The gold dahlia compact features a cluster of blue sapphires (approximately 1.25 carats), forming the stamen and pistils. The compact interior is fitted with a mirror, powder puff, and screen. Marked along the interior edge (at the base of the mirror) are the words “Tiffany” and “Schlumberger–5.” This artefact is in the collection of The Museum of Fine Arts, Boston, which houses one of America’s best collections of jewellery and objects of adornment. Founded in 1870, the museum has more recently made jewellery a focal point of the department of Textile & Fashion Arts with the endowment of the Rita J. Kaplan and Susan B. Kaplan Curator of Jewellery and related jewellery gallery. Objects, like the gold dahlia compact, tell the story not only of the designer and retailer but also of the fabricator and the former owner and greatly complement the museum’s world class collection of garments and accessories to more fully showcase historic dress.
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Welcome

Dear ADH Members and Friends,

I hope you enjoy reading this issue of The Journal of Dress History, which includes three academic articles, 18 book reviews, one exhibition review, and several additional sections. This issue includes articles that further the discipline of dress history, written by Emily Stoehrer (The Evolution of Vintage Jewellery on the Hollywood Red Carpet, 1995–2005) and Jonathan C. Kaplan (Refashioning the Jewish Body: An Examination of the Sartorial Habits of the Family of Viennese Writer, Stefan Zweig [1881–1942]).

This issue also includes an article by Elizabeth L. Block, (Gowns and Mansions: French Fashion in New York Homes during the Late Nineteenth Century), who was the 2020 recipient of The Aileen Ribeiro Grant, established and funded by The Association of Dress Historians (ADH). The Aileen Ribeiro Grant was established in honour of Aileen Ribeiro, our ADH Patron Emerita, and supports the purchase of book images. For more information about ADH awards, please visit www.dresshistorians.org/awards.

This journal was founded in 2016, and this Spring 2021 issue is our fifteenth publication. You are invited to read the 80 academic articles and 146 book reviews that have been published in The Journal of Dress History to date and which are freely available at www.dresshistorians.org/journal. For your convenience, the webpage also features a comprehensive index to facilitate your search for articles and book reviews.

I would like to gratefully acknowledge the editorial expertise and support of the journal’s Advisory Board, Associate Editors, Editorial Assistants, and anonymous peer reviewers, all of whom have worked hard to ensure that The Journal of Dress History maintains the highest standards.

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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Gowns and Mansions: 
French Fashion in New York Homes 
during the Late Nineteenth Century

Elizabeth L. Block

Abstract

During the late nineteenth century, fancy dress balls, held regularly by society leaders in their conspicuous homes, stimulated an influx of U.S. orders at Parisian couture houses. In this article, the soirées are viewed as staged events that were activated by the fashionable garments worn by the hosts and guests. The text considers previous studies on fancy dress balls but resitutes the events within the literature of material culture and interior design history. The aim is to consider the houses as stages for daily life by connecting the historical references in both the architecture and the fancy dress balls through the medium of fashion employed by the wearers. The article examines the often perplexing choices by the homeowners to emulate royal French architecture and dress. Theories of conspicuous consumption by the late nineteenth century economist, Thorstein Veblen, and the twentieth century sociologist, Pierre Bourdieu, help elucidate the behavior.
Introduction

When Caroline Webster Schermerhorn Astor (1830–1908) greeted her guests in the drawing room of her new mansion on Fifth Avenue in New York, she did so standing in front of the nearly seven-foot-tall portrait of her (Figure 1) by Charles Auguste-Émile Carolus-Duran (1837–1917). Painted in 1890 when Astor was 59 years old and the established doyenne of New York society, the picture became a key touchstone in the French Renaissance château-style house she commissioned in 1893 from the architect Richard Morris Hunt (1827–1895) and moved into on its completion in 1896.¹

Figure 1:
Mrs. William Astor
(Caroline Webster Schermerhorn Astor),
Charles Auguste-Émile Carolus-Duran,
1890, Oil on Canvas, 212.1 x 107.3 cm,
© The Metropolitan Museum of Art,
New York, New York, United States,
Gift of R. Thornton Wilson and
Orme Wilson, 1949, 49.4.

Anonymous, “Mrs. Astor Quits as Society Head,” The Los Angeles Herald, Los Angeles, California, United States, 21 October 1906, p. 8.
Set against a nondescript background, in the painting Astor wears a dark blue velvet gown with white lace detailing with matching feather fan and headdress. A costume for a fancy dress ball, the dress incorporated elements of seventeenth century style, including the pointed lace collar with matching lace cuffs. Taking up the majority of the monumental canvas, the painting may well be considered a portrait of the gown. The pride of place that the canvas occupied in the house and the close identification that Astor attached to it presents productive lines of inquiry about the role of fashion inside the mansions erected during the building boom along Fifth Avenue during the 1880s and 1890s.

This article contends that women wearing costly, elaborate gowns and masquerade costumes effectively activated the newly built homes by filling the homes with the fabrics and cachet of Parisian couture. The actual wearing of clothing, an understudied component of its consumption, and the interrelationship between interior spaces and fashion drive the inquiry. Hostesses and their guests inserted the powerful institution of French fashion into elite architectural structures. The gowns exerted significant work by displaying status and wealth, but in their volume of fabrics and jewels, they also contended with the vast square footage, tall ceilings, expertly carved furniture, and outfitting of the rooms. With many of the homes’ structures and

---

2 The ball at which she first wore the outfit has not yet been determined, but a similar dress is described in:
For the painting, see:
See also:
For fashion and interior design, see:
decor modeled after historical French châteaux, the result is often paradoxical choices and juxtapositions. In the case of fancy dress balls, the garments provided a vehicle for the wearer to masquerade or embody a character, operating within the theatricality that pervaded social life. The act of women first viewing the opera and then wearing specially crafted clothing to a ball, infused new meaning into the architectural structures, effectively transforming them into staged arenas.

Curiously, many of the costumes were inspired by French royal figures who were ultimately ousted or killed, an ironic association with the monarchy for wealthy U.S. citizens whose families became rich from capitalistic ventures. Following the theory of conspicuous consumption by late nineteenth century economist Thorstein Veblen (1857–1929), their emulation of royal refinement was pursued at all costs, desperation and discomfort be damned. The question of how conscious they were of their extreme consumption remains an open one. For Veblen and twentieth century sociologist Pierre Bourdieu (1930–2002), the behavior was unconscious, and Bourdieu assigns it to the *habitus*, a system of cultural forces that influenced consumer actions. In the context of the Astors, Vanderbilts, and their compatriots, we cannot determine how aware they were of their striving for certain material goods and status, but we can access the paradoxes of some of their choices to provide a sense of the complexities surrounding them.

The homes, gowns, and housewarming balls of Alva Smith Vanderbilt (1853–1933) in 1883 and Caroline Astor in 1896 provide apt case studies because they represent the two main categories of Veblen’s conception of the leisure class—those who inherit wealth and those who exert effort to earn wealth. The Astors were a respected and old Dutch settler family, whereas the Vanderbilts were considered *arriviste*. Caroline Astor’s father was a Schermerhorn, descended from the settlers who came to America from Holland during the late seventeenth century. Although the family built a fortune through mercantile and real estate businesses, by the nineteenth century, the way in which it had been earned was separated by a sufficient amount of time, and the family was more associated with their cultural capital, as Bourdieu terms

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2 See:

3 Veblen, op cit., p. 29.
it, rather than cash. At this point, the family had put out a few generations of educated, privileged members. The Vanderbilts, on the other hand, although also descended from seventeenth century settlers, had made money through new shipping and railroad enterprises and were continuously trying to counteract the perception that the family, by one account, was “raised to social eminence by vulgarly-gotten wealth.”

**Architecture and Fashion**

The 1870s through 1890s were booming times in the interrelated industries in the United States of elite architecture, interior decoration, and fashion. Old-money and new-money families sought to mark their territory and display their taste on upper Fifth Avenue in New York, as they were doing elsewhere in places like Newport, Rhode Island and Chicago, Illinois, by erecting showpiece homes. Astor after Astor and Vanderbilt after Vanderbilt commissioned European-inspired mansions from prominent architects and interior designers. One familial architectural lineup comprised the following: William Henry Vanderbilt (1821–1885) and Maria Louisa Kissam Vanderbilt’s (1821–1896) (and of their two daughters, Margaret Louisa and Emily Thorn’s) “Triple Palace” at 640 and 642 Fifth Avenue and 2 West 52nd Street was designed by the architectural firm Trench and Snook with interior decoration by Herter Brothers, and was completed in 1882. The same year, William Kissam Vanderbilt (1849–1920) and Alva Smith Vanderbilt’s French Renaissance mansion at 660 Fifth Avenue at 52nd Street was finished, with architecture by Hunt and with multiple interior designers (Figure 2).

---


Figure 2:
*Home of William Kissam Vanderbilt and Alva Smith Vanderbilt,*
660 Fifth Avenue at 52nd Street, New York, New York, United States,
by Architect Richard Morris Hunt,
Photographed by H.N. Tiemann and Company, 1898,
The Miriam and Ira D. Wallach Division of Art,
Prints and Photographs Collection,
© The New York Public Library,
New York, New York, United States, b17095984.
Alice Claypoole Gwynne Vanderbilt (1845–1934) and Cornelius Vanderbilt II (1843–1899) commissioned a French château-style home on Fifth Avenue and 57th Street the same year. Some architectural firms included design services, but many homes were decorated by U.S. firms such as Herter Brothers and George A. Schastey and Company and French firms like that of Jules Allard et fils. The field of interior decoration was in the process of becoming professionalized during the last decades of the century. Developments in the field paralleled those of couture, with designers signing or labeling their work and consolidating production and sales in their shop (Figure 3).

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10 Stern, op cit., pp. 578–600.
King, op cit., pp. 142–151.
See also:
12 Ibid., Sparke, 2018, p. 50.
Figure 3:
In 1875, Boston’s *Cottage Hearth* magazine reported on a “Paris mania” in U.S. furnishings, but the styles of the homes are best described as “historiated”—pastiche styles that evoke historical styles, in this case, royal European, without a firm devotion to authenticity.\(^\text{13}\) Architectural historian Bruno Pons refers to the “salon spirit” of French society that imbued French domestic architecture and that was adopted by elite U.S. citizens.\(^\text{14}\) But the transmission came through with static, and the homes ended up as patchworks of multiple period styles. Alva Smith Vanderbilt went all in on mismatched French styles in both the Fifth Avenue home and Marble House in Newport, Rhode Island, built by Hunt and decorated by Allard and Sons during 1888–1892. There, the exterior was inspired by the Petit Trianon at Versailles, but the so-called Gothic style she favored for the interior actually encompassed art and furnishings from the twelfth through sixteenth centuries.\(^\text{15}\) The grand ball at the New York home in 1883 was French mania writ large.

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The Vanderbilt Ball, 1883

The ways in which fashion activated the newly erected and designed homes along Fifth Avenue is best examined through housewarming events, often elaborate balls inspired by the theatre. William Kissam Vanderbilt\(^{16}\) and Alva Smith Vanderbilt moved into their new mansion at 660 Fifth Avenue at 52nd Street in 1883. The house, which cost several million dollars to build, was well known to be their effort to establish themselves in high society, having formerly been derided as nouveau riche.

Alva Smith’s family was from Mobile, Alabama—“plain Miss Smith, mind you,” wrote one reporter\(^{17}\)—but both her parents’ families held money and stature in local and national government.\(^{18}\) At their cotton plantations, they enslaved laborers, and in her memoir, Alva Smith Vanderbilt recalled that her mother had “inherited” workers.\(^{19}\) She remembered a servant named Monroe who had been previously enslaved by her mother and with whom Alva would go to the market after the family moved from Mobile to New York.\(^{20}\) She wrote of her mother’s avid preference of French dress for herself and her daughters, especially from Madame Olympe (Olympe Boisse, 1831–1909), a well-known dressmaker in New Orleans, Louisiana who imported French garments and also created her own designs.\(^{21}\) Alva recalled that as a child she resented having been made “a pioneer in the matter of clothes,” as well as the attention she received for her “extraordinary amount of hair.”\(^{22}\) As an adult, however, especially during the years of her two marriages, her interest in a rich appearance was undeniable.

