. 5 double crochet, 12 treble, 7 double crochet. Turn. 7 double crochet, 12 treble, and 5 double crochet. Turn. Slipstitch to point. Turn. 1 double crochet in the 24 stitches; repeat from * for the other leaf. These two last leaves are to be worked on the other side of principal stem as is clearly seen in the sketch.



Something quite new. This is the first time a mistletoe design has been used in lace making. Specially designed for "Woman's Weekly" readers, and it is one of the most charming patterns ever devised. Corner will be explained in No. 3. Next week beautiful holly design. The illustration is half actual size.

Pretty Edging for Doyleys, etc.

Commence with 6 chain, and join into a circle. **1st row:** 6 chain, 1 treble into circle, * 3 chain, 1 treble. Repeat from * twice into same circle; turn. **2nd row:** 6 chain, 1 treble, * 3 chain, 1 treble. Repeat from * twice more in centre, 3 chain of last row; turn. Repeat the 2nd row four times more. **7th row:** 2 chain, 12 treble into the 6 chain at the commencement of 5th row, 3 chain for a treble, 1 double crochet into the 6 chain of 3rd row; turn. **8th row:** * 1 chain, 1 treble on treble. Repeat from * 10 times, 3 chain 1 treble, * 3 chain, 1 treble. Repeat from * twice into centre hole of 3 chain, 6 chain; turn. **9th row:** 1 treble, * 3 chain, 1 treble. Repeat

the following 15, 1 double crochet in each of the next 5. Turn. Repeat from * once. Turn. Slipstitch up to point. Turn. 1 double crochet in each slipstitch, 18 double crochet in the 18 on the stem, 45 chain, miss 1 chain, and work 1 double crochet into each of the next 23 stitches. Turn. * 1 double crochet into 5 double crochet, 1 treble on each of next 13 double crochet, 5 double crochet on each of the next 5. Turn. Repeat from * once. Work 1 double crochet on each of the remaining 21 chain. Turn. Slipstitch into each

1 treble. Repeat twice in centre. Repeat from the 2nd row inclusive.

For the Heading: **1st row:** 1 treble in loop of 6 chain, 7 chain, 1 treble in next loop of 6 chain. Repeat to end. **2nd row:** 1 treble on treble, 3 chain, 1 treble, 3 chain, and 1 treble in 4th chain. Repeat from * to end.



This edging is specially effective for underclothes threaded with ribbon.

Beautiful holly design next week. Another great novelty.

The corner of the mistletoe pattern will be in No. 3 "Woman's Weekly."

Figure 2:
Knitting Pattern, "Knitted Bed Socks," *Woman's Weekly*,
 Amalgamated Press, London, England, 4 November 1911, p. 4,
 © The Knitting and Crochet Guild, Slaithwaite, Yorkshire, England.

Other 1910s patterns in the sample show that this lack of visual or written detail is far from unusual. Whilst most patterns for complex knitted lace are illustrated by photographs, which would help knitters to interpret written directions and spot mistakes, this is not always the case. An unillustrated “Spider Pattern for Shawls” in *People’s Friend* supplement *Aunt Kate’s Home Knitter* even omits instructions to knit or purl every other row, a structural convention of lacework.⁷⁰ Garment patterns are usually accompanied by drawings, but these show their basic shape whilst revealing little about their construction. A “Child’s Double-Breasted Coat” in *Home Companion* is a good example of this: its drawing confirms that it is textured, but the construction of the collar and cuffs is visually unclear. Intriguingly, the coat in the illustration appears to have a small pocket on its left-hand side, but written instructions for working this are not given (Figure 3).⁷¹

The *Woman’s Weekly* bed sock pattern is not the only pattern in the 1910s sample to be completely unillustrated, and although some patterns do recommend yarn weights and needle sizes, many leave readers to choose their own. Very few give specific measurements, and none give sizing alternatives. Requiring knitters to select appropriate materials, make sizing adaptations, and interpret often brief written instructions without knowing precisely how the finished garment should look, these patterns target experienced and accomplished knitters. Whilst tutorial “Knitting Terms Explained” in a 1913 issue of *Home Companion* reminds us that this magazine at least did not expect every member of its readership to be expert at the handicraft, the layout and content of these patterns show that during this decade, most were assumed to be highly skilled.

⁷⁰ Anonymous, “Spider Pattern for Shawls,” *Aunt Kate’s Home Knitter*, John Leng and Co. Ltd., London, England, pre-1914, p. 18.

Pre-1914 is cited as the publication date for this work because the book does not include a publication date and appears to have been published before 1914. In lace knitting worked backwards and forwards on two needles, as this shawl is, it is usual to work the “fancy” stitches that give the fabric its lacy texture in rows going in one direction, and then “set” these stitches by working back over them in knit or purl stitches: put simply, every alternate row in lacework is usually worked plain. Omitting this direction, presumably to save space, the pattern assumes that its maker understands this convention without having to be told, implying thereby that she is an experienced lace knitter.

⁷¹ Anonymous, “A Child’s Double-Breasted Coat,” *Home Companion*, Amalgamated Press, London, England, 23 September 1911, p. 15.

These Four Pages can be Detached from the Paper for Future Reference.



Conducted by "Dorcas."

CHILD'S DOUBLE-BREASTED COAT.

(By request.)

This coat is knitted in one piece, and fits a child from two to three years.

Required: 5 skeins of 3-ply best fingering wool, 1 pair of finest bone knitting-needles, 4 steel medium knitting-needles.

Commence at bottom of back. Cast on 103 stitches.

1st row: Knit plain. 2nd row: Purl. 3rd row: Purl. 4th row: Plain. 5th row: * Knit 3, purl 1; repeat from *, ending row with knit 3. 6th row: Knit 1, * purl 1, knit 3; repeat from *, ending row, purl 1, knit 1. 7th row: * Knit 3, purl 1; repeat from *, ending row with knit 3. 8th row: Knit 1, * purl 1, knit 3; repeat from *, ending row with purl 1, knit 1. 9th row: * Knit 3, purl 1; repeat from *, ending row with knit 3. 10th row: Knit 1, * purl 1, knit 3; repeat from *, ending purl 1, knit 1. 11th row: * Knit 3, purl 1; repeat from *, ending with knit 3. 12th row: Knit 1, * purl 1, knit 3; repeat from *, ending with purl 1, knit 1.

These 12 rows form the pattern to be knitted throughout the coat. Knit 2 patterns, then decrease 1 stitch on each end of needle every 6th row until there are 8 stitches decreased on each end, having 87 stitches on the needle. Knit 5 patterns. Start sleeve by casting on 50 stitches on each end of needle. Knit 3 patterns. This will be full length of coat. Slip 71 stitches on a spare needle, the next 45 stitches on another spare needle for collar, and on the other 71 stitches, knit one front after the following, and the other front to correspond. Knit 2 patterns for shoulder, cast on 40 stitches towards front; there should be 111 stitches on the needle. In the 4th row make a buttonhole by casting off 4 stitches, and in the next row cast same stitches on again. Make buttonholes every 4th pattern. Knit 3 patterns, cast off 50 stitches for sleeve, and knit 5 patterns on front, then increase 1 stitch towards side-seam every 6th row until there are 8 stitches increased; 69 stitches on needle. Knit 2 patterns. Cast off loosely. Knit the other side of front.

COLLAR.—With the steel needles, leave the first 12 stitches on the front of coat on both sides, then pick up 30 stitches across front and shoulder; the 45 stitches from spare needle on back; 30 stitches across shoulder and front on other side. There should be 105 stitches. Decrease these to 78 by knitting 2 together at intervals, at front and back. 2nd row: * Knit 1, purl 1; repeat from * to end of row. 3rd row: Knit like last row, make a buttonhole on right side. Knit 10 plain rows the same rib. Make another buttonhole. Now increase

1 stitch on each end of needle every 2nd row for 20 rows. Cast off loosely.

CUFF.—With steel needles pick up 50 stitches around bottom of sleeve. Rib in 1 plain, 1 purl for 10 rows. Then knit plain for 20 rows, increase 1 stitch each end of needle at centre of sleeve from seam every 2nd row. Cast off loosely, sew up cuff. Sew up side-seams of coat and seams of sleeves. Face front of coat with ribbon both sides for buttonholes and buttons.

THE LOVELACE KNITTED EDGING.

Cast on 28 stitches, and knit across. 1st row: Slip 1, knit 1, * make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 1; repeat from * 3 times, make 1, knit 2. 2nd row: Make 1, knit 2 together, purl until 4 remain, knit these 4. Every alternate row is worked like this. 3rd row: Slip 1, knit 1, make 1, knit 2 together, knit 2 together, * make 1, knit 3, make 1,

stitch over; repeat from * 3 times, make 1, knit 1, make 1, knit 1, knit 2 together, * knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1; repeat from * 3 times, knit 1, make 1, knit 2 together, knit 1, make 1, knit 2. 15th row: Slip 1, knit 1, make 1, knit 2 together, knit 2, * make 1, slip 1, knit 2 together, pass slipped stitch over, make 1, knit 3; repeat from * 3 times, make 1, knit 2 together, knit 1, make 1, knit 2. 17th row: Slip 1, knit 1, * make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 1; repeat from * 3 times, make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 2 together, * knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1; repeat from * 3 times, knit 1, knit 2 together, make 1, knit 2 together, knit 1. 23rd row: Slip 1, knit 1, make 1, knit 2 together, knit 2, * make 1, slip 1, knit 2 together, pass slipped stitch over, make 1, knit 3; repeat from * twice, make 1, slip 1, knit 2 together, pass slipped stitch over, make 1, knit 1, knit 2 together, make 1, knit 2 together, knit 1. 25th row: Slip 1, knit 1, * make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 1; repeat from * 3 times, knit 1, knit 2 together, make 1, knit 2 together, knit 1. 27th row: Slip 1, knit 1, make 1, knit 2 together, knit 2 together, * make 1, knit 3, make 1, slip 1, knit 2 together, pass slipped stitch over; repeat from * twice, make 1, knit 2 together, knit 2, make 1, knit 2 together, knit 1. 29th row: Slip 1, knit 1, make 1, knit 2 together, * knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1; repeat from * twice, knit 1, make 1, knit 2 together, knit 2 together, make 1, knit 2 together, knit 1. 31st row: Slip 1, knit 1, make 1, knit 2 together, knit 2, * make 1, slip 1, knit 2 together, pass slipped stitch over, make 1, knit 3; repeat from * twice, knit 2 together, make 1, knit 2 together, knit 1. Work another row like the 2nd, then repeat from the 1st row.

(Directions for working insertion to this pattern will appear shortly.)

TEA-POT EDGING.

(By request.)

Commence with 55 chain. 1st row: 1 treble in the 5th and 1



A Useful Little Jacket.

slip 1, knit 2 together, pass slipped stitch over; repeat from * twice, make 1, knit 1, make 1, knit 2 together, make 1, knit 2. 5th row: Slip 1, knit 1, make 1, knit 2 together, * knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1; repeat from * twice, knit 1, make 1, knit 2 together, knit 1, make 1, knit 2 together, make 1, knit 2. 7th row: Slip 1, knit 1, make 1, knit 2 together, knit 2, * make 1, slip 1, knit 2 together, pass slipped stitch over, make 1, knit 3; repeat from * twice, make 1, knit 2 together, knit 1, make 1, knit 2 together, make 1, knit 2. 9th row: Slip 1, * knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1; repeat from * 3 times, knit 1, make 1, knit 2 together, knit 2, make 1, knit 2. 11th row: Slip 1, knit 1, make 1, knit 2 together, knit 2 together, * make 1, knit 3, make 1, slip 1, knit 2 together, pass slipped

THE HOME COMPANION.

September 23rd, 1911.

Figure 3: Knitting Pattern, "A Child's Double-Breasted Coat," Home Companion, Amalgamated Press, London, England, 23 September 1911, p. 15, © The Knitting and Crochet Guild, Slaithwaite, Yorkshire, England.

1920s

In the 1920s sample, however, knitting patterns are laid out in much the same way as they are today. Reflecting and reinforcing handknits' increasingly fashionable status, editors now work to sell patterns, in introductions highlighting their most attractive features. "This jumper is quickly and easily worked...It shows the new Peter Pan collar, and would be equally effective if worn with a muslin collar and cuffs and a black ribbon bow" (Figure 4 and Figure 5).⁷²



Figure 4:
Knitting Pattern,
 "A Knitted Jumper
 with Rainbow
 Embroidery,"
Woman's Weekly,
 Amalgamated Press,
 London, England,
 9 August 1924,
 Front Cover,
 © The Knitting
 and Crochet Guild,
 Slaithwaite,
 Yorkshire, England.

⁷² Anonymous, "A Knitted Jumper with Rainbow Embroidery," *Woman's Weekly*, Amalgamated Press, London, England, 9 August 1924, p. 216. An ellipsis was added by the author of this article, Eleanor Reed.



Figure 5:

*Knitting Pattern, "A Knitted Jumper with Rainbow Embroidery,"
Woman's Weekly, Amalgamated Press, London, England, 9 August 1924,
p. 216, © The Knitting and Crochet Guild, Slaithwaite, Yorkshire, England.*

Emphasising the speed and ease with which this sweater can be made, associating it with a brand-new trend, and suggesting how it might be worn, this introduction frames the handknit as a widely accessible fashion item, emphasising this status much more clearly than do patterns issued during the 1910s, which usually begin without preamble. The editor's emphasis on the pattern's simplicity is important, for it is far simpler to follow than its predecessors from the previous decade. Rather than being written through from start to finish, it is divided into sections, separated by gaps and clearly headed with bold, capitalised type. The "MATERIALS" section specifies yarn brands, weights, and quantities, and needle size; "SIZE AND TENSION"⁷³ are now detailed as well, enabling knitters to work to specified dimensions; instructions are divided into paragraphs, one per section of the garment, and they include explanations that help knitters understand more clearly

⁷³ Tension is defined as the number of stitches per inch required to produce a garment of the specified size.

what they are trying to produce. The changes in content and layout in this *Woman's Weekly* pattern are typical of those in other publications, which now list materials, followed by sizing and tension, before outlining the pattern itself, divided into separate, headed sections. Some patterns also include instructions for blocking finished garments,⁷⁴ and furthermore, most now contain photographs, either alongside the written instructions or on front covers. Giving instructions in separate stages, recommending materials, and referring to images that are substantially more detailed than they were during the 1910s, these patterns target knitters with a lower level of assumed expertise.

Once again, this development is motivated by the First World War. This article has shown already how the conflict triggered a craze for knitting, as citizens worked to churn out homemade comforts for service personnel: many of those who answered their country's call for knitwear were first-time knitters, and the items they produced were not always fit for purpose.⁷⁵ Needing to guarantee the quality and usefulness of service knitwear, the sample suggests, patterns became clearer, a development exemplified by the *Home Notes* pattern for socks, referred to above. Subtitled "that positively ANYONE can make" and introduced with its writer's reassuring (and probably false) confession that until "recently" she herself was a novice knitter, this pattern addresses beginners directly.⁷⁶ Its instructions are clear and precise, detailing exact stitch and row counts, and, laid out in separate rows, they can be followed one at a time, and marked off when complete. That the pattern assumes its maker capable of casting on, working purl, plain, and slip stitches, and knitting in the round without needing explicit directions gives the lie to its claim "that positively ANYONE" can follow it; nevertheless, it is far more detailed than any of the pre-war domestic magazine sock patterns in the sample, including the *Woman's Weekly* pattern for bed socks discussed above, indicating that it assumes a much less expert knitter. Again, further work on a larger pattern sample is needed to determine precisely where and how knitters' expertise was assumed by pattern designers to be falling during this period, and it is clear that other developments, including more complex designs and developments in print technology also contributed to changes in patterns' content and layout. Nevertheless, these changes can be attributed, at least in part, to the need by novice wartime knitters for instructions that were clearer and easier to follow.

⁷⁴ Blocking is defined as the process of washing and "setting" the knitted item into shape, which could include ironing the knitted item through a damp cloth.

⁷⁵ Gosling, pp. 19–21.

⁷⁶ Anonymous, "Socks!" *Home Notes*, Pearson Publishing Company, London, England, 1 October 1918, p. 8.

Advertising Revenue Rises in Importance

The final aspect of the pattern sample that this article will address is their relationship to their host publications' consumerist project: how they encouraged magazine readers to spend money, on knitting materials and domestic magazines themselves. The focus here is knitting supplements, which, working to extend existing readers' loyalty and entice new readers with the promise of something extra, presented these publications with significant opportunities to profit.

Given away free, advertised on front covers, knitting supplements are further evidence of the craft's huge popularity amongst interwar domestic magazine readers, who were clearly eager for more patterns than could be accommodated by a weekly knitting page. Even those who could afford neither the time nor the materials to work all of the patterns that they would like to might enjoy browsing through them, selecting their favourites, and updating themselves on the latest trends. Pre-internet forerunners of knitting blogs and pattern-sharing websites such as *Ravelry*, these publications help to establish browsing and hoarding patterns as a pleasurable aspect of the craft. Targeting, for instance, mothers and grandmothers (*Lillie London's Baby Wear Book* [*My Weekly*], *Woollies for Your Baby* [*Mother and Home*]), wives (*Pullovers and Cardigans for Men* [*Lady's Companion*]), and novices (*The Easy Way Knit and Sew Book* [*Woman's Way*]), some knitting supplements create opportunities to engage with specific interest groups within broader readerships; others anticipate seasonal trends, seeking to profit from key moments in the fashion year (*Spring Knitting* [*Home Notes*], *Autumn Knitting* [*Woman's Sphere*], *Winter Woollies* [*Wife and Home*]). There are 61 supplements in the sample, subsidiary to 26 different "mother" titles: of these supplements, eight were issued during the 1910s, three during the 1920s, and 58 during the 1930s, a distribution signalling that, as domestic magazine publication boomed and handknitting grew in popularity, the former worked increasingly to profit from their readers' enthusiasm for the craft.

Besides courting new readers and strengthening existing readers' loyalty, knitting supplements reinforce domestic magazines' commercial partnerships with pattern designers and yarn manufacturers. Knitting patterns have long been associated with commerce, early pattern books having been produced by wives of wool traders:⁷⁷ by the 1920s, advances in textile technology were expanding yarn production dramatically, and manufacturers supported publications that promoted their

⁷⁷ Sherrin Berezowsky, "Refashioning the Past: Technology, Nostalgia, and (Neo-) Victorian Knitting Practices," *Neo-Victorian Studies*, Neo-Victorian Studies, Swansea, Wales, Volume 8, Issue 2, 2016, p. 10.

products.⁷⁸ Fiona Hackney highlights the intimate relationship between *Woman's Weekly* and Bestway, the company that produced many of the magazine's knitting patterns during the 1920s and 1930s, and which was owned by the title's publishers, Amalgamated Press. Given the interdependency of pattern selling and magazine production, Hackney notes, it is "no coincidence" that knitting patterns were promoted on *Woman's Weekly's* front covers.⁷⁹ *Woman's Weekly's* partnership with publisher-owned Bestway was especially close, but it is clear that knitting was a key revenue source for many magazines. Supplying more patterns and more copy space, supplements increased the number of product placement opportunities available to the manufacturers of recommended yarns, offered room for a greater number of advertisements, and—crucially—targeted audiences guaranteed to be interested in the commodities on offer.

Issued during the 1920s, *The Lady's World Fancy Work Book* is a good example. Of its 27 patterns, 24 recommend yarns, made by 10 different manufacturers; of these manufacturers, eight advertise their yarns in the supplement, which also features adverts for two yarn shops, and "Genuine Fair Isle Jumpers" from Shetland. In meeting *Lady's World* readers' demand for knitting patterns, this supplement draws revenue from a range of market shareholders, for whom it works to create a consumer base. The printing of adverts for yarn manufacturers whose products are recommended by patterns is astute, ensuring their exposure to knitters who make only one or two of the patterns. By the 1930s, yarn manufacturers' sponsorship of knitting supplements is more monopolous and more obvious. Each of the nine patterns in *Mother's Family Knitting Book* recommends a Patons and Baldwins yarn, and, lest the manufacturer's presence be not felt strongly enough, the supplement's front cover is headlined "PATONS and BALDWINS WOOLS" and its back cover is a "PandB" advert. Supporting adverts and yarn recommendations, knitting editors champion manufacturers' cause. "See these shades from the Ladyship Scotch Fingering range and see how effective they are" writes *My Weekly's* Lillie London, her introduction for a sweater pattern in *The 1935 Jumper Book*.⁸⁰

⁷⁸ Blackman, op cit., pp. 189, 193.

⁷⁹ Hackney, 1999, op cit., p. 77.

⁸⁰ Anonymous, "A Striped Top—And an Unusual Colour Scheme," *The 1935 Jumper Book*, John Leng and Co., London, England, 1935, p. 11.

But although knitting patterns and supplements work hard in the commercial interests of both their host publications and the broader knitting marketplace, the way in which the handicraft is presented complicates its relationship with consumerism. Besides emphasising garments' status as desirable fashion items, patterns highlight the pleasure of handknitting, a productive activity, itself. "A Jumper You'll Love to Make" declares a *Home Notes* front cover of a sweater pattern;⁸¹ in a separate issue of the same magazine, a schoolgirl's Fair Isle sweater pattern appeals to "those who enjoy an interesting piece of knitting."⁸² Further emphasis on the pleasure of knitting is made by patterns highlighting details of construction, which appeal to readers who enjoy the process of making, besides wearing, fashionable clothes. "The bodice and sleeves of this delightful frock are knitted in an exciting new tufty stitch"⁸³ exclaims *Woman's Pictorial*, foregrounding the thrill of working this novel detail. Exploring knitting's relationship with consumerism, Jo Turney observes that knitters are positioned as consumers, of materials; producers, of items made from these materials; and consumers, of the finished items.⁸⁴ Reinforcing her point, these patterns appeal to domestic magazine readers as producers as well as consumers, acknowledging them as skilled craftswomen who, in keeping up with the latest fashions, take pleasure in cultivating their expertise.

⁸¹ Anonymous, *Home Notes*, Pearson Publishing Company, London, England, 11 September 1937, Front Cover.

⁸² Anonymous, "Child's Fair Isle Jumper," *Home Notes*, Pearson Publishing Company, London, England, 25 March 1939, p. 830.

⁸³ Anonymous, "Your New Spring Dress," *Woman's Pictorial*, Amalgamated Press, London, England, 5 March 1938, p. 15.

⁸⁴ Jo Turney, "Here's One I Made Earlier: Making and Living with Home Craft in Contemporary Britain," *Journal of Design History*, Oxford University Press, Oxford, Oxfordshire, England, Volume 17, Issue 3, 2004, p. 269.

Conclusion

During 1910–1939, British domestic magazines nurtured and sought to profit from their readers' growing enthusiasm for both knitwear and handknitting, contributing to the soaring popularity of both. During this period, knitting patterns were a key selling point of these publications: promoted on front covers and in free supplements, the handicraft was marketed as a highly enjoyable activity, integral to the pleasure of consuming the magazines themselves. Selecting patterns and choosing yarns, using both to produce comfortable, fashionable garments for themselves and their loved ones, domestic magazine readers who knitted could prolong the enjoyment they gained from their initial, cheap purchase: we can imagine them savouring an extended sense of anticipation as they worked on their projects, watching them take shape, and experimented with new stitches and techniques. Demanding extended visual and manual engagement, often requiring a high level of skill, knitting patterns authenticate domestic magazines' more illusory joys, and complicate the consumerist impulses that they seek to cultivate.

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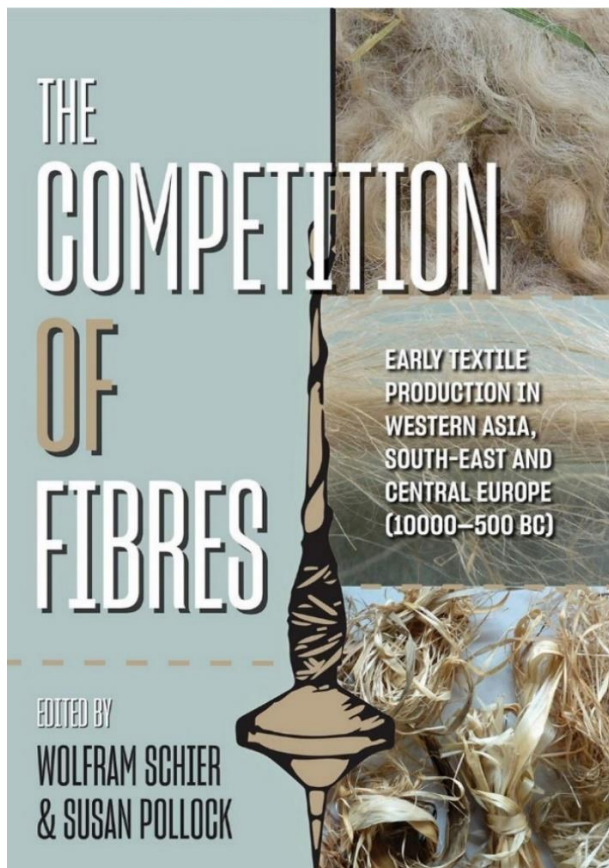
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Book Reviews

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The Competition of Fibres: Early Textile Production in Western Asia, South-East and Central Europe (10000-500 BC), Wolfram Schier and Susan Pollock, Editors, Oxbow Books, Oxford, Oxfordshire, England, 2020, 84 Black-and-White Illustrations, 173 Colour Illustrations, 207 pages, Softback, £38.00.

Since early existence, humankind has struggled to protect itself from the effects of nature and has used various means to cover its body. A major shift from simple leather coverings to the more complex clothing materials occurred during the advancements of the Neolithic revolution. Since the development of weaving, the struggle for protection from the elements has

entered a new stage and weaving has produced more practical clothing materials to meet societal demands with the fibres obtained by humankind. A detailed study of these developmental processes is found in *The Competition of Fibres Early Textile Production in Western Asia, South-East and Central Europe (10000-500 BC)* presented by editors Wolfram Schier and Susan Pollock. In this book, the editors have compiled the work of 23 expert scholars into 17 chapters, which they bind together with their introductory essay.

This book seeks to explore humankind's development of weaving and fibre cultivation. As the reader navigates each chapter, they are asked to consider the natural-geographical conditions and the socio-economic factors in which early civilizations lived. These conditions help to inform the growth of each civilization and can play a key role in the creation and development of early fibre cultivation and weaving. Ofer Bar-Yosef's research traces the origins of the Neolithic revolution in Hilal and the first socio-economic steps taken by farmers in southwest Asia to dominate flora and fauna, the transition from gathering to sedentary farming, and from hunting to domestication. It is interesting to note that linen and wool, the main fibres of antiquity, are not resistant to natural influences; it is impossible to determine their exact date. This fact forces researchers, like Bar-Yosef, to study the history of fibres indirectly. Population, animal bones, plant

remains help to provide a relative date when found in conjunction with extant textiles.

One of the main tools for obtaining information about every field of art is labour tools. Spinners from archaeological excavations, awls, and other tools are some of the material evidence that pushes this research forward. Ofer Bar-Yosef also points out that small reed boats used in the Euphrates and Tigris rivers can provide additional evidence, as their construction required not only leather strips but also ropes. In the chapter, titled, "Neolithic Villages and the Origins of Agriculture," the author gives detailed information about the socio-economic and cultural landscape of antiquity as a factor in the formation of fibres, referring to archaeological monuments. Thanks to their comprehensive research, based on the cultivated flax remains found in Murabat in the chapter, titled, "The Origins of the Fibre Revolution," the author concludes that flax was cultivated before other edible animals and plants. This, in turn, suggest that flax cultivation may even be a Palaeolithic invention.

Orit Shamir's research notes that cultivated flax fibre was used in the Levant during the period in question, with the oldest fibre remaining in the body of a 10,020-year-old comb found in the Murabat cave. However, there is some argument between the book's contributors as Ofer Bar-Joseph considers this date BC 9500 and Catherine Breniquet BC 9000. An analysis by Antoinette Rast-Eicher shows that the conversion of flax fibre to yarn took place earlier. Ultimately, further research is needed to decide which date is more accurate. Interestingly, Shamir suggests that the remnants of the linen cloth were preserved in the cave of Nahal Hemar, that the pieces were not woven, but were made with needles. The author explains nalbinding technique used in the weaving of the first fabric samples, citing Tamar Shick. The reader is able to better understand the weaving of the period through the use of illustrations. The author says that the weaving patterns found in the famous Chalcolithic period's Cave of the Treasure were the first weavings to be made on a loom, and that these materials serve to confirm that the art of weaving flourished in the 5th-4th millennia BC. The reader learns the scientific importance of these findings through the authors' expert analysis and has a chance to follow the ancient pieces based on the photos of materials found in The Cave of the Warrior and The Cave of the Skulls.

After flax, wool is the most valuable textile product of antiquity. Ingo Schrakampun explains how wool was easier to obtain and transport than linen and illustrates the reasons why wool would eventually take precedence over linen and becomes a medium of exchange. The author also refers to written evidence from Uruk's archaic texts to give a complete picture of sheep-breeding. The article uses

Sumerian texts to list the importance of sheep to the ancient world and concludes that they were kept for wool, based on the male-female ratio of sheep.

In his chapter, Thaddeus Nelson discusses heavy machines dating from 3300–3200 BC to explain weaving operations that were widespread in the Iron Age. Nelson also explores the equations used to calculate the number of warps and properties that might be found in textiles woven on this machine.

Janet Levy talks about the discovery of a serendipitous text from an archaic loom type from Oman, a camel's sack woven by men on the loom. Although interesting, Levy did a disservice to his thesis by focusing too much attention on the issue of feeding and even mating camels that those weavers must have faced.

Wolfram Schier's study shows the spread of specialised sheep-breeding and wool production in Europe. Ana Grabundžija and Chiara Schoch's research examined indirect archaeological evidence of textile production based on more than 2000 miles of twists found in south-eastern Europe and western Asia. Additionally, indirect evidence has been found that the development of sheep-breeding in southeast Asia began in 4000 BC, and in southeast Europe 1000 years later.

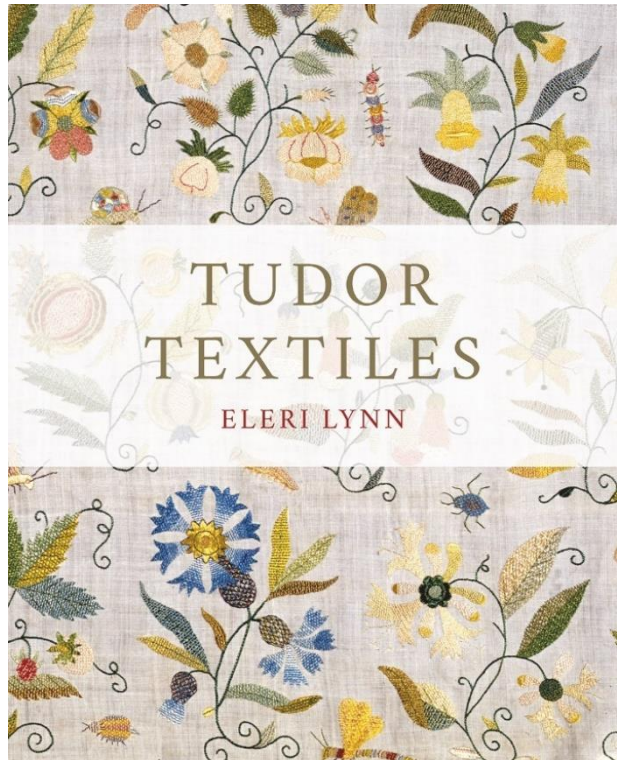
In "Taming the Fibres: Traditions and Innovations in Textile Cultures of Neolithic Greece," research shows that the development of textile crafts is traced to the Aegean with indirect evidence of fibre production and weaving activities. Sophia Vakirtzi studied the evidence of the Early Bronze Age in Anatolia. Agata Ulanowska concludes that linen and wool were used together in Greece. Elena A. Nikulina and Ulrich Schmölcke present the first results of a large-scale project on the genetics of sheep stocks in central Europe during the Neolithic period. These studies allow us to trace the factors that led to the emergence of weaving in eastern and central Europe.

In summary, this book is about early textile production in western Asia, southeast and central Europe, but it will be very useful in terms of learning the art of clothing and weaving in general. The research will be a valuable resource for those who study the history of clothing and weaving, as well as ethnographers and archaeologists.

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Tudor Textiles, Eleri Lynn, Yale University Press, New Haven, Connecticut, United States, 2020, Acknowledgements, Preface, Abbreviations, Notes for the Reader, Glossary, Notes, Bibliography, Index, Picture Credits, 132 Colour Illustrations, 192 pages, Hardback, £35.00.



Eleri Lynn is a curator at Historic Royal Palaces and has worked extensively on Tudor textiles. Her latest book *Tudor Textiles* focuses on other textiles used in the Tudor court, building on her previous work *Tudor Fashions* (Yale University Press, 2017) which focused solely on dress and clothing. Her work is informed by other Historic Royal Palaces projects which include research into Tudor tents by Alan Gregory, the 500th anniversary of The Field of Cloth of Gold, and the refurbishment of the Tudor apartments at Hampton Court Palace, and the recent work on the Bacton Altar Cloth. Lynn is able to use her own specialist knowledge on working on this particular textile to draw out its narrative.

Tudor Textiles assumes a non-specialist audience and is aimed at those interested in the Tudor court and its monarchs. The book uses a variety of sources to weave the changing fashions in textile to the wider narrative of the Tudor monarch. Lynn uses inventories and court records to track the histories of distinctive textiles, including the “Stonyhurst” vestments, the King David and Abraham Tapestries, and the Bacton Altar Cloth. Many of these examples may well be familiar to the more specialist reader. The narrative style used is accessible but sometimes simplifies the more nuanced debates of textile development. Lynn, nonetheless, achieves her aim of showing the importance and variety of textiles within the Tudor court and its culture.

The book is divided into five chapters. The first chapter, “The Global Story,” places Tudor textiles within the wider European and global context of textile production and consumption. Chapter 5, “Tudor Textiles,” also provides an overview of the materials (wool, linen, silk, dyes, gold, and silver) and the techniques used in the construction of these textiles, such as weaving and embroidery. These two chapters are helpful for those who have a wider interest in

sixteenth century textiles and construction, beyond the Tudor monarchy. Moreover, Chapter 5 is a comprehensive tour of terminology and processes, which is both easy to follow and a great general introduction. Whilst the images in this section are from a wider European context, they are used well to illustrate Lynn's points. It is also in Chapter 5 that textiles such as lace are introduced for the first time, and techniques such as cutwork are explained in the wider context of tents and large-scale coverings.

Chapter 2 "Power and Light" and Chapter 3 "Private Spaces" look at how different textiles were used in different contexts over the Tudor period. There is a clear divide between the large-scale tapestries used in the more "public" spaces of the court palaces compared with the textiles used in the private spaces. Using inventories and court records, Lynn traces various textiles which were commissioned and then re-used by different Tudor monarchs. The most notable of which are the commission of the "Stonyhurst" vestment in 1500 by Henry VII which was later bequeathed to Westminster Abbey. Lynn traces its reappearance at The Field of Cloth of Gold under Henry VIII. Another example is Henry VII's Cloth of Estate commission which Lynn traces to the 1547 inventory of Henry VIII. Despite commissions of these earlier pieces, tapestries dominate the earlier narrative of both Henry VII and Henry VIII's reign and continue into Elizabeth I's reign.

Lynn uses tapestries to show the changing tastes of the monarchs, and how this reflected on their view of monarchy. Whereas Henry VII focused on heraldic tapestries, which reflected wider European trends, Henry VIII commissioned several large-scale tapestries that tried to emulate his personal view of monarchy. He commissioned tapestries with figures and stories he wished others to associate with him. Lynn has argued these changed over time and reflect different political situations. In the 1520s Henry used the image of King David, who was sonless, to emphasise Henry's lack of male heir. Further in the 1530s, Henry VIII used figures such as the Trojan hero Aeneas, who was persuaded by the gods to leave his wife, as a parallel for his own divorce with Katherine of Aragon. Under Elizabeth I, however, the importance switches from the male figures, such as King David or Aeneas, to the women depicted such as Dido or Venus, further showing how textiles were reused but also politically repurposed. Lynn makes a compelling case for how textiles, such as tapestries, were used to influence the court during key political events.

Of particular importance to Lynn's narrative is how the monarchy developed an increasing "private" space within court life and its structures. Whilst it is not the "private" many would associate with today; these private spaces of the Tudors were designed to reflect their magnificence and power in more intimate spaces with court

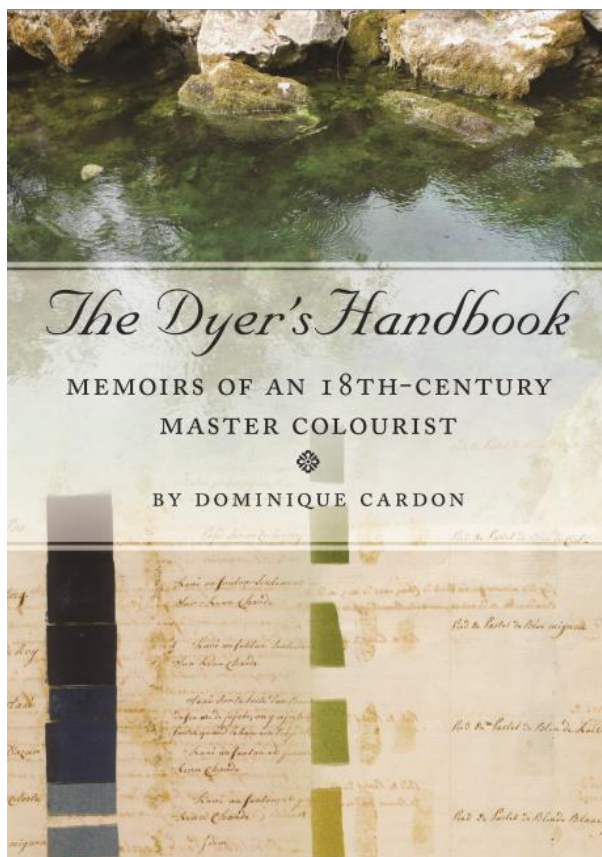
favourites. The textiles used in these private spaces similarly changed over time, which is the focus of Chapter 3. The suite of private rooms consisted of a bedroom, a room for changing, and a dining room, but often included a presence chamber, study, and closet. Due to the sources available, it is more difficult to ascertain the appearance of these rooms compared to the more public areas. Lynn's use of inventories and court documentation is balanced by careful use of paintings and illuminations that hint at the textiles used in these private spaces. She explores the use of the cloth of estate in the presence chamber, which shifted from heraldic tapestries to embroidered silks. Her study also includes table linen and napkins (often with heraldic designs) as examples of the dining areas and various ordinances which describe the textiles used on the royal bed. The textiles chosen on the royal bed could hint at more than just royal splendour but also be used as a diplomatic tool as in the case of Elizabeth I's personal involvement in the furnishing of the bedroom for the visiting Duke of Anjou in 1581. Lynn's introduction of both carpets and embroidered cushions, which are numerous both in the accounts and various depictions of royal monarchs, is informative.

Chapter 4, "The Great Wardrobe," explores the practical side of looking after these royal textiles and the increasing administration this involved. This chapter is a useful introduction for understanding how these textiles were acquired, managed, and transported. Throughout this chapter, Lynn places the values of these cloths and textiles within the context of contemporary values; a payment of £1500 would be the equivalent of over 1000 horses. The textile wealth is emphasised by Lynn through her comparison with today's equivalent wealth: Henry VIII's inventory was valued at £33,000 in 1547, which today would be worth over £9 million. Perhaps most interestingly to a reader new to this area of textiles is Lynn's description of recycling textiles by extracting precious metal from cloth and repurposing other textiles over time.

Throughout the book, Lynn's command of both primary sources and secondary reading makes for an excellent introduction to Tudor textiles. For those starting out in this area, both the bibliography and footnotes point to well-known authors such as Haywood and Arnold. The narrative style is aimed at a non-specialist audience. However even for a more expert reader, Lynn introduces her own experience and knowledge as a curator which adds a more colourful dimension.

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Elizabeth L. Austin is a PhD student at The University of Essex, England. Her thesis investigates Tudor apothecaries in urban areas, 1485-1619, and their entangled networks with other guilds and medical practitioners. Her work also looks at the tension between apothecaries as producers, as stockists for home production, and its relationship to the printed market. She is also part of the living history group, Linstock and Pledget, and has a passion for reconstructing Early Modern clothing and herbal recipes.



The Dyer's Handbook: Memoirs of an 18th-Century Master Colourist, Dominique Cardon, Oxbow Books, Oxford, Oxfordshire, England, 2021, Appendices, Bibliography and Sources, Illustration Acknowledgements, 18 Black-and-White Figures, Tables, and Photographs; and 52 Colour Illustrations which Includes the 46 Photographs of the Memoirs, 160 pages, Softback, £29.95.

The full title of this book is *The Dyer's Handbook: Memoirs on Dyeing by a French Gentleman-Clothier in the Age of Enlightenment*, translated and contextualised; edited by Dominique Cardon. This edition is an A4 softback reprint of the original hardback from 2016. It is Volume 26 in the Ancient

Textiles Series. It has been published in French under the title *Mémoires de teinture*.

Dominique Cardon is senior researcher at CNRS—Centre National de la Recherche Scientifique—in Lyon, France and her research themes are the history and archaeology of textile production and dyeing. She has authored several books in both French and English on natural dyes, and has acted as scientific director of several international symposiums and workshops on natural dyes in India, South Korea, and France. She has been awarded several awards for her work, amongst them the Chevalier de l'Ordre National de la Légion d'Honneur in 2016 for her scientific achievements.

Part 1 of the book is titled “A New Life for a Mysterious Manuscript” and starts with the first time that the author heard that a retired professor of botany and pharmacology owned a manuscript dating to around 1763 which he wanted examined to “assess its historical value” and whether it could be published. The challenges the author found were that the manuscript was anonymous, undated, and there were scant details of where the dyeing took place and for what the cloth produced was used. The manuscript consisted of 100 pages containing 177 samples of dyed woollen cloth and the recipes for the colours produced.

However, perseverance won and the result is a translation into English of a collection of four essays. Cardon describes how she identified and pursued clues within the text to identify the author and areas where dyeing took place. Cardon often used volunteers, especially those with local area knowledge about water sources, much water being used not only in the dyeing process but in cloth washing and fulling. It took much research and cross-referencing to deduce that the manuscript was probably the work of Paul Gout of the Royal Manufacturers of Bize, France who lived and worked in the Languedoc region. Cardon notes that the manuscript is neither signed nor is the name Paul Gout mentioned within, so Gout is referred to as “the author” in the book.

This section of the book also discusses what insights came to light about the author’s life and work and includes some discussion of the French Fixation System, which decreed how much cloth could be produced by the Royal Manufacturers to prevent a glut on the market. The scale of the manufacturing was estimated to be up to 19 metres of cloth per day, which equates to 15,000 kg per year. Cloth production was also taking place in England, France, the Netherlands, and Venice, all in competition for the same markets.

Part 2 of the book is the translation of the four memoirs. The first is an introduction to the dyeing of the broadcloth used, which was manufactured in Languedoc and made for exporting to the Levant, a large part of the eastern Mediterranean that today includes Cyprus, Israel, Jordan, Palestine, Syria, and southern Turkey.

Broadcloth is a dense plain woven cloth made of wool or cotton. Secondly, the book includes a description of the general methods used; thirdly, instructions for testing procedures from false colours; and fourthly, the annotations on the colours.

In this part we learn about the properties of the dyes and mordants used, not only from where they were sourced but also the cost. There is detailed description of the various shades of blues, reds, yellows, greens, and more that, coupled with the actual reproduction of the original manuscript in colour, brings the dyeing process of such colourways to life. The colour names are interesting with spiny lobster, rotten olive, and wine soup amongst them. For anyone interested in the detail of the dyeing process, this section with its recipes is fascinating. Following the detailed instructions, the colours can be accurately reproduced as the samples were laboratory tested.

Part 3 of the book is titled “Polyphony of Colours” and examines each of the dyeing elements mentioned in the memoirs. The challenges of the water composition, its pH value, proportions of elements it is made up with, and how to maintain consistency in colour production are discussed. The cost of cochineal and tin which

was required to dye scarlet was high but there was a desire for the colour produced for the fashion trade. There is an analysis of the different types of mordants, alum, tin, and others and the difference in the properties essential to the dyeing process but which vary depending on its source. So many things to consider in the science of dyeing, especially as it was essential to be able to reproduce colours again and again. There is a section for each of the main broad colourways.

In reading and reviewing this book, the author of the memoirs emerges as a highly competent and innovative dyer, for he created new colourways, and managed a successful manufacturing business. His ability to record accurately his recipes in one place—and that the manuscript was preserved until the time Cardon became acquainted with it and brought it to our attention—is like finding treasure.

There is a wealth of relevant information to be obtained from the bibliography relating to dye ingredients, the cloth manufacturing industry and French trade methods. Much of the information is in French, beyond many readers' abilities, but the titles provide an indication of relevance to the subject of the book.

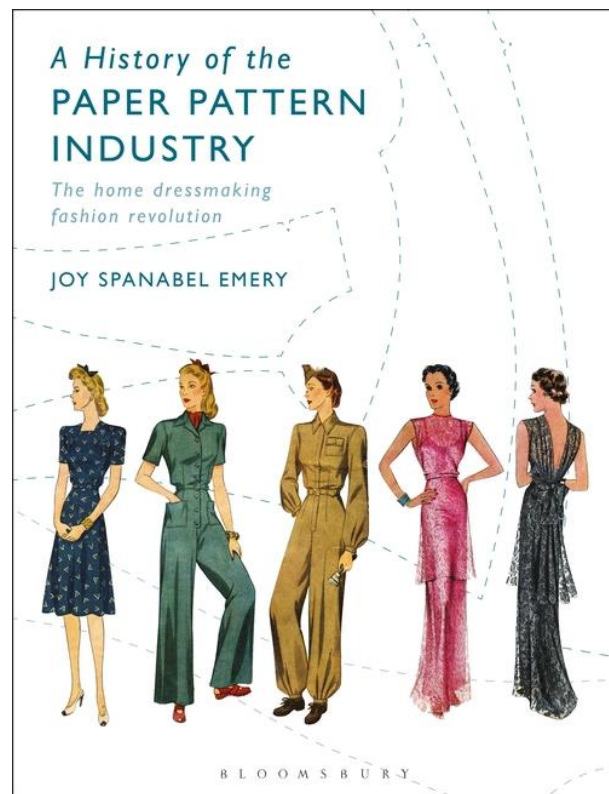
This specialised book is not easy to compare to others as it is a technical manual on the dyeing processes used, combined with the history, which gives its context in time and place. The book will appeal to academics with an interest in dyeing procedures and cloth manufacture, modern-day colourists and designers, as well as amateur dyers. Some of the technical detail makes it difficult to understand the story of how the book came to be and the detective work undertaken to identify the author and where the dyeing took place and for what reason. The inclusion of the original manuscript and its colour reproduction of the dye results keeps it interesting.

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Katrina Balmer has been interested in textile history for many years. Having learned to loom weave over 40 years ago, she has dabbled in many forms of textile production and mixed media textile art as a hobbyist. Reading and researching textile history, especially as it relates to Scottish wool, linen, and tartan production and use, is a particular passion. She is a past President of the Edinburgh Guild of Weavers, Spinners and Dyers and is the Deacon of the Websters—The Incorporated Trade of Weavers in Edinburgh, which dates back to the fifteenth century.

A History of the Paper Pattern Industry: The Home Dressmaking Fashion Revolution, Joy Spanabel Emery, Bloomsbury, London, England, 2014, Epilogue, Appendix: 9 Pattern Grids 1854–1968, Endnotes, Bibliography, Index, 75 Black-and-White Illustrations, 125 Colour Illustrations, 216 pages, Softback, £25.99.

Joy Spanabel Emery (1936–2018) was Professor Emerita and Curator of the Commercial Pattern Archive held at The University of Rhode Island, United States, and this book is the culmination of her life's work. In 1997, Emery collaborated with the founder of the Commercial Pattern Archive, Betty Williams (1931–1996), et al., on the Fashion Institute of Technology exhibition, titled, *Dreams on Paper: Home Sewing in America*, and the research carried out in preparation for this exhibition became the basis for this book.



The book sets out its aims, namely, to consider American and English language patterns from the 1840s to 2010. The pattern companies discussed throughout the book are mainly American with an occasional mention of British and European brands. Emery's research is meticulous, and she includes charts and lists giving details of pattern sizing and prices. Noting the importance of surviving historical patterns, she writes that these are useful tools in the arsenal of dress historians allowing them to study design and construction and therefore date fashions accurately.

The book is organised chronologically over 12 chapters beginning with "Tailoring and the Birth of the Published Paper Pattern" and concluding with "Reinvention and Renaissance, 1980s–2010." An appendix includes line drawings and illustrations contributed by Susan Hannel an Associate Professor of Textiles at The University of Rhode Island. The appendix comprises a selection of nine styles from 1850–1960 with pattern grids. However, the book does not set out to be a dressmaking manual, and given the level of detail included in this section, only enthusiastic and experienced sewers would be likely to undertake one of these projects.

Emery writes a summary at the end of each chapter which effectively, albeit briefly, situates the paper pattern industry and changing fashions within the wider context of social history. The book is abundantly illustrated with 200 images of pattern envelopes, fashion plates, advertisements, and dress, many images taken from the Commercial Pattern Archive. On page 23, an image taken from *Lady's Gazette of Fashion* (November 1854) is shown alongside an image of a bodice which has been made up from the same pattern. Unfortunately, there is no detail included about whether this is a surviving garment or, more likely, a contemporary recreation; nonetheless these two images effectively illustrate the narrative of the book and the value paper patterns have in the dating and construction of historical fashion.

The first three chapters set the scene with a history of tailoring and pattern cutting books and the rise of women's periodicals which by the mid nineteenth century were beginning to include pull-out paper patterns for the home sewer. These early chapters offer the most context of technological and social changes such as an improved postal service in the United States, and of course the sewing machine, coming together to create opportunities for the nineteenth century paper pattern publisher. At the same time, the make-up of women's fashion was becoming more technical with darts and shaping therefore being able to use a readymade paper pattern made home dressmaking accessible.

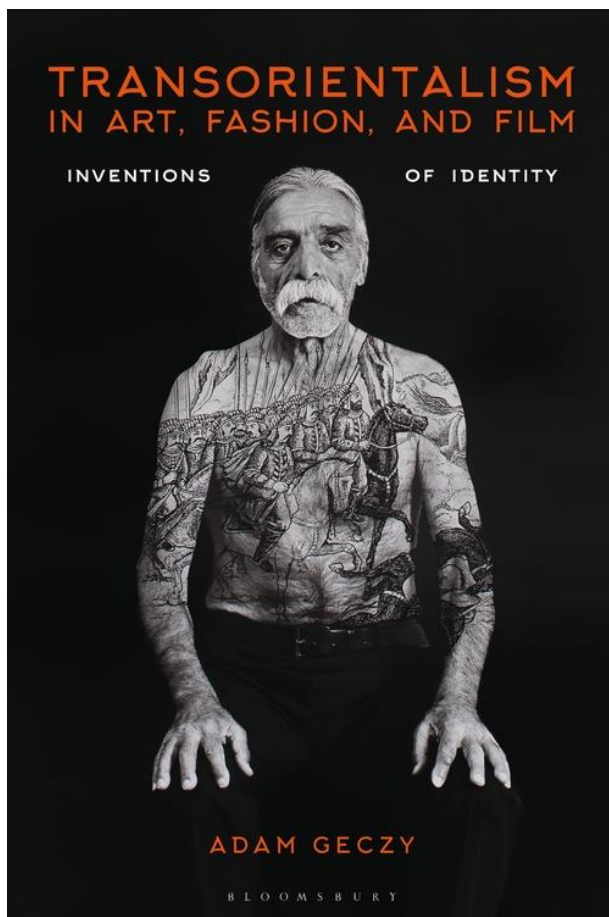
From Chapter 4 onwards, the book moves more towards a history of the companies that produced patterns, including names which still continue today, such as Butterick and McCall. In Chapter 8 the book focuses on the 1930s and in this chapter, Emery makes effective use of illustrations as well as text; she shows that, even during the American Depression when the cost of a paper pattern could be double that of a loaf of bread, women continued to find ways to use paper patterns, sharing and copying them amongst themselves.

Emery's writing is perhaps more descriptive than academic, and she painstakingly sets out the background and rationale for numerous pattern brands and their routes to the workboxes of women who sewed at home. In each chapter, Emery charts emerging technology and the impact this had on the paper pattern industry. The detail of economic and business history blends with a dialogue of social history and changing fashions; this approach and the conversational tone make it accessible to any audience. Those interested in a more serious account of the history of dressmaking at home and the socioeconomic structures that surrounded their practice might wish to consult Barbara Burman *The Culture of Sewing: Gender Consumption and Home Dressmaking* (Berg, 1999) to which Emery contributed a chapter, titled, "Dreams on Paper: A Story of the Paper Pattern Industry" or Sarah Gordon *Make it Yourself: Home Sewing, Gender and Culture 1890-1930* (Columbia University Press, 2007).

It could be argued that *A History of the Paper Pattern Industry: The Home Dressmaking Revolution* is a handbook for the Commercial Pattern Archive, a searchable subscription database of over 58,000 paper patterns. Emery was passionate about the preservation of patterns within this database and her book sets the foundations for further study. The details Emery includes about the business models, innovation, and marketing of paper patterns means that this book would be of great interest to students of marketing, business, and finance as well as dress historians, home sewers, and collectors of paper ephemera.

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Lisa Bartup has a BA in Fashion and Dress History and an MA in the History of Design and Material Culture from Brighton University, England. She collaborates in research groups Objects Unwrapped, a joint venture between Brighton University and Worthing Museum and Art Gallery, and ACORSO Tailoring for Women 1750-1920 Research Group, which is part of the Groupement d'Intérêt Scientifique-Apparences, Corps & Société at The University of Rennes, France. She volunteers with Professor Lou Taylor to maintain the database for Brighton University's dress history teaching collection. Lisa continues to research nineteenth and twentieth century riding habits and equestrian apparel as an independent student while preparing her PhD application. She is Honorary Treasurer and Trustee of The Association of Dress Historians.



Transorientalism in Art, Fashion, and Film: Inventions of Identity, Adam Geczy, Bloomsbury, London, England, 2020, Notes, Bibliography, Filmography, Index, 40 Black-and-White Illustrations, 231 pages, Softback, £28.99.

Based at Sydney College of the Arts, Australia, Adam Geczy is an artist and the author of approximately 20 books including *Queer Style* (2013), *Fashion's Double* (2015), and *Libertine Fashion* (2020), the latter, one of several co-authored with Vicki Karaminas, Professor of Fashion at the College of Creative Arts, Wellington, New Zealand. He is perhaps best known for *Fashion and Orientalism* (2013), an exploration of the centrality of orientalism within the fashion

system, from the early beginnings of the silk trade to Paris couture in the twenty-first century. In this book he redefines orientalism with a nuanced, non-binary approach: "Orientalism in fashion and dress is a series of overlaps, co-dependencies and shared redefinitions" (p. 2). There is no Said-ian "West versus the Rest" in fashion; they are co-existent, oscillating together in a cohesive, if sometimes unequal, partnership that he terms "transorientalism" (p. 3).

The intersection of the exotic Other with the West has been studied by academics since at least the 1990s: Joanne Eicher, Susan Kaiser, Linda Welters, and Abby Lillethun, among others, have championed a broader, global, approach to fashion studies. Through their advocacy it is now accepted that sartorial influences and exchanges have flowed in many directions for centuries. In addition, "folk dress" as it used to be called, no longer only the remit of the ethnographer, has been folded into this wider, more inclusive field. After centuries of imperial and colonial domination, the inextricably interwoven nature of fashion and dress around the world has been firmly established. Just as "folk" and "ethnic" have been replaced by the more acceptable adjective, "indigenous" for dress, "nationality" has been replaced by the more subtle term, "identity." In an age of displacement, diaspora and migration, identity is often enacted in a state of "in-betweenness" where new,

dual, and multiple cultural identities are mediated most effectively through artistic enterprise.

In *Transorientalism in Art, Fashion, and Film: Inventions of Identity*, Geczy applies his notion of transorientalism to language, art, design, photography, and film as well as fashion. This “trans” in-betweenness, or “third space” as Homi Bhabha described it (p. 54), where cultural identity has the capacity to be shaped and reimagined, is not accessible to all, as Geczy carefully acknowledges: “Countless numbers of the world’s population are forced to live their life out in ‘trans’ zones, from camps to detention centres. For this countless many the space of transition is made permanent, the only certainty being a constant state of uncertainty” (p. 15).

Drawing on a variety of garments, countries, and moments in time, Geczy deploys case studies that demonstrate transorientalism such as Attaturk’s strategy of sartorial enforcement to modernise Turkey; “China” as an enigmatic, self-reflexive signifier of the Orient; Japanese designers, Lolita and Cosplay and contemporary Indian fashion. In tandem with these analyses focusing on fashion, he features studies of related artistic practice and film: a chapter on “The Global Turkish Artist,” one of whom, Servet Kocyigit, uses textiles as “an apt metaphor for the fluidity of cultural movement and of cultural exchange” (p. 62). Another chapter examines the work of four displaced female Islamic artists, victims of the Middle Eastern diaspora, whose explorations of home and identity can only be made away from home (p. 74). These women, two Iranians, one Egyptian, and one Palestinian, all internationally recognised artists now living abroad, include London-based Mona Hatoum, whose artwork *Keffieh* (1993–1999), made of cotton and human hair expresses through the imitation of a traditional Palestinian garment and signifier of identity, the “feeling of permanent foreignness and deracination” common to so many displaced people today (p. 107).

The next chapter explores the western construct of “China,” in which “geographical China and the idea of China (“China”) occupy two discernibly separate, if overlapping, spaces” (p. 109). Chinoiserie, or *lachine* as it was termed in seventeenth century France, is one of the oldest examples of cross-cultural exchange, historically a generic term for whatever was not western. Chinoiserie is examined through the MET Museum’s 2015 *China: Through the Looking Glass*, an exhibition that exploded “myths of cultural essentialism” (p. 109). The ease with which “China” continues to re-interpret its own orientalist fantasy, to re-orientalise itself, is borne out by couturier Guo Pei’s ensemble in the exhibition, mistaken by John Paul Gaultier for one by the orientalist couturier *sine qua non*, John Galliano. The back and forth, blurring and smoothing of cultural influences is also explored by Geczy in cinema: from Bertolucci’s *The Last Emperor* (1987), an example of

blatant orientalism, yet one that has influenced Chinese filmmakers ever since to Tarantino's martial arts films *Kill Bill: Volume 1* (2003) and *Kill Bill: Volume 2* (2004) influenced by Bruce Lee who in turn inspired the highly successful Chinese-produced martial arts series *Ip Man* (2008-2019).

A chapter on Japan examines its modernisation through clothing during the Meiji Empire; Japanese fashion and designers, with particular emphasis on Rei Kawakubo, whose denial of influence in the act of creation is challenged by the author, citing Kawakubo's 2007 *Cubisme* collection as an example of influence by *kawaii* style. An informative discussion follows of the "neutered orientalism" (p. 141) of manga and the Hello Kitty franchise, the "wish worlds" (p. 145) of Lolita and Cosplay in which escapist fantasies mediated by combined eastern and western cultural references are played out.

India and its fashion industry are introduced through the writers V.S. Naipaul and Arundhati Roy. Roy's critique of the Gandhi myth and his support of the caste system that perpetuates enormous class and economic differences in a society already fractured, geographically and culturally, by the legacy of the British Empire, is particularly interesting. The Indian fashion industry, projected to be worth \$223 billion by 2021 (p. 159), has oscillated between western and indigenous styles and manufacturing processes, but "now seeks to strike a balance" (p. 161). *Desi*, meaning "of the nation," applied to fashion, expresses fusion and juxtaposition: a turban with a Nike logo or a sari with Chinoiserie-style motifs are "*desi-chic*" (p. 161).

Geczy ends with Australian Aboriginal culture and artistic practise, focusing on the work of several photographers and filmmakers. This less familiar territory, its history, heterogeneity, and how its practitioners are situated in the international art market today are all helpfully articulated by the author who has collaborated with several of the featured artists and evidently has a deep personal connection to them. The complexity of these artists' cultural activities, multiple identities and the spaces they occupy is too great to summarise here, as Geczy says: "These artists are potent examples of cultural practices...of First Nations peoples in the era of globalization" (p. 182). Geczy concludes the book by saying: "A keynote to all of this is belonging. The choices of the belonging can be inherited, consensual, but more importantly, shaped and asserted by the creative performances of the cultural self" (p. 185).

Transorientalism is a book that requires commitment and concentration. Geczy's wide-ranging and authoritative research is impressive, his text dense and exacting, sometimes requiring recourse to the dictionary. It is a complex subject examined through a theoretical lens, an approach grounded in fashion studies, empirical experience as an artist and curator, and personal knowledge of the countries and

artists featured. It is a sensitive and informative account of expressions of culture and identity within fashion and the arts that exemplify transorientalism. As such, it offers an important contribution to the field of fashion studies and a useful guide to the convergence culture of our time.

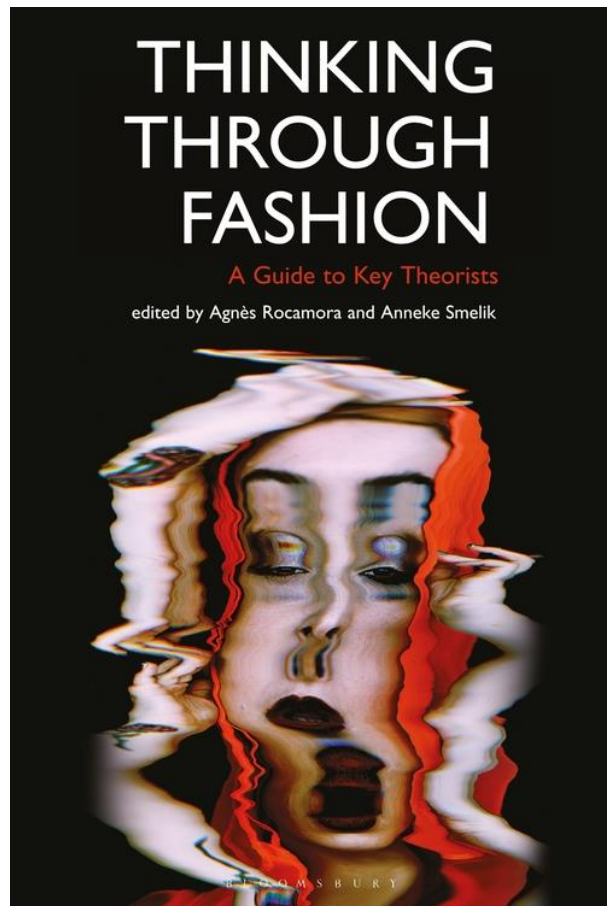
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Cally Blackman is Senior Lecturer and Stage One Leader of Fashion History and Theory, BA Fashion Communication at Central Saint Martins (CSM), University of the Arts London (UAL). Cally studied fashion design at St. Martin's, gained an MA in Dress History from The Courtauld Institute of Art, London, and has taught at CSM for 20 years. She is a Fellow of the Higher Education Academy (FHEA). She has lectured widely and has published several books including *100 Years of Fashion Illustration* (Laurence King, 2007), *100 Years of Menswear* (Laurence King, 2009), *100 Years of Fashion* (Laurence King, 2012), and *A Portrait of Fashion* with Aileen Ribeiro (National Portrait Gallery, 2015). Her most recent publication *Fashion Central Saint Martins* (Thames and Hudson, 2019) on the history of the Fashion School was co-authored with Hywel Davies, Programme Director, CSM. Her interests are focused on delivering a non-Eurocentric approach to fashion history; the intersectionality of transnational fashion, and early twentieth century colour photography.

Thinking Through Fashion: A Guide to Key Theorists, Agnès Rocamora and Anneke Smelik, Editors, Bloomsbury, London, England, 2019, List of Figures, Acknowledgements, 19 Black-and-White Images, Contributors, Index, 310 pages, Softback, £16.99.

Thinking Through Fashion: A Key Guide to Theorists provides an overview of the theories of 16 key thinkers from the nineteenth through the twentieth centuries whose ideas form the basis of how we think about western fashion. The book is edited by Agnès Rocamora, Reader in Social and Cultural Studies at London College of Fashion, University of the Arts London (UAL), and Anneke Smelik, Katrien van Munster Professor of Visual Culture at the Radboud University of Nijmegen, Netherlands. Each chapter is written by a different contributor, some artists themselves, their fields ranging between cultural and historical studies, material culture, philosophy, fashion theory, design history, visual culture, art and design theory, and sociology.



The aim of the book, as stated in the introduction by the editors,

...is to accompany readers through the process of thinking through fashion [and] to help them grasp both the relevance of social and cultural theory to the fields of fashion, dress and material culture, and, conversely, the relevance of those fields to social and cultural theory (p. 2).

To this end, while some of the work of the writers and theorists included in the book does make reference to fashion, much of it originally explored other fields and was then adopted by fashion historians after the fact. Indeed, many of the theorists discussed also drew and even built upon each other's work, crossing disciplines and combining methodologies to form their own theories.