\(^{16}\) William Kissam Vanderbilt was the grandson of Commodore Cornelius Vanderbilt (1794–1877).
\(^{17}\) Anonymous, “Her Millions for a Coronet,” The Redwood Gazette, Redwood Falls, Minnesota, United States, 7 November 1895, p. 7.
\(^{19}\) Alva E. Belmont, Alva E. Belmont Memoir, Matilda Young Papers, Rare Book Manuscript and Special Collections Library, Duke University, Durham, North Carolina, United States, p. 6.
\(^{20}\) Ibid., p. 10.
\(^{21}\) Ibid., pp. 33, 38.
\(^{22}\) Ibid., pp. 29–30.
Despite Alva’s childhood summers in Newport, Rhode Island as well as France, Austria, Italy, Belgium, and Germany, her family’s fortunes changed when she was a teenager and when her father’s businesses declined in about 1875. From then onward, both she and William Kissam Vanderbilt sought approval from the old-money families like the Astors, Schermerhorns, Stuyvesants, and Van Cortlandts and courted newspaper editors to help the cause.23 The four-story limestone house at 660 Fifth Avenue was conceived as a French Renaissance “petit château” in the style of François I, a deliberate choice that associated it with French royalty and that would be copied by a number of elite homes in New York, including the Henry G. Marquand (1819–1902) House on Madison Avenue at 68th Street, built in 1884.24

Alva Smith Vanderbilt had lived and studied in Paris with her mother and siblings during 1866–1870 and recalled fondly her formal education there, including etiquette lessons on how to conduct oneself at an evening entertainment.25 After returning to New York, she remembered that her mother shipped their French furniture to their rented home at 14 East 33rd Street and that it was an unusual decision at the time.26 Vanderbilt retained a taste for all things historically French and presumably followed the progressions of French interior design, which, as design historian Anca I. Lasc has shown, were amply circulating throughout the world in collecting and decorating manuals.27

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27 Belmont, op cit., p. 70.
28 Ibid.
Vanderbilt worked closely with Hunt on the design of the house at 660 Fifth Avenue and later referred to him as one of her closest friends.\textsuperscript{29} She instructed him on her preference for what she called Medieval style but that was truly a combination of French Gothic and Renaissance.\textsuperscript{29} Herter Brothers designed the banqueting hall, and Jules Allard’s well-known French firm was contracted for the eighteenth century Régence salon.\textsuperscript{30} The entrance hall was executed in Caen limestone, and the dining hall had ceilings of oak and windows created with pieces of Medieval stained glass. Other rooms were appointed with Aubusson carpets and Gobelin tapestries, the latter evoking the grandness of the court of Louis XIV, as the Gobelins manufactory had become the Royal Manufactory of the Crown’s Furnishings in 1664.\textsuperscript{31}

Shortly after the house was finished in 1883, William Kissam Vanderbilt published several catalogs of his art collection and engaged Edward Strahan\textsuperscript{32} to write the text of a four-volume handbook, \textit{Mr. Vanderbilt's House and Collection}, with lavish illustrations of the decorative highlights.\textsuperscript{33} The Vanderbilts became known for using this type of self-promotion to amplify their taste as publicly as possible, an effort that for the most part was successful, although the level of societal acceptance remained varied. In her memoir, Alva Smith Vanderbilt Belmont\textsuperscript{31} remained proud of the house, which by then had been destroyed but whose plans had been shared by request in France, England, and Germany.\textsuperscript{33}

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\textsuperscript{29} Belmont, op cit., p. 92.
\textsuperscript{30} Miller, op cit., pp. 351–352.
\textsuperscript{31} Ibid., p. 356.
\textsuperscript{32} The Allard firm opened a New York branch in 1885.
\textsuperscript{36} Edward Strahan is the pseudonym for the artist and critic Earl Shinn (1838–1886).
\textsuperscript{37} Craven, op cit., pp. 110–127.
\textsuperscript{38} Edward Strahan, \textit{Mr. Vanderbilt's House and Collection}, George Barrie, Boston, Massachusetts, United States, 1883–1884.
\textsuperscript{40} Alva Smith Vanderbilt divorced William Kissam Vanderbilt in 1895, and in 1896 married the wealthy banker Oliver Hazard Perry Belmont (1858–1908).
\textsuperscript{41} Belmont, op cit., p. 105.
On Monday, 26 March 1883, the Vanderbilts held a fancy dress ball with hundreds of guests, spending a rumored $250,000 in total. The impetus for the event was a housewarming and also a welcoming to their close friend Consuelo Yznaga, Lady Mandeville (1853–1909), who was visiting. Without a specific theme from the hostess, people arrived in costume from multiple eras (Figure 4).  

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Figure 4:

*The Vanderbilt Ball,* Frank Leslie’s Illustrated Newspaper, New York, New York, United States, 7 April 1883, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs Collection, © The New York Public Library, New York, New York, United States.

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Homberger, op cit., pp. 120–148.

Alva Smith Vanderbilt dressed as a Venetian princess (Figure 5), based on a painting by Alexandre Cabanel (1823–1889), and her husband was the “Duc de Guise,” possibly after a painting in his art collection—not as Cinderella and Mine Host of the Inn, as was rumored beforehand.37

Figure 5:  
Alva Vanderbilt  
at Her Ball,  
José Maria Mora, 1883,  
Costume Ball  
Photograph Collection,  
© New–York Historical Society,38  
New York, New York, United States,  
PR 223, 33756.

Craven, op cit., pp. 125–126.  
Johnson, op cit., p. 89.  
38 The New–York Historical Society has included a hyphen in its name since its founding in 1804.
As with most balls, this one began late at night. Advancing past the police-patrolled spectator crowds, guests arrived after the opera, at about 11:00pm; the eight-course dinner was served at 2:00am; and they departed at daybreak (Figure 6). The timing indicates that the majority of partakers were not required to report to jobs in the morning.

Figure 6: *Fish out of Water; Or, Leaving the Fancy Dress Ball*, Paul René Reinicke (1860–1926), 1893, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs Collection, © The New York Public Library, New York, New York, United States, b17567042.

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Attending the opera was an act that had become coded for the leisure classes, warranting entire chapters in etiquette books on the specifics of appropriate dress.\(^1\) The multifarious influences of the opera on the ball that followed are worthy of consideration. On the evening of the Vanderbilt ball on Monday, 26 March 1883, *Rigoletto* played at the Academy of Music on East 14th Street and Irving Place, the most highly respected New York venue at the time.\(^2\) *Rigoletto*, composed by Giuseppe Verdi (1813–1901) with libretto by Francesco Maria Piave (1810–1876), premiered in Venice, Italy in 1851. The first scene in *Rigoletto* is a ball held at the palace of the sordid Duke of Mantua. The duke takes a liking to Gilda, the daughter of his jester, Rigoletto. Gilda has only seen the duke in his disguise as a student and wishes to be with him, but her father explains the man’s true identity and attempts to dissuade her. Rigoletto has her dress as a man so that she may escape safely to Verona; however, she manages to return and, still dressed in men’s clothes, is killed in a case of mistaken identity.

Guests at the Vanderbilt ball, including the socialite Cora Urquhart Brown–Potter (1857–1936), who was also an actress, would have watched and listened to these operatic scenes of artifice leading to tragedy before changing into costumes themselves and enacting their own show at the party. The sartorial themes ranged from allegorical and historical to technological, with Alice Claypoole Gwynne Vanderbilt famously wearing a Worth\(^3\) dress representing electric light (Figure 7 and Figure 8).\(^4\)

---

\(^1\) For example:

The Academy of Music was the premier venue until the Metropolitan Opera opened further uptown in October 1883 on Broadway between 39th and 40th Streets.

\(^3\) The renowned House of Worth (French, 1858–1956), founded by Charles Frederick Worth (1825–1895), was located at 7, rue de la Paix in Paris.

See also:
Figure 7:
*Alice Claypoole Gwynne Vanderbilt in “Electric Light” Ensemble*
(Featured in Figure 8),
José Maria Mora, 1883,
© New–York Historical Society,
New York, New York, United States,
PR 223, Series V.

Figure 8:
*“Electric Light” Ensemble,*
House of Worth,
Paris, France, 1883,
Silk Satin and Velvet
with Silver and Gold Metallic Tinsel,
© Museum of the City of New York,
New York, New York, United States,
Gift of Countess Laszlo Szechenyi,
51.284.3A–H.
Outfitted with a battery-powered torch, the costume of Alice Claypoole Gwymne Vanderbilt was the height of contemporaneity, as the electric lightbulb invention by Thomas Edison (1847–1931) was then available in only a few private homes. During the ball, “the house was in a blaze of light, which shown upon profuse decorations of flowers” by the society florist Charles F. Klunder (?–1901), who created the ambience of a “garden in a tropical forest.” The New York Times noted that a certain Miss LaFarge came as Diana in a white satin dress with petticoat embroidered with silver stars and crescents and with drapery of tiger skin.

Brown–Potter came as the eponymous opera character Madame Favart (an eighteenth century actress), holding a mandolin, and she danced a quadrille with her husband. Brown–Potter was a client of the House of Worth and maison Félix, and the soprano Adelina Patti (1843–1919) who played Gilda in Rigoletto that night was a client of Worth. Sarah Hewitt (1859–1930), who patronized Worth and Félix, dressed as a Persian princess in a blue brocade robe trimmed with white fur; accessories included a feather turban and two daggers tucked into her belt. Worth

Johnson, op cit., p. 90.
See also:
Anonymous, “Personal,” Harper’s Bazar, New York, New York, United States, 24 March 1883, p. 179, which reported that the Star Quadrille at the Vanderbilt ball was expected to be “illustrated by the electric light if possible, and each lady will carry a small electric battery.”
A later article related that the electric light “had to be abandoned as a too uncertain guest.”
See also:
See also:
Klunder designed the flowers for many of Astors’ events. His shop was near 307 Fifth Avenue.
The first name, birthyear, and deathyear of Miss LaFarge are unknown.
Crandall, op cit., p. 296.
The maison Félix at 15, rue du Faubourg Saint-Honoré, Paris, operated during 1846–1901.
See:
created a phoenix-themed gown for Emily Taylor Lorillard (1840–1925), the long train of which was decorated with a crimson cashmere border embroidered with “leaping flames.” Caroline Astor wore a dark, Venetian-inspired dress of velvet and satin, with a diamond aigrette in her loose, long hair. A significant number of guests dressed as opera characters, from Carmen (Fanny Gage Horton Benkard [1848–1923]) to Serpolette (Jennie Smith Yznaga [1856–1926]) and La Perichole (Caroline Morris Kean Rives [1849–1887]). The costume selections derived from such handbooks as Arden Holt’s *Fancy Dresses Described: Or, What to Wear at Fancy Balls*, first published in 1879 and followed by five more editions through 1896. The guide provides a fascinating glimpse into the zeitgeist of the mid to late 1880s. Listed alphabetically rather than by categories, the themes of electric light, newspapers, photography, postage, and telegrams were included with those of allegorical, historical, and Shakespearean figures, and among the most intriguing were doll pin cushion, chocolate cream, and hornet. The latter two were taken up, with some interpretation, at the Vanderbilt ball on 26 March 1883 by Jennie (Jenny) Bigelow (1859–1950), who came as La Belle Chocolatier, and Constance Rives Borland (1855–1914), who came as a hornet in yellow satin and a brown velvet skirt (Figure 9 and Figure 10). Borland was not the only hornet that night: Eliza (Lila) Osgood Vanderbilt Webb (1860–1936) wore nearly the same costume, a testament to how closely readers adhered to Holt’s suggestions.

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50 “Festivity at Easter tide,” op cit.
51 Crandall, op cit., p. 300.
53 See: *Mrs. William Seward Webb (née Lila Osgood Vanderbilt) as Hornet*, 1883, José Maria Mora, Museum of the City of New York, New York, United States, 41.132.63.
Holt’s influence extended to Canada, where a certain Laura Smith wore a similar hornet outfit to the Ottawa Skating Carnival in 1889.
(The birthyear and deathyear of Laura Smith are unknown.)
Figure 9:
Hornet Costume,
Ardern Holt,
Fancy Dresses Described:
Or, What to Wear at Fancy Balls,
Debenham and Freebody,
London, England,
1887 Edition,

Figure 10:
Constance Rives Borland at the Vanderbilt Ball,
1883, José Maria Mora,
Costume Ball Photograph Collection,
© New-York Historical Society,
New York, New York,
United States,
PR 223, Negative 49007.