This emphasis on interdisciplinary work and the cross-fertilisation of ideas through time and space might, upon a cursory glance, appear less than obvious in the way the book has been structured. The chapter sequencing is arranged in chronological order according to the birth dates of each of the 16 chosen thinkers (p. 5), beginning with Anthony Sullivan's analysis of how Karl Marx' theories on capitalism are applicable to thinking about contemporary fashion, and ending with Elizabeth Wissinger's discussion on how Judith Butler's theories on gender came to be adopted by fashion historians in the 1990s as queer studies took off amidst the rise of third wave feminism.

Once into the book, however, it is soon evident that this linear structural form is simply an easy way of clearly focusing on each theorist, their work, and the ways in which the latter has influenced how we have looked at and thought about fashion and dress in the past and present. Each chapter begins with a brief biography of the theorist it focusses on, establishing the cultural and economic context within which they were writing. This is then followed by a discussion of each of their key theories and ideas as they were originally used, how these ideas were adopted and developed further or in different ways by later theorists, and, finally, how and where they fit within fashion studies. From the first chapter to the last, there is a constant back and forth between the past and present and, indeed, the past and the past.

Chapter 2, for instance, not only introduces Marx' theories, but also weaves into that discussion the ways in which his work is still relevant and important with regard to how we think about modern clothing production, labour laws, and even sustainability, drawing clear parallels between Victorian factory conditions in Britain and those of modern multi-national clothing brands in Asia today. Janice Miller's following chapter on Freud discusses the myriad of ways in which later theorists' expansion and rethinking of Freud's psychoanalytical theories and methodologies can be used to look at fashion and fetishism, representation of gender in fashion, imagery and the media, concluding by touching on Siamak Movahedi and Gohar Homayounpour's use of psychoanalysis to discuss the complex relationship of Iranian women with the chador.

Peter McNeil discusses Georg Simmel's influence on sociology; drawing links between his ideas and those of artists and poets such Stéphane Mallarmé and Charles Baudelaire and introduces the "trickle down" theory of fashion dissemination. It is in this chapter too that reference is made to Thorstein Veblen's 1899 treatise *The Theory of the Leisure Class*. Veblen does not have his own chapter in this book but as he is usually looked at alongside Simmel, his inclusion in this chapter is certainly important. Similarly, though referenced throughout the book, particularly in Miller's chapter on Freud, Jacques Lacan also does not receive a chapter to himself. Nor does Ferdinand de Saussure; despite his theories being

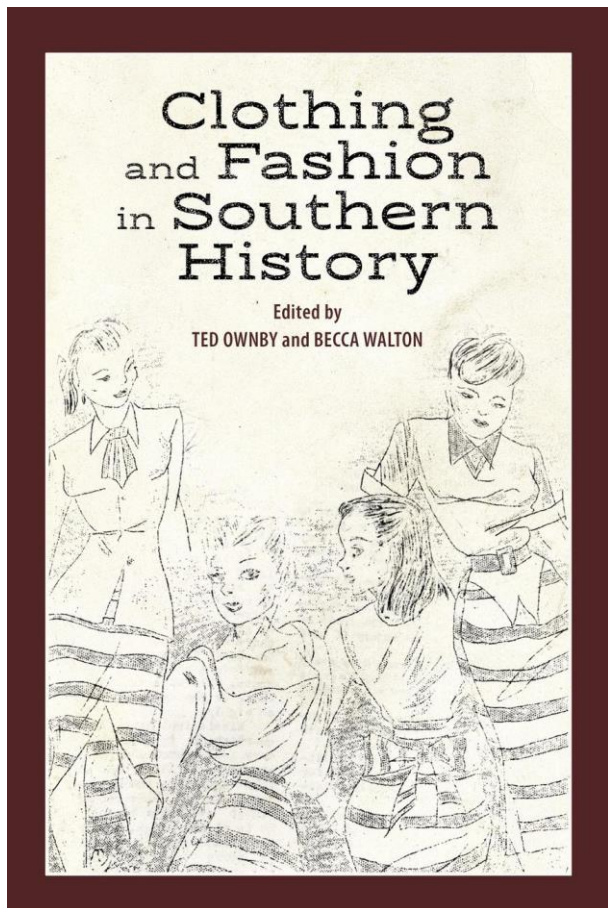
the ones to lay the foundations for modern thinking around semiotics it is Roland Barthes, who wrote more specifically about fashion, who is the chosen semiotic theorist. This is useful, as it allows a discussion of Barthes writings on fashion rhetoric as well as his conversion of de Saussure's sign-signified-signifier methodology to a more fashion-specific coding.

Efrat Tseëlon's discussion of the theories of Jean Baudrillard in Chapter 13 is also a wise inclusion. Baudrillard is well known as being somewhat impenetrable even for those accustomed to and comfortable with academic writing. However, as Tseëlon notes, while he does not write extensively about fashion specifically, his theories on consumption are quite "invaluable to thinking through fashion" (p. 215). Baudrillard's work also makes use of semiotics in constructing his theoretical framework, although his work goes further than Barthes to propose a post-semiotic world in which signs no longer refer to the signified, but to other signs. Tseëlon uses the chapter to demonstrate how she has used Baudrillard's post-semiotic theories as a framework to analyse dress history, as well as post-modern fashion. The concluding argument to this being that, while Baudrillard's theories are certainly on the extreme end of the scale, they are helpful in a heuristic sense for getting to the heart of a question about meaning and about what "clothes really signify, and what we imagine they do" (p. 231).

Overall, this is a well thought out collection of the key theorists used in the study of fashion, the writing is clear, and references to further reading on each of the theories are well sign-posted. It is not a comprehensive analysis, but nor do the editors make any pretence that it is intended as such. They clearly state in their introduction that the collection is "selective rather than comprehensive" and that they are aware that the concepts and ideas focussed on are "central to modern Western social and cultural theory" (p. 6). The book would certainly prove useful to anyone making their first foray into the world of academic theory, and also for those needing to refresh their memories on the various theoretical approaches key to the study of western fashion.

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Stephanie Blythman is an independent researcher working as a costumer in the film and television industry. She initially became interested in the performative power of stage costume while completing her BA in Drama Studies and French at Trinity College Dublin, Ireland, before training and working in costume. In 2016, she took time out of the film industry to complete an MA in History of Design at The Victoria and Albert Museum (V&A)/Royal College of Art, London, where she began her research into early seventeenth century French costuming practices, exploring what the costumes, the performers' costumed bodies, and their iconographic representation say about Early Modern French understanding of nation, race, and class.



Clothing and Fashion in Southern History, Ted Ownby and Becca Walton, Editors, University Press of Mississippi, Jackson, Mississippi, United States, 2020, Notes, Contributors, Index, 8 Black-and-White Illustrations, 157 pages, Softback, £22.97.

Clothing and Fashion in Southern History is a book that takes on the large task of illustrating the role of clothing in societies across the American South from the antebellum period through the late twentieth century. It is edited by Ted Ownby, a Professor of History at the University of Mississippi, and Becca Walton, the former associate director for projects at the Center for the Study of Southern Culture at the University of Mississippi. As an edited volume, it

draws on the work of scholars across the disciplines of history, American studies, and material culture studies.

This book is the first of its kind to analyse clothing and fashion throughout the geographical and economic entity that is the American South. It is not a comprehensive analysis of all types of clothing worn throughout Southern history, but rather a starting point for examining the various ways clothing and fashion held importance in different facets of Southern society. In doing so, this volume avoids discussing fashion as something only valued by the upper class and instead approaches clothing as “something made, worn, and intimately experienced by enslaved people, incarcerated people, the poor and working class, and by subcultures perceived as transgressive” (p. ix).

The first chapter of this book, written by Katie Knowles, focuses on the clothing worn and made by enslaved peoples in the South, detailing how “enslavers defined black bodies as unfashionable by supplying enslaved people with only rough, cheap, and ill-fitting garments” (p. 5). While examining the different ways clothing was used for subjugation, this chapter also illustrates the way enslaved individuals managed to foster a small sense of agency and identity in this context. In Chapter 2, author Sarah Jones Weicksel analyses women’s role in military clothing

production during the Confederacy. This chapter initially discusses the role of elite white women in supporting the Confederate cause before acknowledging the difficult reality of enslaved Black women and poor white women who were forced or compelled to participate in the clothing production not by choice but by circumstance.

Chapter 3, written by Susannah Walker, considers the sewing projects created by the Works Progress Administration in response to the economic Depression of the 1930s. In addressing how these sewing projects were influential in combatting the “look” of poverty in this era, Walker also acknowledges the discrimination Black women faced with segregated sewing rooms, lower pay, and persistent designation as “unskilled” workers in comparison to their white counterparts (p. 73). Chapter 4, by Becca Walton, is perhaps one of the most interesting chapters in this book. It examines the clothing worn by inmates at the Mississippi State Penitentiary at Parchman in the mid twentieth century. Walton examines the way inmates fashioned themselves within the limits of prison uniforms. This chapter’s analysis is particularly fascinating due to its use of the primary source *Inside World*, a periodical created and printed within the prison. Through *Inside World*, the daily lives of inmates and their relationship to clothing while imprisoned is immortalised with thoughtful articles and cartoons drawn by inmates showing their imagined fashionable selves.

In Chapter 5, William Sturkey gives a detailed examination of the Mississippi Poor People’s Corporation, a group that was created during the Civil Rights era with the focus on developing economic opportunity for Black Mississippians. While a particularly data-rich chapter, it is perhaps a bit out of place within the context of the book as it does not place a focus on clothing but rather on the general work of the Poor Peoples Corporation and its relation to the Civil Rights movement. The sixth and final chapter, written by Grace Elizabeth Hale, concludes the book in the latter half of the twentieth century in its discussion of clothing in the Athens, Georgia music scene. Hale illustrates how young people in this environment “became bohemians by dressing up” (p. 126), while navigating gender expression and androgyny in clothing.

From the outset, it is clear that taking on the topic of clothing in Southern history would prove difficult given the lack of existing items of clothing in museum collections and archives. The book’s focus on critically underserved populations means that the items worn or made by these people were not created to last. This includes the cheaply made clothing worn by enslaved people, items fashioned by women in the Depression-era sewing projects, and the thrift store finds adopted by artists and musicians in late twentieth century Georgia. Despite this challenge, the authors of this book were able to utilise a wide variety of primary sources to

overcome this issue. Through the use of runaway slave advertisements, memoirs, newspaper accounts, and government records, the reader is able to garner an understanding of the importance of clothing and fashion for these different groups.

With this limitation acknowledged, it must be said that the book itself might have been better served with the inclusion of more visuals. For example, it may have bolstered the discussion on WPA sewing projects to see an image of what may be considered the “look” of poverty that the women in these projects sought to stave off. Indeed, it is Walton’s chapter on inmates at the Mississippi State Penitentiary that stands out in part due to the illustrations from *Inside World*, which speak to how the inmates viewed themselves and their clothing while imprisoned.

One strength that persisted throughout the book was the consistent acknowledgement of racial inequality that permeated all moments in this timeline. The initial consideration of enslaved people’s “defined space for their bodies” (p. 22), through the pervasive discrimination faced by Black women in WPA sewing projects, to the economic empowerment from seed grants in the Mississippi Poor Peoples Corporation, *Clothing and Fashion in Southern History* remains steadfast in its commitment to speak to the experience of all members of Southern society. This is strengthened by several contributors’ use of outside scholarship to further their arguments. One such example is Katie Knowles’ inclusion of Stephanie M.H. Camp’s concept that “enslaved people lived within three bodies—the body of domination, the body of suffering, and the body of pleasure” (p. 19), which deepens the discussion of clothing and fashioning within the context of slavery.

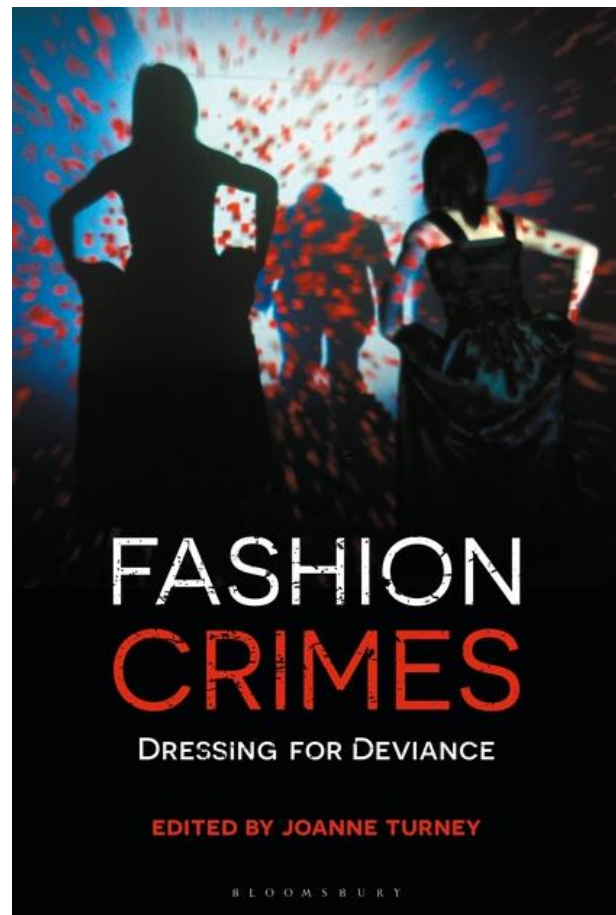
The book concludes with an acknowledgement that it does not seek to consider fashion in terms of “high style” but rather as “the aggregate of dress associated in various ways with various individuals and constituencies” (p. 142). It is this approach to fashion that allows the book to handle the subject of fashion history with regards to underserved groups so well. *Clothing and Fashion in Southern History* did not set out to be a comprehensive guide to fashion history of the American South, and it is this acknowledgement that allows it to further serve as a thought-provoking basis for further research into this area of the field.

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Dylan Leah Brekka recently received her MA at the Bard Graduate Center, New York, New York, United States, where she focused her studies on the role of fashion in portraiture of the late eighteenth through early twentieth centuries. This research culminated with her Qualifying Paper, titled *Dressing the Strange Artist: Fashion and Fame in George Clairin's Portrait de Sarah Bernhardt*, which examined actress Sarah Bernhardt's choice of dress for her large-scale portrait exhibited in the Paris Salon of 1876. She currently works as the Curatorial Administrator for a private art collection based in New York.

Fashion Crimes: Dressing for Deviance, Joanne Turney, Editor, Bloomsbury, London, England, 2019, Figures, Acknowledgements, Contributors, Notes, References, Index, 27 Black-and-White Illustrations, 256 pages, Softback, £26.09.

When a crime is reported, is it significant that clothing is often referred to in identifying the perpetrators or victims? Edited by Joanne Turney, *Fashion Crimes: Dressing for Deviance* consists of 14 essays examining how items of clothing can become associated with deviant behaviour through cultural, social, and often political perceptions. The essays explore the tension between fashion worn as an expression of ideals and fashion perceived as intentional threat. In the increasingly common cultural climate of fear and tribalism, this book offers a poignant glimpse into how the perceptions of clothing continue to affect society.



In her introduction, Turney poses the question, can clothing influence social behaviour and communicate social disintegration (p. 2)? She emphasises that clothing, though an expression of social acceptance, can also be an expression of sociocultural and political concerns (p. 1). The discourse of the book is framed as a discussion of how clothing takes on meaning and thus becomes performative, indicating social roles. Turney argues the moral climate and notions of acceptability determine which clothing comes to be seen as deviant or criminal in a society (p. 10). Each of the essays shed light on the ways particular types of clothing have been demonised by society, and in turn, influenced society's opinions of its wearers.

The book focuses on the twentieth and twenty-first centuries and includes chapters on clothing from the United Kingdom, United States, Japan, Hungary, Sweden, and Norway. The chapters cover a wide range of topics, ranging from specific items of clothing, to broader subcultures. The book begins with chapters looking at how certain types of clothing, such as hoodies (Chapter 2) and saggy pants (Chapter 3), are interpreted by the media in association with criminal activity. In the middle, the

chapters focus on representations of criminality in popular culture and how they are appropriated by the fashion industry (p. 8). A couple chapters also discuss gendered norms constructed through clothing, including sexualization of women and aggressive masculinity. The later chapters of the book, using such examples as pirate symbolism (Chapter 11), trench coats (Chapter 13) and track suits (Chapter 14), emphasise how clothing can signify political deviation (p. 9). Among the chapters particularly relevant to ongoing social and political issues are Chapter 3 and Chapter 10.

In Chapter 3, titled, “The Criminalisation of the Saggy Pant,” Holly Price Alford describes how the urban trend of sagging pants [trousers in the UK] began in the 1980s as a resistance to the mainstream fashion of tight-fitting pants (p. 34). Though the style may have started for comfort purposes, it was also an expression of the flippant attitude of the wearer. Soon, sagging pants became associated with gang activity and impacted society’s perceptions of the wearer. The “association between the garment and criminal activity has led to profiling in general, thus leading to conflict between police and urban youth and adults” (p. 34). What started as counter cultural, Alford explains, then became mainstream fashion by the 1990s (p. 37). Alford implies that the same association with criminality leading to profiling may also be what makes the trend become “cool” to those outside the original demographic of wearers. Still, Alford is careful to point out what an outcry the style of sagging pants caused in both the United States and United Kingdom. In some cases, the objectors even went so far as to propose anti-sagging legislations (p. 40). The chapter shows how influential a rebellious fashion trend can be, with both social and political implications.

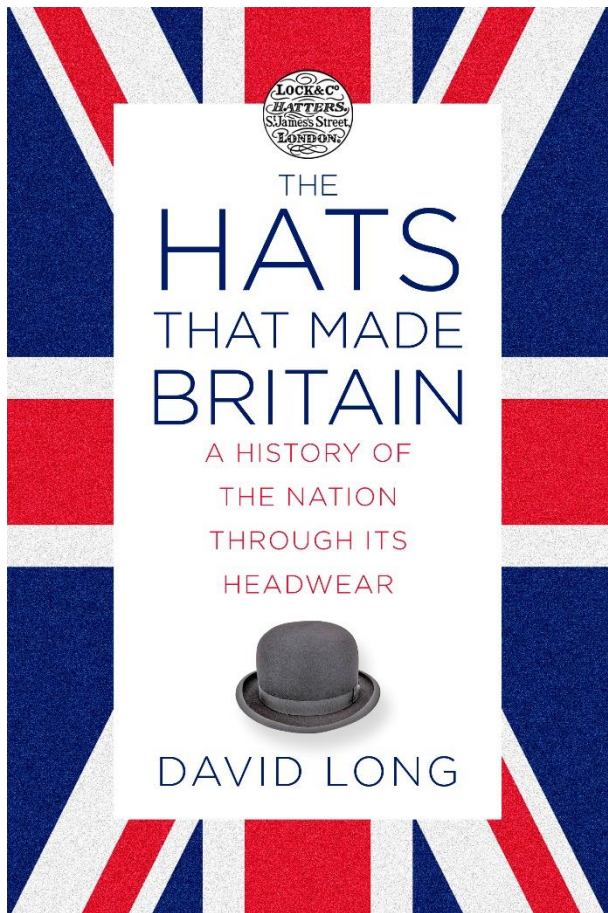
The title of Chapter 10 is challenging in itself: “Material Evidence: Sexual Assault, Provocative Clothing and Fashion.” Throughout this chapter, Joanne Turney explores, in depth, how context and narrative shape perceptions of clothing. When clothing takes on associations with deviant behaviour, clothing is then cited as an indication of the wearer’s behaviour. Thus, clothing becomes “a material witness that is also material evidence” (p. 117). Turney discusses the use of clothing in sexual assault court cases. Certain clothing perceived as an indicator of sexual availability is used as evidence. Turney explains how problematic it is to use clothing in this manner. Clothing cannot be understood as definitive evidence; associations with clothing are fluid and change with social conventions (p. 118). Turney poses questions throughout the chapter as to the conscious act of dressing and the concept of “inappropriate.” The chapter provides a thought-provoking perspective on the consequences of basing judgements on clothing.

The collection of essays in this book offers an insightful look at the unspoken sartorial coding featured in society. As Turney states in her chapter on hoodies, “The clothing one wears is significant, but the ways in which clothes are worn are more so” (p. 26). This concept is emphasised throughout the chapters of the book. While there is other published research on symbolism of clothing and limitations imposed, such as sumptuary laws, this book is unique in that it demonstrates sociocultural and political consequences of clothing in contemporary society.

Fashion Crimes: Dressing for Deviance is a well-researched volume which places contemporary social issues in direct correlation with fashion. Although Turney introduced the book with themes guiding the book’s structure, the order of the chapters is incongruous at times. A clearer distinction of sections may assist in building the thematic flow. While many of the chapters include black-and-white photographs featuring the fashion item or context being discussed, some chapters contain no visual reference. The inclusion of images in each chapter would be helpful to guide the reader’s understanding of the aesthetics being discussed. Overall, this book is informative and challenging. Valuable for fashion designers and dress historians alike, the reader will come away with a better grasp of how fashion creates and embodies perceptions.

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Amelia Brookins is currently completing an MA in Library and Information Studies from University College London and holds a BFA in Theatre Design (Costume) from The University of Southern California. She started her career working as a costumer for film in Los Angeles, California and went on to work for the Shakespeare Theatre Company in Washington, DC. She was a Costume Conservation intern at the Smithsonian Institution National Museum of American History and has also held a volunteer placement at The Victoria and Albert Museum (V&A), Department of Theatre and Performance. In 2019, Amelia was the recipient of The Association of Dress Historians’ Madeleine Ginsburg Grant in support of her placement at Shakespeare’s Globe Theatre Library and Archive, London.



The Hats That Made Britain: A History of the Nation through Its Headwear, David Long, The History Press, Cheltenham, Gloucestershire, England, 2020, 50 Colour Illustrations, 240 pages, Hardback, £20.00.

The Hats That Made Britain: A History of the Nation through Its Headwear by David Long, is a book written in 50 short chapters, each dedicated to one hat. All chapters start with an image and range from two to four pages in length, allowing the reader to dip in and out of the book as desired. Long, a journalist for the *Daily Mail* and *The Times*, has written a plethora of books for children and many others about London; this is his first to feature dress. With no argument within the narrative, the book contains facts and entertaining stories

surrounding each hat, historically and socially. Refreshingly, the vast majority are hats worn by men, with only three styles worn by women. However, it is unclear who the book is aimed at as there are no citations, bibliography, index, or acknowledgements, and terminology such as “stockjobbers” (p. 64) goes unexplained.

Digesting the book from cover to cover, the reader begins to wonder if it may have been written in collaboration with the London hatters, Lock & Co. There is a Lock & Co. logo on the front of the book, but no mention of the company in the introduction. Devices the company used to measure heads (p. 66) are mentioned, but with little detail, as are their archives in passing (p. 51). If the author did have access to these archives, a study of a hatmaking company established since 1676 (The date is gleaned from the Lock & Co. website.) is a missed opportunity while, at the very least, acknowledgements and a brief history of the business should have been included. There are footnotes but they are used to add information rather than citations, while quotes go unreferenced throughout the book. The exception is in the chapter on the “Bowler Hat” (p. 114) where Lock & Co. employee Thomas Bowler was instrumental in its creation.

Many of the chapters are full of fascinating insights while the scope of details can range widely. The chapter on “Bearskins” (p. 79), worn by the British Army, describes where the black and brown bearskins came from, the search for ethical or synthetic alternatives, the different regiments that wear it and the costs to the taxpayer. On the “Müller-Cut Down” (p. 129), Long discusses an 1864 murder, the subsequent international chase and hanging of the perpetrator which then leads, in the same chapter, to the headwear of those taking part in a Knightsbridge siege in 1975 (p. 133). The “Deerstalker” (p. 160) was used as an enjoyable excuse to explore dress in Arthur Conan Doyle’s Sherlock Holmes stories rather than the hat itself. The “Brodie Helmet” chapter (p. 187) covers reasons for its creation during the First World War, how it was made, the necessary alterations and its ultimate success.

However, there are tantalising snippets of information that go unexplained in any depth; for example, in the chapter “Imperial State Crown” Long describes the involvement of Lock & Co. in devising the crown which has “a special fitment to make it more comfortable” (p. 210). There is no expansion on what that special fitment was or how it made the crown more comfortable. The chapter on the “Homburg” (p. 203) gives us a brief history of this style of hat but uses the opportunity to give a potted history of Anthony Eden’s sartorial choices. There is, on occasion, mention of how a particular hat was worn, or made, but although there is the odd allusion to materials, processes, and hatters themselves, there is precious little detail.

What Long does do best is introduce entertaining asides such as Evel Knievel being “turned down for life insurance by Lloyds of London no fewer than thirty-seven times” (p. 224) or that Franz Kafka was said to have invented the “Hard Hat” (p. 194). Long later repudiates the statement explaining there is no documentation to prove it, leaving this reader wondering why Kafka was mentioned at all. As there is no conclusion, the book ends abruptly with the “Black Cap” (p. 237) worn by judges when pronouncing the death sentence.

Given that the title is *The Hats That Made Britain: A History of the Nation through Its Headwear*, there is no mention of hats worn in Northern Ireland (if we take Britain to mean the British Isles) or Wales—a blatant omission. There are also basic errors in the Hebrew in the chapter on the “Kippah” (p. 29); it should read from right to left instead of left to right, but these are points that should have been picked up by editors. The book is at times elitist with its repeated references to hunting and shooting and the Oxbridge universities, but, if it has been written in collaboration with Lock & Co., it is perhaps understandable given their clientele. Ultimately, this is not an academic piece of writing, but a light book full of uncorroborated facts, and is an enjoyable and at times humorous read.

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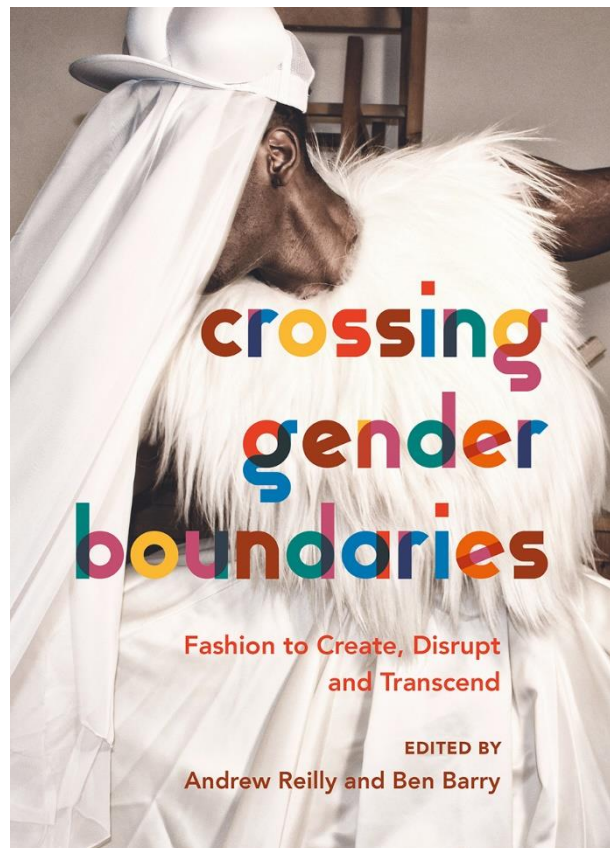
Tracy Harrison Butler is a postgraduate student at The University of Glasgow, Scotland, studying Dress and Textile Histories, where she is currently researching a dissertation on the Crum printworks at Thornliebank, Glasgow. Prior to returning to university, Tracy ran her own graphic and website design business and worked in theatre, film, and television, including costume breakdown and dye on *Outlander*.

Crossing Gender Boundaries: Fashion to Create, Disrupt and Transcend, Andrew Reilly and Ben Barry, Editors, Intellect, Bristol, Gloucestershire, England, 2020, Notes, References, Notes on Contributors, Index, 22 Black-and-White Illustrations, 227 pages, Softback, £37.50.

Editors Andrew Reilly and Ben Barry compiled this volume of essays from a wide range of authors to address the relationship between gender and fashion. Reilly is Professor at The University of Hawaii, Manoa and his research interests include the construction of gender and sexuality through dress. Barry is Associate Professor at Ryerson University, Toronto and his research “explores gender inequalities and transformations through dress” (p. 219). Together they have expertly curated this collection, in a mostly chronological order, and explore how dress creates, subverts, and moves beyond gender.

Reilly and Barry believe that “dress is the most visible tool to validate the male/female and masculine/feminine binary, [they] believe it is also the perfect tool to disrupt and transform it” (p. 11). In accordance with this statement the book is structured into three sections, namely “Creating Gender,” “Disrupting Gender,” and “Transcending Gender” with each part containing four or five chapters. The chapters and sections flow very well together, and it is a credit to the editing skills of Reilly and Barry that each chapter is perfectly placed within the book. Additionally, special mention should be made of the Introduction as it contains a clear and concise summary of current scholarship and gender theory from Judith Butler to the present day with reference to key research.

As mentioned previously, the book is divided into three clear sections; a short summary of these sections follows. In Part 1, “Creating Gender,” the chapters cover subjects such as “bifurcated garments and divided skirts,” “male corsetry,” and “high heels.” These are all garments which have had scholars’ attention before, but these new chapters bring a fresh point of view to the garments’ importance in creating and maintaining gender boundaries and traditional gender binaries. It



should be noted that the book is written from a western point of view and the editors make this very clear in their introduction. They also encourage future research in this field which would expand the scope both geographically and culturally.

Part 2, “Disrupting Gender,” considers the ways in which clothing can challenge traditional gender binary expectations. This section abounds with new and original research, in particular, “Cute Men in Contemporary Japan” by Toby Slade and “The Politicization of Fashion in Virtual Queer Spaces: A Case Study of Saint Harridan, One of the Pioneering Queer Fashion Brands in the Twenty-First Century” by Kelly L. Reddy-Best. Both these chapters are excellent reads.

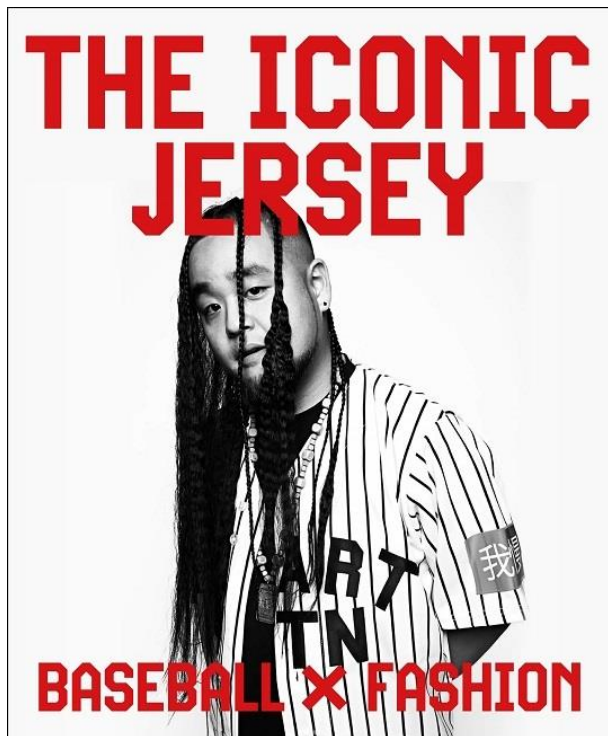
Finally, in Part 3, “Transcending Gender,” the chapters explore modern-day unisex and genderless clothing. The subjects covered in these chapters include unisex clothing and the androgynous body, why Jung Ha-Brookshire doesn’t wear skirts and Madison Moore’s discussion of “Fabulousness” as “a powerful queer aesthetic category [which] highlights how great style emerges from risk” (p. 193). This particular chapter is taken from Moore’s latest book *Fabulous: The Rise of the Beautiful Eccentric*. Additionally, Valerie Rangel in her chapter “Shirting Identities: Negotiating Gender Identity through the Dress Shirt” successfully argues that “the dress shirt attempts to embody a genderless aesthetic, its meaning [...] contingent on the wearer’s enactment of gender” (p. 166) and in a similar fashion to other authors within *Crossing Gender Boundaries* she suggests potential areas for further research.

A definitive positive of the book as a whole is the future research and scholarship that it actively invites. Chapters are short and therefore cannot be expected to cover their subjects comprehensively, however, there is certainly the potential for this book to be a catalyst for future research and, as previously mentioned, it actively encourages this.

Overall, the wide range of topics collated by Reilly and Barry gives an extremely interesting overview of both personal and public aspects of the relationship between gender and dress. Chapters range from personal accounts to theoretical and cover both well-known and more niche, potentially less well-known, designers and fashion trends. Therefore, given this wide range not all chapters will be of interest to all readers. *Crossing Gender Boundaries* is a book which will be attractive to those whose research and interests are in several different fields whether that be historical fashion, contemporary fashion, gender studies, or cultural studies. In fact, this book is such an enjoyable read and is readily accessible that it may even be of interest to the general reader.

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Jennifer Cameron is a PhD student and Visiting Lecturer in English Literature at The University of Hertfordshire, England. She is currently researching the cultural and social significance of the colour of dress in modernist literature, written by women in the 1920s. The main themes of her research are class, race, gender, and sexuality. Prior to this she earned a Master of Arts with Distinction in English Literature from The University of Hertfordshire and an LLB (Hons) from The University of Glasgow, Scotland.



The Iconic Jersey: Baseball x Fashion, Erin R. Corrales-Diaz, D. Giles Limited in Association with Worcester Art Museum, Worcester, Massachusetts, United States, 2021, Directors' Forward, Acknowledgements, Notes, Selected Bibliography, Photography Credits, Index, 216 Black-and-White and Colour Illustrations, 192 pages, Hardback, £29.95.

This big beautiful book accompanies the exhibition, titled, *The Iconic Jersey: Baseball x Fashion*, at Worcester Art Museum in Worcester, Massachusetts, United States. The exhibition runs

from 12 June 2021 to 12 September 2021 and was curated by Dr. Erin R. Corrales-Diaz, who also authored this book. In 2016, Corrales-Diaz earned a doctorate at The University of North Carolina, Chapel Hill, with a dissertation, titled, *Remembering the Veteran: Disability, Trauma, and the American Civil War, 1861-1915*. In 2018, she became the new assistant curator of American art at Worcester Art Museum.

The Iconic Jersey is an interesting book that follows the distinctive design history of the baseball jersey—from the nineteenth-century American baseball field to the international fashion industry of today. This unique transference of American design from traditional sportswear to mainstream consumption is worthy of study. *The Iconic Jersey* is a valuable book for those who are interested in baseball, fashion, uniforms, or the reinvention and dissemination of traditional designs.

The book is chock-a-block with thought-provoking images of baseball jerseys—both historic and contemporary—as well as baseball-inspired fashion, such as Elton John's innovative baseball costume, worn in 1975 during his two sold-out concerts at Dodger Stadium in Los Angeles, California. Corrales-Diaz explains, "After John finished his first set, he reemerged onstage in a custom-made Bob Mackie Dodger costume as a tribute to performing at the ball park...[Mackie designed] a sequined lamé outfit proudly displaying 'Elton 1' on the back. Mackie's bold interpretation set the foundation for future designers to experiment with baseball attire..." (p. 146).

Fashion brands that have experimented with baseball design elements, span the gamut from low-end fast fashion to high-end luxury brands. For example, Gucci debuted a collaboration with Major League Baseball (MLB) at the Autumn 2018 Milan Fashion Week in which “baseball’s international reach and instantly recognizable insignias” (p. 133) were leveraged to merge luxury fashion with traditional sportswear. Other fashion brands that have incorporated elements of the baseball jersey into collections include a 2017 Louis Vuitton/Supreme collaboration that featured a signature monogram denim jacquard baseball jersey (p. 163); and a 2018 Moshino/H&M collaboration that featured a baseball jersey dress with classic Disney characters (p. 164).

The Iconic Jersey is a celebration of a historically American pastime and design that, over the past 170 years, has been adopted in various parts of the globe. The baseball player’s uniform with its characteristic “colours, patterns, letters, numbers, and logos—all provide a sense of unity, identification, and panache to the uniform and the game” (p. 22), asserts Corrales-Diaz. Baseball uniforms, like many uniforms, provide a positive impact on morale and crowd behaviour. Uniforms invoke a sense of unity. Uniforms stimulate camaraderie and a sense of belonging. The consistency in physical appearance promotes a cohesion of spirit and identity, both on the baseball diamond, through the fan-filled ballpark, and into the wider fashion industry. *The Iconic Jersey* delivers a surprising perspective to the debate on the psychology of uniforms and offers a unique vantage point from which to continue the discussion of the relevance of uniforms within scholarship in dress history.

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Film Noir Style: The Killer 1940s, Kimberly Truhler, GoodKnight Books, Pittsburgh, Pennsylvania, United States, 2020, Notes, Bibliography, 250 Black-and-White Illustrations, 253 pages, Hardback, £29.45.

“When a dame gets killed she doesn’t worry about how she looks.”

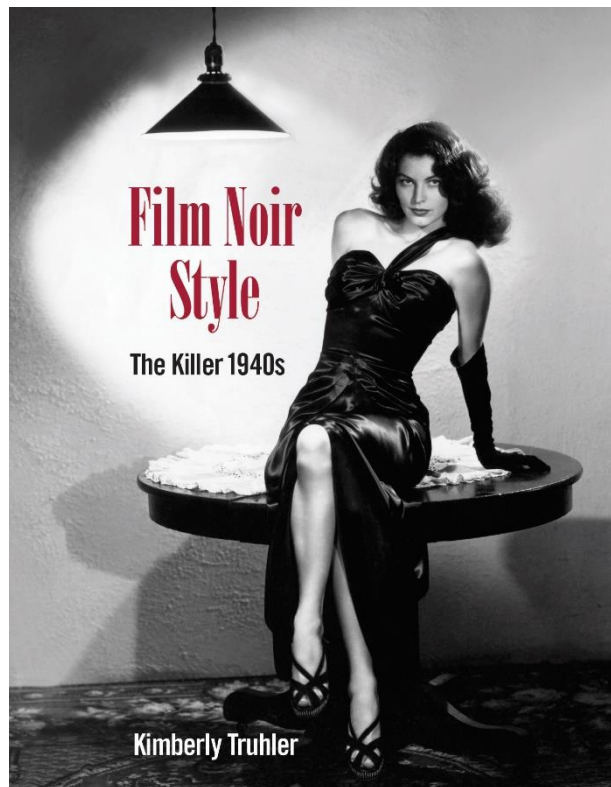
—Detective Lieutenant Mark McPherson, played by Dana Andrews in *Laura* (1944)

Covering the years 1940–1950, *Film Noir Style* looks at 20 films that can be described as noir (or noir-adjacent)

and the lives and work of those responsible for ensuring those dames—dead or otherwise—looked very well, actually. While primarily concerning women’s costume, Truhler briefly covers menswear (after all, what would noir be without a trench coat and trilby?), set design, and noir’s distinctive cinematography.

The book’s introduction stresses the influence of 1920s German Expressionism on the look and themes of film noir. Universum Film AG (UFA), Germany’s film production company was a source of both inspiration and indeed personnel. Many directors who spent time at UFA, including Josef Von Sternberg and Fritz Lang, would create some of the best of noir. Robert Siodmak (*The Killers*, 1946) made his debut in 1930 with *People on Sunday*, screenplay by Billy Wilder (*Sunset Boulevard*, 1950). Even Alfred Hitchcock did a stint at UFA, although Truhler argues that Hitchcock films constitute their own genre (p. 139).

Pre-code Hollywood also provided inspiration: William Wellman’s *The Public Enemy* (1931) and Howard Hawks’ *Scarface* (1932) showed just how appealing an antihero could be, while horror movies like Tod Browning’s *Dracula* (1931) or James Whales’ *Frankenstein* (1931) were pioneering in their use of shadows and darkness, thanks to cinematographers Karl Freund and Arthur Edeson—the latter of whom would photograph *The Maltese Falcon* (1941), often credited as the first film noir.



Truhler's thesis is: "The costumes of Film Noir helped to define the style of the 1940s" (p. 7) and while she touches on it, she doesn't dwell too much on the fashion industry—or lack thereof—in America at the time.

Jonathan Walford's *Forties Fashion* (Thames and Hudson, 2008) describes an environment where pre-war "American fashion relied on Paris for its lead and had never attempted to be an oracle of style: mass production was its staple" (p. 59). He mentions Schiaparelli, on a speaking tour of the United States in late 1940, saying that the United States was too money-conscious to originate its own fashion trends (p. 63).

Truhler, on the other hand, says "Although many people considered Paris as the fashion center of the world, Hollywood had been leading the way since the 1930s. For starters, the studios in Hollywood had an enormous captive audience. In 1930 at the beginning of the Depression, 'Weekly cinema attendance was 80 million people, approximately 65% of the resident US population,' according to political scientist Dr. Michelle Pautz" (p. 13). Truhler continues, "Not only did their designs trickle into mainstream fashion, but department stores also sold copies of popular costumes and film-capsule collections. Macy's "Cinema Shop" for example was but one place customers could find copies of Joan Crawford's white organdie gown from 1932's *Letty Lynton*" (p. 14).

Truhler is keen—and right—to emphasise how crucial to the ongoing success of the movies their costumes were. Costumes, particularly those made under the restrictions of wartime rationing look stylish and, importantly, attainable. They made women, then relishing their new roles in the workforce, look strong; a match for any man, be he detective, grifter, or mensch. It is still empowering to watch a movie featuring three-dimensional, soigné, if frequently flawed women.

More often than not, the costumes absolutely nail the character and align with or help define the actors' appeal. Think of Lauren Bacall, pin-sharp in a checked skirt suit; Rita Hayworth as Gilda in *that* black strapless dress; or Humphrey Bogart in his trench coat and trilby.

Joan Crawford was able to pivot successfully from hooper/clotheshorse to a more serious character actor in *Mildred Pierce* (1945), thanks to costume designer Milo Anderson and, similarly, musicals star Dick Powell reinvented himself with the help of Edward Stevenson for *Murder, My Sweet* (1944). More rarely the costumes serve as a counterpoint to both star and the character they're playing, as in the case of seven-times married Lana Turner dressed almost all in white in 1946's *The Postman Always Rings Twice* (p. 131).

The book is divided into four parts: “Before the War, 1940-1941” (This is an American book); “The War Years, 1942-1945;” “The Year of Transition, 1946,” and “The Post War Years 1947-1950.” Within those four parts Truhler goes into more detail about the studios, the stars, and the costume designers in her studies of each film.

For instance, in talking about *The Shanghai Gesture* (1941) we get a brief biography of costume designer Oleg Cassini. A bonafide aristocrat, Oleg Cassini was born in Paris to Russian diplomat Count Alexander Loiewski and Countess Marguerite Cassini, a Russian aristocrat of Italian ancestry. In 1941, Oleg Cassini eloped with Gene Tierney, whose family thought he was a gold-digger. Tierney’s studio, Twentieth Century Fox, thought their relationship would damage her career, and so they vetoed Cassini in an attempt to destabilise and hopefully end their marriage. The couple remained married, if not without their problems, until 1952.

Even less edifying are the stories of alcoholism, as in the case of Irene Lentz Gibbons, the costume designer better known simply by her first name, Irene. She designed the costumes for *The Postman Always Rings Twice* (1946) practically under house arrest, following orders from Louis B. Mayer to “stay home and completely dry out” (p. 134) after a weeklong drinking jag. More bizarre and very noir is death of designer Vera West, found floating face down in her pool shortly after an argument with her husband. Not one, but two suicide notes were found, both alleging blackmail (pp. 157, 158).

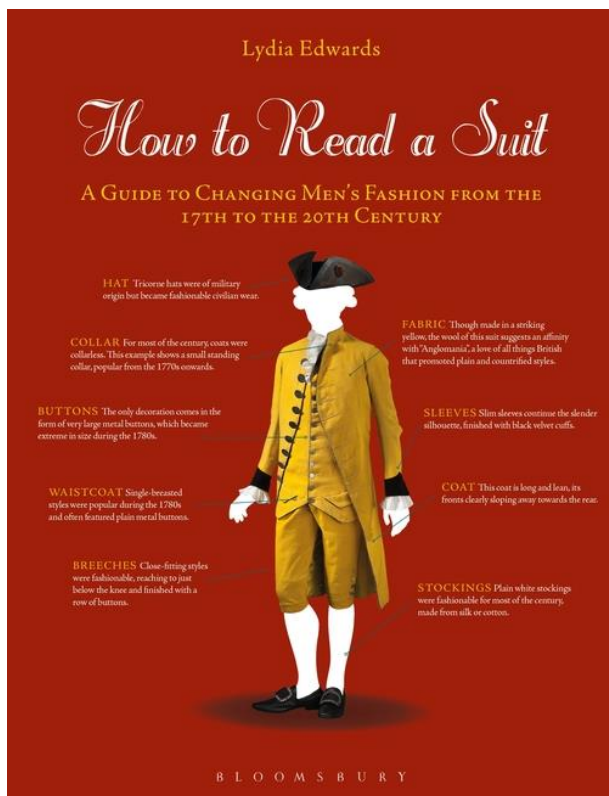
Film Noir Style is more than old, salacious gossip though. Truhler knows her movies. She includes one, *Dead Reckoning* (1947) purely based on the costumes, while conceding that it “might not be among the most memorable movies” (p. 175) and she knows her clothes. She can track a character’s emotional arc through the placement of a brooch or the use of a princess seam. She deconstructs the many little tricks designers use to make a star look taller, or shorter; more curvaceous; more broad-shouldered; longer of neck; predatory or prim.

A former marketing executive and curator of vintage clothing, Truhler now writes about and teaches the history of costume in film. She is Adjunct Professor of the History of Fashion in Film at Woodbury University, runs online events from her website GlamAmor and is a contributor to Bloomsbury’s forthcoming *Encyclopedia of Film and Television Costume Design*. Her knowledge is worn lightly, and her pace is always brisk. However, the breadth of her subject matter impacts on the depth: it is an area that would reward a sharper focus and greater detail. Thus, *Film Noir Style* works well as an introduction to film noir costume and would be ideal for students of costume or fashion, or any designer who wishes to pay homage to the genre.

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Clodagh Deegan is a Costume Designer and Supervisor working across film, theatre, and opera. Recent design work has included *HerStory* (2020) a six-part documentary series for RTE Television; *Two Angels Play I Spy* (2019) a contemporary, projection-mapped opera; and films *Arracht* (2019) and *Citizen Lane* (2018). In 2016, Clodagh was awarded a bursary and mentorship under Pan Pan Theatre's International Mentorship Scheme and, mentored by Stewart Laing, wrote and designed a play, titled, *The Perversions of Quiet Girls*. She has been a guest lecturer and instructor at The Institute of Art, Design, and Technology (Dublin, Ireland) and The Lir National Academy of Dramatic Art at Trinity College, Dublin, and has presented costume workshops to second-level students as part of the Cinemagic International Film and Television Festival for Young People in Ireland and Northern Ireland.



How to Read a Suit: A Guide to Changing Men's Fashion from the 17th to the 20th Century, Lydia Edwards, Bloomsbury, London, England, 2020, Glossary of Terms, Notes, Bibliography, Photographic Credits, Index, 90 Black-and-White Illustrations, 311 Colour Illustrations, 230 pages, Softback, £22.49.

How to Read a Suit provides an easy-to-read guide to the history behind men's suits. This book sheds light on a subject that is glazed over most of the time: men's fashion. The author, Lydia Edwards, walks the reader chronologically through the history of men's fashion stretching from the

seventeenth to twentieth century. The use of a chronological structure helps to illustrate the changing silhouette of men's fashion over these four centuries. Edwards' exploration looks into men's fashion from around the world and gives the reader a sense of not only the suits that were considered everyday wear, but also the flamboyant variety that were reserved for special occasions. The author enhances the readers understanding by describing various suits using historical references to the previous types of suits and their function. This subject is presented using a feminine approach that is reflective of the way women's fashion is usually described, making it more entertaining in its delivery. Edwards expertly grabs the reader's attention by starting with more flamboyant pieces but holds their fascination as she explores the fashions of all levels of society.

One of this book's strengths is the masterful use of images to illustrate the various suits that Edwards covers throughout the text. Each section of the timeline under consideration starts with an introductory explanation, which is followed by a series of figures that are a mixture of extant suits and images from that era of men's fashion. By showing the suits from different angles, the author is able to highlight particular features of men's fashion with accompanying text.

Each piece of the suit is explained in a simple way that everyone can understand. By including the whys of each piece of a suit, the reader can obtain an understanding of how the suits are put together and why they are so different from each other. The only downside is the citation system employed to catalogue the

images in this text. While Edwards includes all of the image references, she does not show which page the references are derived from. This is problematic because it can cause the reader some confusion if they wish to find where the extant suits are located for further study.

By separating the book into decades, the reader is able to navigate the book easily. Not only does this help someone reading the entire book know where the suits are in time, but it is beneficial to anyone who is trying to research a specific decade. Edwards goes into the historical significance of each suit as well. Instead of just focusing on the general public, Edwards includes popular culture icons like John Travolta, David Bowie, and Richard Gere. This book could be immensely helpful in the fashion, historical, and theatrical costume industries. It can serve as both general information, but also time references to those in need of specifics. While this book is a good starting point for the average reader, they may not be familiar with some of the terminology used in this text. Edwards' inclusion of a glossary of terms circumvents this hurdle and is often also incredibly beneficial to the reader, regardless of experience.

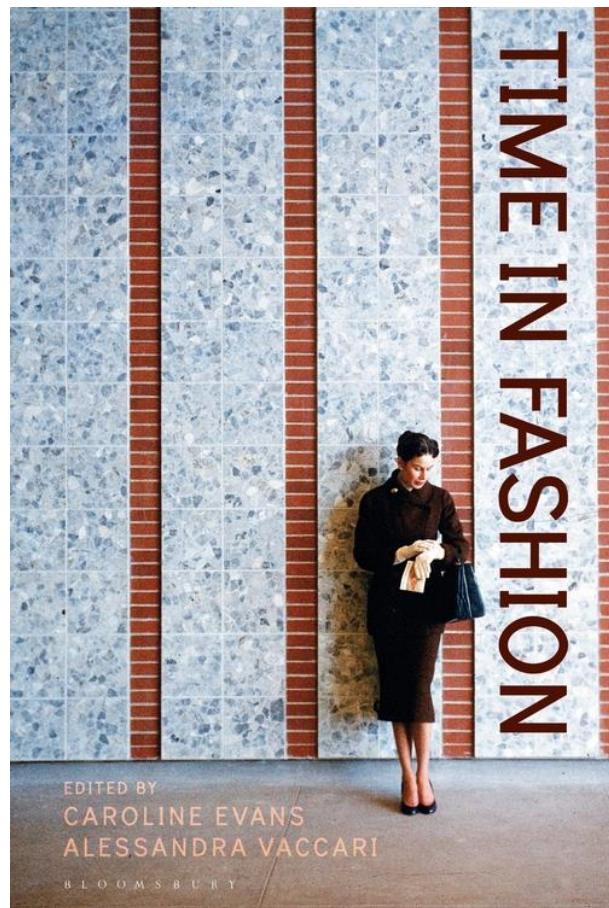
Today, whenever the word *suit* is uttered, the general public pictures a two- or three-piece tailored suit: one that matches the likes of lawyers or black-tie occasions. Edwards shows that there are so many other types of suits, and just how and why they have changed into the ones that today's society are familiar with. The descriptions used throughout this book tie in the social, political, and cultural events of each period and how it is reflected in the suit. The book includes references to political and social segregation, including the zoot suits being identified with more Latin and African American men of the 1940s era. This type of information is what makes this book so interesting. It also helps retain a more light-hearted approach to this subject of men's suits, helping to keep readers' attention. This is not just an academic book, but rather a reference guide that can be beneficial to have in one's personal library. Overall, Lydia Edwards has created a comprehensive and thorough dissection and description of men's suits from the seventeenth century through the twentieth century.

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

Time in Fashion: Industrial, Antilinear and Uchronic Temporalities, Caroline Evans and Alessandra Vaccari, Editors, Bloomsbury, London, England, 2020, Bibliography, Index, 5 Black-and-White Photographs, 187 pages, Softback, £27.99.

In this deceptively slim volume, Caroline Evans and Alessandra Vaccari take on time itself. Their investigation into how time relates to fashion (and vice versa) confronts philosophy, politics, economics, colonialism, nationalism, and other fields that one might find not quite immediately applicable to the field of dress history. In all, *Time in Fashion* argues for and works to prove the intersectionality of dress history and how so many seemingly tangential facets of modern human life eventually converge on what people wear and when they choose to wear or make it.



The task to which Evans and Vaccari set themselves is not an easy one. From the first few lines of their introduction, they appear aware of how much groundwork they must lay for their reader. They know they must define their tripartite subtitle (for how many readers can one reasonably expect to have personally-held definitions for “antilinear” and “uchronic” at the ready?), but they also have a more abstract duty: to begin to break down their reader’s assumptions about time. Although the brunt of the book’s introduction firmly situates the reader in the realm of fashion, Evans and Vaccari sneak in a few broader comments about time and how it has been theorised to function. Throwing in phrases such as “unorthodox models of time” and “time is a construct rather than a natural fact,” the editors deftly undermine the reader’s preconceived notions of time’s ubiquity and linearity (p. 3). This process of reevaluation is also evident in the book’s table of contents which runs the gamut from Marx to Schiaparelli to Mallarmé to Dickens. Essays and excerpts from dress historians appear alongside the writings of philosophers, journalists, and fashion designers, thereby arguing to expand the field of what sort of material academics should be exploring when looking for guidance on how to think about time in fashion. Indeed, Evans and Vaccari state

that their “book does not set out to be an authority on, or compilation of, the standard texts on fashion and time. Instead, its selection and juxtaposition of texts constitute a proposition or, rather, a speculation: on the wider ramifications of the subject, on its implications for methodologies in fashion studies, and perhaps even for alternative ways that time and fashion can be conceptualized” (p. 4).

The introduction constructs a thorough roadmap of the three main parts of the book—“Industrial Time,” “Antilinear Time,” and “Uchronic Time”—and offers definitions for each part with the definitions getting longer as each concept gets more abstract. Evans and Vaccari define industrial time as “[concerning] the seasonal nature of Western fashion as an industry that has impacted on workers and wearers alike” (p. 4). Antilinear time “gives us a way of looking at fashion design as a ceaseless process of quotation, reconstruction and recombination of motifs, in which nostalgia and revivals play their part” (p. 4). Uchronic time takes the most explaining as it “construes fashion’s ‘imaginary,’ with its capacity for fantasy and myth-making, as a form of alternate history that asks ‘what if?’ Scrambling time, it rewrites history as a kind of fiction” (p. 4). Evans and Vaccari explain the origins of the term itself as “a nineteenth century neologism derived from the word ‘utopia,’ replacing place (*topos*) with time (*chronos*). It usually refers to an idealized or semi-fictional view of the past. In this book, the term is used as a way to investigate the stories that fashion tells about its past and its imagined future” (pp. 4–5).

What follows is basically a step-by-step summary of the book, showcasing what is perhaps the volume’s greatest drawback. The introduction is the book’s longest passage, clocking in at 33 pages. The longest essay in the book takes up only eight pages with its own text. Most of the essays included in the book are far shorter with some taking up less than one page. (Walter Benjamin gets but one paragraph.) This, combined with every essay having an additional introduction from the book’s editors, makes reading *Time in Fashion* feel highly curated and like a closely guided experience. In some cases, the reader gets the impression that they are not granted access to the contributing editors’ full arguments or intents, just snapshots specifically chosen by Evans and Vaccari. Indeed, almost a third of the book’s essays have pages omitted from them, showing that Evans and Vaccari picked and chose exactly what they thought best kept with their theme of time in fashion. The effect is a book that goes by really very quickly. The constant thrum of essays beginning and ending gives one’s reading pace a fast clip, making 40 or 50 pages go by in just a moment because the reader never dwells for too long in the same place.

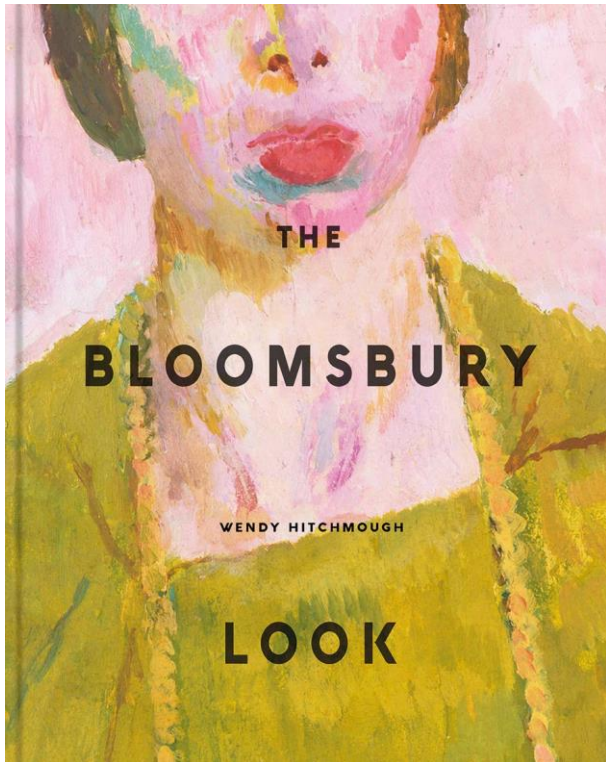
Of course, this closely monitored curation of the material is not inherently a bad thing. In fact, readers less familiar with matters such as philosophy, economics, or colonialism may appreciate not being bogged down in unfamiliar territory for

longer than they have to be. The introductions for each essay also serve a similar purpose. While longtime students of Benjamin or Marx may find such introductions redundant, these passages do a lot of necessary legwork in orienting the reader as to why this particular passage is important to fashion's relationship to time (in particular, the introductory text to Ilaria Vanni's essay "Fashion Fabulation: Serpica Naro at Milan Fashion Week 2005" brings up helpful details about Milan's fashion labor environment that set the stage for the impact of the sharply focused activism Vanni describes) (p. 144).

Time in Fashion knows that it has a lot of ground to cover in not a lot of space. Its two editors do their best to not let their singular vision be weighed down by anything extraneous. Evans and Vaccari's commitment to brevity and specificity is this book's greatest asset. *Time in Fashion* includes so many angles and writers and perspectives that any reader, whether seasoned in the field or not, will come away with myriad more questions about the field of dress history. This book will have given them multiple starting points from which to begin their inquiries and will serve any reader as a useful catalyst for their curiosity.

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Madeline Drace is an American art historian fascinated by the intersection of art history and fashion history. Originally from California, she received her BA in Art History and English from Emory University in Atlanta, Georgia, and her MA in Art History from Tufts University in Medford, Massachusetts. Her thesis, titled, *Costuming the (Post)Colonial: How to Blow Up Two Heads at Once (Ladies) and the Contemporary Atelier of Yinka Shonibare, MBE*, investigated the previously unexplored history of specific Victorian-era garments reproduced in a sculptural work by the artist Yinka Shonibare, and those garments' relationship to Mr. Shonibare's commentaries on European colonialism in Africa. Madeline currently lives in New Orleans, Louisiana with her husband and two cats, Brussels and Wiggles.



The Bloomsbury Look, Wendy Hitchmough, Yale University Press, London, England, 2020, Acknowledgements, Notes, Bibliography, Index, Picture Credits, 108 Black-and-White Illustrations, 52 Colour Illustrations, 184 pages, Hardback, £30.00.

In *The Bloomsbury Look* author Wendy Hitchmough examines and reevaluates the wide range of visual material produced by the Bloomsbury group. The introduction charts the group's development and history from their beginnings in London as the Stephens family entertained their guests, the influence of Cambridge intellectuals and subsequent moves to Sussex—namely Charleston and other satellite homes. The book describes the close-knit circle of friends, lovers, and family members who excelled as writers, artists, and critics but whose influence later extended to the world of politics and economics.

The author emphasises the group's efforts to self-construct their own unconventional, modern identity, through every medium available to them such as paintings, photography, diaries, and other written material. We learn how they discouraged outsider writers preferring their own self-mythologizing although helpfully there is a review of some of the more famous biographical accounts over the 60-year period (pp. 16–17).

Having been curator at the Bloomsbury artists' home, Charleston, for over 12 years, the author, Wendy Hitchmough, has been in a perfect position to examine the art, artefacts, and memorabilia belonging to the group. Chapter 1 concentrates on Bloomsbury members' use of photography, both professional and amateur to self-fashion their distinctive identity. Vanessa Bell and Virginia Woolf took to photography in their early teens, experimenting and exchanging equipment and techniques while also composing albums of family portraits. These were carefully annotated in the same way as their father, Leslie Stephens, had immortalised those of their mother, Julia (p. 30). The extensive albums and collections of photographs reveal some surprising familial connections and the privilege of their colonial background (pp. 37–39).

Bloomsbury members enjoyed association with several famous professional photographers—Julia Margaret Cameron (1815–1879) being Vanessa and Virginia’s aunt. Both were influenced by Cameron’s early pictures of their mother. Later, as the Bloomsbury group became successful and fashionable, photographers George Beresford (1864–1938) and Lenare (1883–1977) were commissioned to produce professional images of members (pp. 42–52). The Hogarth Press set up by Virginia and her husband, Leonard Woolf, in their home, offered the opportunity to control their own image and identity while also promoting the group’s work (p. 51).

With a wide selection of previously unseen photographs and reproductions of paintings and designs, Chapter 2 explores Bloomsbury’s relationship to dress and undress. From early conventional Victorian and Edwardian dress styles Bloomsbury adherents explored different cultural and social references experimenting and simplifying designs. While always conscious of the power of dress as a signifier of wealth, status, and social attitude they used it strategically to project their independence, and modern identity (p. 59).

Letters and diary entries are quoted with candied descriptions of their appearance and that of their friends (pp. 80–84). They admired the simplified, looser, gypsy dress style with scarves and beads exemplified by Augustus Johns’ partner, Dorelia, and the exotic, colourful textures and patterns of fabrics collected on journeys through Turkey (pp. 75–76). Inspiration for costumes and poses for paintings came from a creative connection with the Ballet Russe (pp. 70–73). Experimenting with other aspects of their physical appearance, the women cut long hair into boyish bobs or shingle cuts to emphasise their new independence, and modern identity. Some of the men adopted romantic, longer, more dishevelled hair and beards in contrast to neat Edwardian styles (pp. 63–65).

The chapter also deals in detail with the group’s “in-house” experiments with nudity including photographs as reference for paintings to more casual occasions and connections between individual members and family signifying their search for a more progressive, liberal lifestyle and their radical approach to sexuality (pp. 65–74).

Chapter 3, “Omega Dress,” concentrates specifically on the design and making of clothing within the Omega workshop. Beginning in July 1913 with Vanessa Bell very much at the helm, Omega set out to challenge the boundaries between fine and decorative art and apply the colourful, bold, and experimental techniques of Post Impressionism to the design of interiors, everyday objects, and fashion (p. 92). Inspired by visits to various artists and designers in Paris, such as Matisse and Picasso, Bell set about creating dress designs and accessories which by exploiting

Bloomsbury's "bohemian" and artistic identity would, they hoped, appeal to wealthy friends and acolytes (pp. 96-98).

We learn about the practical organisation of the project and how it gave artists an opportunity for paid work designing and making items while also promoting equality for female craftspeople (pp. 92, 108). Today, there are only a few actual, extant Omega garments available to study in galleries and collections (p. 102). This scarcity illustrates the importance of the author's work in making detailed examinations of photographs and paintings produced, revealing amongst many items two major Omega dress collections (pp. 99-116). The account charts the development of an almost, definitive "Omega" style dress which with its empire line and loose but pleated, long skirt promoted a defiant, independent female image in contrast to conventional Edwardian corseted clothing (pp. 116-119).

The detailed study of letters between members of the Bloomsbury group, Omega staff, and customers has been important for this chapter (pp. 93-97). Comparing these with the available visual references, the author has been able to identify specific garments and propose dates for their design and production (pp. 98-99). The letters also reveal fascinating insights into life at the time especially as the course of Omega spanned the First World War and the thinking and ideas of the designers and makers. The Omega Workshop finally closed in 1919 having recorded some success with its fashion designs and also its important role projecting an unconventional and distinctive public identity for Bloomsbury.

The final chapter describes how Bloomsbury members collected, curated, and exhibited works of art and design in the early twentieth century. It focuses on the imaginative and organisational skills of artist Vanessa Bell, whose early foray into exhibiting began in 1905 with The Friday Club (p. 134). This led to several groundbreaking exhibitions establishing Bloomsbury artists as part of the European avant-garde, Post-Impressionist scene as well as testing the boundaries between fine and applied art. Analysis of group letters and diaries reveal how they self-fashioned their identity, providing criticism and encouragement to each other, attending openings, buying work, writing reviews and forwards to catalogues (pp. 133, 142-147). The account includes research into newspaper reviews which reveal the kind of the conventions and prejudices which the Bloomsbury Group ultimately came to challenge (p. 138).

By close analysis and the re-evaluation of a plethora of Bloomsbury visual material cross-referencing with letters and articles, the author has been able to bring the rich, social network woven within the group and its creative originality to life. Hitchmough casts light on how deliberate and skilful the group was in fashioning an unconventional and modern image as well as highlighting the particular

importance of Vanessa Bell as both a creative and organisational axis. The book is beautifully enhanced by many reproductions and photographs and is both a fascinating read and a valuable addition to the research around this period of great social and artistic change.