William James Topley (1845–1930), Miss L. Smith, April 1889, Photograph, National Archives of Canada, Ottawa, Ontario, Canada, 1936–270 NPC.
The concept also appealed to children, such as:
Holt ranked French and English historical figures as most notable, with Marguerite de Valois, Marie Antoinette, Marie Stuart, and the Louis XIII, XIV, XV, and XVI periods especially highlighted. Cornelius Vanderbilt II (1843–1899), Alva’s brother-in-law, dressed as Louis XVI, a Bourbon monarch destined for the guillotine, as did 17 other men, according to *The New York Times*, which was prone to exaggeration in its fancy dress ball coverage, as were many news outlets. In Alva’s memoir, though, there is no acknowledgment of the ironic association with a counterrevolutionary deposed king. And this was at a time when the Vanderbilts and other prominent families were continuously criticized for monopolizing entire industries and lampooned for their opulent lifestyles, as were William Henry Vanderbilt (1821–1885), Jay Gould (1836–1892), and Cyrus W. Field (1819–1892) in the humor magazine *Puck*. William Henry Vanderbilt was alternately called a “merciless millionaire” and the “modern colossus of (rail) roads” in its pages. Rather, in Alva’s memoir, she wrote about fashion: “Many of the costumes, including Lady Mandeville’s and mine, came from Paris.” She recalled that Yznaga came as Queen Maria Theresa of Austria and that her own dress was of white satin with elaborate gold embroidery, a velvet mantle, diamond diadem, and additional diamond and emerald jewelry completed the outfit.

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57 Belmont, op cit., p. 108.

For a photograph of Yznaga at the ball, see: *Lady Mandeville (née Consuelo Yznaga), William K. Vanderbilt Ball, 26 March 1883*, José Maria Mora, Museum of the City of New York, New York, United States, X2012.96.2.31.
This loose, vaguely escapist historicism also manifested in dressing as the subjects of old master painters like Titian, Velázquez, Watteau, Reynolds, and Gainsborough. Servants, however, were required to appear as wait staff of a historical period. When partygoers toyed with dressing below their station, they could choose from peasant options from multiple countrysides, Romanian and Sorrentine among them. And when a hostess wanted everyone to dress down, she might throw a calico ball, for which the costumes were constructed from cotton or other inexpensive fabrics. Holt prescribed that net and tarlatan should be used instead of tulle, for example. At one such party in Los Angeles, dance partners were paired by having each man select an envelope that contained a remnant of patterned fabric. He would then match the pattern to the dress of one of the women in attendance.

Guests at the Vanderbilt ball on 26 March 1883, however, were dressed in the finest that was to offer, and after attending the opera, they would have first returned home for their own costume change or, attended by servants, used one of the dressing rooms made available by the hostess of the ball. They would not have attended the opera wearing a Russian peasant or Cinderella costume, for example (Figure 11). The evening’s proceedings, especially this interlude between the two main events, suggest a poignant blending of the experience of watching the opera and then embodying a different character at the ball, realized through a change of clothing, hairstyle, and makeup. In terms of the setting, the scene changed from the established opera house to that of the new mansion of an arriviste family.

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29 Ibid., p. 4.
30 Anonymous, “Calico Party,” The Los Angeles Herald, Los Angeles, California, United States, 6 May 1881, p. 3.
Figure 11:
*The Talking Boxes,*
Illustrated by Willard Poinsette Snyder,
*Harper’s Weekly,*
New York, New York, United States, 2 April 1892,
Image Provided by rarenewspapers.com,
Photographed on 1 May 2020.
The theatrics of debuting fancy dress ball costumes were not lost on the press, which was an integral part of the institution of fashion.\textsuperscript{61} \textit{Godey’s Lady’s Book} covered the Vanderbilt ball of 26 March 1883 thoroughly, and photographs of guests in costume taken by José Maria Mora (1847?–1926) were distributed widely via cabinet cards.\textsuperscript{62} Mora’s black-and-white photographs provide an invaluable record of the costumes worn by prominent attendees.\textsuperscript{63}

At least one representation in color exists in a painted miniature (Figure 12) of Mary Stevens Paget (1853–1919) that was based on a photograph of her (Figure 13) at either the Vanderbilt ball of 26 March 1883 or another contemporary ball. Painted by Fernand Paillet (1850–1918) in watercolor on ivory, the image shows Paget in her Cleopatra costume, gold jewels abounding. The miniature attests to the impulse for recording the outfit, which no doubt was a costly investment and long in the making. As Paillet was a French artist who painted the miniatures of many U.S. socialites, the piece may have been executed in Paris or the United States. Paget’s taste for elaborately dressing as the Egyptian queen is further demonstrated by the photograph of her at the Devonshire ball in 1897, to which she wore an ensemble created for her by Worth that differs from the one she wore in 1883.\textsuperscript{64}

\begin{flushright}
\textsuperscript{62} Paul Poiret (1879–1944) famously took full advantage of this strategy during the early twentieth century.
\textsuperscript{63} For example, see:
Albrecht and Falino, op cit., p. 45.
\textsuperscript{64} Mora’s photographs of the Vanderbilt ball are held in the Museum of the City of New York, the New-York Historical Society, and the Preservation Society of Newport County.
\textsuperscript{64} See:
\end{flushright}
Formal portraits and miniatures are also helpful when viewed alongside photographs from balls as testimony that couturiers furnished a range of garments from daily wear to fancy dress ball costumes and that the latter were not considered a lesser endeavor (as they were regarded later during the twentieth century). There was no strict division between costume and fashion as there is today. The equality derives from the previously discussed synergistic relationship between theatre and the fashion system. Although we do not know the names of the makers of Frederika Belmont Howland’s costume for the Vanderbilt ball (Figure 14) or the jeweled ensemble with ermine-lined cape she wore for her portrait miniature in 1898 (Figure 15), the fastidious detail of both attests to Howland’s exacting eye.
Figure 14:

*Frederika Belmont (Later Mrs. S.S. Howland) at the Vanderbilt Ball,*
José Maria Mora, 1883,
Costume Ball Photograph Collection,
© New-York Historical Society,
New York, New York, United States, PR 223, 83888d.
Figure 15:
*Mrs. Samuel Shaw Howland (Frederika Belmont)*, Carl A. Weidner and Fredrika Weidner, 1898, Watercolor on Ivory; Silver Gilt, 9.8 x 7.6 cm, © New-York Historical Society, New York, New York, United States, Gift of the Estate of Peter Marié, 1905.112.
A photograph by Mora of another guest, Olivia Peyton Murray Cutting (1855–1949), shows that her eighteenth century costume for the ball was completed by a powdered updo and floral hairpiece. Dressing in character may have emboldened the sitter to adopt a direct gaze at the camera. Four years later, for her portrait by Alexandre Cabanel, her attitude is more traditional, her pale pink satin and lace ballgown was formally arranged with complementary fan, and her chestnut-colored hair is set in a conservative high chignon (Figure 16).

![Figure 16: Olivia Peyton Murray Cutting, Alexandre Cabanel, 1887, Oil on Canvas, 132 x 99 cm, © Museum of the City of New York, New York, United States, Gift of the Daughters and Granddaughter of Mrs. William Bayard Cutting through Mrs. Bayard James, 1950, 50.60.1.]

65 Miss Olivia Murray (Later Mrs. Bayard Cutting), Attributed by the Museum to circa 1870–1873, José Maria Mora, Museum of the City of New York, New York, United States, F2012.58.1314.
Finally, Emily Thorn Vanderbilt Sloane (1852–1946), a daughter of William Henry Vanderbilt, who would live with her husband in part of the “Triple Palace” on Fifth Avenue, opted for a Little Bo Peep costume to wear to the Vanderbilt ball on 26 March 1883 (Figure 17). The costume was made for her by Catharine Donovan (1826?–1906) at the dressmaker’s 315 Fifth Avenue location (Figure 18).66

66 I am grateful to Kevin Jones and Christina Johnson for sharing their knowledge and images of this ensemble.
Donovan may have consulted a guidebook like Holt’s, which includes a Bo Peep listing that recommended a short skirt and black velvet bodice for the whimsical ensemble. However, Donovan seems to have used her own design for the red satin quilted skirt with diamond patterns, overskirt with embroidered red poppies, and sewed-on poppy decoration on the skirt trim and bodice.\(^7\) Five years later when Sloane sat for her portrait by Benjamin Curtis Porter (1845–1908), she chose a formal white ball gown with yellow taffeta trim (Figure 19).\(^8\)

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\(^7\) Holt, op cit., p. 27.
Crandall, op cit., p. 299.
\(^8\) For the portrait by Porter, see:
On 26 March 1883, once inside the mansion, the Vanderbilt ball guests—turned-characters flooded the elaborate rooms of 660 Fifth Avenue. A set of young guests performed six quadrilles (dances with four couples) that they had practiced for weeks; two multipiece bands provided the music.\(^{69}\) In the case of the Dresden Quadrille, the women dressed and powdered their faces in white to resemble Dresden china, becoming living statues within a home that abounded with sculpture, painting, and decorative arts.\(^{70}\) Other quadrilles, including one with life-size hobby-horses attached to the waists of the dancers, flowed from the third-floor supper room (called the “gymnasium”), down the grand staircase, and into the drawing room on the second floor.\(^{71}\) The choreographed dances crossed through several sections of the house, inserting bodies, fabric, and props into spaces that had not yet been fully inhabited, the house having been finished only days before. Hundreds of other unchoreographed guests also enlivened the rooms, their costumes often voluminous with formidable headdresses. Kate Fearing Strong (1851?–1907) famously wore a stuffed white cat to top off her feline outfit, the skirt of which was composed of sewn white cat’s tails (Figure 20).\(^{72}\) Her nickname, “Puss,” is inscribed on a blue ribbon around her neck, from which hangs a bell.

\(^{69}\) Crandall, op cit., pp. 296–297.


Figure 20:
Kate Fearing Strong at the Vanderbilt Ball,
José Maria Mora, 1883,
© Museum of the City of New York,
New York, United States, F2012.58.1460.
The notion of the guests wearing their outfits and setting them into motion within the freshly built Vanderbilt house is a poignant demonstration of how fashion interacts with interior spaces. As John Potvin, Louise Crew, and Heidi Brevik-Zender have shown in their pioneering studies, fashion and spaces work upon one another, leaving lasting impacts.\textsuperscript{73} It is fitting to invoke here what theorists Joanne Entwistle and Elizabeth Wilson have so astutely termed the “embodied practices” of fashion.\textsuperscript{74} Although the skeleton of the Vanderbilt house was filled with a sizeable collection of furniture, paintings, sculpture, textiles, and decorative objects by the most desired artists and designers of the period, the space did not function as a home and showpiece for the owners until it was activated by the bodies, heat, and fabrics of the guests who actually warmed the house.

The satirical “Town Terrier” columnist in \textit{Puck} magazine joked that “the most richly dressed person in the ball-room” had “two certified checks for $250,000 each” enwreathed in her hair.\textsuperscript{75} The “Fitznoodle in America” feature in \textit{Puck} jested about the spectacle of a ball being similar to the chaos of a battle.\textsuperscript{76} In the article “Wicked Extravagance,” a reporter in Maine condemned the elaborate affair for taking place not all that far from impoverished neighborhoods. Tellingly, they used language describing materials but not distinguishing between interior decoration and people to conjure the overall atmosphere: “And so throughout the whole affair—there was the artistic manipulation of velvet, satin, ermine, silk, diamond, pearls, silver and gold.”\textsuperscript{77}

\textsuperscript{73} Potvin, op cit., pp. 1-14.
See also:
\textsuperscript{74} Entwistle and Wilson, op cit., pp. 1-10.
\textsuperscript{76} Anonymous, “Fitznoodle in America, No. CCLXXV, The Vanderbilt Ball,” \textit{Puck}, New York, New York, United States, 4 April 1883, p. 70.
Astor Ball, 1896

Standing under her portrait by Carolus–Duran on the night of Monday, 3 February 1896, Caroline Astor welcomed 600 guests to the housewarming ball for her new French Renaissance château–style house at 840 Fifth Avenue at 65th Street, to which she had moved sometime in January. Astor had held annual balls at her brownstone on Fifth Avenue at 34th Street. She had added a ballroom there in 1875, and Stanford White (1853–1906) enhanced the interior in 1879. Astor also held annual balls in Newport, Rhode Island. Her balls always included exclusive guest lists (the famed list of Four Hundred selected by her and Ward McAllister [1827–1895]). Her decision to move uptown was in part motivated by scorn for the decision of her nephew William Waldorf Astor (1848–1919) to build the Waldorf Hotel, in her view an undesirable commercial venture, next to her private home.