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Jane Christina Farley is an Artist-Teacher who trained at Leeds University and completed an MA in Artist Teacher and Contemporary Practices at Goldsmiths, University of London, England. She has taught Art and Design for many years at Secondary and Higher Educational level as well as exhibiting her own work. She has been a lecturer at The National Gallery, London and also conducts freelance work at many other galleries and museums. Her particular research interest is in the emotional and dramatic effect of clothing and textiles in painting and sculpture. Jane is currently exploring how and why artists chose to wear certain clothing.

Costume and Fashion: A Concise History, Sixth Edition, James Laver, with Updates by Amy de la Haye and Andrew Tucker, Thames and Hudson, London, England, 2020, Bibliography, Credits, Index, 64 Black-and-White Illustrations, 278 Colour Illustrations, 318 pages, Softback, £16.95.

The first edition of this groundbreaking book by James Laver was published under the title *A Concise History of Costume* in 1969 and has remained in print for more than 50 years. This most recent incarnation provides the reader with the majority of Laver's original text and illustrations, three additional chapters that bring the book up to the current fashion moment, and a fascinating foreword outlining the genesis of dress in the twentieth century.



Laver's unique contribution to the development of dress history writing and the challenges of revising a text that to modern readers would seem dated indicates the dual appeal of this book: it remains an excellent point of departure for the budding dress historian or fashion student, but it also highlights the title as a compelling contribution to the historiography of dress. In considering which terminology from the original text to change and which should remain, de la Haye highlights how the writing of dress history (like any other historical writing) is reflective of the time in which it is written, and should always be approached with the subjectivity of the author in mind. What could have been a simple disclaimer for Laver's use of language that is now considered "inaccurate and sexist" (p. 7), instead becomes an initiator of important discussions about the consequences of having "canonical" texts and the importance of critical engagement with all sources when engaging with history. This element of the book invites the reader to take a more intellectually active approach to their research, it is this that makes it the perfect first title on any fashion or dress history reading list.

The majority of this book consists of Laver's original text, and it is in these chapters (1-9) with their respectful and subtle adaptations by de la Haye and Tucker, that the reader is reminded of the remarkable ability of Laver to cover an enormous expanse of time in such a short volume. Laver's strength in writing a book that

demands brevity is that he avoids presenting his material too didactically, instead the prose is carefully constructed to be so densely packed with content that each chapter is like an intense and delightful stream of information. However, the age of the text is keenly felt in the eurocentric focus of the content, constructing, as so many volumes of dress history from this period do, the narrative of a history that begins with the cradle of civilisation found in ancient Egypt and Mesopotamia and then concentrating largely on the development of elite clothing in western Europe, with the longest chapters devoted to the eighteenth and nineteenth centuries. Laver's ability to carefully balance each chapter with adroit descriptions of changes in style, while touching briefly on the factors that may have caused these developments mean that the modern reader at least has a starting point for further exploration, a scaffold on which to build.

This approach is cleverly developed in Chapters 10-12 which have been added by de la Haye and Tucker who present a highly sophisticated transition from Laver's definitive, staccato style of writing and tendency to use conjecture, to a clearly evidenced and compelling guide to the forces shaping fashion in recent decades. The later chapters adopt Laver's rapid fire approach to factual information, but adapt their wording to pepper the text with key terms and phrases that are a gift to the student reader or researcher in the age of trawling online library catalogues and indeed, search engines. Unlike Laver, de la Haye and Tucker are able to oscillate smoothly throughout from description to analysis, from causality to impact. These masterful writers make equal consideration of short lived trends and the complex web of socio-economic influence present within the fashion industry as a whole, making the additional chapters required reading for those wishing to improve their writing, as well as their knowledge of fashion history.

Laver's career as keeper in the Department of Engraving, Illustration and Design at The Victoria and Albert Museum (V&A), London, meant his costume and dress publications have a preference for studying fashion through the mediated image. Laver always insisted that his interest in dress was very much as an art historian who wished to have a better understanding of the dates of his printed materials. Although he often includes a description of fabric and other materials used to achieve a style, Laver insisted that he was never interested in the original garments, something that stands out to the modern reader of earlier editions of this book and which has been thankfully remedied here. Finally, this sixth edition of *A Concise History of Costume and Fashion* is fully illustrated in colour, and the illuminating addition of some well photographed extant garments.

In writing the final two chapters, de la Haye and Tucker move distinctly away from Laver's stream of description centres on images, and begin to take a more thematic approach, weaving together topics such as the emergence of the internet and the

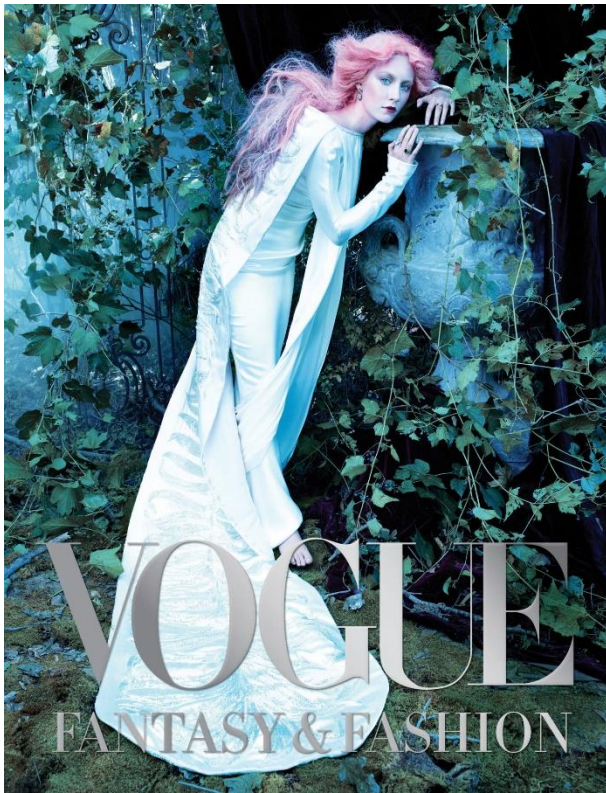
power of smart technologies and emerging concerns in the 2010s for sustainability and the rise of vintage fashion.

But it is perhaps the most recent chapter that gives the reader pause for thought; de la Haye and Tucker's presentation of the most recent decade of dress is striking in its cultivated summary of the paradigmatic shift away from the dominance of elite, western-centric influences on fashion that we see in all preceding chapters. Here we have an astonishingly comprehensive overview of fashions that are taking on new meanings in the time of political division and global pandemics. Particularly useful to the reader is an elegant summary in Chapter 12 of the new wave of fashion leaders who are questioning and re-shaping the central tenets of a system of clothing production that demands an end to gender binaries, globalisation, mass consumption and the dominance of a handful of western designers and corporations. Using the theme of political activism in its various forms as a framing device for this chapter gets straight to the heart of the matter, even foreshadowing the inevitable inclusion of pandemic fashion in the next edition by describing recent ruptures in established systems of fashion and dress as "unprecedented" (p. 290). This exciting exploration of the meaning and purpose of fashion in the final chapter somehow makes Laver's approach seem useful and informative, but very much left in the past.

When considering the emergence of dress history as a distinctive field of study in the twentieth century, there can be few books that have had the far reaching impact of *Costume and Fashion: A Concise History*. But what is the purpose of such a reference book in the age of smartphones and algorithm hungry search engines? It is precisely for this reason that this book is a vital publication for the study of dress history. What de la Haye and Tucker have achieved in keeping this volume relevant for its intended audience while remaining true to the original objectives of the book is a tremendously effective and truly essential volume for any student of fashion, art, or history. Equally, to the more experienced reader of dress history, this volume offers a fascinating insight into the changing landscape of an academic discipline that has emerged in parallel with this very book.

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Amy Hare began her career exploring the history of dress in a practical way as a costume maker, specialising in historical tailoring for film. After completing an MSt in the History of Design at The University of Oxford in 2017, Amy began sharing her knowledge of the dialogue between clothing and costume at undergraduate courses while continuing her research into perceptions of costume, temporality, and embodiment during the twentieth century. Amy is currently a Senior Lecturer in Contextual Studies at The Royal School of Needlework and an Associate Lecturer in Costume History at UAL Wimbledon. Amy is a PhD candidate at The University of Bristol where she is researching the costuming of Shakespearean performance in post-war Britain. Amy's research centres around the study of dress history in the twentieth century, Art School pedagogies, and the dialogue between dress history and design for performance. She is currently preparing an exhibition of iconic costume and archival material relating to the life and work of Norah Waugh, for display at Central Saint Martins in 2022.



Vogue: Fantasy and Fashion, Vogue Editors, Abrams Books, New York, New York, United States, 2020, Foreword by John Galliano, Introduction by Laird Borelli-Persson, Acknowledgements, Credits, 176 Black-and-White and Colour Illustrations, 335 pages, Hardback, £75.00.

Vogue: Fantasy and Fashion offers readers a fantastical escape by revisiting otherworldly photographs and illustrations that have featured within *Vogue's* hallowed pages. The lavishly illustrated book explores fashion's symbiotic relationship with fantasy, sharing fantastical shots created by, and

often featuring, familiar faces. The book begins with a foreword from John Galliano and an introduction from the editor of the book, Laird Borelli-Persson. The book is then split into four main chapters, each exploring a different theme in relation to fantasy and fashion.

Galliano writes in his introduction that he frequently engages with fantasy and surrealism in his work. For him, *Vogue's* vast archive often serves as a source of inspiration for ideas, emphasizing the contribution such images make to the wider fashion industry. Borelli-Persson gives a brief history of *Vogue's* engagement with fantasy and fashion in her introduction. From the illustrated covers in its early days, to the large-scale photoshoot productions featuring the most famous faces in the fashion industry, *Vogue* has evidently engaged with the well-suited pairing of fashion and fantasy. As Borelli-Persson astutely put "Fantasy is Fashion's ultimate, most optimistic expression" (p. 21).

Chapter 1 explores the theme "Into the Woods." Presenting a collection of images portraying familiar fairy tales highlights the preoccupation with "combining temporal fashion with enduring archetypes" (p. 30). Fashion often engages with familiar fairy tale tropes. Readers are able to easily decipher which narratives are being told in the photos as photographers' stage recognisable scenes. Images depicting the same narratives, but shot at different times by different photographers, are juxtaposed. For example, Bruce Weber's shot "Snow White and Seven Dwarfs," December 1991, is shown alongside Irving Penn's "Fables

Retold: Snow White and the Seven Dwarfs,” December 1946. By positioning these two images side by side, readers are able to further their appreciation of the photographers’ individual interpretations of well-known tales.

The theme “New Frontiers” is introduced in Chapter 2. The collection of images convey fashion’s engagement with technology. As briefly noted, “Designers have engaged with technology since the Space Age ‘60s” (p. 100). These images depict futuristic interactions with technology, such as phones, drones, bionic limbs, and robots. Many of the images presented provoke feelings of unease as they are potentially predicting what future life may be like. For example, in Steven Klein’s “The Total Lady,” September 2003, the photographed models can be seen tending to the garden with help from a couple of robots.

In Chapter 3, “Fantasia,” fashion illustration is added to the discussion. Christian Bérard’s “Symphonie Fantastique,” October 1936, is an apt example of fantasia. The inclusion of fashion illustration pays homage to the art form which was the basis of imagery in *Vogue* before the advent of photography. This highlights to readers that *Vogue*’s intertwined relationship with fantasy did not simply come about with the technological advancements in fashion photography and photoshoot productions. Instead, the relationship emerged in the imaginations of the creatives who dedicated much of their work to capturing the fantastical nature of fashion.

In the final chapter, “Other Realms,” the collection of photographs and illustrations engage with surrealist representations of fashion. Some of the most captivating pairings are in this chapter. We are presented with comparisons of early examples of surrealism in *Vogue* and contemporary photographs which have adopted similar surrealist themes. It is not made clear if the early examples of work influenced the recent creations, however the juxtaposition suggests it as such. An opportunity for comparison is presented on pages 314–315. A *Vogue* cover by Eduardo García Benito, “Right Now, in Paris,” July 1938 is beside Irving Penn’s photograph “The Glorious Tradition,” December 1995. In Benito’s surrealist illustration the figures are seen detaching and lifting their heads. In Penn’s photograph, the model Shalom Harlow is wearing a hat that is removed from her head by being placed on a metal frame. The similarities in the images are evident.

Many researchers in fashion studies and design history would have perhaps appreciated further analysis and discussion of the images, particularly in relation to their thematic categorisation. This book, however, is not supposed to be a rigorous analysis of *Vogue*’s preoccupation with fantasy and fashion, thus it would be undue to criticise it for not including such discussions. Instead, it will serve as a useful point of reference for scholars and creatives to further their research and find inspiration. There are traceable links throughout the presentation of photographs

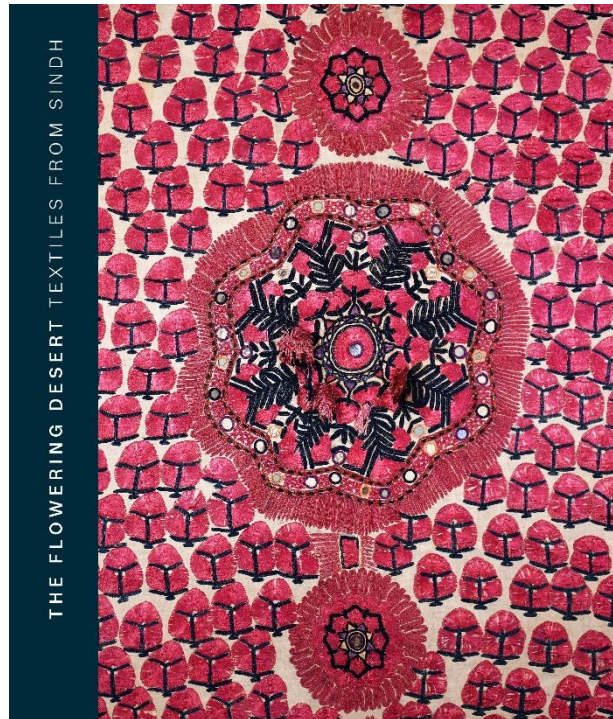
and illustrations. This works well to draw the reader's attention, and to encourage their focus on particular aspects of the images. The collection of exquisite images highlights there is much more to explore in *Vogue's* extensive archive of fashion and fantasy, of which this book did not have the capacity to scrutinise itself. As Galliano perfectly described, "Not only do [the images] inspire, but they leave this lasting memory: The images just burn on the retina, they are there forever" (p. 18).

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The Flowering Desert: Textiles from Sindh, Nasreen Askari and Hasan Askari, Paul Holberton Publishing, London, England, 2019, Acknowledgements, Glossary of Terms, Select Bibliography, 150 Colour Illustrations, 1 Map, 168 pages, Hardback, £30.00.

This visually stunning book is the result of a quest spanning five decades collecting, researching, consulting experts, mentors and artisans and exhibiting the authors' personal collection of unique and historic handmade textiles from the province of



Sindh in southeast Pakistan. It is also a personal testament borne of a lifelong obsession with and eventual vocation devoted to these masterful textiles and the heritage and identity of the artisans at their core.

This important publication is groundbreaking in that it concentrates solely on the province of Sindh and comprehensively describes and illustrates this complex specialist subject that reflects a heartfelt mission to record Sindh's deep textile history and "...is a tribute to the people of Sindh and the vibrancy of its traditions in the face of every adversity" (p. 12).

Authors Nasreen Askari and Hasan Askari are the wife and husband team behind this epic project that began for Nasreen in childhood on trips to the family factory in Jhudo and memories of camels piled high with sacks of cotton, vibrantly robed Jat women and a mother who taught her the secrets of embroidery.

"My mother taught me to admire and marvel at the needle. She always took pains to explain...the significance of a stitch in embroidery and that each stitch was singular and personal...how simple stitches brought together could create a pattern and that these patterns had taken hundreds of years to evolve..." (p. 11).

With the first *gaj* or richly embroidered blouse-front Nasreen bought, so began a journey learning the sacred elements of the symbols used—the sun, moon, and the cycle of seasons and nature along with geometric patterns and some stylised

animals forming a language and very specific identity markers that communicated without words. The collection and study led Nasreen to exhibit and work at The Victoria and Albert Museum (V&A) in London, the National Museum of Scotland and from 1997 she became the founding director of the Mohatta Palace Museum in Karachi, Pakistan where the Askari's collection is housed.

The book is divided into six main chapters—five are essays that provide context for the textiles with notes listed at the end of each chapter.

“A Testament” is Nasreen's personal story explaining her developing admiration of Sindhi artisans giving the reader an insight into her “tapestry of journeys tracking the path of the needle” (p. 11).

“Trading Places” examines the historical relevance of Sindh as the centre of trade routes, both maritime and overland, its historical beginnings centred around the Indus Valley Civilisation and *Mohan Jo Daro* (circa 2500 BC) with cotton and indigo farmed on the banks of the Indus River and fine cloth carvings, dye vats, and needles found by archaeologists. These cross-cultural exchanges influenced the region's textiles and processes so that “Sindh was the fulcrum where the techniques of Central Asia and the Persian plateau were forged with the skills of local artisans” (p. 19).

“A Coat of Many Colours” interrogates the economic development of Sindh before and after partition in 1947 and the Hindu influence on Sindhi textiles—the urban business class who traded “Sindhi work” (textiles) and the poor rural class mainly of the desert region who were the skilled textile artisans who maintained fierce pride in of their heritage and identity.

“Ties that Bind” is divided into two sections—embroidery, and painted, printed, and tie-dyed fabrics and examines the specific textile crafts unique to very specific regions of Sindh. Garment types are explained as well as the different embroidery designs and stitches used for specific garment type and purpose, habitat, climate, tradition and community identity. This chapter also names and describes 13 different embroidery [soof] designs accompanied by colour illustrations and their local name as well as the English equivalent embroidery stitches, how the designs are created, where they are used on a textile and combinations of stitches used on borders. These details are absolutely critical for a detailed examination of this region's textiles and have been widely assembled from numerous experts across many ethnic groups. This meticulous detail reflects the depth of research undertaken by the authors and elevates the book to one with valuable information.

“Threads in Time” explores the major artisan group creators of the textiles, their ethnic origins, their specific designs, colours and symbols and the garment types that identify each group. *Meghwar*, the trailblazing and innovating master embroiderers with ancient Indus Valley origins; *Jat*, ancient pastoralists of the Indus Valley and their circular and grid-based dense symbolic stitching and the *Rabari*, revered for their colourful, bold embroidery and large circular, square and triangular mirrors, shells, tassels, buttons and cords on ceremonial clothing. All three groups also migrated farther and their work is also seen in Gujarat and Rajasthan.

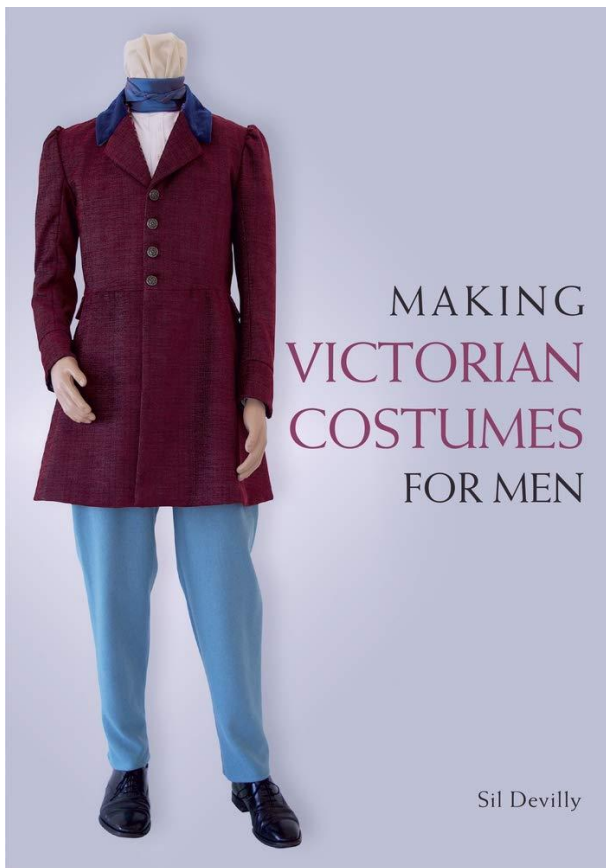
The majority of the book though, and the triumph and visual culmination of the research, is the chapter featuring “The Collection.” This chapter is organised into nine separate textile genres arranged like an exhibition catalogue covering 123 pages and 134 photographs, each devoted to one or a small group of textiles with both detailed close up and/or whole item photographs of 123 featured items created by 35 different Sindhi textile artisan ethnic groups and sub groups. Each exquisite illustration is labelled with detailed provenance including Sindhi name of the item, English name, name of artisan group maker, location, date, materials, and where possible further description to give valuable context. The addition of the dimensions of each piece could have proved helpful for a sense of scale for research or for those who may never see the actual objects in person.

The textile genres include *Roomal* ceremonial dowry cloths; *Abochhini and Odhani* women’s shawls, bridal head and dowry shawls, skirts, a man’s *Ajrak* shawl and wedding shawls; *Gaj and Kurtas*, a large section featuring the densely embroidered blouse fronts, tunics/shifts, bridal and children’s tunics; *Adornments* rare and exquisite items including bride and bridegroom veils, scarves and sashes, a dice game, coin purse, and prayer mat; *Bujhki* richly embroidered envelope-shaped dowry bags; *Topi*, the traditional Sindhi embroidered and often mirrored man’s cap with a flat top and with or without a dome-shaped cut-out over the forehead; *Animal Adornments*, ceremonial embroidered and beaded sashes, straps, covers, bridles and covers for camels, horses and bullocks; *Woven Textiles Lungi, Khes and Loe* turban cloths, sashes, shawls, spreads and blankets; *Ralli*, the breathtaking and finely hand-stitched patchwork and/or reverse appliqué quilts seen everywhere in rural Sindh made by groups of women and family members.

This important book and exquisite illustrations will become a vital reference for collectors, textile historians, and those interested in the textile arts wishing to research Sindhi textiles, culture, and embroidery or textiles in general. It also shines a spotlight on this little-known desert province with the green Indus River stripe running down its core where multi-colour swathed Sindhi women and quilts and embroidery bloom like riotous flowers in the drab, grey sandy desert.

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Keryn is an obsessive textile collector who travelled to Pakistan in 2012 and with a translator and driver explored the remote desert region of Sindh, its textiles and extraordinary artisans. Keryn travels extensively to search for textiles made using traditional processes, learning directly from artisans where possible. She researches textiles extensively, gives talks to textile groups, exhibits and sells her collection, takes women on textile tours of Morocco, and teaches natural dyeing. Keryn completed a Bachelor of Archaeology Hons (FC) and obtained the University Medal from Flinders University in Adelaide, South Australia in 2002. Keryn also worked at the Australian Broadcasting Corporation for 25 years where she was a television producer.



Making Victorian Costumes for Men, Sil Devilly, The Crowood Press, Marlborough, Wiltshire, England, 2019, Suggested Reading and Information Sources, Glossary, Image Credits, Index, 232 Colour Photographs and Patterns, 160 pages, Softback, £25.00.

This book gives an overview of the history of menswear during the Victorian era while also providing step-by-step instructions on making 18 different garments based on historical research by the author, Sil Devilly. This book is filled with clear directions on how to recreate the historical garments using the tools and materials that we have today, through both written directions and photographs of the

various steps in the processes. The book serves as a lovely addition to anyone who does have sewing experience and wants to expand their skill set.

According to the author's biography on the back of the book, "Sil Devilly is a costume maker with over twenty years of experience in both design interpretation and construction." Additionally, in the introduction, Devilly elaborates that she has also worked as a costume construction teacher and lecturer (p. 7). How the book is presented makes this particular experience clear with the straightforward directions and step-by-step approach to the process of making these garments. The way that the process is referred to and approached is clearly from a theatrical approach to building garments, but Devilly also makes connections, especially in the Introduction, on how the techniques can be applied to anyone creating these garments with "the assumption being that you are going to make a version of a costume rather than replica garments" (p. 7).

The first, second, and third chapters of the book serve as building a foundational language for the reader as well as how to utilize this book effectively. Chapter 1 "Exploring Victorian Costume" gives a basic overview of the history of various Victorian garments as well as important inventions and societal happenings that affected Victorian clothing (pp. 9-13). Chapter 2 "Tools and Equipment" introduces the reader to the various modern tools available and needed for

patterning and constructing Victorian menswear (pp. 15–19). The third chapter “Preparing to Make Your Costume” covers how to utilize the patterns in the book, advice on fabrics, and some basic things to keep in mind during the construction process (pp. 21–25). At the end of this chapter, Devilly directs the reader to the Glossary (pp. 153–156) before starting the construction process, something that is helpful as the Glossary provides both definitions for terms and some photographs that help to illustrate the terms being used. Though there are a few photographs in the Glossary, this section would benefit from having a few more photographs for other terms.

Chapters 4 through 9 cover the construction of the various garments Devilly has chosen to explore. As she explains in the Introduction, “The outfits chosen as construction examples represent portions of this time period when they were popular. Each outfit starts with the coat or jacket and includes the other garments needed to build a complete costume, in order to tell the history of men’s clothing through this timespan” (p. 7). The chapters are broken down into various aspects of Victorian men’s clothing: “Underclothes: Shirts and Drawers,” “Early Victorian Frock Coat, Waistcoat and Trousers,” “Morning Dress,” “Evening Dress,” “The Suit with Short Jacket,” and “Working Men’s Waistcoat and Breeches.” Each of these chapters follow a similar pattern. The chapter provides a history of how the particular garment developed into the example being constructed as well as what historical resource served as a basis for the provided pattern. This is followed by a clear scale pattern from which to draft, though the author says that the reader could also draft their own pattern or use a commercial pattern.

The patterns are clearly marked and let you know that pattern pieces do not have seam allowance included in them. The seam allowance that Devilly used for her constructed pieces is written about in the text, but it would also be helpful if that information was included in the scale pattern illustration as well. A piece list of how many pieces should be cut out of which fabrics for the garment as well as any notions needed for the garment is then provided. Finally, each garment has a step-by-step guide on how to put the garment together along with tips and tricks as well as changes the reader might want to utilize in their personal construction process. The written text also includes a variety of colour photographs helping to illustrate various construction techniques that Devilly is using for a particular step. The final chapters cover a brief history of sports and leisure with a small mentioning of the Norfolk jacket and the other accessories that one would need to complete the look for any of the constructed garments like braces, neckwear, hats, and shoes among other items.

This book provides a clear and detailed look at the construction of the 18 garments as well as helps place them in the wider context of the history of menswear in the Victorian era. Besides the small critiques mentioned earlier, this is a wonderful book to add to any person's library who is interested in either recreating these historical garments as a production or personal costume or who is interested in the practical application side of research. In order to properly follow the directions of the book to make these garments, the reader would definitely need to have at least some previous sewing experience. This book would be a great resource as well for anyone just wanting to expand their skill set into the area of tailoring or needs a text to help instruct others on tailoring techniques used to construct Victorian menswear.

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Grace Cochran Keenan is an Assistant Professor of Costume Technology at Kent State University's School of Theatre and Dance in Kent, Ohio, United States. Prior to joining the Kent State faculty full time, she served as part-time faculty where she developed six new courses for the costume area to help expand their offerings in the costume production. Grace has worked as a freelance tailor and draper for the past 10 years with credits at Carnegie Mellon University, Great Lakes Theatre, The Cleveland Playhouse, Idaho Shakespeare Festival, and Baldwin-Wallace University. She has over 40 credits to her name as a Draper and Tailor including *Deathtrap*, *Sweeney Todd*, *Intimate Apparel*, and *The Plague of Venice*.

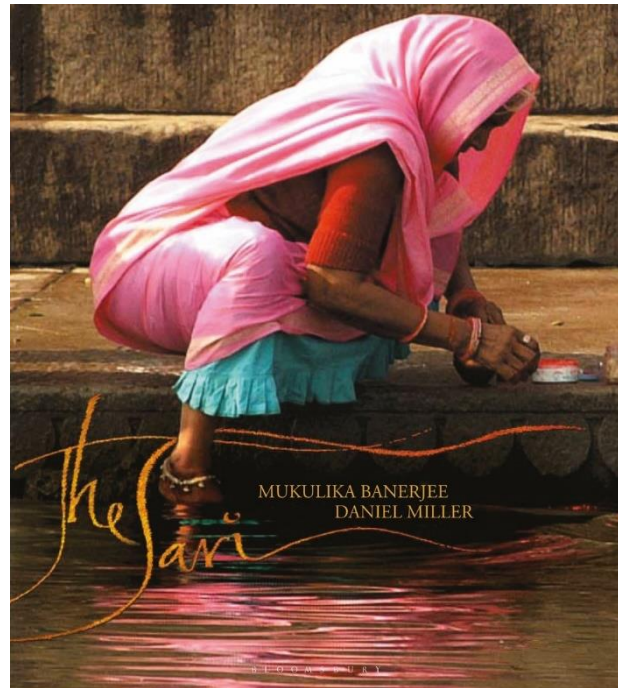
The Sari, Mukulika Banerjee and Daniel Miller, Berg, London, England, Bloomsbury, London, England, 2017 (Originally Published by Berg in 2003), Notes, Bibliography, Glossary, Index, 215 Black-and-White Illustrations, 288 pages, Softback, £26.99.

The Sari was written by anthropologists Mukulika Banerjee and Daniel Miller, and photographed by Dixie with designs by Oron Das. Mukulika Banerjee is an Associate Professor of Anthropology at the London School of Economics and Political Science, and has also published: *The Pathan*

Unarmed: Opposition and Memory in the North West Frontier (2000), and *Why India Votes?* (2014). Banerjee, is a political anthropologist, and her more recent work focuses on issues of post-colonial politics as they relate to present-day India. Daniel Miller is a Professor of Anthropology at University College London, whose work focuses on digital anthropology, as well as issues of societal experiences related to global capitalism and modernity. Miller is extensively published, with books that include: *The Comfort of Things* (2008), *Stuff* (2010), and *The Comfort of People* (2017).

The Sari examines this traditional South Asian garment in all its intricacies, taking the reader on a journey through personal accounts along with a list of individual perspectives pertaining to this mode of dress. From the variations in the textiles used to create saris, to the garment's versatility in wear, and its inherent symbolism and individual interpretations, this book aims to explore the sari as what the authors refer to as a "lived garment" (p. 1), and duly achieves this goal. The authors' approach to this work includes drawing from the lived experiences of a disparate group of Indian women from an assortment of social, economic, occupational, and cultural backgrounds. The book further supports this aim through the use of illustrations, personal testimonies, and a series of photographs. Banerjee and Miller combine these elements not only to celebrate the sari, but also to bridge the garment to the geography, culture, and history of India.

Throughout the book, the authors contextualise the sari in relation to its country of origin, speaking to a multitude of socio-economic and cultural conditions that existed in India at the time the text was written in 2003 as well as in the twentieth



century and before. The authors highlight the garment's connection to these aspects of India through the discussion of the sari's many functions including protection, comfort, celebration, intimacy, and power. An example of the sari existing within the context of power is highlighted through the book's discussion of such political figures as Indira Gandhi, who served as prime minister of India during 1966–1977. Banerjee and Miller speak to Gandhi's strategic use of this symbolic garment to support her connection to people from various regions and ranges of social and economic classes. By wearing the appropriate regional sari which is often distinguished by make, textile pattern, or style of wear, this allowed Gandhi to substantiate herself as being of and for the people within each region while on her political tours.

The text also considers the various personae that Indian women may inhabit in their lives such as mother, wife, or political leader, for instance, which among other things, speaks to the constant ebb and flow to matters of autonomy and agency that Indian women have differently negotiated for centuries. As it is mentioned in the book, these ideas of autonomy and agency also brings forth questions of how the sari contributes to, or exists in opposition to ideas of modernity. Banerjee and Miller support this discourse by examining garments such as the three-piece "suit" called the shalwar kamiz, which consists of a "tunic (kurta), trousers (churidar or shalwar) and scarf (dupatta or churni)" (p. 66). This "suit" and the sari are in constant conversation with one another throughout the book, with some individuals favoring the sari, for its tradition along with its ability to sustain and simultaneously inhabit a more modern existence, while others view the shalwar kamiz as a more modern and comfortable approach to dress. This in turn raises questions for the reader concerning the idea of what it means to think about, and be "modern" within contemporary Indian society through the lens of dress.

The Sari fits neatly within the existing canon of work on this topic, compared to other publications such as, *The Grace of Four Moons: Dress, Adornment, and the Art of the Body in Modern India*, by Pravina Shukla (2008); *Saris: Tradition and Beyond*, by Rta Kapur Chishti (2010); or *The Sari: Styles, Patterns, History, Techniques*, by Linda Lynton (1995). Since this text was written in 2003, at a time when there was limited literature on this topic, it pioneered a new approach to discussing this area of dress studies. The authors' methods of examining clothing as a feeling and social experience is one of the book's central themes. This was supported by ethnographic research that utilised interview methods of recorded oral histories. By the authors' use of this approach to their work, it greatly differed from the various research and analysis methods that were often used pertaining to this topic of dress studies during as well as before the time this book was written.