The enormous ballroom in the new house was 60 feet long and one-and-a-half stories high, and doubled as an art gallery displaying paintings by mostly French artists, including Jules Breton (1827–1906), William Bouguereau (1825–1905), and Carolus–Duran. Hunt designed a tremendous fireplace for the room and a stained glass skylight. Caroline, a widow since her husband, William Backhouse Astor, Jr., had died in 1892, resided in the house and her son, John Jacob Astor IV (1864–1912), and his family owned an adjoining home. The latter hosted their own smaller...
housewarming reception on 10 February 1896, after the performance of Die Meistersinger at the Metropolitan Opera House." 

The performance before the Astor ball on 3 February 1896 was Carmen at the Metropolitan Opera House, which The New York Times called the “best of the season.” The relatively new opera, composed by George Bizet (1838–1875) with a libretto by Henri Meilhac (1831–1897) and Ludovic Halévy (1834–1908), was first performed in Paris in 1875. Deemed controversial, it showed the life of common gypsies, including that of Carmen, a girl with whom a Spanish corporal, Don José, falls in love and later kills out of jealousy over her ardor for a bullfighter, Escamillo. On the evening of 3 February 1896, Emma Calvé (1858–1942) played the role of Carmen; the Australian soprano Nellie Melba (1961–1931) played Micaela, a peasant girl.

As with the Vanderbilt ball, the evening for many guests proceeded from watching a richly costumed tragedy (often from their family-owned private boxes) at the opera house to enacting their own drama as the first players in the grand ballroom of the Astor house. Other guests evidently attended dinner parties instead of the opera and then proceeded to the ball." The ball was not themed, and costumes were not required, so the guests wore gowns by the French couturiers who were dressing some of the stage performers. Melba was a client of the House of Worth. Astor was an avid patron of the House of Worth and maison Félix, making regular visits to the Parisian maisons and placing seasonal orders.

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At the New Year’s Ball at the Metropolitan Opera House in 1890, Astor wore a Worth brocade gown and her renowned stomacher of diamonds, together with a diamond tiara.\(^{87}\) The stomacher was purportedly owned by Marie Antoinette, herself an enthusiastic host of historically themed costume parties. As Caroline Weber and Kimberly Chrisman-Campbell have demonstrated, the queen was a masterful implementer of diamonds and big hair as symbols of power, which generations of elite women would emulate.\(^{88}\) For the 3 February 1896 ball, Astor wore a purple velvet gown with lace, a coronet of diamonds, and the same stomacher.\(^{89}\) A seated dinner, prepared by the society caterer, Pinard Brothers, was served at midnight. A cotilllon, a French court dance, began at about 1:00am, led by Elisha Dyer IV (1862–1917) and Ava Lowell Willing Astor (1868–1958), who wore a “rich gown of heavy white silk” and an “aigrette of diamonds” in her hair.\(^{90}\) In the middle of winter, the house was replete with “huge tropical plants” and American Beauty roses.\(^{91}\)

For the stomacher, see:
Hotchkiss, op cit., p. 1.


\(^{91}\) Ibid.
In the portrait of Caroline Webster Schermerhorn Astor by premier French society portraitist Carolus–Duran (Figure 1), Astor commemorated the centrality of French fashion and its attendant stature within her social life and in her homes. Seven years after the portrait was made, Astor apparently wore the same dress, or one modeled closely after it, to the extravagant ball given by Bradley Martin (1841–1913) and Cornelia Martin (1845–1920). The newspapers often claimed Astor’s dress was made by Carolus–Duran; he may have helped design it, but it would have been produced by a couturier such as Worth. The Bradley–Martin ball, which “eclipsed, even the memorable Vanderbilt ball of 1883,” was held at the Waldorf Hotel on Fifth Avenue and 33rd Street on 10 February 1897. The hotel was a contested space that had originally fueled Astor’s desire to build a new home uptown. By wearing the same gown and re-creating her image from the portrait that stood as a monument to her in her own French château-styled home, Astor made a decisive statement of her presence. When Astor died in 1908, the portrait was shrouded in black fabric and stationed in the salon, materially imbuing its iconic power (Figure 21).

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See:
King, op cit., pp. 370–376.
Johnson, op cit., pp. 93–98.
The Waldorf Hotel and Astoria Hotel merged in 1897.
See:
Kathrens, op cit., p. 73.
Figure 21:

*Photograph of Astor’s Home upon Her Death in 1908,*
Featuring the Portrait of Caroline Webster Schermerhorn Astor
by Carolus-Duran,94 1890,
Shrouded with Black Fabric,
Photograph Published in *The Burr McIntosh Monthly,*
New York, New York, United States, January 1909, Unpaginated,
Photographed by Adam Friedman, 1 May 2020.

94 See Figure 1.
Conclusion

Edith Wharton and Ogden Codman Jr.’s *The Decoration of Houses* explains that “gala rooms” were sparsely furnished and were “never meant to be seen except when crowded: the crowd takes the place of furniture.” People were needed to fill the space, indeed to take up space, for which the architecture and fabrics of their clothing were essential. The gowns and costumes that were enlisted at the Vanderbilt and Astor balls allowed guests to try on the garb of European kings, queens, and knights; boast the cost of commissioning creations from the finest couturiers; and also embody a theatrical production by putting on their own show and christening a new stage. By doing so, the U.S. elite used fancy dress balls at newly built mansions—spaces of spectacle par excellence—to claim their rightful place within the transnational fashion industry that relied as much on them for its success as on the French couturiers. Further underlying the theatrics was a fervent grip on past monarchical practice, mostly French, that might at first appear out of step with the complexities of contemporary society but, on second consideration, may be viewed as part of the overall claiming of rightful power.

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Refashioning the Jewish Body:  
An Examination of the Sartorial Habits of the Family of  
Viennese Writer, Stefan Zweig (1881–1942)

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Abstract

This article examines the sartorial habits of the family of renowned Viennese writer, Stefan Zweig (1881–1942), in conjunction with the perceived norms of sartorial respectability and Jewish bodily difference in Austria–Hungary during the nineteenth and early twentieth centuries. The topic probed here is the development of the modern notion of a “Jewish” appearance within the context of acculturation and antisemitism. It will be examined through a comparison of photography and written sources that lead to a further understanding of conflicting manifestations of Jewish bodily stereotypes and the reality of self-fashioning in one of Europe’s capitals of modernist culture, Vienna. This article argues that the adoption of modern dress and other aspects of German culture, was not simply a matter of “assimilation” in which individuals hoped to facilitate the dissolution of “Jewishness” and Jewish identity, but rather part of developing and performing modern and multifaceted European identities.
Introduction

This article examines the sartorial habits of the family of renowned Viennese writer, Stefan Zweig (1881–1942), in conjunction with the perceived norms of sartorial respectability and Jewish bodily difference in Austria–Hungary during the nineteenth and early twentieth centuries. The topic probed here is the development of the modern notion of a “Jewish” appearance within the context of acculturation and antisemitism. It will be examined through a comparison of photography and written sources that lead to a further understanding of conflicting manifestations of Jewish bodily stereotypes and the reality of self-fashioning in one of Europe’s capitals of modernist culture, Vienna.

Self-fashioning is central to the process of acculturation. This refers to the manner in which the individual recreates his or her identity for a variety of reasons. The concept of self-fashioning was made familiar by Stephen Greenblatt in his study of early modern English writers, in which he asserts that the fashioning of self involved the creation of an identity that an individual desired to broadcast to society.\(^1\) Although Greenblatt’s notion of self-fashioning focused on literary tastes and behaviour rather than sartorial modes, clothing and material culture play an important role in the shaping of the self. As John Styles argues, clothes play a central role in the fashioning of the individual, as they are ever-present and highly visible, and very deliberately reveal and conceal certain aspects of the body.\(^2\) Self-fashioning, like assimilation and acculturation, is an essentially personal process that must be undertaken by the individual, but can be undertaken by groups of individuals with the same goal.


Acculturation in Vienna

Within the context of acculturation and assimilation in Vienna at the fin de siècle, Jewish people actively engaged in sartorial and behavioural self-fashioning as a way of asserting membership of modern German culture and society. The adoption of German as the dominant vernacular by “Austrian” Jews (including those Jews living outside the predominantly German crownlands) over the course of the eighteenth and nineteenth centuries was one way by which they hoped to facilitate their integration into coterritorial Gentile society. Prior to this linguistic adaptation, many Jews living amongst German-speaking populations both within the Habsburg empire and beyond its borders, as well as those Jews living outside the German language and culture sphere, spoke dialects of Judeo-German or Yiddish.


4 In this article, “Austria” and “Austrian” refer to both the Habsburg lands prior to the creation of the Austro-Hungarian Empire or Dual Monarchy in 1867, as well as the Austrian half of the empire between 1867 and its dissolution in 1918, which included the Lands of the Bohemian Crown (today Czechia), in which the Zweig family lived, as well as parts of present-day Italy, Croatia, Slovenia, Poland, the Ukraine, and Romania.

5 Although spoken in varying dialects by central and east European Jews for centuries, Yiddish developed as a modern linguistic culture over the course of the eighteenth and nineteenth centuries, predominantly in the Russian Pale of Settlement, Congress Poland and Austrian Galicia (encompassing present-day Belarus, Moldova, Lithuania, most of Poland and the Ukraine, and small parts of Latvia and western Russia). On the development of modern Yiddish language and culture, see: David E. Fishman, The Rise of Modern Yiddish Culture, University of Pittsburgh Press, Pittsburgh, Pennsylvania, United States, 2005.
For acculturating and assimilating Viennese Jews, their complete emancipation in 1867 signalled the permission to enter wider Gentile society. However, the dismantling of administrative discrimination had not extended to the social sphere, and many within Vienna and the wider Dual Monarchy continued to harbour prejudices against Jews. The logical solution for some Jews was the complete rejection of their past. This generally meant a change of name, religion, residence, and—if not already undertaken—the adoption of both modern styles of dress and the language and culture of the majority. The abandonment of all traces of Jewishness—such as religion, traditional Jewish names, and vernacular—would, in theory, facilitate complete assimilation. However, more often than not this was not the case. Many of those Jews who left Judaism by changing their religion or by declaring themselves konfessionslos [without a religious confession], remained “Jewish” in their social interaction with their milieu, which consisted largely of other converted or irreligious Jews. Whether an individual was able to assimilate successfully, or merely acculturate to the dominant German culture was often determined by factors beyond his or her own control.

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6 The emancipation of Habsburg Jewry in 1867 came in the wake of the Austro-Hungarian Ausgleich or “Compromise” that saw the creation of the Austro-Hungarian Empire, comprised of the Austrian Empire and the Kingdom of Hungary. Each half of the empire or “Dual Monarchy” maintained its own parliament and legal system, but were united under the single monarch Franz Joseph I (1830–1916).


9 “Konfessionslosigkeit” was a legal category in the Austrian half of the Dual Monarchy where, unlike in Hungary, civil marriage was not a possibility, and was used as loophole by couples of mixed religious affiliations to marry without having to undergo formal conversion. For a mixed couple (e.g., Jewish and Catholic or even individuals of differing Christian denominations) to marry, one half of the couple was first required to convert to the faith of their partner or declare themselves konfessionslos.


The assimilatory process of most Viennese Jews did not extend past the first stage (acculturation).\(^\text{11}\) The historian Peter Gay, himself the progeny of the German Jewish milieu much of his scholarship concerns, argued that assimilation “took several generations, several intermarriages, possibly a change of name and of residence, before the past of the new Christian faded into invisibility.”\(^\text{12}\) Thus, their incomplete assimilatory process left them as acculturated Jews, regardless of whether they chose to practice Judaism or not.\(^\text{13}\) Both those Jews desiring full assimilation and those content to remain Jewish participants in German culture faced accusations of masking their Jewishness. The Viennese satirist Franz Friedrich Masaidek (1840–1911), for example, warned his readers that the anständigen\(^\text{14}\) Jews were far more dangerous than their traditional and thus more easily identifiable coreligionists, as they deceived Christians about their true intentions.\(^\text{15}\)

The accusation against Jews of masking their religious or ethnic identity was rife throughout print media and literature in Vienna and other parts of German-speaking Europe, and often related to the clothing choices of acculturated and assimilated Jews, with the belief that true Jewish garb was that worn by inhabitants of the provincial east European shtetl\(^\text{16}\) and not modern European fashions purchased in brightly lit Viennese department stores or tailoring ateliers. What made this sartorial artifice “dangerous” in the eyes of its detractors was its historical connotation with sin,

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\(^{11}\) On the assimilatory process, see:


\(^{13}\) For more information, see:


\(^{14}\) Anständigen literally translates as “decent,” “proper,” or “respectable.” However, in the context in which Masaidek is writing, “respectable” (or “proper”/“decent”) Jews are connected to wider conversations about Jewish acculturation or assimilation in the face of unacculturated east European Jews, many of whom arrived as immigrants in Vienna and other large cities in Germany.

\(^{15}\) Franz Friedrich Masaidek, *Lose Gedanken [Loose Thoughts]*, Ostdeutschen Rundschau, Vienna, Austria, 1891, p. 8.

\(^{16}\) “Shtetl” is the Yiddish word for a provincial town or village in central and eastern Europe prior to the Second World War, in which a large proportion of the population was Jewish.
seduction and perversion of nature. The celebrated Viennese satirist Karl Kraus (1874–1936)—himself a Jewish immigrant to Vienna from provincial Bohemia—agreed that clothing was unable to mask the body or aspects of human identity, but rather “articulate[s] the unconscious essence of man with the greatest clarity. It tells us directly and bluntly about the innermost part of man from which all desires, thoughts, and experiences arise.” This trope commonly appeared in antisemitic literature in which Jewish figures were caricatured, both visually and in written form, dressed in opulent styles and the latest fashion, while still retaining the behavioural patterns and ethnic characteristics of the Ostjuden [east European Jews]. Popular Viennese satirical magazines such as Kikeriki (1861–1933), Der Floh (1869–1919) and Figaro (1857–1919) regularly included grotesque caricatures of Jews that followed traditional physical and behavioural stereotypes while attempting to use their wealth or fashionable clothing to buy their way into high society (Figure 1).

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Figure 1:
Caricature, *Vom Hofball* [From the Court Ball],
Artist Unknown,
*Kikeriki: Humoristisches Volksblatt,*
21 January 1900, p. 3,
© ANNO: Historische Zeitungen und Zeitschriften,
Österreichische National Bibliothek, Vienna, Austria.
Origins of the Family Zweig

But how did acculturating Jews dress in reality? The family of the renowned Viennese writer Stefan Zweig (1881–1942) serves as an appropriate case study to map the multigenerational acculturation process through dress habits. Like many of his contemporaries, Zweig’s Jewish parents came to the Austrian capital from other parts of Europe, taking advantage of the dismantling of anti-Jewish restrictions by Franz Joseph I (1830–1916) on residential and professional activity in Vienna during the decades after the failed 1848 revolutions. The Zweig family is by no means an exceptional case. Other Austrian Jewish families—both those of renowned thinkers such as Sigmund Freud (1856–1939), and the many lesser-known or anonymous Jewish families, photographic traces of whom can be found in archives and private collections around the world—maintained similar modes of dressing. Indeed, the images examined throughout this article reveal that members of the Zweig family maintained conventional and at times conservative approaches to their sartorial appearances. However, the wealth of multigenerational photographic evidence of this typical bourgeois, Viennese Jewish family makes it a compelling case through which to examine wider patterns of dress and its role within the acculturation of Austro-Hungarian Jewry.

The year 1848 saw a wave of revolutionary sentiment wash across Europe, resulting in uprisings against the royal absolutism of many countries. These revolutionary uprisings were connected to emerging, and often conflicting, ideas of liberalism, socialism, and nationalism. In the Habsburg monarchy, for example, these ideas were represented among the ethnically and linguistically diverse population. For example, Magyar nationalists demonstrated against Austro-German hegemony and for Hungarian independence; whereas other ethno-linguistic groups, such as Slovaks, Croats, Serbs, and Romanians, demonstrated against Magyar dominance. Similarly, German nationalists sought to connect the German parts of Austria with an emerging German nation state. The revolutions in the Habsburg monarchy were defeated in 1849. Many revolutionary leaders (particularly Magyar nationalist leaders such as Lajos Kossuth [1802–1894]) fled or were exiled from the monarchy. For an extensive study on Austria and its imperial identity in the aftermath of 1848 until the First World War, see: John Deak, Forging a Multinational State: State Making in Imperial Austria from the Enlightenment to the First World War, Stanford University Press, Stanford, California, United States, 2015.
The Zweig family can be traced back to Stefan Zweig’s great-great-grandfather Moses Josef Zweig (1750–1840) in Proßnitz (Prostějov), Moravia. Similar to their shtetl-dwelling eastern coreligionists, preemancipatory Habsburg Jews lived in sections of provincial towns (and sometimes larger cities) designated for Jewish residency, commonly known as the Judenstadt [Jew-city] or Judengasse [Jew-street]. The Jews of Proßnitz were no exception. Moses Zweig and his family lived according to the contemporaneous conventions of Ashkenazi Jewish ritual and culture, quite unlike the culturally assimilated household of his famous great-great-grandson Stefan. Moses Zweig and his siblings spoke a language that was commonly known as Judendeutsch [Jewish-German or Jew-German], observed Kashrut [Jewish dietary laws] and the Sabbath, regularly attended synagogue and were members of communal organisations. An 1832 engraving of the Zweig family progenitor Moses (Figure 2) remains the sole visual evidence of the family’s dress patterns, depicting a pious-looking man with heavily lidded eyes, a long, greying beard, tuft-like sidelocks that stick out below his large, dark yarmulke [skullcap], and he wears a dark overcoat with large upturned collar and lapels. In the guise of a preemancipatory, “traditional” Jew whose dress and grooming was similar to that of his coreligionists in other parts of eastern Europe and later caricatures that regularly appeared in the satirical press, Moses Zweig appears worlds away from his famous great-great-grandson (Figure 3).

20 Julius Röder, Editor, Die Nachkommen von Moses (Josef) Zweig und Elka (Katti) Chaja Sarah Spitzer: eine Nachfahrenliste [The Descendants of Moses (Josef) Zweig and Elka (Katti) Chaja Sarah Spitzer: A List of Descendants]. No Publisher, Olmütz [Olomouc], Czechoslovakia, 1932, p. 10.
21 A similar system of residency was also required of many Jews outside of Austria, especially in the German lands. However, the absence of a unified Germany until the founding of the German Reich in 1871 meant that the conditions of Jewish inhabitance varied from place to place. The Jews of Frankfurt am Main, for example, home to the Rothschild banking family, were confined to an area known as the Judengasse until the beginning of the nineteenth century. Amos Elon describes the Frankfurter Judengasse as, “a single dark lane...foul smelling and dank, sunless because of its narrowness and its tall, overcrowded houses.” Amos Elon, The Pity of It All: A Portrait of the German-Jewish Epoch, 1743–1933, Picador, New York, New York, United States, 2002, p. 26.
22 “Ashkenazi” refers to Jews, Jewish ritual practices, and cultural traditions originating in central and eastern Europe, and is often contrasted with the term “Sephardic,” referring to those Jews and traditions originating from the Iberian Peninsula prior to expulsions from Spain and Portugal at the end of the fifteenth century. Most Jews in Vienna during Stefan Zweig’s lifetime were of Ashkenazi origin; however, a small community of Sephardic Jews also called the city home.
24 For a detailed study of the dress patterns of east European Jewry from the seventeenth century onwards, see:

Figure 2:
Frontispiece, Moses Josef Zweig (1750–1840), 1832, Die Nachkommen von Moses (Josef) Zweig und Elka (Katti) Chaja Sarah Spitzer: eine Nachfahrenliste, Olmütz [Olomouc], Czechoslovakia, 1932,
© Stefan Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States.
Figure 3:
Caricature, *Der wahre Patriot* [The True Patriot], Hans Tomann, *Der Floh*, 27 November 1904, p. 1,
© ANNO: Historische Zeitungen und Zeitschriften,
Österreichische National Bibliothek, Vienna, Austria.
The 1782 Edict of Tolerance set the wheels in motion for a change in the culture of Habsburg Jewry.\textsuperscript{25} By the nineteenth century, Průhonice Jews were exposed to greater professional opportunities. In the generation of Stefan Zweig’s grandfather Hermann (1807–1884), Jewish men had long abandoned peddling and moved from commerce to industry.\textsuperscript{26} Surviving portraits of Stefan Zweig’s relatives from this long period of emancipation reveal an earlier management of dress in accordance with a new self-vision (Figure 4 and Figure 5). In 1850, Hermann Zweig relocated his family to Vienna.\textsuperscript{27} His son Moriz (1845–1926) as an adult followed in his footsteps, finding work as a textiles trader. This was a common profession among Austro–Hungarian Jews during the second half of the nineteenth century and into the twentieth century: by 1934, 73.3\% of all Viennese textile merchants were Jewish.\textsuperscript{28} In 1878, Moriz Zweig established a textile mill in the Bohemian town of Ober-Rosenthal bei Reichenberg (in present-day Liberec, Czechia).\textsuperscript{29}


\textsuperscript{26} Spitzer, op cit., pp. 89–90.


\textsuperscript{28} Michael John and Albert Lichtblau, \textit{Schmelztiegel Wien—Einst und Jetzt: Zur Geschichte und Gegenwart von Zuwanderung und Minderheiten} [Melting Pot Vienna—Now and Then: On the Past and Present of Immigration and Minorities], Böhlau Verlag, Vienna, Austria, 1990, p. 34.

\textsuperscript{29} However, Moriz continued to work mainly in the Austrian capital and employed a secretary to manage the mill in his absence. Matuschek, op cit., pp. 23–24.
Figure 4:
Portrait of Stefan Zweig’s Paternal Grandmother Nanette Zweig née Wolf,
Photographer Unknown,
circa 1860s,
© Stefan Zweig Collection,
Daniel A. Reed Library Archives and Special Collections,
State University of New York at Fredonia,
Fredonia, New York, United States.

Figure 5:
Portrait of Stefan Zweig’s Paternal Grandfather Hermann Zweig,
Photographer Unknown,
circa 1860s–1870s,
© Stefan Zweig Collection,
Daniel A. Reed Library Archives and Special Collections,
State University of New York at Fredonia,
Fredonia, New York, United States.
Jewish Self-Fashioning

Self-fashioning was central to the tenets of Bildung [self-cultivation] and Sitlichkeit [morality or respectability] and thus essential to the acculturated Jewish experience in cities like Vienna, and concerned not only sartorial matters, but also those of speech, behaviour, and day-to-day culture. To be gebildet was not only to be educated in the formal sense, but for the individual to have undergone a conscious self-fashioning along the lines of contemporary cosmopolitan educational and cultural values. For Stefan Zweig’s parents, Ida (1855–1938) and Moriz, were born into families who had already accepted aspects of German culture and modern forms of dress as their own. Ida and Moriz did not undergo a process of cultural assimilation, but rather reaped the benefits of their parents’ and grandparents’ efforts. The sartorial styles depicted in surviving photographs are not those of the stereotypical “Jewish” look associated with the Zweigs’ eastern coreligionists, or that of their ancestors in preemancipatory Austria, but rather one that corresponds largely to the coterritorial middle class Gentile populations. For families like the Zweigs who had undergone a process of cultural assimilation prior to their arrival in the Habsburg Kaiserstadt [imperial city], self-fashioning was not simply complete with their adoption of the German language, its culture and modern styles of dress, but an ongoing process that was both maintained and moved with the wider society. Nor was self-fashioning undergone homogenously by all Viennese Jews. Even among acculturated Viennese Jews, a range of levels of self-fashioning and corresponding acculturation and assimilation were practised, from those whose goal was the dissolution of their Jewish identities and complete integration into Gentile society to those who very consciously maintained their Jewish identities (both merely in name or active communal participation) while actively becoming modern Europeans. The Zweig family can be included among the latter.