Banerjee and Miller's qualitative fieldwork included conducting over 100 interviews in order to support the claims of this book. At times, the book quotes respondents directly in what the authors refer to as "sari autobiographies" (p. 7), allowing the reader to hear these storytellers' voices in all their complexity. In other instances, the authors bring together shared responses to their questions. They combine personal perspectives from some of their interviews to create a composite fictional voice through which a story is told. From this technique, there are sections of each chapter that read more like conversations about the daily lives of Indian women and the significance of the sari related to their day-to-day existence.

An example of a "sari autobiography" is presented in the first chapter of the book. The reader is invited into the story of Mina, who explains why an Indian woman may choose to wear the sari: "I don't have to wear a sari for my job, but I do wear one, because I am married and I live with my in-laws" (p. 13). Her words also provide insight into what the home structure may look like within a South Asian family. Banerjee and Miller stay true to the voice of this storyteller, granting the individual voices connected to each narrative to be heard. As a result of this, there are variations that exist in the writing throughout the text, as the authors make clear their intentions to fully support every "sari autobiography" in its most sincere form.

The Sari, which was written almost two decades ago does have a few inconsistencies. For instance, although many of the images in the book are helpful, some of its pages include too many images, which then overlap in a manner that makes them unclear. There are also pages where the text is difficult to read due to an image that is embedded underneath the text itself. Additionally, the book may have benefited from a resequencing of some of the chapters located towards the end of the book being placed in an earlier sequence. This could have more clearly supported some of the topics discussed in earlier intervals of the text. The chapter which examines the production of textiles related to the sari is an example of this possible resequencing. Overall, *The Sari* is a deeply informative and engaging body of work. Banerjee and Miller allow the reader to gain a stronger understanding of various facets of India through the eye of the sari. Even further, this text also allows the reader to at times, almost feel as if they are wearing this instrumental garment themselves.

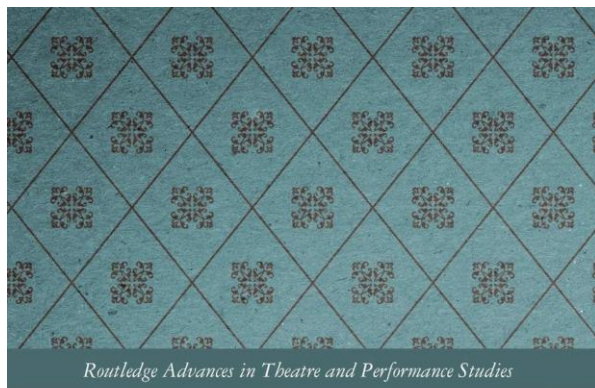
To conclude, practitioners of global dress studies will want to add this book to their libraries as an important contribution to the cultural study of the sari and the complex historical relationship of a garment and its wearers. At its core, this text speaks in a voice worth hearing and beautifully contributes to the broader literature on this topic. The book successfully supports a worthy discourse between the benefits as well as the hindrances of wearing this revered garment, speaking to manners of wear and the challenges they can present. *The Sari* also acknowledges

the difficulties in determining this garment's long-term existence, and never assumes the future for this mode of dress. Instead, the book always speaks to the sari in all of its present possibilities, while simultaneously conveying the beauty and complexities of India itself.

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Kenisha Kelly received her BFA in Fashion Design from the School of the Art Institute of Chicago and an MFA in Costume Design and Technology from The University of Houston's School of Drama and Dance. She has worked for companies such as the Houston Grand Opera, the Houston Ballet Company, Stages Repertory, and the Portland Stage Company. Since 2010, Kenisha has been Lecturer of Costume Design for Vassar College in Poughkeepsie, New York. Her most recent research is in the area of Caribbean costume history, focusing on dress as a means of accommodation, resistance, and individual autonomy.



MODERNIZING COSTUME DESIGN, 1820–1920

Annie Holt



Modernizing Costume Design, 1820–1920, Annie Holt, Routledge, Abingdon, Oxfordshire, England, 2021, List of Figures, Acknowledgements, Index, 30 Black-and-White Illustrations, 168 pages, Hardback, £96.00.

In *Modernizing Costume Design, 1820–1920*, Annie Holt, Assistant Professor in the Department of Humanities and Philosophy, University of Central Oklahoma, United States, elucidates the major shift that costume design underwent during the period 1820–1920. During this period the costumes changed from individual reflections of the status and interest of the single performer to a vital integrated part of the entire production of the performance. The book offers an interesting historical overview of

costume design and theatre, closely connected to the history of fashion, art, photography, celebrities and the society, which makes the book relevant in a broad historical field.

Costume design is an art form associated with the art of performance and play writing but also with fashion and embodiment. In the early nineteenth century, the costumes for performing were still closely related to the performer’s private life. Making the costumes was an individual responsibility for single artists. This could be challenging and expensive, but performers could also borrow clothes from celebrities to use on stage. Holt describes how both the elite audience and the performers were on parade in the theatres: “That is to say, the costumes and street clothing are indistinguishable” (p. 4).

During the nineteenth century, the shift in how costumes were made were impacted by two major changes. The first was the Industrial Revolution which made material more accessible, through industrial spinning and weaving. During this century, the process of acquiring clothes changed for both stage and private use. This was also affected by more accessible sewing machines and the new fashion designers that made both ready-to-wear and haute couture. Holt does highlight the necessity of

separating costume design for stage and performing from clothing and fashion for everyday use, even though the couturiers made both.

The other major change that had a great impact on the stage costume was photography. Photography contributed to a new visual language and, through the costume images, the costumes became more interesting. Through photography the audience could study the costumes in more detail, and people could also look at images of costumes from plays that they had not seen. Holt writes: “The increased access to visual materials after the middle nineteenth century enabled a new kind of looking, and eventually a new relationship between individual actors and audience” (p. 6).

The actors could use the costumes to influence how the audience would perceive them, and the public began to collect photos of the celebrities from the theatre. Holt also writes about the couturiers’ interest in costume design as clothes making changed in the nineteenth century. The first modern fashion designer or “high fashion designer,” Charles Frederick Worth, also engaged in costume making (p. 108). As haute couture was more like art than dressmaking, the need for authenticity grew larger and the theatres functioned as a fashion runway. Holt writes: “In addition to the garments onstage, theatres also functioned as a kind of gallery for *haute couture* in the spectacle of the celebrity courtesans who appeared in their boxes nightly to ‘display their toilettes’ ” (p. 111).

In the twentieth century, costumes became an integrated part of the complete performance. The performers were looked upon as only one part of a play. The shift in how the performers and their bodies were perceived affected the costumes. Holt writes: “Once performing bodies are art, they can become part of a unified stage picture, a ‘composition’ that is no longer heterogeneous but rather the unique vision of a single artist so valued by modernism” (p. 151).

The text is illustrated with more than 30 images: costume sketches and illustrations of plays as well as illustrations from newspapers and various photographs of costumes, for example, of Pablo Picasso’s costumes for *Parade* published in *Comœdia Illustré* in 1920 (p. 146). For the play Picasso had designed Surrealism costumes.

Modernizing Costume Design, 1820-1920, provides a good description of the development of costumes during the period, but Holt also provides good insight into what happened before by giving a historical background, and also what was to come in the twentieth century. The layout of the book is clearly divided into different aspects of the designed costume from the different perspectives in which a costume is planned, made, used, and perceived. Holt has organised her study

around those who she means influenced the shift in costume design: directors, performers, writers, couturiers, and fine artists.

The book is organised into seven chapters and in the introduction, Holt gives an interesting historical overview. The introduction also contains a summary with conclusions regarding the research that has been made and a clear presentation of the different chapters with captions of each section. Annie Holt describes how the costume design changed, and her investigation reveals why, and it is a complex journey. The reader is accompanied through the different perspectives of costume design and the roots of contemporary western practices of costume making. The language is clear and distinct. The overall impression is that Holt is very didactic and her enthusiasm for the topic is catching.

Holt gives a good background of the research field of costume design and gives a thorough overview of the previous studies in the field. She has used material from various research fields, for example, celebrity studies which can contribute to the understanding of the role of the costumed body. She has limited her study to performances from Europe and has made case studies by closely looking at performance images.

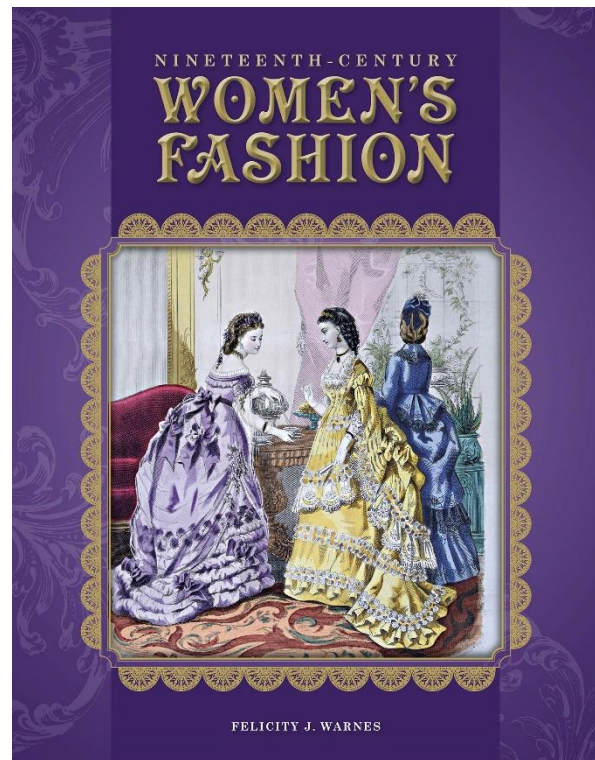
In conclusion, this is truly an interesting book that all readers of *The Journal of Dress History* may appreciate. The author Annie Holt has made a book that will suit a varied audience as it also provides an interesting introduction to costume design. As this publication is cross-disciplinary and involves both art and performance, it may also be interesting as reference literature in a wider field connected to the embodiment of clothes.

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Fashion historian Josefin Kilner has a Master's Degree of Arts in International Museum Studies and Art History from Gothenburg University, Sweden, where she also lectures. Since 2006, she has been a curator at The Röhsska Museum in Gothenburg, where she has produced several fashion and design historical exhibitions. She has written various essays and articles on Swedish fashion and design. In her research, she focuses on art in fashion as well as fashion and sustainability.

Nineteenth-Century Women's Fashion, Felicity J. Warnes, Schiffer Publishing, Atglen, Pennsylvania, United States, 2016, Acknowledgements, Further Reading, 375 Colour Illustrations, 408 pages, Hardback, £25.00.

Nineteenth-Century Women's Fashion is a visually informative book. In this publication, author Felicity J. Warnes generously shares her impressive collection of nineteenth century fashion plates, which she has collected over the course of approximately 40 years. However, when analysed from an academic and literary standpoint, her text falls short in terms of what readers might hope to expect.



The book is organised into nine principal chapters, all of which are chronologically arranged. While Chapter 1 delves into the columnar silhouette associated with the years 1801–1820, the subsequent sections all trace sartorial evolutions as they mutated within individual decades. Chapter 2 and Chapter 3, which are concerned with modes of romantic dress, cover the periods 1821–1830 and 1831–1840, respectively. Subsequent chapters follow logical suit. Chapter 4 and Chapter 6, which dwell upon the early Victorian period 1841–1850 and the mid Victorian period 1861–1870, are broken up by an examination of the 1850s crinoline, in the form of Chapter 5. While Chapter 7 and Chapter 8 focus primarily on an increase in the appearance of colour and in the popularity of the bustle, Chapter 9 concludes with a series of plates that date to the late Victorian period, and specifically, those published during 1891–1900.

In her Introduction, Warnes does concede that her intention is to present images, as opposed to outlining her own history (p. 7). She notes a series of basic facts, such as the collective power of fashion plates to disseminate information during their own heyday, and their continuing relevance as primary source documents (pp. 7–8). However, her advance apology in the case that any reader should find an error, as well as her request that they subsequently notify the publisher, is a notable caveat when examining the remainder of her text (p. 8).

Chapter 1 would have benefited from the addition of information to contextualise the advent of the Empire silhouette (pp. 9–12). Warnes' captions in this chapter tend to enumerate what the reader can themselves observe, with an overemphasis on accessories (p. 10). This problem is present throughout the remainder of the text, as are her too frequent uses of casual exclamation points (pp. 10, 122, 155). The surprising mention of tightlacing in Chapter 2 and elsewhere is also noticeable (pp. 41, 78, 121).

Repeatedly, Queen Victoria is cited within the context of her influence on fashion. However, the first example of this appears to come too early in light of Victoria's 1838 coronation and 1840 wedding dates (p. 77). Of more importance perhaps is the absence of references to Empress Eugenie, despite Warnes' correct assertion as to the dominance of French fashion plates (p. 77, 255).

The quality of writing in Chapter 5 draws earlier issues, such as the repeated use of the word "Follow," into further focus (Front Flap). However, Warnes' consistent effort to couch her discussion of fashion plates in light of their limited relevance to the lower classes is a testament to the clear care she put into this book (pp. 155–156).

It is difficult to consider this publication without April Calahan's *Fashion Plates: 150 Years of Style* (Yale University Press, 2016) in mind. While the two tomes share a subject matter, publication year, and even a rich purple cover colour, Calahan's contribution is far superior in terms of its substance, style, and verve. Nonetheless, Warnes' collection of images brings with it considerable merit. Even the casual reader would be hard pressed not to gain a greater sense, after reaching the end of this book, of how fashion plates changed and improved as printing capabilities increased (p. 8). Other insights, from the relative ability of illustrators to depict fabric folds as opposed to naturally rendered faces, are there for the taking (pp. 98–99). Elsewhere, the plates included help confirm documented trends, such as popularity and prevalence of bouquets and paisley shawls (pp. 85, 95, 117, 129, 147, 159). Other smaller charming details, such as blue Greek key detailing and a seemingly Renaissance-inspired headdress, make Warnes' assemblage of plates a veritable treasure trove (pp. 71, 104).

For historians looking to access additional fashion plates, and particularly those held within a private collection, this book is worth purchasing. The same could be said of fashion historians who specialise in the nineteenth century, and who are looking to view further illustrative sources. However, academics and casual readers who find themselves in search of a singular source on this topic and time period would do well to skip this text.

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Madeleine Luckel is the Design Editor of *Architectural Digest*. Previously, Madeleine worked at *Vogue* and *Vogue.com*, where she covered a variety of lifestyle-related topics. Madeleine holds a Master of Arts in Costume Studies from New York University and a Bachelor of Arts in Classics with Honors from Brown University in Providence, Rhode Island. She currently lives in Brooklyn, New York and is originally from Berkeley, California.



Come Fly with Me: Flying in Style, Jodi Peckman, Rizzoli International, New York, New York, United States, 2021, Credits, 51 Black-and-White Illustrations, 29 Colour Illustrations, 144 pages, Hardback, £22.50.

Come Fly with Me is a book of photographs of celebrities navigating through airports, spanning the years 1959-2019. The focus of the book is visual; for the dress historian, this book offers a compilation of primary source images rather than scholarly analysis of what is worn in the pictures.

Author Jodi Peckman brings a background in magazine photo editing and creative directing to bear on the project. Peckman's three decades working for *Rolling Stone* magazine gave her the opportunity to view many images of celebrity travel. Her experience in selecting photos for a column of "Random Notes" led to her discovery of some of her favourite images, such as a photograph of Mary-Kate and Ashley Olsen, dashing towards the airport "as one unit, constantly dodging the cameras that stalk them" (p. 9). Peckman writes in the introduction that she collected photographs of famous personalities in airports for many years, an interest initially sparked by a photo of Paul and Linda McCartney's family arriving at an airport in the early 1970s.

One of Peckman's stated goals in this book is to offer "an interesting, unique way to look at fashion through the last fifty years" (p. 9). The forward of *Come Fly with Me* by journalist Jason Gay begins, "Believe me when I tell you there was once a magical time when taking a trip on an airplane was glamorous—for everyone...Flying isn't the least bit stylish anymore, except for one elevated category of human: celebrities" (p. 6). The book, aimed at a general audience, seeks to tap into a strain of nostalgia for the early days of jet travel, similar to the mood behind the recent creation of the TWA Hotel at the Eero Saarinen-designed TWA Flight Center at JFK Airport, New York, where in the pre-covid summer of 2019 cocktails were served inside a remodeled Lockheed "Connie" Constellation plane. Images of fashionably dressed celebrities across the decades in *Come Fly with Me*

make a visual argument for the continuity of glamour in travel through the stylish celebrity subject.

The photographs are interspersed in the book to create an achronological mix of clothes, decades, and black-and-white alternating with colour photography. Each photograph is captioned with a succinct label of the name of the celebrity, the airport, and the year. The airports are identified only by their IATA (International Air Transport Association) codes, drawing the reader into an interactive participation in the book, either imaginatively with a sense of insider knowledge, or practically with the need to quickly search online discover the location. Peckman features a range of celebrities including musicians, actors, models, athletes, comedians, and religious and political figures, in clothing ranging from Jane Fonda's 1962 tweed and pearls to Miley Cyrus' 2014 unicorn hooded jumpsuit.

The title of the book, referencing Frank Sinatra's 1958 hit song, is justified by a photograph of Sinatra striding across the tarmac in three-piece suit, yet it is also something of a misnomer—the celebrities pictured in *Come Fly with Me* are not actually inside airplanes. Some disembark, some are boarding, but none are shown onboard or in the air. As any long-haul flier knows, the ensemble worn through the airport may not be the same one worn through double-digit hours in-flight, once the cabin lights are dimmed. Whether casually ignoring the camera, engaging with it, or ostensibly shrinking from its gaze, the celebrities pictured in this book are all aware that they are under observation, and their ensembles for the airport terminal are constructed according to the public message they hope to convey.

In this attention to celebrity persona construction, the photographs are part of a history of twentieth century celebrity travel imagery that also includes famous people posing on the decks of steamships or at train stations in the early decades of the century. The images of train stations are especially apt. For example, the cover image of *Come Fly with Me* of the rock group The Rolling Stones climbing stairs to board a TWA flight in 1967 is similar to images of celebrities poised on the steps of a train, such as a United States Library of Congress 1926 photograph of motion picture actors Douglass Fairbanks and Mary Pickford disembarking a train at New York's Grand Central Station for a movie premier. Travel, mobility, and speed are part of the glamorous and worldly celebrity image. Michele Majer's Bard Graduate Center exhibition and catalogue *Staging Fashion, 1880-1920* has explored the relationships between actresses, fashion, and new technologies of photographic image production, while Caroline Evans' *The Mechanical Smile* devotes a chapter to "1919-1929: Fashion in Motion" including the theme of the connections between modernity and movement. These cultural shifts paved the way for a post-Second World War culture of celebrity air travel with airports as the new performance venues for fashionable display.

Peckman's selection of photographs tells as much about what looks fashionable to the eye of 2020 as it does about the fashions of the past. More than 20 photographs are drawn from the 1970s, the greatest number of any decade. The 1960s and later 2010s are next, tied at 17 photos each. Only one image represents the entirety of the aughts: a 2007 image of reality television star Kim Kardashian in a bright pink Juicy Couture track suit, holding a colourful Louis Vuitton Takashi Murakami Multicolore Monogram bag. To the rock'n'roll photo editor of 2020, the fashions most recently past seem least appealing, bearing out at least part of James Laver's theory of fashion's cyclical nature and that a fashion 10 years after its time will be "hideous" (*Taste and Fashion*, p. 202). Interestingly, the book's final, colour image is a 2014 photograph of Pope Francis ascending an airstair onto a plane, his billowing ecclesiastical dress evoking the eternal rather than the temporal.

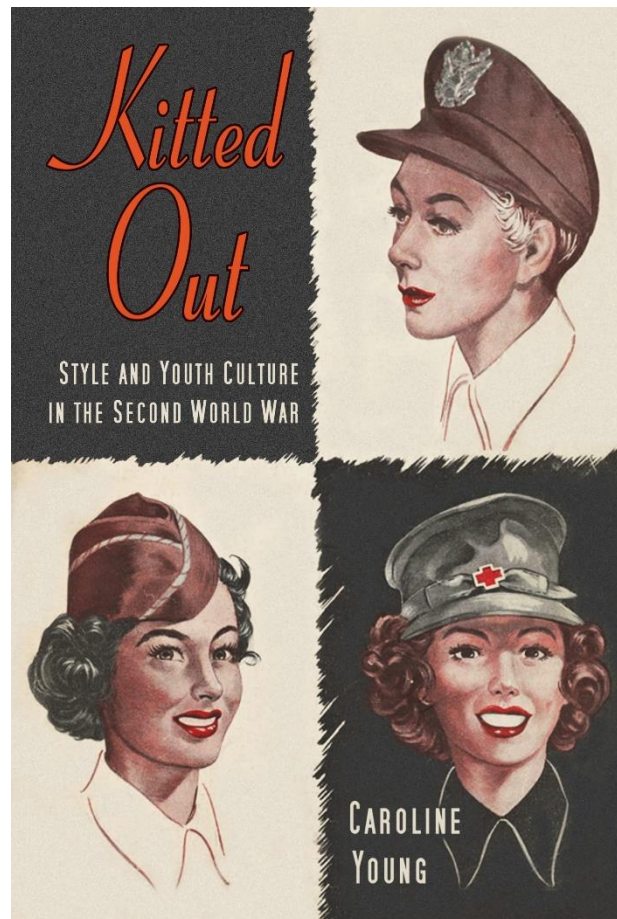
Come Fly with Me seems tailor-made for the coffee table of a luxury hotel suite. It would be a useful purchase for university libraries, particularly those with departments of design, dress history, media studies, or visual culture. For individual scholars, this book is probably better borrowed from the library, rather than purchased.

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Rebecca Jumper Matheson is a fashion historian and an adjunct instructor at The Fashion Institute of Technology (FIT), State University of New York. Matheson's research focuses on nineteenth and twentieth century American women's dress, using interdisciplinary approaches to discover women's narratives as designers, makers, sellers, and consumers. Her recent projects have dealt with millinery, leather goods, advertising, teenage fashion, and dress for long-distance train travel. She is the author of two monographs, *The Sunbonnet: An American Icon in Texas* (2009) and *Young Originals: Emily Wilkens and the Teen Sophisticate* (2015). Matheson holds an MA in Fashion and Textile Studies from FIT, a JD from The University of Texas School of Law, and is currently a PhD candidate at the Bard Graduate Center. Her PhD thesis will examine the life and work of husband-and-wife team William and Elizabeth Phelps of the American leather goods and sportswear producers Phelps Associates.

Kitted Out: Style and Youth Culture in the Second World War, Caroline Young, The History Press, Cheltenham, Gloucestershire, England, 2020, Selected Bibliography, Index, 39 Black-and-White Illustrations, 288 pages, Softback, £18.99.

Being a young adult in the years of the Second World War would prove to shape individual identity and collective lived experiences immeasurably. While altering how young people experienced their formative years, new collective cultures were developed by young people throughout wartime. *Kitted Out: Style and Youth Culture in the Second World War* eloquently draws together personal histories and wider shared experiences of young people living and working through the Second World War.



By focusing on several areas, Caroline Young compares the experiences of young people at home in Britain, those stationed around the country and in north Africa, along with individuals in the United States forces, and those involved in the establishment of the Resistance against Nazi occupation across occupied Europe. Structured to cover such a variety of topics over 23 interconnected chapters, Young has expertly conveyed the impacts the Second World War had on the lives of young people, in shaping youth cultures and the ways in which young people were able to express themselves, in the joint cause against Nazism.

A freelance author who specialises in fashion, pop culture, and cinema, Young has penned several publications covering a variety of topics, including *Living with Coco Chanel*, *Style Tribes: The Fashion of Subcultures*, and *Tartan + Tweed*. Living in Edinburgh, Scotland, Young also regularly writes features for national press and magazines. Young's writing reflects broad interests, gleaning inspiration from various research projects.

A recurring topic through *Kitted Out* is that of the impact of uniform on individual style. Through the application of personal testimonies collected through author

interviews, material gathered by the BBC People's War Project, and letters and private papers in the collections of the Imperial War Museum, Young gives voice to the lived experience of navigating the use of clothing in pursuit of self-actualisation by young people in wartime. Here, Young illustrates that, despite newfound regulation of uniform, individualism was, to some extent, still achievable. The importance of uniqueness is emphasised through the personal accounts utilised in this publication, which oftentimes express the questionable nature of the design and fit of some elements of uniform. Comparisons were made throughout the services, placing importance on uniform and relative "social" standing between different forces and regiments. Distinctive and desirable uniforms meant "The First Aid Nursing Yeomanry (FANY) was considered the chic wartime service" (p. 65), as were those of the Women's Auxiliary Air Force (WAAF); "The jacket was cut like the male RAF jacket, but tailored to suit the female figure..." (p. 74). "A Mass Observation survey of WAAF in 1941 found that the women kept 'a lively interest in clothes, fashion and general dress matters' " (p. 74). Illustrating the persisting interest in individuality and style through wartime, which is detailed among both young men and women.

The latter half of the book is chiefly concerned with the occupation of Europe, and how young people proved to use clothing to express themselves and their beliefs. Enjoying American jazz music, swing dancing, and dressing in British and American inspired styles, "...a group of middle-class German teenagers known as *Swingjunged* or *Swing Kinder* (they referred to themselves as *Swingheinis*)" (p. 244) is a perfect example of how, despite, or even because of occupation, young people were eager to overtly display their rebelliousness, creating underground movements and cultures of individualism, often only detected by others also involved. Featuring these varied histories alongside one another gives Young's publication the ability to compare the experiences of young people across a diverse range of different settings and environments.

Young's publication fits well within the ever-growing historiography concerning dress and society in wartime. Geraldine Howell's *Wartime Fashion: From Haute Couture to Homemade, 1939-1945* analyses the cultural impacts of wartime on clothing and fashion for civilian women in Britain. Howell's investigation into changing social and economic structures can also be applied to assessing the impact these changes had on youth cultures through the war, altering access to clothing and the ways in which young people were able to interact. Further, a global investigation into experiences of wartime, Lucy Adlington's recent publication *Women's Lives and Clothes in WW2: Ready for Action*, similarly to Young's, also utilises interviews. Here, dress historian Adlington's examination of the impact of war on clothing and dress in continents affected by hostilities centres on personal reflections as well as the author's own collection of extant garments. In *Men*,

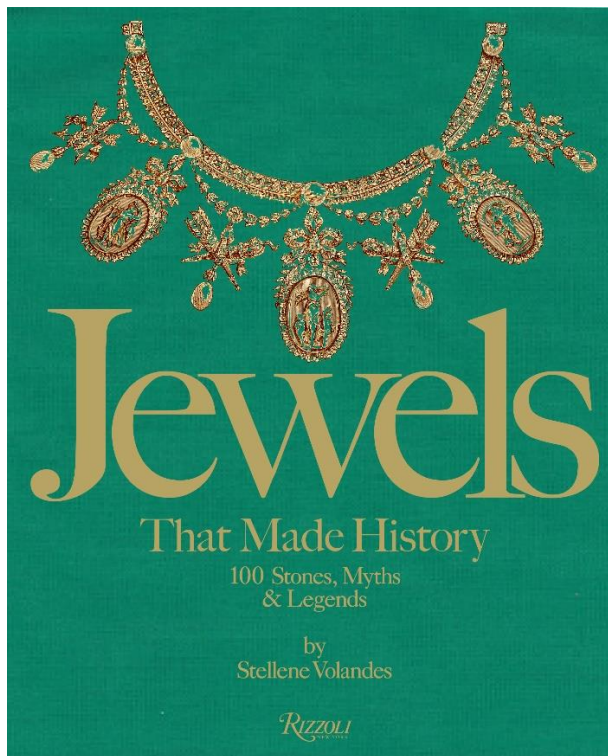
Masculinities and Male Culture in the Second World War, edited by Linsey Robb and Juliette Pattinson, the cultures which developed both at the battle front and on the home front around masculinity are explored through a variety of contributed articles. The topics addressed in Robb and Pattinson's publication correlate strongly with the themes explored by Young, particularly evident in the use of case studies and first-hand accounts. Through focusing specifically on the lives and dress of young adults and highlighting the variety of lived experiences of young people in Britain, the United States, north Africa, and occupied Europe, Young's writing serves to explore interactions with and use of clothing in society during the Second World War, adding further interesting insights to existing debates.

An introductory chapter addressing the sources consulted and how they should be utilised in analysis would prove beneficial to outlining the author's intentions for the publication as a whole and would prove particularly beneficial to the reader's understanding of author objectives. In saying this, Young's approach offers contextualisation to the histories relayed within each chapter, offering easily understandable descriptions as explanation of surrounding contexts. This is particularly evident to the chapters on pre-war American youth culture, the D-day Normandy invasion of 1944, occupation in Paris, and the Resistance, as well as in descriptions of uniform and in the use of clothing and popular youth cultures in defiance of Nazi control.

Through drawing together individual testimonies, utilising a variety of primary source material, and offering contextualisation to personal accounts, Young has expressed individual experiences in a moving and powerful manner, presenting the ways in which young people attempted to find space to express themselves and their beliefs, through the use of alteration, styling, make-up, visiting the cinema, and attending events such as dances. In *Kitted Out*, Young articulately expresses the interconnectedness of social and dress histories in the presentation of personal stories, giving the reader a connection the lived experience of navigating youth in wartime. Young's application of first-hand accounts to wider explorations of life and individual style in *Kitted Out: Style and Youth Culture in the Second World War*, comes recommended for those interested in understanding further the youth cultures that emerged in wartime.

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Lucy McConnell, originally from Leeds, West Yorkshire, now calls Paisley, Scotland, her home after living a somewhat nomadic existence. A Dress and Textile Historian with specialisms including the Utility Clothing Scheme during the Second World War and Paisley produced textiles in the eighteenth and nineteenth centuries, Lucy is currently a doctoral candidate at The University of Huddersfield, England, holding an MLitt in Dress and Textile Histories and a BA(Hons) in History and Sociology. Lucy presented at the 2019 International Conference of Dress Historians, convened by The Association of Dress Historians, and subsequently had her article “The Rise and Fall of the Paisley Shawl through the Nineteenth Century” published in the Spring 2020 issue of *The Journal of Dress History*. Lucy is presently working on several research and writing projects covering her interests from the eighteenth century to the present day, including her PhD on the manufacture and retailing of Utility Clothing in the West Riding of Yorkshire, England.



Jewels That Made History: 100 Stones, Myths and Legends, Stellene Volandes, Rizzoli International Publications, New York, New York, United States, 2020, Credits, List of World Jewellery Collections, 178 Colour Illustrations, 224 pages, Hardback, £35.00.

Stellene Volandes, best known as editor-in-chief at *Town & Country* magazine and author of *Jeweler: Masters, Mavericks, and Visionaries of Modern Design* (2016), offers us a beautiful coffee table book which would make an impressive addition to any art-lover/fashionista's collection. This is a generously illustrated and as is

pointed out in the introduction, a deeply personal and opinionated book which is both diverting and captivating. The introduction itself, spread over two pages, contains seventeen illustrations for its nine sentences and makes a decisive opening with "This is not the history of jewellery" (p. 6). As such, it is made clear from the very start that this is not an academic study, but the residue of a career in writing about jewels. Indeed, in the Acknowledgements, Volandes states "It took me a year—twenty-plus years and a year, to be clear," to compile the book (p. 222). That is not to say that Volandes spent 20-odd years of her life conducting fastidious research on the matter, but rather she presents us with her insights into several jewels of cultural significance and interest which she has had the pleasure of becoming acquainted with.

The book's main draw and its crowd-pleasers are its illustrations which sometimes means that their accompanying texts must make way for the pictures, rather than the pictures illustrating the text. Words weave between or around images, at times teasing the eye. Indeed, at points where the text is wrapped around an image, the flow may be interrupted for the reader whilst it is established where the next part of the sentence is to be found. Rather than detract from the narrative of the text, however, this technique feels deliberate and serves as a constant reminder that it is the jewel which is most deserving of your attention.

Volandes' book follows in the wake of other, recent editions such as *Vogue: The Jewellery* by Carol Woolton (2016) and *Stoned: Jewelry, Obsession, and How Desire Shapes the World* by Aja Raden (2015) and takes a chronological approach

in its discussion. Beginning with a Neolithic, stone necklace and working forward through history until November 2019 and the fortunate survival of the Dresden Green Diamond which was not present in its usual place, being on loan to the Metropolitan Museum of Art, New York at the time, and thus avoided the infamous Dresden Green Vault Burglary. As the book moves into the twentieth century, the periods between the years discussed become shorter which causes the pace of the book to increase. No longer does the narrative leap from one item to the next over decades or centuries into the future, but instead a sense of immediacy is felt as the reader delves into the familiar waters of the late twentieth and twenty-first centuries.