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31 In the context of this article, the terms “middle class” or “bourgeoisie” refer to the professional and wealthier mercantile classes in Vienna. Within the German linguistic and cultural sphere, including Vienna, the bourgeoisie was often referred to as Bürgertum, which was further divided into the Bildungsbürgertum [educated middle class] and Besitzbürgertum [propertied middle class].
As the only children of an upper middle class family, Stefan Zweig and his older brother Alfred (1879–1977) were pampered and raised in a manner that was befitting of the family’s social status. Growing up in an apartment on the Schottenring across from the famous Ringtheater, the brothers were aware of their Jewish identity—their parents commemorated the High Holy Days, maintained membership to communal organisations, and celebrated their sons’ *b’nei mitzvah*—but far more emphasis was placed on the ideals of *Bildung* and *Sittlichkeit*. An undated portrait taken during the 1880s at the photography studio Winter presents Stefan and Alfred as young boys dressed in matching velvet jackets and satin bows (Figure 6).

**Figure 6:**

*Portrait of Stefan and Alfred Zweig*, circa 1880s, Atelier Winter, Vienna, Austria, © Stefan Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States, 4383–5–4.

32 “B’nei Mitzvah” (masculine) or “B’not Mitzvah” (feminine), plural forms of Bar/Bat Mitzvah, the “coming of age” ceremony for Jewish girls at age 12 and boys at age 13 whereby they are henceforth considered adults within Jewish ritual law. While it is a tradition to commemorate a Jewish child’s Bar/Bat Mitzvah in the synagogue, the ceremony itself is purely traditional and the child is automatically considered an adult upon reaching age 12 or 13.

33 Spitzer, op cit., p. 98.
Stefan, the younger of the two, sits atop what appears to be a marble balustrade with classical motif moulding. His matching velvet shorts are visible, as are his woollen stockings and leather boots. He balances atop the narrow balustrade, while his older brother stands behind the balustrade, leaning up against him, a handkerchief and metal chain poking out of his left breast pocket, and his hand resting on a (worn) book. The photograph’s setting on and around the marble–look balustrade and the use of book as prop is no accident; they symbolise Ida and Moriz’s dedication to Bildung, which they hoped to instil in their sons.

**Sartorial Elegance**

The dress habits of the Zweig family followed the conventions of middle class Viennese sartorial elegance. For members of this segment of society—the “educated” middle class, both Jews and Gentiles—following correct practices of dress was synonymous with their dedication to Bildung: Dressing in a correct manner was not simply a means of presenting oneself as visually respectable, but fine clothing, it was claimed in the men’s fashion and lifestyle magazine Die Herrenwelt (1916–1918), had transformative powers that not only shaped the individual’s outward appearance, but so too his inner countenance.34 In short, dressing respectfully would allow the individual to feel respectful and in turn behave accordingly, or so it was believed.

From the end of the nineteenth century, Vienna, like other European cities, saw the advent of a radical dress reform, led by Secessionist artists and designers such as Gustav Klimt (1862–1918) and Emilie Flöge (1874–1952).35 This dress reform, however, addressed female sartorial patterns exclusively and found its origins during the nineteenth century, in which European doctors had lobbied against the fashion industry for promoting unhealthy and restrictive modes of dress.36 In his oft-quoted memoir, Zweig observed the “ridiculous” female fashions of his childhood, relegating women as slaves to a prison of corsets, cloth and trimmings:

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Her body is cut in two at a wasp-waist obtained by a whalebone corset, her skirts billow out in an enormous bell, her throat is enclosed right up to the chin, her feet covered to the toes, her hair piled up into countless little curls and rolls and braids, worn under a majestically swaying monster of a hat, her hands carefully gloved even in the hottest summer—this creature, long ago consigned to history, gives the impression of pitiable helplessness, despite the perfume wafting around her, the jewellery weighing her down and all the costly lace, frills and trimmings.37

His mother Ida, as she appeared in surviving photographs, may have served as possible inspiration for this image of the women enslaved within an exaggeratedly feminine silhouette. In their biographies of Ida’s famous son, Oliver Matuschek and George Prochnik emphasize Ida’s relative day-to-day plain, understated appearance, her carefully made up sartorial identity an exception for having her photograph taken.38 A youthful portrait of Ida depicts a young woman in the role of demure daughter of the bourgeoisie (Figure 7).

Figure 7:
*Portrait of Ida Zweig née Brettauer,*
J. Lafranchini,
circa 1870s,
Vienna, Austria,
© Alfred Zweig Collection,
Daniel A. Reed Library
Archives and Special Collections,
State University of New York at Fredonia,
Fredonia, New York, United States.


Her long, brown hair is pinned up artfully and decorated with flowers. She wears a simple light-coloured bodice with lace collar, large pendant earrings, and a ribbon choker necklace with hanging pendant. By no means does Ida appear a member of Vienna’s Jewish élite. Her attire is simple, albeit of quality, and her countenance submissive. Later photographs (Figure 8 and Figure 9) from the studio of Dr. Josef Székely (1838–1901) in Vienna, show Ida Zweig in a more mature, socially expected role of wife and mother. In these photographs she appears far more confident than the shy girl of former years, and yet, this confidence does not stray into haughtiness. Here too, Ida is dressed plainly, albeit tastefully; her hair pinned up and her person adorned with flowers and modest jewellery.

Figure 8: Portrait of Ida Zweig née Brettauern, Josef Székely, circa 1875–1880, Vienna, Austria, © Alfred Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States.

Figure 9: Portrait of Ida Zweig née Brettauern, Josef Székely, circa 1875–1880, Vienna, Austria, © Alfred Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States.
Matuschek asserts that despite her relatively plain everyday attire, Ida was a customer of Vienna’s leading dressmakers until 1914. Her appearance in later photographs, despite her age, remains unaltered. As a wife and mother of Vienna’s Jewish bourgeoisie, Ida knew and accepted her expected station in life. This is suggested through her sartorial preferences, seemingly following the accepted fashions of the period. In a later photograph (Figure 10), Ida as an 82-year-old woman sits proudly between her two sons. In a dark blouse with what appears to be a small, white floral or spotted pattern, and lace collar and bow below her chin, Ida appears very much in the role of elderly matriarch.

Figure 10:
*Family Photography with Stefan, Alfred and Ida Zweig*, circa 1936, Vienna, Austria, © Alfred Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States.

Matuschek, op cit., p. 29.
If Ida Zweig played the role of the family’s queen, her husband Moriz was cast into that of “retiring and conciliatory ‘prince consort.’” In descriptions of Stefan Zweig’s family origins in biographies, Moriz Zweig plays a secondary role to that of his wife, and his sartorial habits are rarely discussed. Surviving photographs of Moriz depict a stern-looking, bespectacled man whose appearance adapts with the times. Moriz’ sartorial habits correspond to the notions of male respectability as outlined in men’s fashion and lifestyle magazines as well as those described by the architect Adolf Loos (1870–1933). For Loos, being well-dressed meant “to be correctly dressed.” Essentially, this meant that a man should dress in the styles common amongst English “gentlemen.”

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In Vienna during the late nineteenth and early twentieth centuries, it became fashionable for the upper and middle classes to employ English (or French) governesses to educate their children. Some sons of bourgeois families—such as Leopold Goldman (1875–1942), the son of the businessman Michael Goldman (1843–1909) who employed Loos to design the interior of his men’s outfitters on the Graben, and later his shop on the Michaelerplatz opposite the imperial Hofburg — were even sent to England to study or work for a period after completing their secondary education. Moriz Zweig did not study in England but he was, along with French, fluent in the English language, and his dress preferences corresponded to “correct” English style championed by Loos.

A portrait of a youthful Moriz Zweig (circa 1860–1970s), taken by the German born Austrian court photographer Fritz Luckhardt (1843–1894), depicts the young man with thick, dark hair, parted in the center, and a long growth of whiskers (Figure 11). Despite his youthful appearance, his stern countenance and plain, dark attire give him a simultaneously mature appearance. This style was maintained and Moriz appears in similar guise in a later portrait (Figure 12) sporting Franz Joseph–style whiskers and moustache, pince-nez, dark sack suit jackets with high break points, and stiff, white collars in both—the same, cautious, conservatism Stefan Zweig refers to in his memoir.

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45 The Graben was (and still remains) one of Vienna’s prestigious commercial streets in the vicinity of the St Stephan’s Cathedral [Stephansdom] in the inner city. Loos’ design of a stark, modernist, unadorned building opposite the Hofburg, the winter residence of the imperial family, and other classical façades, is significant. The modernist design was criticised in the Viennese press.


47 Elana Shapira, Style and Seduction: Jewish Patrons, Architecture and Design in Fin de Siècle Vienna, Brandeis University Press, Waltham, Massachusetts, United States, 2016, p. 196.

48 Matuschek, op cit., pp. 23–24.


50 Pince-nez [French, “to pinch the nose”] were spectacles without earpieces that were worn on the bridge of the nose and were held in place by nose pads and a ribbon or string attached to the wearer’s clothing.

Figure 11: Portrait of Moriz Zweig, Fritz Luckhardt, circa 1860–1870s, Vienna, Austria, © Alfred Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States.

Figure 12: Portrait of Moriz Zweig, Atelier Reuter and Pokorny, circa 1880, Vienna, Austria, © Alfred Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States.
During the First World War, a frenzy of Anglophobia engulfed Viennese society. In line with the official Austrian stance on England and therefore in the quest to sever its English influences, the men’s fashion and lifestyle magazine, Die Herrenwelt proudly asserted the destruction of English tailoring, which it boasted, in any case, was built on the skills of Viennese immigrants.\(^{50}\) Unsurprisingly, the English influence on the Viennese bourgeoisie, indeed on dress and its terminology, ran deep, and amidst the Anglophobic language the magazine continued to display these same “English” styles and reference English male fashions—but with subtle allusions to the superiority of Austrian and German products.\(^{51}\)


\(^{51}\) For more information, see:
Moriz Zweig’s sons, Alfred and Stefan, came of age in an era of change; not only political change—with the inauguration of the Christian Socialist Karl Lueger (1844–1910) as mayor of Vienna in 1897, as well as the advent of both political and cultural Zionism during the same period, in line with other burgeoning ideologies—but cultural, too. The next century saw the development of new and conflicting artistic styles, such as Vienna Secession, with its rejection of historicist style and the exploration of the new, and Loos’ notions of rationality, which rejected completely what he considered was the Secession’s unnecessary ornamentation. Alfred and Stefan Zweig, like other young men of middle class backgrounds, rejected the regimented simplicity of their father’s sartorial habits, and embraced “modern” styles. This is not to say that either brother was particularly avant garde in his sartorial choices; indeed their habits of dress remained within the confines of accepted middle class fashions. But their choices were less restrained than those of their father. Alfred, for example, adopted a more playful appearance, wearing his hats at angles and carrying a cane as he does in one photograph (Figure 13)—appearing as a Gigerl [“fop”], the antithesis of Loos’ well-dressed man. Stefan, in contrast, appears to have limited his sartorial indulgences to the fine details: striking tie fabrics, and trinkets such as his pearl tiepin, ring, and cufflinks (Figure 14).

52 The Christian Social Party in Austria was not a socialist party but, despite the name, a right-wing populist, nationalist party.
53 For more information, see:
On Zweig’s own account of his upbringings and youth, see: Zweig, 2011, op cit.
Figure 13:
*Alfred Zweig*, Photographer Unknown, 22 September 1903, Vienna, Austria, © Alfred Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States.

Figure 14:
*Stefan Zweig*, Photographer Unknown, circa 1930s, Location Unknown, © Alfred Zweig Collection, Daniel A. Reed Library Archives and Special Collections, State University of New York at Fredonia, Fredonia, New York, United States.
Conclusion

Accounts of the sartorial preferences and patterns of Viennese Jewry are rare and generally appear in studies of the broader culture of this segment of the Viennese population. It should be noted that case studies are commonly confined to those of the financial elite or those individuals who stood out as examples of contributors to the general development of Viennese modernist culture. As individuals of an inflated social rank on account of their financial or cultural status, these members of the Viennese Jewish community often had the ability to cross social boundaries that were closed to their less prominent coreligionists. Zweig, for example, although privately concerned with the issues affecting his “race” befriended many cultural luminaries not only within Austria, but also across Europe, all the while remaining a member of the Viennese Jewish community.

This article has probed the relationship of Jews and dress within the context of modernisation and acculturation in central Europe during the nineteenth and early twentieth centuries. The images examined reveal the manner in which Austrian Jews, like the Zweig family, embraced widespread sartorial fashions of the day. Their carefully managed appearances—in conjunction with conventions of sartorial respectability—strongly refuted the notion of Jewish bodily difference that was prevalent not only in Vienna but across Europe and further afield. Examining the sartorial modes of Zweig’s lesser known relatives explores the influences on not only his own multifaceted identity, but also that of other Viennese, Jewish cultural luminaries of a similar background, and the many unknown members of the Jewish bourgeoisie. Zweig’s origins, albeit of privilege, were not dissimilar from many of his unnamed coreligionists whose forebears also hailed from various parts of the Dual Monarchy. For Zweig, like many other Jews of a similar background, Bildung and modern German culture were of utmost importance while Judaism (and Jewish identification) played a secondary role that would strengthen one’s dedication in developing and performing a modern European identity.
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The Evolution of Vintage Jewellery
on the Hollywood Red Carpet, 1995–2005

Emily Stoehrre

Abstract

Beginning in the 1990s, jewellery became much more visible at red carpet award ceremonies, such as the Golden Globes and Academy Awards. As celebrities increasingly became the subject of media attention and were lauded as fashion leaders, the media changed the way it covered Hollywood press events. Savvy jewellers built brand recognition and publicised new collections by loaning jewellery to famous actresses. The emphasis on diamond and platinum jewellery was part of a public relations effort fueled by the Diamond Information Center (DIC). As companies increasingly offered incentives for actresses to wear their jewellery to award ceremonies, a group of young actresses opted for the exclusivity of vintage jewellery. The resulting look was one heavily influenced by the glamour associated with the classic Hollywood era. Jewellery remains an understudied area of dress history, and this is among the first scholarly works to explore the jewellery choices of actresses during 1995–2005.
Introduction

“And the winner is...Renée Zellweger,” announced Hugh Grant (1960– ) in 2001, followed by a confused “Where is she?...Where is she? What’s happened?” Finally, a very embarrassed Zellweger (1969– ) emerged from the ladies’ room to accept the Golden Globe for her role in Nurse Betty. She wore a black strapless gown with a diamond and platinum necklace and six bracelets, all from the Neil Lane collection. While not publicised as vintage, the jewellery dated to the early twentieth century and when worn together created a glittering effect as she clasped her award. Zellweger’s look was a media success.

Two months later, at the Academy Awards, Julia Roberts (1967– ) won the Oscar for Best Actress for her role in Erin Brockovich wearing “vintage Valentino couture from the Fall 1982 collection, an old style Hollywood glamour dress if there ever was one;” Marcia Gay Harden (1959– ) wore a red strapless gown by Randolph Duke that she described as “all about Ava Gardner;” Charlize Theron (1975– ) wore a Vera Wang gown featuring a sweetheart neckline bejewelled with vintage dress clips from Fred Leighton; and Zellweger wore a yellow 1950s gown by the French couturier Jean

6 During the 1930s and 1940s, in the midst of an economic depression and world war, jewellers sought versatility in their designs. Double clip brooches, which had a frame-like mechanism with an attached pin-stem on the reverse, held together two dress clips to form a brooch. Removed from the frame, the clips had hinged clips with sharp pins intended to hold the ornament tightly to fabric or fur. The jewel could be worn traditionally as a brooch or be taken apart. A pair of dress clips could be worn creatively at the collar or waistband of a dress, or to add sparkle to accessories, including hats. While many clips were part of a double clip brooch, some jewellers offered dress clips on their own; such designs did not have mechanisms to convert into a brooch. When money for luxuries was tight, designs like double clip brooches and dress clips provided opportunities for one jewel to offer multiple looks. The concept was widely popular, and more affordable options were offered by American costume jewellery firms, including Trifari and Coro.
Dessès. Roberts paired the black and white gown and bouffant hairstyle with a bracelet from Van Cleef & Arpels; Harden adorned her strapless neckline with a diamond and platinum necklace; and Zellweger wore jewellery from both Bulgari and Chanel. In a mix of old and new designs, the group embodied the look of Hollywood glamour. Simple gowns that allowed the actress to shine, bold jewellery, expertly coiffed hair that added to the overall allure, and a healthy dose of charisma pulled it all together. In the years before and following these events in 2001, celebrities often wore vintage gowns and jewellery, and while the clothing typically had a historic designer’s name attached to it in the media, the vintage jewellery did not.

While much has been written about the clothing choices of Hollywood actresses, little scholarly content has been published on the corresponding jewellery. This research is part of a much larger body of work, and focuses on red carpet coverage of the Golden Globes and Academy Awards during 1995–2005. Data was collected through interviews and by analysing the American trade publications Women’s Wear Daily (WWD) and Jeweler’s Circular Keystone (JCK), the popular magazine People, and red carpet coverage aired by both cable and network television stations. During this period, media changed drastically as the 24–hour news cycle, the Internet, and social media were introduced. Simultaneously, public interest in Hollywood increased and people became especially interested in the (seemingly) personal style of their favourite stars. It was during this moment that the red carpet coverage became more focused on fashion. As the red carpet became increasingly publicised and critiqued, some actresses opted to play it safe by hiring stylists and borrowing jewellery and gowns, rather than relying on their own aesthetic preferences. A nearly prescriptive formula resulted: a look inspired by Hollywood of the 1930s and 1940s. While the events heightened media interest around celebrity life, the shift also elevated a group of cultural intermediaries—hairdressers, makeup artists, stylists, jewellers, designers, etc.—who worked behind the scenes to create the flawless style that was increasingly seen, and expected, on the red carpet.

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11 Academy Awards “Red Carpet Fashion” a private online image database with photos and related press coverage available at the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences Library, Los Angeles, California, United States, Accessed 23 July 2015.
As large brands began vying for actresses to wear their latest jewellery designs to press events, including the Golden Globes and Academy Award ceremonies, some actresses instead opted for vintage. The choice offered a distinction from those actresses who were paid to wear jewellery. With vintage jewellery, the actress appeared more personally authentic. It was not always clear in media coverage when an actress was wearing vintage as some savvy jewellers, including Neil Lane and Fred Leighton, among others, marketed their estate jewellery under their own name, never naming in the press the original creator (for example, Cartier or Van Cleef & Arpels) of these glittering ornaments. The origins of such jewels were often further obscured by the fact that antique jewellery does not always include a maker’s mark, and the jewellery is sometimes taken apart or redesigned for more modern tastes. For actresses, the anonymity of the vintage designs may have been part of the appeal; however, for consumers of live television coverage, or the many images that were subsequently featured in the popular press, it was unclear to what one was looking. Regardless of whether viewers understood that the jewellery was not new, the resulting looks were aspirational. Then as now, the choices of actresses greatly influenced the fashionable look of the era and affected mainstream consumer culture—and ideals of beauty—in the United States.

Jeweller-to-the-Stars

In Hollywood, actresses and jewellers have deep rooted relationships. West Coast designers and retailers, who received media attention for their famous clients, were awarded the coveted title of jeweller-to-the-stars. Today, there is an ever-growing list of jewellers, who from their ateliers in New York, Los Angeles, and Paris, cater to Hollywood clients. But in the past, the list of jewellers-to-the-stars was far shorter.¹²

¹² For more on the historical tradition, see:
By the 1930s, Hollywood costume departments dressed actresses, but stars—who were also often jewellery collectors—sometimes wore their own jewels on screen. At the same time, jewellery designers and retailers such as Trabert & Hoeffer-Mauboussin began to loan jewellery for use in films. In exchange, Trabert & Hoeffer-Mauboussin received prominent acknowledgement in the opening credits of films, including *The Gilded Lily* (1935).

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13 According to Proddow, Healy, and Fasel (1992) and Papi and Rhodes (1999) the following actresses wore their own fine jewellery on film:
Mae West (1893–1980) in *She Done Him Wrong* (1933), Directed by Lowell Sherman (1888–1934), Paramount Pictures, Hollywood, California, United States.
Merle Oberon (1911–1979) in *‘Til We Meet Again* (1940), Directed by Edmund Goulding (1891–1959), Warner Bros., Hollywood, California, United States; and in *That Uncertain Feeling* (1941), Directed by Ernst Lubitsch (1892–1947), United Artists, Hollywood, California, United States.
It is difficult not to notice the very prominent jewel worn by Claudette Colbert (1903–1996) in the romantic comedy *The Gilded Lily*. The necklace featured the 83-carat Star of Burma ruby and could be taken apart and worn alternately as a pendant, multiple bracelets, brooches, and dress clips.\(^\text{16}\) The million dollar platinum and ruby multi-use or “jigsaw” necklace was rented from the New York jeweller Howard Hoeffer (1891–1968).\(^\text{17}\) Using the silver screen as a publicity tool, Hoeffer became well known among the Hollywood set, and at the same time broadcast his jewellery to film–going audiences. The ornament appeared in a number of subsequent films and must have caught the attention of other actresses, including June Knight (1913–1987), who owned a carved sapphire and diamond version. Like today’s red carpet jewellery, this earlier on-screen jewellery represented a mix of personal tastes and contemporary trends. As actresses and jewellers forged relationships, and their names appeared in the press together, the connections helped raise the reputations and name recognition of these jewellers.

The role of a jeweller-to-the-stars changed drastically during the late twentieth century as jewellery shifted from the silver screen to the red carpet. As the number of necessary appearances increased at the end of the twentieth century, and the media frenzy around celebrity life grew, actresses increasingly borrowed jewels to wear to press events. During this highly charged period during 1995–2005, media and fashion converged on the red carpet to form a mutually beneficial relationship. Recognising the power of Hollywood to publicise styles, magazines such as *Vogue* swapped models for actresses on the cover of the American edition. In 2002, *Vogue* featured 10 celebrity covers, and in 2003 all 12 monthly issues featured a Hollywood actress on the cover.\(^\text{18}\) The shift solidified the connection between actresses and fashion.


\(^{17}\) Merrick, op cit., p. 18.

Jewellery on the Red Carpet

The red carpet was first introduced at the Academy Awards in 1961.19 That year, the Oscars moved from Pantages Theatre in Hollywood to the Santa Monica Civic Auditorium. At Pantages, guests arrived in front of the theatre and simply crossed the sidewalk to enter the building, but at the new venue, which was a large convention centre, organisers felt that the location of the event would not be obvious to guests as they arrived. The colourful marker of the red carpet was selected to help guide guests into the building, but on black-and-white televisions the red carpet appeared as a shade of grey.20 By the early 1990s, when most award-show viewers watched from colour televisions, the red carpet was obvious, and its association with Hollywood gods and goddesses made it an emblem of power.21 As media coverage of award ceremony arrivals increased in popularity, retailers and designers saw an opportunity to build the name recognition by loaning clothing and jewellery to actresses.

In 1990, the fashion designer Giorgio Armani (1934– ) and jeweller Harry Winston (1896–1978) were among the first to work with celebrity clients during the Los Angeles January–March award season and lured actresses with promises of money and charitable donations. Starting small in the early 1990s, by the 2000s designers and brands set up in luxury hotel suites in Los Angeles where actresses and stylists were invited to view the latest collections. There were also luncheons hosted for nominees and presenters of the various award ceremonies. The increased attention given to Hollywood fashion, and the enormous press it received on television beginning in the 1990s, and in magazine and trade publications by 2000, is evidence of the power actresses had to publicise fashion trends and influence taste.