Regarding the content, from the book's subtitle, one might expect an example or two of mythical or famous, fictional stones in addition to a section on the "Heart of the Ocean" diamond which is central to the storylines of James Cameron's fictional characters in the film *Titanic* (1997). Weyland's jewelled-skull goblets or his brooches made of teeth, perhaps, King Arthur's diamond shield in the *Faerie Queen* or even the jewels that form the foundation of the city of New Jerusalem in the Book of Revelation may have been recalled, loaded as these stones are with symbolism in the Abrahamic faiths even to this day. However, the "myths and legends" that Volandes does consider are drawn from the fabulous lives of the rich and famous, particularly in the latter half of the book which includes several very well-known faces and their jewels: Jennifer Lopez, Elizabeth Taylor, Meghan Markle, and Lady Gaga, to name a few.

An elephant in the room, however, is that Volandes' conversational writing style, whilst engaging and absorbing, does often need a little extra clarification. An example of this is when Volandes states that, "The idea of birthstones was created by the American National retail Jeweler's Association" in 1912, (p. 90) but, in a section which deals with Queen Victoria's engagement ring (in the year 1839), she notes "Her influence began with her engagement ring from Albert: a serpent with ruby eyes and an emerald (her birthstone)" (p. 59). Volandes is clearly aware that the "idea" of birthstones has been pervasive for much longer than the beginning of the twentieth century (she does indeed mention "ties" to Aaron's Breastplate in the Book of Exodus earlier on page 90), but these little moments where her lexical choices are not completely appropriate can lead to some confusion. This may seem to be a rather picky point to note but, in a book where words are somewhat sparse, it is important to ensure that the information they convey is clear and correct.

Another notable example is in her discussion regarding Elizabeth I and Mary, Queen of Scots where she writes, "The Virgin Queen executed Mary in response and got the pearly necklaces in return" (p. 32). Though amusing, one feels the need

to clarify that the feud between the two queens was not over their bling. To a scholar or enthusiast on the subject, *Jewels That Made History: 100 Stones, Myths and Legends* may not necessarily offer any new research insights, but the book is worth having for its high-resolution images and gorgeous quality alone. For this reviewer, Volandes book has offered a very welcome distraction over locked-down, winter months as a form of escapism and it can be recommended in that capacity with confidence. After all, the real jewel of the book is in its materiality.

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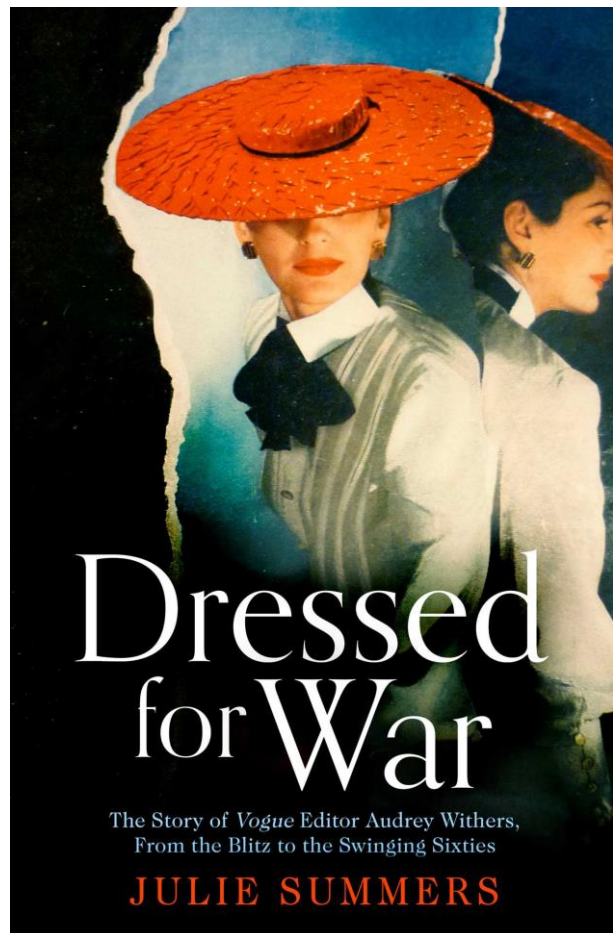
Paul McFadyen is in the final stages of a PhD at University of Dundee, Scotland, researching masculinity and clothing in the Medieval and Early Modern periods. He is particularly interested in the symbolisms found in the embroideries which embellish fourteenth to sixteenth century cloth-of-gold vestments and has spoken at numerous conferences and events on the subject. Paul also works part-time at the Leverhulme Research Centre for Forensic Science, University of Dundee, which exists to make the evidence presented at court more robust and reliable.

Dressed for War: The Story of Vogue Editor Audrey Withers, from the Blitz to the Swinging Sixties, Julie Summers, Simon and Schuster, London, England, 2020, Afterword, Acknowledgements, Notes, Bibliography, Credits, Permissions, Index, 8-page Black-and-White Plate Section, 416 pages, Hardback, £20.00.

In *Dressed for War*, historian and broadcaster Julie Summers gives a meticulous, eulogistic, and well-researched account of the life of *Vogue* editor Audrey Withers from her birth in 1905 in Hale, Cheshire, England to her death in her 96th year in 2001 in London. The book chronicles Withers' rise to editor of the "most influential women's magazine in the country" (p. 4), beginning with an idyllic early childhood in Abbot's Bay and ending with a summary of the last 40 years of her life when she retired from the magazine to travel extensively and to spend time with her second husband, Russian émigré Victor Kennett.

Withers grew up in a free-thinking, intellectual, and creative household, with Summers describing the family home of Souldern Court, near Bicester, as "a house of sunshine and poetry...and a hive of artistic activity, with poets, writers, artists and dramatists dropping in for hours, even days..." (p. 24). Lifelong friendships were formed at this time and included the surrealist painter and war artist Paul Nash as well as engraver Frederick Landseer Maur Griggs amongst others. Withers' formal education first at St. Leonards School in St. Andrews, Scotland and then at Somerville College, Oxford prepared her, not only as Summers notes, for a combative career as an editor (p. 31) but instilled in her a fierce sense of independence and a determination to have a career.

The focus of the book, however, as is suggested by the title, is primarily on Withers' time at *Vogue* (or *Brogue* as it was referred to in the New York office to distinguish it from its American counterpart) first as a junior subeditor and then as editor during 1940–1960. Using a variety of primary and secondary sources including interviews, diaries, and memos as well as personal and official correspondence



from the Condé Nast archive, Summers weaves a compelling and fascinating story of *Vogue* in its formative years, of Britain during the war, and of *Vogue*'s contribution to the war effort, and of the people and personalities of the staff, photographers, designers, writers, and contributors to the magazine.

The strength of the book is in the personal anecdotes revealing an intelligent, compassionate, politically progressive, and thoughtful woman with an eye for talent determined to publish a magazine that went beyond a preoccupation with fashion and “gracious living” (p. 299) to a more progressive view of women with brains, personality, and an intelligent interest in the world around them (p. 289). Her sometimes prickly relationship with Edna Woolman Chase, the formidable editor-in-chief of *Vogue* magazine makes for compelling reading. While Chase was the more conservative of the two, both women were united in their commitment to the ideals of *Vogue* and were pioneers of their time, not only influencing women's lives but championing the rights of women with Withers going on to help in the establishment of the Women's Press Club with the aim of enhancing the status of women in the journalistic profession (p. 226). While neither Chase nor Withers are described in the book as feminists, they helped many aspiring young women to launch successful careers at a time when professional opportunities were limited, and Withers was vocal in her views about sex discrimination and sexual harassment in the workplace (pp. 259, 313).

Of particular interest are the chapters dealing with Withers' relationships with designers such as Edward Molyneux and “star” contributors such as Cecil Beaton and Lee Miller. With Withers' support, Miller earned her accreditation as an American war reporter leading to some of the most visceral and moving accounts and pictures of the war, including the occupation and liberation of France and the Allied advance into Germany. While protective of Miller and worried about the emotional toll it was having on her, Withers never lost sight that Miller as Britain's *Vogue* correspondent was giving the magazine a front-line investment in the war. While Miller returned to Britain to live, she was to suffer from depression, alcoholism, and PTSD as did many returned service men and women. Withers and Miller remained in touch until Miller's death in 1977 from cancer.

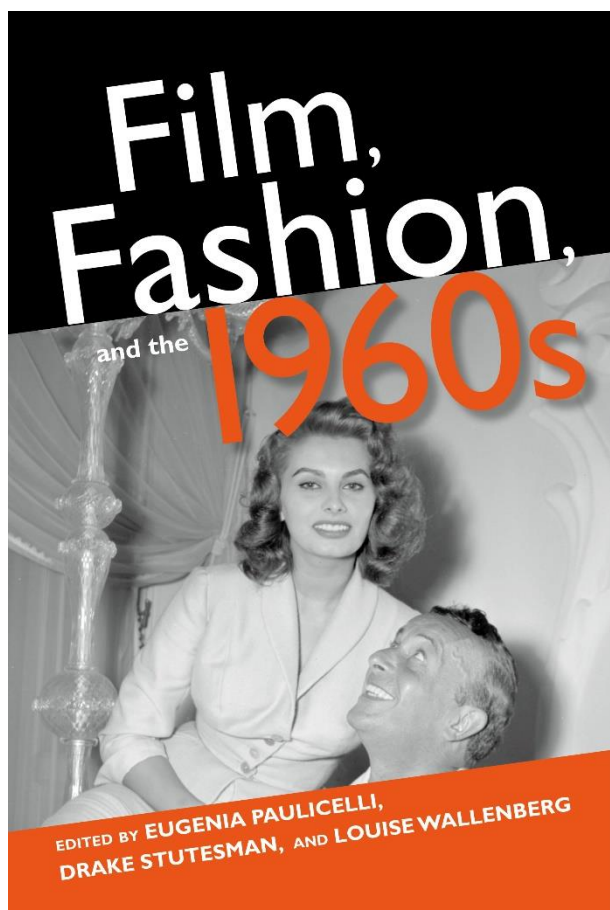
The final section of the book deals with the post-war period at the magazine but also a change in personal circumstances with Withers' first marriage breaking up due in part to her husband's philandering and her relationship with Victor Kennett, a man she had met many years previously on her way back to England from a trip to New York. Withers was also to retire from *Vogue* in 1950 to make way for “fresh blood and renewed energy” (p. 344). She had spent almost her entire working life with the magazine, some 30 years, from its modest beginnings in Mayfair, London, to a magazine that was sought after across the country.

Summers clearly feels an affinity for Withers, and it is only in the acknowledgements that we learn Withers is in fact a distant cousin of the author (p. 373). Summers has long been committed to writing and researching aspects of the Second World War, including fashion in wartime, women on the home front, war cemeteries, and the story of requisitioned country houses of wartime Britain. Summers is undeniably at home writing about this period and while this reviewer was intrigued to know more about Withers' later life, particularly her incarceration under the Mental Health Act and her political activities, overall Summers is to be commended for bringing to life the untold story of a woman who has perhaps been overlooked by the official written record. At a time when the world is dealing with the impacts of the covid pandemic as well as highlighting longstanding sexist and racist inequalities, *Dressed for War* with its tale of resilience and solidarity is a timely reminder that individuals can and do use their influence to affect social change.

Minor criticisms include the paucity of photographs and the use of contextual endnotes. While this reviewer appreciates that it is less distracting to the flow of the text, the absence of superscript numbers means that the onus is on the reader to determine what statement is being cited or referenced. At times the book feels exhaustingly detailed and the final chapter, "Out of Vogue," is something of a recap of previous chapters. This does not detract however from a captivating and well-written account of a remarkable woman.

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Dolla Merrillees is a published author, curator, and public speaker. She frequently presents at museums and academic conferences. She brings a wealth of national and international experience to her work having had senior roles in large-scale festivals, museums, cultural spaces as well as the tertiary sector. Her experience includes working with encyclopaedic multidisciplinary collections from archaeology, history and art to science, design and fashion. Recent and upcoming curatorial projects include *Thủy Nguyễn: An Everyday Dream*, The Factory Contemporary Arts Centre, Saigon (2021) and *Dr Gene Sherman: A Collector's Life*, Sherman Centre for Culture and Ideas, Sydney (2022). Dolla is the global emissary and London correspondent for the Sherman Centre for Culture and Ideas where she works with leading fashion designers, cultural practitioners, and architects. She has sat on numerous committees and boards and in 2018 was awarded an Australian Design Honour by the Australian Design Centre.



Film, Fashion, and the 1960s, Eugenia Paulicelli, Drake Stutesman, and Louise Wallenberg, Editors, Indiana University Press, Bloomington, Indiana, United States, 2017, Acknowledgements, Index, 47 Black-and-White Illustrations, 231 pages, Softback, £27.99.

As complex phenomena shaped by the cultural and social dynamics of a rapidly industrialised modernity, cinema and fashion developed an intricate relationship that can be traced to the early days of motion pictures. With a focus on the most turbulent decade of the twentieth century, the collection of essays in *Film, Fashion, and the 1960s* captures a period profoundly marked by cultural innovation, political activism, and a rising consumer

demographic that questioned conventional boundaries and reshaped the urban environment. Within the wider context of revolutionary developments, the publication revisits a range of cinematic case studies and reflects upon the spirit of the decade through in-depth analyses of the intimate dialogue between film and fashion as two complex and tightly interwoven visual languages equally impacted by the booming youth culture and new forms of artistic expression.

Edited by Eugenia Paulicelli, Drake Stutesman, and Louise Wallenberg, the volume combines the expertise of a number of leading scholars established in the field of film and fashion studies. As outlined in the introduction, the book is organised into three overlapping sections that centre on topics concerning youth and sexual liberation, urban and national identity, as well as gender and tradition. These are concluded by an epilogue in which the costume designer Adriana Berselli provides a captivating account of her contribution to Michelangelo Antonioni's *L'Avventura* [The Adventure] (1960). The individual case studies are presented in the form of separate chapters that could be treated as autonomous essays, but that, nevertheless, formulate a coherent structure in which innovative film narratives are explored through their engagement with images of a reconfiguring fashion system. In this sense, garments supporting the cinematic

experience are analysed as signifiers imbued with complex meanings that highlight the ability of the fashion system to act as a specific form of social change.

Departures from the hegemonic structures of the previous decade are introduced through interactions between music, popular culture, and carefree lifestyle of an emerging generation of young consumers. One of the decade's transformative phases is especially well formulated in Ronald Gregg's study of *A Hard Day's Night* (1964) in which the author argues that the Beatles' iconic haircuts and tight-fitting suits introduced as part of their new, polished image paved a way for the wider adoption of stylish androgynous looks that recontextualised masculinity and allowed for the development of the group's later psychedelic fashions. As many 1960s aspirations were ultimately absorbed by mainstream culture, the analysis presented by Drake Stutesman offers an interesting juxtaposition of two films set within the fashion industry at each end of the period. By focusing on the symbolic value of the hat in an era that democratised hatlessness, the study of *A New Kind of Love* (1963) and *Puzzle of a Downfall Child* (1970) demonstrates a change in optimism at the beginning of the following decade.

Stutesman's reading articulates the emerging contrasts between haute couture and ready-to-wear, authentic design and imitation, and American and European fashion. Differences in national industries and the interrelation of cinema, fashion, and metropolitan life are pointed out within the reconceptualised contexts of Paris and Rome. Here, Astrid Söderbergh Widding draws the reader's attention to costumes designed by Christiane Fageol for *Vivre sa vie* [My Life to Live] (1962) and *Bande à part* [Band of Outsiders] (1964) in order to highlight the designer's role in the sartorial display of playfulness, elegance, and timelessness in Jean-Luc Godard's new wave cinema, while Eugenia Paulicelli discusses the way in which the promotion of Rome's glamorous identity reinvented the cultural coding of a modern and sophisticated post-war Italy. American attitudes towards French fashion are addressed in further detail by Pat Kirkham and Marilyn Cohen, as the authors revisit *Breakfast at Tiffany's* (1961) and *That Touch of Mink* (1962) in order to examine shifts in perception of class, age, morality, and stardom within the early 1960s New York.

The publication provides a holistic approach to fashion and film costume, which is understood as a "visual representation of a film's zeitgeist" (p. 6). The revision of Ingmar Bergman's cinematography presented by Louise Wallenberg offers a unique perspective on the director's interest in costume design. As indicated by Wallenberg, Bergman's collaboration with costume designer Mago (acronym for Max Goldstein) resulted in the creation of a "specific Bergmanesque femininity" (p. 179) and contributed to the display of a modern Swedish womanhood. In another invaluable contribution on the cinematic representation of gender, Pamela

Church Gibson demonstrates how the appearance of Julie Christie embodied a “socially acceptable face” of swinging London’s nonconformity and personified “female mobility and independence” both on and off the screen (pp. 145-146). The topic of gender is furthermore examined by Anupama Kapse in a remarkable study of Bombay melodramas in which the traditional white sari appeared as an important cultural and political signifier of female desire, agency, and rebellion.

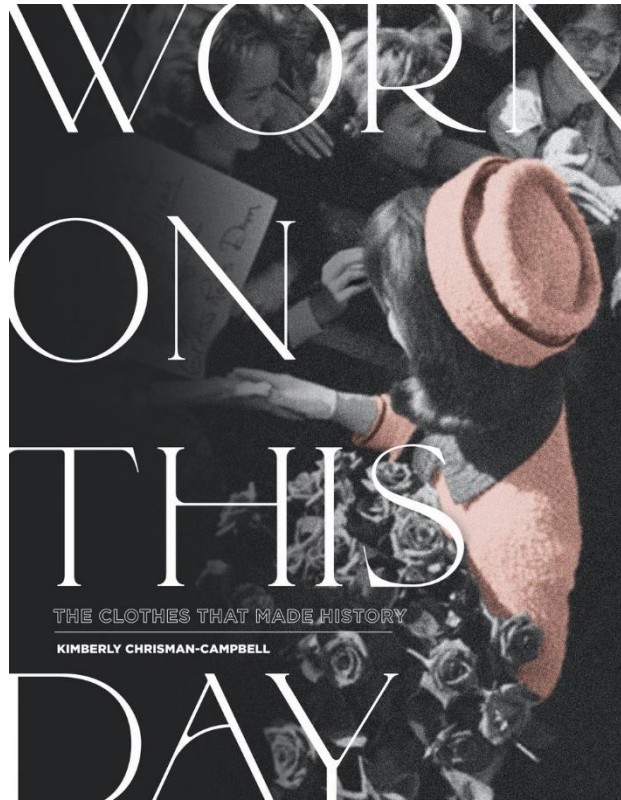
Established conventions of the relationship between the body and costume are especially challenged in chapters centred on undressing, such as Amy Herzog’s essay on Andy Warhol’s underground cinema titled *The Art of Undressing: Automation and Exposure at the Margins of Cinema*, as well as on the erotic potential of clothing generated through discarded garments that “function as substitutes for the body” (p. 56) as observed by Stella Bruzzi in her analysis of Pier Paolo Pasolini’s *Teorema* [Theorem] (1968). Studies of underrepresented areas of the use of fashion and costume in cinema make the publication an excellent academic addition to the growing literature on the subject. Moreover, the significance of the decade is particularly evident in the final chapter in which Nick Rees-Roberts observes the enduring legacy of the 1960s, their temporal influence on contemporary cinema and symbolic position within the cultural memory.

The volume is written to a high academic standard and would be of great interest to scholars of film and fashion studies as well as those focused on the wider area of interdisciplinary cultural, visual, and gender studies. Furthermore, *Film, Fashion, and the 1960s* is an important resource that offers an additional perspective on the collaboration between directors and costume designers and may provide inspiration for further discussions. Most importantly, the range of topics illuminated by the analysis of the intermediality of cinema and fashion would appeal to readers interested in the cultural implications of the decade and its emerging trickle-up mechanisms that allowed consumers to transform themselves into active participants in the construction of the modern fashion system.

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

Worn on This Day: The Clothes that Made History, Kimberly Chrisman-Campbell, Running Press, Philadelphia, Pennsylvania, United States, 2019, Bibliography, Photo Credits, Index, Acknowledgements, 146 Illustrations, 336 pages, Hardback, £20.00.



Specific dates hold importance to people for a variety of reasons. Births, deaths, weddings, and other personal events are often remembered and associated with the date on which they occurred for years and decades to come. The author of *Worn on This Day: The Clothes that Made History*, Kimberly Chrisman-Campbell, fully

recognises this strong association and has created a beautiful and unique book that highlights clothes through 365 entries, one for every day of the year.

Organised chronologically from 1st January to 31st December, the book highlights a calendar at the start of each month, giving a preview of the clothing ensembles subsequently featured for that month. The outfits range in time from the first century AD up until the present. Using articles of clothing as primary sources allows the viewer to truly envision what happened on that day.

Chrisman-Campbell covers a large variety of events, ranging from celebrity appearances, royal weddings, protest fashion, theatrical costumes, and so much more. For example, the author includes clothing worn by political figures, and even describes how some were perceived as controversial. On 22 July 1874, Queen Victoria's son, the Prince of Wales, hosted an elaborate historical fancy dress ball with his wife, Princess Alexandra. Some criticised these gatherings for being frivolous, yet the Prince's brother Arthur, Duke of Connaught, joined the gala as the Beast (the coordinating partner to the Beauty), donning a complete leopard skin as a hat, which included the deceased animal's head, body, and tail.

Another mention of clothing being out of touch with the public is described in an entry for Melania Trump's coat, worn on 26 May 2017, made by Dolce & Gabbana, with a price tag of \$51,500 and covered with silk flowers. First Lady Jacqueline Kennedy chose a cotton shift dress with large-scale blue and green

flowers during her visit to the Taj Mahal on 15 March 1962. Hoping for press coverage highlighting her good deeds during her solo tour of India, the media chose instead to highlight the clothing choices of the president's wife. In turn, the designer of the dress, Joan "Tiger" Morse, received extensive advertising of her designs.

Other fashion faux pas choices include Harry Styles sporting a Yves Saint Laurent fur coat on 20 December 2016, which his fans perceived as promoting animal cruelty. Yet, some missteps are humorous. Austrian skier Franz Klammer chose a bright yellow bodysuit to wear during the 1976 Olympics. On 15 February 1976, he wore his own bodysuit instead of the team's uniform, as his own fit better. The team's option was so tight, he could not crouch while skiing. But he made the correct choice; he won the gold medal!

Other examples of sportswear also play an important part in the history of fashion. On 24 April 1849, the New York Knickerbockers wore the first baseball uniform, consisting of blue pantaloons, white shirts, and straw hats. The 1912 Olympics featured the British women's swimming team wearing one-piece wool bathing suits with the Union Jack, which were comparatively tight and revealing compared to the standard fashionable bathing suit worn by women of the era. Chrisman-Campbell pairs this description with a telling photograph of the swimmers showing guarded body language, with crossed arms covering their wet suits that clung to their bodies, showing their anatomy. The contrast between the fashionable, fully-clothed women behind them is striking. The book also includes two examples of clothing worn on monumental flights. Charles Lindbergh wore a one-piece brown cotton twill flight suit on 20 May 1927, during the first solo transatlantic flight. On 21 May 1932, the female pilot Amelia Earhart wore a one-piece flight suit over jodhpurs, a jacket, and a shirt during her solo flight across the Atlantic.

Examples of children's clothing also play an integral role in the retelling of historical events. On 27 December 1836, an avalanche buried five homes in Sussex, England. Two-year-old survivor Fanny Boaks wore a white dress as she was being rescued from her home. Ten-year-old Shirley Temple donned a smocked silk dress with a Peter Pan collar during her 28 June 1938 visit to FBI Headquarters in Washington, DC. The charming child's dress must have been a startling juxtaposition to the formal suits normally seen within the government building. Additionally, a surviving red velvet dress with white satin trim, worn by either a boy or girl to the wedding of Queen Victoria's oldest son, Albert Edward, on 10 March 1863, is a delightful example of formal children's wear, with political undertones. (As mentioned above, Albert Edward and his wife Princess Alexandra would later host extensive balls.) Wedding guests received rosettes of red and white or blue and white, symbolising the couple's British and Danish backgrounds. In essence,

this children's dress embodied the blending of the two countries due to its colour combination.

Sometimes, a full ensemble is not even needed to thoroughly describe the day's events. The author also includes accessories in her work. Bonnie Parker wore a blue knit cloche hat with blue sequins when police shot her and her partner, Clyde Barrow, on 23 May 1917. Another powerful accessory includes a belt worn by Rudolf Vrba as he successfully escaped Auschwitz on 7 April 1944. The belt's previous owner was Charles Unglik, who died on 25 January 1944 during his own escape attempt.

Chrisman-Campbell's research is amazingly thorough. The reader is continually engaged as they move through the calendar of descriptions. However, there are some entries that do not include photographic examples of the clothing worn. Although this is understandable that photos may be unavailable for all date examples, after reviewing beautifully photographed pieces, the omission stands out. Additionally, there are times when the photograph is not near the dated description, requiring the reader to flip pages.

Overall, this book is a wonderful addition for students, scholars, and anyone who adores fashion. Truly, the wide base of events included ensures that there is something for all readers to enjoy. So many stories are told through each date, and the book repeatedly divulges new snippets of history through the fashion history lens.

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Alexandra Jordan Thelin is a fashion historian using a multidisciplinary approach to combine fashion, popular culture, and art history. By applying theories from other disciplines, Alexandra is able to view material culture in a new light. She is currently a PhD student in History and Culture at Drew University in Madison, New Jersey, United States. Previously, she earned a BA in Art History from Montclair State University, an MA in Arts Management from Montclair State University, and an MA in Fashion from The Fashion Institute of Technology (FIT), State University of New York. Alexandra has experience teaching as an adjunct professor. She published “The Color Red, Louboutin, and the Social Collective in France” in *Storytelling in Luxury Fashion: Brands, Visual Cultures, and Technologies* (Routledge, 2021) and has contributed multiple entries to *The World of Antebellum America* (ABC-Clio, 2018). She actively presents at conferences and received the Jim Liles Student Award from the Costume Society of America. Alexandra can be reached at www.alexandrathelin.com and on Twitter at @tristardesign.

Exhibition Reviews

Exhibition reviews are an important part of The Journal of Dress History. From dress to accessories to textile themes, hosted by small or large venues, the journal provides an inclusive range of exhibition reviews, written by students, early career scholars, and established professionals.

If you have a comment about a published exhibition review—or a suggestion for a new exhibition that should be reviewed in The Journal of Dress History—please contact exhibitions@dresshistorians.org.



From Buteh to Paisley: The Story of a Global Icon, Curated by Gillian Vogelsang-Eastwood for the Textile Research Centre (TRC), Leiden, Netherlands, 3 March 2021 to 16 December 2021, Free Entrance.

Among the myriad of designs and motifs created over the centuries, one in particular stands out for its distant origins. Its teardrop shape with its countless variations, a seductive design of ancient origins that recalls distant exotic imagery, undoubtedly gave rise to much curiosity and many legends. The *buta* or *buteh* (in Persian, meaning flower bud, sprig, bunch of leaves) is one of the numerous names

by which this motif is called. However, it is more commonly known in English as “paisley,” after a city in Scotland from which it took its name. The motif is unique in its genre. For ages, paisley has been adorning palaces and temples of the Orient, India, and the Far East, the crowns and jewellery of kings and queens, the carpets, shawls, luxurious garments of noble people and holy men. A decorative motif associated with royalty which influenced the fashion style of dynasties and empires, crossed the history of fabric and fashion maintaining its fascination and authenticity throughout the ages.

Paisley has travelled a long way back, passing through different civilisations, religions, and myths. The first traceable evidence of this motif dates back to the great Mesopotamian civilisation where it appears on wall decorations of monuments and houses. The representation of this teardrop shaped motif can be linked to the Zoroastrian symbol of life and eternity, but it is also related to Hinduism as a symbol of fertility and has a remarkable resemblance to the yin and yang.

No one knows what exactly it represents, but based on where it is located or to which culture it belongs the *buteh* or paisley pattern could represent either a cypress pine, a flowering plant, an almond or a mango fruit, a stylised leaf, or an ornament of naturalistic inspiration. At the same time, it could also represent a peacock feather, a kidney, or even a tear drop, all interpretations that make this distinctive motif more mystic and difficult to reveal its original meaning.

The seventeenth century represents a turning point in European fashion. It was then that the commercial traffic of the Dutch West India Company and the expansion of the European empires in Asia brought the exotic and expensive wonders of the Eastern empires to the West and into the courts of European societies. Paisley patterned shawls, like Kashmir shawls, were presented as precious gifts to wealthy family members bought from these far and exotic lands. It will take two centuries before paisley can fully enter the wardrobe of noblewomen and transform it into a must-have garment or even a status symbol.

Paisley shawls were initially meant only for the very rich, until the early nineteenth century when French, Dutch, and British manufactures were hit by paisley fever and began producing their own version of *buteh* shawls. They adopted their own weaving techniques and, following the fashions of the moment, made the pattern on other garments, such as jackets, corsets, skirts and ties. The Scottish town of Paisley, famous at that time for its weaving industry and from where the *buteh* got its “new” name, in 1805 decided to produce imitations of *buteh* shawls, becoming the most important manufacturing hub in western Europe.

The exhibition *From Buteh to Paisley: The Story of a Global Icon* in Leiden recounts the evolution and the long history of this motif through more than 100 pieces exhibited—including wooden print blocks, fabrics, shawls, garments, accessories, and ties. The exhibition represents a unique journey in time, starting from the eighteenth century and reaching to our present day, travelling around all the world. This floral motif travelled afar so that the beautiful paisleys can be found on kimonos from Japan, on female head-covers from Sudan, and various women’s wrap cloths from Tanzania. Paisley fashion was not only limited to Asia or Africa but Europe as well played an important role in defining the fate of this versatile motif.

Outstanding pieces are displayed in the exhibition. These pieces illustrate the magnificence of this unique pattern, and include: a sophisticated woman’s jacket in *qalampour*-style cloth from the late nineteenth century with finely printed paisley motifs; a young boy’s circumcision ceremony dress, with paisley motif, from the early twentieth century Turkey; Kashmir shawls from the nineteenth century; splendid Iranian coats [*qaba*] and bath wrap with block printed *buteh* dating back to the nineteenth century; a women’s black velvet waistcoat hand embroidered and decorated with an intricate, floral and paisley designs in gold-coloured metal thread from the early twentieth century Afghanistan; a coat and dress in *Ikat* fabric with printed stylised paisley motifs from Uzbekistan; Indian sarees and luxurious fabrics with paisley motif prints for every taste and pleasure.

The exhibition presents numerous beautiful examples of how the paisley pattern impacted the cultural heritage of many European countries, among them Sweden, Estonia, the Netherlands, Scotland, and France. We can find this influence in the “Worteldoek” shawls with paisleys motifs from the Netherlands or the traditional garments worn by women on the Dutch island of Marken in traditional Russian woman’s shawls or the regional dress of the island of Kihnu in Estonia.

Paisleys became very popular during the twentieth century, especially around the 1960s, when everyone from hippies to steam punk and bikers, businessmen, and fashion designers adopted this motif and transformed it into an everyday fashion. Bandanas, men’s ties, bikinis, underwear, T-shirts, blouses, dresses, and pyjamas are only a few of the examples displayed in the exhibition.

The exhibition *From Buteh to Paisley: The Story of a Global Icon* takes us through a chronological journey full of splendour and magnificence, from the earliest selection of nineteenth century garments to contemporary ones. Visitors are guided through the exhibition by well-detailed text that explains historic and garment information. All items are well displayed and sometimes visitors have to really look hard to find the hidden paisley motif in the garments. This is a unique exhibition experience. The paisley motif remains one of the most popular motifs in the fashion world, an image of an ancient tradition always able to reflect the tastes and needs of the present day.

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Fatima Abbadi is a freelance photographer, embroiderer, and collector of Jordanian and Palestinian traditional dress who lives in the Netherlands. Growing up between the UAE (Abu Dhabi) and Jordan, she moved to Italy in 1997 for her postgraduate studies where she stayed until 2019. Fatima is a member of the Italian Mignon Group, established in 1995 to promote the photographic genre of Street Photography and the use of analogue cameras in black-and-white film (<https://www.mignon.it/about/fatima-abbadi>). Fatima’s artistic practice embraces the Mignon philosophy by documenting daily life in the towns, villages, and streets of Europe and the Middle East, and she personally develops and prints her photographs in the darkroom. Often focussing on female subjects, Fatima uses the medium of photography to explore many facets of daily life with the intention of creating intercultural bridges of understanding and mutual respect through her art. The themes of her major projects include: *Women’s Images Revisited*, *A Study of the Orientalist Phenomenon*, and *Tatreez: Palestinian Embroidery*.

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 includes an updated selection of recently completed PhD theses 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 theses titles and abstracts includes 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 theses 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.

Modesty, Dress-Codes and Local Taste: Examining Abaya-led Fashion Practices in the United Arab Emirates, Lesley George, University of the Arts London, London, England, 2019.

Abstract

The focus of this thesis is the abaya, an outerwear garment worn by women in the Gulf. I interrogate how the abaya is made, acquired and worn, and how items and imagery of contemporary abaya design, specifically from the United Arab Emirates (UAE), are produced and disseminated to various audiences. I investigate the motivations, agency and tastes of women who wear abayas and explore how designers operate across the spectrum of production, distribution and consumption. This research evidences the way women mediate between being invested in the 'traditions' of dress practices, shaped by habitus, and the re-translation of selfpresentation as modern fashion consumers/designers. To examine this, I explore the cultural implications on design processes that create new localised fashion practices. Through the lens of cultural identity, I analyse competing interpretations of modesty and situated embodiment, discourses on national identity visualised through dresscodes, and innovations enhanced by a UAE dispositif that advocates design and potentially creates space for symbolic abaya-led fashion production. To consider these concepts, my ethnographic approach triangulates interviews, textual and material cultural analysis with observations across selected mixed-gender and women-only spaces to examine abaya-wearing and design practices. No study to date examines the abaya as worn and informed by socialities, materialities and spatialities of design, production, consumption and distributionrepresentation, nor investigates how wearers, designers and influencers co-direct style choice through new consumption practices and imaging regimes that reflect 'local taste' and fashion's multiple modernities. By considering the abaya from a design and designer's point of view my research offers new insights into fashion and design practices originating from an emergent market outside the 'West'. Furthermore, this thesis contributes to areas of research concerned with veiling, gender studies, entrepreneurship and the subsequent design/production-distributionconsumption systems, communities and geographies formed.

How Can Material Culture Analysis of Fashionable Menswear Augment Biographical and Museological Interpretations? A Critical Analysis of Three Wardrobes of Menswear at The Victoria and Albert Museum and The Fashion Museum, Bath, Benjamin David Whyman, University of the Arts London, London, England, 2019.

Abstract

This thesis challenges the continuing dearth of clothing as biographical evidence in telling life-stories; which, I argue, has an adverse effect on the interpretability of people's lives. The biography of objects is a burgeoning area of research, through which theorists and practitioners have become increasingly aware of the power of objects to hold narratives. But the analysis of the biography of the clothes worn by subjects is seldom described or displayed. I build on theory around the biography of objects as a tool to expand biographical and museological interpretations of three wardrobes of menswear at the Victoria and Albert Museum and Fashion Museum, Bath. The thesis objectives propose and demonstrate a research framework combining methods from material culture, fashion studies, museology and life-writing fields. I focus on masculine clothing (including rarely preserved items such as shirts, belts and shoes) as objects, to expand on limited research in the field of fashion studies, and demonstrate my claim that analysing collecting practices enhances life story narratives. I examine how three subjects constructed masculine identities and representations of self through their clothes. In so doing, I broaden the debate around the biographies of objects, examining individual garments from these men's collections to exemplify how, under analysis, clothing is tangible evidence of context, space, physical presence and patterns of behaviours. I interrogate masculine collecting practices and the biography of collections from museological perspectives to present ways of using insight about patterns of male collection, or "post-private" wardrobes as I term them, to enhance the life-stories. What emerges from my research findings is the value of clothing as biographical evidence, focusing on how the physical material impact of clothing on the body, and vice versa, when analysed alongside other research methods, presents original insights into someone's life-story, and how ephemera found within garments adds to life-narratives. I show, through my evaluative framework, how establishing a layered research methodology can augment our understanding of the biography of dress, identity and interpretation of life-stories. Through this framework, I produce original perspectives on constructions of masculine identities and representation, biographical research, and fashion collecting practices, in the 20th and 21st centuries.

Female Equestrian Culture in France, 1600–1715, Valerio Zanetti, The University of Cambridge, London, England, 2020.

Abstract

This dissertation investigates female equestrianism in France between 1600 and the end of Louis XIV's reign in 1715. The introduction situates the study of female horseback riding within the scholarship on early modern women's sport, elite femininity and corporeal culture in seventeenth-century France. It also positions the analysis of equestrian garments within current trends in fashion and dress history. Chapter I examines definitions of female athleticism in medical and pedagogic literature. It highlights how traditional humoral models of the body and conservative views of women's education gradually made space for new progressive conceptualisations of the female 'Amazonian' athletic body. Chapter II starts by reassessing the significance of equestrianism within French aristocratic culture, emphasising its role as an elite medical practice. It then traces the development of female horse-riding techniques in the seventeenth century. Chapter III explores the social and political significance of female horse riding in seventeenth-century France with reference to aristocratic women's lives. The first part shows how, far from being exclusively associated with hunting, riding was connected with crucial economic and military functions. The second part focuses on the court of Louis XIV and highlights how female horse riding moved beyond hunting conventions and established itself as an independent athletic practice. Chapter IV explores the evolution of female riding attire, revealing how liberating forms of dress were created to suit new spaces of corporeal freedom. First, it examines the donning of riding breeches and the fashion for a particular 'Amazonian' feather headdress in the mid-seventeenth century. It then traces the emergence of a recognisable tailored outfit that represented the first sporting uniform for women. The conclusion outlines how, by the turn of the eighteenth century, the 'Amazonian' French horsewoman had been fashioned into a powerful and influential ideal of athletic femininity.

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.

<https://cdm22007.contentdm.oclc.org/digital/collection/tscd>

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, writer, and 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 at the following link:

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

The National Centre for Stage Costume, Moulins

This collection includes costumes for the performing arts, theatre, opera, ballet, dance, and street theatre productions.

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

The Palais Galliera, Paris

This fashion museum offers a comprehensive online collection, including many images that supports the research of dress history. Browse the collection at the following link:

<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. Browse the collections that are included in the database, search different themes for research, or insert a keyword (such as dress) in the search tool at the top of the page at the following link:

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

Textile and Decorative Arts Museum, Lyon

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

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

Germany

The Munich City Museum, Fashion and Textiles Collection, Munich

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

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

Hungary

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

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

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

Israel

The Rose Fashion and Textile Archives, Tel Aviv

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

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

Italy

Europeana Fashion International Association, Florence

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

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

The European Fashion Heritage Association, Florence

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

<https://fashionheritage.eu>

Valentino Garavani Virtual Museum, Milan

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

<http://www.valentinogaravanimuseum.com>

Japan

The Bunka Gakuen Library, Tokyo

This is a specialised library for fashion and clothing. The library collects rare books, magazines, fashion plates, etc., circa 1500–1900.

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 12 million objects and specimens. Their collection of fashion and textiles numbers approximately 50,000 items dating from the fourteenth century to the present day, and includes the archives of the internationally renowned, British fashion designer, Jean Muir (1928-1995), and the Serbian artist and textile designer, Bernat Klein (1922-2015).

<https://www.nms.ac.uk/explore-our-collections/search-our-collections/>

Spain

The Virtual Fashion Museum of Catalonia, Barcelona

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

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

United States

The American Antiquarian Society, Worcester, Massachusetts

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

<http://www.americanantiquarian.org>

The Art Institute, Chicago, Illinois

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

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

Augusta Auctions, New York, New York

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

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

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

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

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

Brown University Library Collections, Providence, Rhode Island

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

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

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

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

Chicago History Museum, Chicago, Illinois

The Museum's collection of more than 23 million objects, images, and documents records the evolution of Chicago, from fur-trading outpost to modern metropolis. <https://www.chicagohistory.org/collections>

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

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

Colonial Williamsburg, Williamsburg, Virginia

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

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

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

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

<http://fashioncolumbia.pastperfectonline.com>

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

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

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

Cultural Institutions Online Collections, Newport, Rhode Island

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

<http://newportalri.org>

Daughters of the American Revolution Museum, Washington, DC.

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

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

de Young Museum, San Francisco, California

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

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

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

<https://art.famsf.org>

Drexel University, Historic Costume Collection, Philadelphia, Pennsylvania

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

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

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

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

<http://fidmmuseum.pastperfectonline.com>

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

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

<http://fashionmuseum.fitnyc.edu>

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

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

<https://sparcdigital.fitnyc.edu>

The Folger Shakespeare Library, Washington, D.C.

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

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

HathiTrust Digital Library, Ann Arbor, Michigan

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

<https://www.hathitrust.org>

Historic Deerfield Museum, Deerfield, Massachusetts

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

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

<http://museums.fivecolleges.edu>

Indianapolis Museum of Art, Indianapolis, Indiana

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

<http://collection.imamuseum.org>

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

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

<http://tcmuseum.pastperfectonline.com>

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

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

https://scholars.unh.edu/bowen_collection

The J. Paul Getty Museum, Los Angeles, California

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

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

Kent State University, Gallery of Costume, Kent, Ohio

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

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

The Library of Congress, Washington, D.C.

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

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

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

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

<https://collections.lacma.org>

Los Angeles Public Library, Los Angeles, California

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

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

Margaret Herrick Library Digital Collections, Hollywood, California

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

<http://digitalcollections.oscars.org>

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

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

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

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

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

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

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

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

Museum of the City of New York, New York

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

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

The Museum of Fine Arts, Boston, Massachusetts

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

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

The Museum of Modern Art, New York, New York

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

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

The New York Public Library Digital Collections, New York, New York

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

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

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

A collection of 23 boxes of material including correspondence, drawings, publications, articles, project specifications, photographs, and miscellaneous items documenting the careers of both Sarah Tomerlin Lee (1910–2001), advertising executive, magazine editor, author and interior designer, and her husband Thomas (Tom) Bailey Lee (1909–1971), designer of displays, exhibits, sets, and interiors.
<http://nysidarchives.libraryhost.com/repositories/2/resources/2>

The Ohio State University, Historic Costume and Textiles Collection, Columbus, Ohio

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

The Ohio State University Libraries' Jerome Lawrence and Robert E. Lee Theatre Research Institute includes costume and scene designs from more than 50 productions by British designer, Daphne Dare (1929–2000).
<http://drc03.drc.ohiolink.edu/handle/2374.OX/3>

Philadelphia Museum of Art, Philadelphia, Pennsylvania

Many objects from the Museum's collection of over 240,000 are available in the online collections database, include dress historical images with complete citations.
<http://www.philamuseum.org/collections/search.html>

Philadelphia University, The Design Center, Philadelphia, Pennsylvania

Tapestry is an online resource that catalogues thousands of historic fabric swatches from Philadelphia University's vast textile collection.
<http://tapestry.philau.edu>

Phoenix Art Museum, Fashion Collection, Phoenix, Arizona

The Fashion Collection holds more than 4500 American and European garments, shoes, and accessories, and emphasises major American designers of the twentieth century.
<http://www.phxart.org/collection/fashion>

Prelinger Archives, New York, New York

Prelinger Archives has grown into a collection of over 60,000 ephemeral (advertising, educational, industrial, and amateur) films.
<https://archive.org/details/prelinger>

Shippensburg University, Fashion Archives and Museum, Shippensburg, Pennsylvania

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

<http://fashionarchives.org>

Smithsonian Institution, Washington, D.C.

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

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

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

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

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

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

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

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

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

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

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

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

Staten Island Historical Society, New York, New York

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

<http://stateniland.pastperfectonline.com>

The University of Illinois, Urbana-Champaign, Illinois

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

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

The University of Michigan, Digital Collections, Ann Arbor, Michigan

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

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

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

On the following website, select Collection, then Search the Collection. There, use the search tool or select Costumes, Textiles, or Decorative Arts and Design.

<http://goldstein.design.umn.edu>

The University of North Texas, Texas Fashion Collection, Denton, Texas

The collection includes over 18,000 items and is an important element to the fashion programme at The University of North Texas.

<https://digital.library.unt.edu/explore/collections/TXFC>

The University of Pennsylvania Libraries, Philadelphia, Pennsylvania

The Online Books Page facilitates access to books that are freely available over the Internet and could be useful in textual research in dress history.

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

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

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

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

This is a wide collection of vintage sewing patterns.

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

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

There are many collections accessible, representing just a sample of the diverse holdings in literature, photography, film, art, and the performing arts, with many images to support research in dress history.

<https://hrc.contentdm.oclc.org/digital>

The University of Washington, The Costume and Textiles Collection, Seattle, Washington

The Henry Art Gallery's Costume and Textile Collection is a unique resource for the study of construction, design, and pattern.

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

The University of Wisconsin Digital Collection, Madison, Wisconsin

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

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

Virginia Military Institute, Lexington, Virginia

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

<http://digitalcollections.vmi.edu>

Wayne State University, Digital Dress Collection, Detroit, Michigan

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

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

We Wear Culture, Mountain View, California

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

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

Winterthur Museum, Garden and Library, Winterthur, Delaware

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

<http://museumcollection.winterthur.org>

The Valentine, Costume and Textiles Collection, Richmond, Virginia

This address is the main page for the Costume and Textiles Collection at The Valentine, which comprises over 30,000 dress, accessory, and textile objects made, sold, worn, or used in Virginia from the late eighteenth century to the present day.

On this page, there is a menu on the right that lists links to the Collections Database Search page and the Archives page.

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

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

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

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

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

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

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

Wales

National Museum Wales, Cardiff, Wales

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

www.museum.wales/collections

Other

Archive Grid

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

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

Artstor

Artstor is a nonprofit organisation committed to enhancing scholarship and teaching through the use of digital images and media.

<http://www.artstor.org>

Digital Public Library of America

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

<https://dp.la>

DPLA primary source collections explore topics in history, literature, and culture developed by educators; complete with teaching guides for class use.

<https://dp.la/primary-source-sets>

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

This page includes links to art and images (as well as a collection of over 83,500 vintage sewing patterns), which could be useful in dress history research.

<http://www.openculture.com>

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>

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.

Georgina Chappell, Associate Editor

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*.

Michael Ballard Ramsey, Associate Editor

Michael Ballard Ramsey is an Accessories Craftsperson at the Costume Design Center for the Colonial Williamsburg Foundation (CWF) in Virginia, United States. There, he researches clothing and textiles common to the Chesapeake region of eighteenth century Virginia and Maryland, builds and maintains recreations of eighteenth century dress and accessories, and contributes to the Colonial Williamsburg Blog. In addition to his work at Colonial Williamsburg Foundation, he privately makes museum-quality reproductions and recreations for museums, film/stage, and private collectors. His research focuses on the ambiguity of identity through dress, and textiles in North America, circa 1740–1820. He holds a BS in History from Austin Peay State University in Clarksville, Tennessee.

Benjamin Linley Wild, Associate Editor

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.

Valerio Zanetti, Associate Editor

Valerio Zanetti recently completed a PhD in History at The University of Cambridge, England, where his project on female equestrianism in seventeenth century France was funded by the AHRC and the Cambridge Trust. He currently holds a Postdoctoral Fellowship with the Society for Renaissance Studies and continues teaching at Cambridge. His research and publications investigate various aspects of women's athletic culture in the Early Modern period, with a particular focus on horseback riding and hunting. During his doctorate, Valerio cultivated a strong interest in the study of fashion, embodiment, and material culture. During 2017–2019, he co-convened the "Things" and "Interdisciplinary Performance Network" seminar series at CRASSH. His 2018 conference "Fashioning the Early Modern Courtier" fostered a dialogue between the fields of dress history and court studies.

The Editorial Board would like to thank the following Editorial Assistants whose time and dedication were appreciated during the production of this issue.

Thomas Walter Dietz, Editorial Assistant

Thomas Walter Dietz is a fashion researcher and PhD student at the Visual Arts post-graduate program at Rio de Janeiro Federal University's School of Fine Arts (Brazil). He holds a Master's degree in Arts, Culture, and Languages from the Federal University of Juiz de Fora (Minas Gerais, Brazil) and a Bachelor's degree in Fashion Design from Senac University Center (São Paulo, Brazil). He also has professional training in museology and some professional experience in the Brazilian fashion industry. Among his main research interests are contemporary fashion history, dress exhibitions, museum collections, and curating practices in the Brazilian context. He is currently developing his thesis about the narratives of Brazilian dress history in exhibitions.

Fleur Dingen, Editorial Assistant

Fleur Dingen has graduated from the Master's programme, Arts of the Netherlands, at The University of Amsterdam, graduating cum laude with a pioneering Master's dissertation that looked into the Dutch National Ballet and its use of costume to establish an identity. While writing her dissertation, Fleur interned at Kunstmuseum, The Hague, formerly called Gemeentemuseum, working on the *Let's Dance!* exhibition that focused on the reciprocal relationship between dance and fashion. She was a contributor to the magazine that accompanied the exhibition. Currently she works as a freelancer on fashion exhibitions for renowned institutions including the aforementioned Kunstmuseum and the Centraal Museum in Utrecht. In addition, she works on an exhibition at the Shoe Museum in Waalwijk, Netherlands. Her research interests include fashion in popular culture and gender identity, themes she hopes to explore in a future PhD.

Abigail Jubb, Editorial Assistant

Abigail Jubb is a PhD candidate at The University of York and recipient of the Wolfson Foundation Postgraduate Scholarship in the Humanities (2020–2023), her ongoing PhD research project is titled, *From Made-to-measure to Ready-made: The Production of Fashion and the Modern Female Body 1850–1950*. She is also co-founder of Worn Workshop and freelances in artisanal fashion design and production. Abigail's interdisciplinary research interests bring together her patchwork of knowledge, skills and experience in fashion history, theory and practice. She completed an undergraduate degree in Fashion Design at the Glasgow School of Art before gaining her MA in History of Art from the University of York, where she was awarded the Friends of York Art Gallery Studentship Partnership Scholarship. Abigail has also held roles in design and production for the fashion industry and in the heritage sector, including working with York Museum Trust's costume and textiles collection.

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.

Anne Bissonnette, The University of Alberta, Edmonton, Alberta, Canada

Dr. Anne Bissonnette is an Associate Professor of Material Culture and Curatorship at The University of Alberta and the Curator of the Anne Lambert Clothing and Textiles Collection. She researches fashion from the late eighteenth century to the present day, with a special interest for the cut and construction of clothing. She obtained degrees in sciences, fashion design, and art history in Montreal before doing an MA in museum studies of costume and textiles in New York and a PhD in museum studies and history in Ohio where she served as Curator of the Kent State University Museum for fourteen years. She has curated or co-curated 55 exhibitions, two of which received a Costume Society of

America's Richard Martin Award. She continues to create garments and is currently working on "A Revolutionary Decade: Fashion & Material Culture in the 1790s" funded by a Social Sciences and Humanities Research Council of Canada.

Suchitra Choudhury, The University of Glasgow, Glasgow, Scotland

Dr. Suchitra Choudhury is a literary scholar focussing on British imperialism and the social history of dress and textiles. Awarded the 2020 University of Glasgow Visiting Research Fellowship, she is currently completing a monograph, *Cashmere and Paisley Shawls in British Literature and Culture*, to be published by Ohio University Press. Choudhury is also working on an invited curation of "Shawls in Literature" for permanent display at Paisley Museum, Scotland. She has spoken at a variety of venues on the cultural history of Indian/Paisley shawls and has recently assisted and advised The Victoria and Albert Museum's Dundee, Scotland project to "decolonise" their collections.

Daniel James Cole, New York University, New York, United States

Daniel James Cole is co-author, with Nancy Deihl, of *The History of Modern Fashion* (2015), and contributed to *The Hidden History of American Fashion* (2018), and *Critical Studies in Men's Fashion* (2018 edition). Areas of expertise include dress since 1850, religiously motivated dress, and dress and textiles of the Malay archipelago. Speaking engagements have included Fujen University, L'ecole de la mode, RMIT, FIDM-LA, Dallas Museum of Art, Smithsonian NMAI, and the Jane Austen Society of North America. Daniel sits on the editorial board of *Dressed*, the journal of the Costume Society of America. As a costume designer, his work has been seen in film, off-Broadway, and at opera companies including Seattle Opera, New York Chamber Opera, and Wolf Trap Opera. He curated two exhibitions for Opera America: *Martin Pakledinaz: A Tribute* (2013) and *Divas of the Gilded Age* (2015). He teaches at New York University (Graduate Costume Studies) and The Fashion Institute of Technology, State University of New York (Fashion Design).

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

Edwina Ehrman is a Senior Curator at The Victoria and Albert Museum (V&A), 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.

Vicki Karaminas, Massey University, Wellington, New Zealand

Dr. Vicki Karaminas is Professor of Fashion and Director of Doctoral Studies for the School of Design at Massey University, New Zealand. Her book publications (with Adam Geczy) include *Fashion and Art* (2012), *The End of Fashion: Clothing and Dress in the Age of Globalization* (2018), *Queer Style* (2013), *Fashion's Double: Representations of Fashion in Painting, Photography and Film* (2015), *Critical Fashion Practice from Westwood to Van Beirendonck* (2017), *Fashion and Masculinities in Popular Culture* (2017), *Fashion Installation: Body, Space and Performance* (2018), and *Libertine Fashion, Sexual Rebellion and Style* (2020). She is the founding editor of *The Australasian Journal of Popular Culture* and the *Journal of Asia-Pacific Pop Culture*. Professor Karaminas is a member of the advisory and editorial boards of a number of associations and international journals, including *Fashion Theory: The Journal of Dress and the Body; Film, Fashion and Consumption*; the *International Journal of Fashion Studies*; and *Zone Moda* Journal.

Ned Lazaro, Historic Deerfield, Deerfield, Massachusetts, United States

David E. (Ned) Lazaro is the Curator of Textiles at Historic Deerfield in Deerfield, Massachusetts, United States. He is responsible for the care, research, exhibition and interpretation of approximately 8000 historic textiles and clothing artefacts ranging in date circa 1600-2000. Ned holds a Master's degree in fashion and textile history from The University of Massachusetts, Amherst. He has researched, lectured, published, and taught on various aspects of western clothing and textiles from the seventeenth through twentieth centuries, focusing on design history, the aesthetics of fashion, and identity formation.

Elizabeth Castaldo Lundén, Stockholm University, Stockholm, Sweden

Elizabeth Castaldo Lundén is a lecturer at the Department of Media Studies at Stockholm University. She received her doctoral degree in Fashion Studies from Stockholm University in 2018 and an MA in Cinema Studies from the same institution. Her research addresses the cultural and economic impact of Hollywood and the fashion industry crossovers. Castaldo Lundén's work is historical and heavily driven archival research. Her book, *Fashion on the Red Carpet: A History of the Oscars,[®] Fashion, and Globalisation*, traces the liaison between Hollywood

and fashion institutions to explain how public relations campaigns and the media articulated fashion discourses around the event turning the red-carpet pre-show into a global phenomenon. Her areas of expertise include fashion and film, Hollywood costume design, twentieth century fashion and globalisation, and fashion journalism. She is currently working on a digital humanities project to study fashion newsfilms in association with The Media Ecology Project.

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, and a Trustee. 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).

Amy L. Montz, University of Southern Indiana, Evansville, Indiana, United States

Dr. Amy L. Montz is Associate Professor of English at The University of Southern Indiana, where she teaches British literatures of the eighteenth and nineteenth centuries. Her research focuses on material culture in both the eighteenth and nineteenth centuries, as well as contemporary young adult and Neo-Victorian novels. She has published articles on corsetry in young adult novels and the fashions of the British Suffragettes, and chapters on fashion and nationalism in *Vanity Fair* and dress in *The Hunger Games*. She is currently at work on her manuscript, *Dressing for England: Fashion and Nationalism in Victorian Novels*. She has worked extensively in the archives at The Victoria and Albert Museum (V&A), The Museum of London, The Fashion Museum in Bath, and other archives, examining clothing and accessories of the nineteenth century. She reads textiles and literature together in her work, seeing both as texts to be interpreted.

Anna Reynolds, Royal Collection Trust, London, England

Anna Reynolds is Deputy Surveyor of The Queen's Pictures, and has worked for The Royal Collection since 2008. She leads the paintings curatorial team with responsibility for temporary exhibitions at The Queen's Gallery in London and The Queen's Gallery in Edinburgh, as well as the permanent display of approximately 8000 paintings across royal residences including Buckingham Palace, Windsor Castle, and the Palace of Holyroodhouse. Her exhibitions and accompanying publications include *In Fine Style: The Art of Tudor and Stuart Fashion* (2013), *Royal Childhood* (2014), *A Royal Welcome* (2015), and *Portrait of the Artist* (2016). During 2017–2018, Anna was the Polaire Weissman Fellow at The Metropolitan Museum of Art in New York, where she studied John Singer

Sargent and fashion. Anna holds an undergraduate degree from Cambridge University, a Diploma from Christie's Education, and a Master's degree in the History of Art from The Courtauld Institute.

Aileen Ribeiro, The Courtauld Institute of Art, London England

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

Georgina Ripley, National Museums Scotland, Edinburgh, Scotland

Georgina Ripley is Senior Curator of Modern and Contemporary Fashion and Textiles at National Museums Scotland (NMS), responsible for fashion from 1850 to the present. She is the editor of a forthcoming publication on the little black dress that will accompany a major temporary exhibition (postponed due to Covid-19). She curated the international touring exhibition *Body Beautiful: Diversity on the Catwalk* (23 May 2019-20 October 2019, NMS) and was the lead curator for the National Museum's permanent Fashion and Style gallery, which opened in 2016. Her current research interests include the museum's extensive archive of British fashion designer Jean Muir (fl. 1962-1995); the intersection of fashion, new technologies, and sustainable practice; and constructs of masculinity in contemporary menswear and image-making, with a focus on intersectionality. She is a member of The Advisory Board of The Journal of Dress History and board member for the ICOM Costume Committee.

Annamarie V. Sandecki, Tiffany & Co., New York, New York, United States

Annamarie V. Sandecki has been the Head Archivist/Chief Curator at Tiffany & Co. for nearly 30 years. She is responsible for managing both a wide-ranging collection of several thousand objects and the historic paper records of the 184-year-old American jeweler. Drawing on the company's Heritage Collection, Annamarie organizes several exhibitions each year highlighting specific aspects of

Tiffany's history. She regularly presents at conferences as well as writes for academic journals. Her latest research has been on jewelry illustrated in prints by the nineteenth century American lithograph firm of Currier & Ives. Her other research interests are the effect of social customs on the wearing and giving of jewelry, the influence of Japan on nineteenth century American fashion, and jewelry exhibited at World Fairs. Annamarie is a board member of ICOM's International Committee of Museums and Collections of Decorative Arts and Design.

Joana Sequeira, The University of Porto, Porto, Portugal

Dr. Joana Sequeira holds a PhD in History from The University of Porto, Portugal and the École des Hautes Études en Sciences Sociales, Paris, with a thesis on Medieval Portuguese textile production (*O Pano da Terra*, University of Porto Press, 2014). A specialist in medieval economic history, she has published papers on textile production, trade, and consumption. In 2019, she organized the international seminar, *Dress and Textiles of Multicultural Medieval Iberia*. She is currently a contracted researcher of CITCEM, at the Faculty of Arts and Humanities of The University of Porto and is Co-PI of the collective project *MedCrafts* (Crafts regulations in Portugal in the Late Middle Ages, fourteenth to fifteenth centuries), funded by the Portuguese Foundation for Science and Technology (PTDC/HAR-HIS/031427/2017).

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

Dr. Katarina Nina Simončić 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. Simončić 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.

Ruby Sood, National Institute of Fashion Technology, New Delhi, India

Ruby Kashyap Sood is a Professor in the Textile Design department at National Institute of Fashion Technology, New Delhi, India. She has nearly two decades of teaching experience. Her areas of specialisation include surface design, yarn craft, fabric and costume studies. A Master's in Textiles and Clothing from Delhi University, she has done extensive research on traditional Indian textiles and costumes. Her Master's dissertation was a detailed study on the traditional costumes of the Gaddi tribe in Himachal Pradesh, India. Ruby has also co-authored a book, titled, *Celebrating Dreams: Weddings in India*, that covers the traditional bridal costumes of different regions of India. Her doctoral thesis, titled, *A Study on the Metamorphosis of the Indian "Choli" Blouse and the Development of a Readymade Sari Blouse*, is an extensive body of work on the Indian blouse. She has presented research papers on the Indian sari and choli at prestigious international conferences.

Anne M. Toewe, University of Northern Colorado, Greeley, Colorado, United States

Dr. Anne M. Toewe is the professor of costume design in the School of Theatre Arts and Dance at The University of Northern Colorado in Greeley, Colorado, United States. She holds an MFA in Costume Design from Tulane University in New Orleans, Louisiana, and a PhD in Theatre Literature and Criticism from The University of Colorado at Boulder. Her Bachelor's degree is in Biology from The College of William and Mary in Williamsburg, Virginia and it was at William and Mary that she gained her passion for dress history. Dr. Toewe has written and presented on Victorian Mourning for Men and on Steampunk as a Rejection of Victorian Fashion mores for numerous conferences and journals. In addition to Victorian fashion, Dr. Toewe is researching dress as identity in the queer community. She is a member of the Costume Society of America and the American Design Union, United Scenic Artists.

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.

Igor Uria, Cristóbal Balenciaga Museum, Getaria, Spain

Igor Uria has been the Collection Director at the Cristóbal Balenciaga Museum since May 2014. He previously served as head of the Cristóbal Balenciaga Museum's Conservation and Register Department (2004–2014). With 15 years of experience as a manager of and researcher into the collection, which has been reinforced since the founding of the Cristóbal Balenciaga Foundation, Uria has curated a number of different exhibitions. He holds a Bachelor of Fine Arts from The University of the Basque Country, specialising in conservation and restoration, and has completed numerous specialised courses at the universities of Deusto and Alcalá de Henares, and Centre International d'Etude des Textiles Anciens (CIETA) in Lyon, France. He studied Fashion Curation and Dress at The Victoria and Albert Museum's international training course in London and is currently a PhD student in Architecture, Design, Fashion, and Society at the Universidad Politécnica de Madrid.

Gillian Vogelsang-Eastwood, Textile Research Centre, Leiden, Netherlands

Dr. Gillian Vogelsang-Eastwood is a textile and dress historian, focussing on the Middle East. She has a PhD from the Department of Archaeology, Manchester University on the theme of weft-faced compound weave textiles from the Roman period in Egypt, and worked for many years as a textile archaeologist in the Middle East. Dr. Vogelsang-Eastwood has written numerous books and articles on the subject of textiles and dress, including *Tutankhamen's Wardrobe* (1999) and *Covering the Moon: An Introduction to Middle Eastern Faceveils* (2008), as well as being the editor of the Bloomsbury series of encyclopaedias of world embroidery. In particular, she wrote the *Encyclopaedia of Embroidery from the Arab World* (2016), which received various international awards including the Dartmouth Medal (2017). She is currently the Director of the Textile Research Centre, Leiden, Netherlands (www.trc-leiden.nl), an international centre for the study of textiles and dress from pre-history to the present day with no geographical boundaries.

Submission Guidelines for Articles and Reviews

Articles, book reviews, and exhibition 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 or email journal@dresshistorians.org.

Index of Articles and Book Reviews

For your convenience, a comprehensive index of the 82 academic articles and 174 book reviews that have been published in *The Journal of Dress History*, inclusive of this issue, is available at www.dresshistorians.org/journal. The index is offered to facilitate your search for articles and book reviews, which are freely available for reading and further circulation.

ADH Membership, Conferences, and Calls For Papers

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

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

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

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

Please visit our website, www.dresshistorians.org, for the most up-to-date information about our association.

The New Research in Dress History Conference

The Association of Dress Historians will host its annual New Research in Dress History Conference during 7-13 June 2021.

Please join us for this special conference, which will feature 122 speakers across seven days, virtually via zoom.

It will be a weeklong “festival” of dress history!

The 3-page conference schedule and the 146-page conference programme, which includes all speakers’ abstracts and biographies, are published here, along with ticketing information:

<https://dresshistorians.org/june2021conference>

The conference will begin every day at 11:58am with a welcome address. The first speaker will begin presenting at 12:00 noon. A new speaker will begin presenting every 30 minutes, on the hour and half hour.

At the end of each conference day, there will be a 30-minute wine reception in small zoom breakout rooms, to enable networking and the exchange of ideas.

All of the conference presentations will be live; none will be recorded, due to privacy and GDPR issues.

Just one conference ticket entitles entry to the entire weeklong conference.

Conference attendees can attend all of the presentations every day or dip in and out of the conference, as and when necessary.

Thank you for supporting The Association of Dress Historians, our conference speakers, and scholarship in dress history.

The Journal of Dress History CFPs

The Journal of Dress History welcomes articles that feature new research into the history of dress, textiles, or accessories of any culture or region of the world, from before classical antiquity to the present day.

Articles of any theme can be submitted to journal@dresshistorians.org on any day of the year.

However, please note the following deadlines for the special themed issues of The Journal of Dress History.

For more information, please visit www.dresshistorians.org/journal.

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.