20 Ibid.
Recognising the potential of Hollywood, the Diamond Information Center (DIC), a marketing arm of the powerful De Beers diamond company, arrived in Los Angeles in 1994 with the goal of making jewellery more visible on the red carpet. The Diamond Information Center worked to introduce designers, retailers, and brands to publicists, celebrity stylists, and actresses and offered something for every taste. Ten years later, many jewellery brands had a seasonal presence in Los Angeles. While the increased visibility of jewellery might seem to represent organic growth, it was actually part of a strategic plan intended to elevate diamond and platinum jewellery. While De Beers mined, distributed, and sold diamonds, it did not retail diamond jewellery until 2002, and De Beers relied upon consumer interest in jewellery to drive the demand for diamonds. With that in mind, the organisation helped finance a public relations effort for all jewellery. The plan relied upon the media to quickly disseminate images of celebrity fashion to American consumers. The increased interest in fashion and vast media attention introduced a new model for reaching potential clients that was quickly realised by jewellery brands. Joan Parker, from the Diamond Information Center, explained, “There are other awards shows, but the Oscars are the single most important event worldwide for diamonds.”

The rapid evolution of the red carpet, with its heightened media attention and commercial interests, transformed award ceremonies, most notably the Academy Awards, into an arena for corporate publicity, but also a place where designers and retailers achieved global recognition overnight. As the turn of the century approached and the corporate tug-of-war over celebrity dressing reached its peak, vintage fashion and jewellery provided an alternative for actresses who wanted to assure their look was one-of-a-kind and personally authentic. But the shift wasn’t necessarily independent of the larger red carpet machine.

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The efforts of the Diamond Information Center were aided by the media. In the mid 1990s as the Diamond Information Center was setting its sights on Hollywood, red carpet reporting began to shift. Red carpet reporters working for the American cable news network E! Entertainment Television suddenly appeared on-screen and the coverage became more choreographed with pre-filmed segments to fill in gaps in the otherwise live commentary. After a few years of trial-and-error, in 1995 the comedian Joan Rivers (1933–2014) and her daughter, Melissa (1968– ), hosted the “E! Pre-show” for the Academy Awards. Actresses were asked about their clothing and jewellery choices with the now standard red carpet question, “Who are you wearing?”

Joan and Melissa Rivers drew attention to celebrity jewellery choices. By the mid 1990s some actresses were opting for vintage gowns and jewellery, rather than the latest collections by the world’s most celebrated designers. Alongside the excitement generated by the media over luxury brands, was a movement against this corporeal billboarding. In 1990, the actress Elizabeth Perkins (1960– ) told a Women’s Wear Daily reporter that she chose her own clothing from her closet, explaining that she was not a “walking advertisement.” Four years later, Women’s Wear Daily declared, “if the designers could have sewn their labels on the outside, they would have...there was so much competition to dress the stars this year, even the stars started to revolt.”

The “revolt” took the form of stars wearing vintage clothing.

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28 Ibid.
In 2004, more than 1000 credentialed media crowded the red carpet at the Golden Globes.\textsuperscript{31} As the stakes became increasingly higher for brands eager to be part of the media frenzy created by the award ceremonies, they offered actresses greater incentives. Leading up to this, by 2002 the Diamond Information Center was strategically promoting new diamond collections by Graff, Harry Winston, Kwiat and others. To entice stylists and celebrities, and encourage them to choose a piece to wear to the Golden Globes, Academy Awards, or Grammys, the organisation agreed to donate $10,000 to amfAR, The Foundation for AIDS Research.\textsuperscript{32} By 2005, \textit{Women’s Wear Daily} reported that Chopard and others were offering actresses $100,000 to wear their jewellery.\textsuperscript{33} This was the environment that had prompted some to opt for vintage jewellery offered by small independent retailers, who did not pay actresses to wear their jewellery.

Vintage seemed more authentic, less commercial, and somehow independent of the system, despite the fact that vintage retailers were also supported by the Diamond Information Center. Under the guidance of shop owners and stylists, the Hollywood elite carefully chose jewels from the early twentieth century. The popularity of retailers like Neil Lane—who operated from a small counter at a vintage market on Beverly Boulevard in Los Angeles, California—began to rival megabrands, including Harry Winston and Van Cleef & Arpels. Lane recalls that opting for “vintage” was less about directly copying a historical look than it was about looking different.\textsuperscript{34} The reporters praised the young actress Winona Ryder (1971–) and her “spectacularly fresh” ensemble—a long white beaded gown with a silver fringed skirt that she purchased at the vintage shop Lily et Cie.\textsuperscript{35} Nothing was written about her jewellery choices. While this shift to vintage was first noted in clothing, vintage jewellery was needed to complete the nostalgic look. Rachel Zoe (1968–) — a celebrity stylist whose clients include actresses Jennifer Garner (1972–), Kate Hudson (1979–), and Jennifer Lawrence (1990–) — and presumably other stylists and clients, were drawn to “unique gems that were vintage and still modern.”\textsuperscript{36}

\begin{thebibliography}{99}
\item Neil Lane, personal communication with the author of this article, Emily Stoehrer, 6 August 2015. This is an important clarification of how “vintage” is understood in Hollywood, and popularly.
\item Ginsberg and Rooney, op cit., p. 7.
\item Rachel Zoe, personal communication with the author of this article, Emily Stoehrer, 5 August 2015.
\end{thebibliography}
In photographs and on film, jewellery can be difficult to see, but over time red carpet jewellery was considered more strategically to achieve a dynamic look that presented well on camera. Inspired by the bold and oversized jewellery worn by actresses during the 1930s and 1940s, the red carpet jewellery aesthetic became more cinematic. Sometimes it was layered to have a greater visual impact, but there were also other strategies at play. Neil Lane, for example, became thoughtful about the types and amount of jewellery he placed on clients or loaned to stylists. Bracelets and rings were ideal for nominees possibly accepting an award, as they would be photographed clasping their statue, while necklaces and earrings were ideal for the close-up shot received by those presenting an award.

The practice of wearing vintage especially appealed to young actresses who weren’t interested in being dressed by a single luxury brand in a head–to–toe look. Vintage was seen as authentic—one can’t recreate vintage the way you can a complete look by one designer or brand, especially if you’re combining historical periods and designer names. As Colleen McCarthy of Jeweler’s Circular Keystone observed, there was an alternative movement in fashion taking place: a group of wealthy women who were “anti-establishment, not anti-trend,” who sought to combine brand names with contemporary and vintage finds to create an exclusive style.36 For these shoppers, some of whom were celebrities, the treasure hunt that antiquing offered was part of the fun.37 While some, including the actress Demi Moore (1962– ), personally amassed large collections of vintage fashions from auction houses such as Sotheby’s, while others, for example Reese Witherspoon (1976– ), relied on a stylist.38

37 Ibid., p. 110.
Estate jewellers worked with clients to create unique looks that mixed various designer and brand names and historical periods. During this period, Neil Lane focused almost entirely on vintage jewellery. He was sought after for bold and sculptural jewels from the 1930s and 1940s, diamond rings, long earrings, statement necklaces, stacked bracelets, and his intriguing mix of vintage designs. Like Lane, Martin Katz\textsuperscript{a} was also based in Los Angeles, and while he sometimes loaned vintage jewellery to actresses, he was better known for his own gem-centric designs. On the East Coast, Fred Leighton (which until 2005 was owned and operated by Murray Mondschein [1932–2017])\textsuperscript{b} was a retail operation based on Madison Avenue in New York. The firm had a large red carpet presence as many stars were familiar with the established brand, and clients and stylists were bi-coastal.

Vintage gowns appeared on the red carpet intermittently during the 1990s, but it wasn’t until 2001, when Julia Roberts won the Academy Award for Best Actress wearing a 1983 Valentino gown that the trend received widespread attention.\textsuperscript{c} Unlike earlier vintage gowns worn on the red carpet, Roberts’ gown had come directly from Valentino’s fashion house. A year earlier, the designer explained the appeal of vintage to \textit{Women’s Wear Daily}, noting, “Vintage takes that pressure off and makes them [actresses] feel less like marketing tools in the high profile fashion sweepstakes. In vintage, they can shine brighter than any designer.”\textsuperscript{d} Valentino cautioned that individual agency was being lost as the red carpet was commoditised, but it was Valentino and other Italian designers who first aimed to dress celebrities in the early 1990s. While this comment, made by Valentino in 2000, makes the designer seem critical of the practice’s elevation of designers over celebrities, he benefited from the practice. At the same time, Valentino and other designers commoditised vintage fashions by leveraging their own archives. This approach, which drew on a brand’s

\textsuperscript{a} For more information about Martin Katz, see www.martinkatz.com/about, Accessed 12 November 2020.
\textsuperscript{b} \textit{Fortune} magazine claims Mondschein purchased Fred Leighton in 1959, but a 1987 article from \textit{The New Yorker} suggests it is 1962, and the Fred Leighton website asserts the company was established in the mid 1970s.

See:

\textsuperscript{c} Anonymous, “Haute Hollywood,” op cit.
own history, was later termed “heritage branding” and while actresses wore the vintage original on the red carpet, the company made money by selling similarly inspired designs in retail shops. The commercially rooted practice was drastically opposed to the trend’s origin as a corporate alternative. By the 2000s, jewellers were also loaning from their growing archival collections.

The concept of looking backward was very much part of the zeitgeist of the 1990s, and even before vintage began to flourish, the industry publication Jeweler’s Circular Keystone reported seeing Paris runway fashions that “reinterpret the 1940s glamour days of Hollywood.” Among the first to recognise the era’s interest in historic designs from the early twentieth century, was Ward Landrigan. The former head of Sotheby’s jewellery department relaunched Verdura in 1985. Fulco di Verdura (1898–1978) had been a favourite of the fashionable set of the 1930s. His clients included Gabrielle “Coco” Chanel (1883–1971), Wallis, Duchess of Windsor (1896–1986), and actresses Greta Garbo (1905–1990) and Katherine Hepburn (1907–2003). The model of recreating old designs proved so successful that Landrigan purchased the archive of Verdura’s contemporary Suzanne Belperron (1900–1983) and relaunched her eponymous brand in 2015. That same year, Cartier, which first started using the panther (“La Panthère”) as a design motif in 1914, celebrated the 100-year anniversary of the design by releasing a line of panther-themed jewellery. The increased interest in jewellery and in vintage—aided by Hollywood actresses and the evolving media landscape—resulted in fashions that paid homage to the past, while the combination of old and new designs created a postmodern look that was unique to this period.

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11 The birthyear (and other information) for Ward Landrigan are unknown.
Conclusion

Vintage fashions sought to evoke the past in a nuanced way. Consumers did not wish to directly copy historical styles; instead they aimed for a nostalgic look of the past without actually reproducing it. There was a skill to fashioning vintage in a way that didn’t appear dated. The New York–based estate jeweller Camilla Dietz Bergeron (1942–2018) encouraged contemporary buyers to consider wearing 1940s jewellery and suggested pairing double-clip brooches, which could be worn alternately as two dress clips or as a brooch, “separately—at odd angles, on the neckline, [or] at the waist” of tailored ensembles and to avoid wearing entire suites of jewellery together because it resulted in an outmoded look. Fashion magazines of the 1930s and 1940s offered similar suggestions, but by the 2000s wearers of vintage jewellery relied on the stylists or retailers to help them wear older jewels in a modern way.

The essential difference between vintage fashion and vintage jewellery on the red carpet is that the original designer of the clothing is typically noted by the media, but, unless the jewels come from a corporate archive, the jewellery designer is rarely identified. For at-home viewers, particularly those watching Joan Rivers on the E! Pre-Show, it was clear that an ever-increasing number of actresses borrowed clothing and jewellery directly from designers and retailers for the Golden Globe and Academy Award ceremonies, but when it came to vintage jewellery, the process was cloaked in mystery. Stars told reporters that their jewellery came from the Neil Lane collection or Fred Leighton, but that did not accurately convey what it was. Unless vintage jewellery is loaned from the archives of Cartier or Bulgari, for example, the origins of vintage jewellery are difficult, or impossible, to identify.

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The millennium may be remembered for simple gowns, bold jewellery, expertly coiffed hair, and star charisma combined to create memorable red carpet looks with vintage antecedents. But, slowly, “Who are you wearing?” was replaced with the social media hashtag #AskHerMore. The campaign, which was launched in 2014 by The Representation Project, seeks to alter the red carpet narrative in favour of one with greater gender equality and limit the conversation around a woman’s appearance.49 As a result, red carpet interviews during the 88th annual Academy Awards (2016) asked fewer fashion-focused questions. It remains to be seen whether the de-emphasising of red carpet fashion will continue and whether the 1990s and 2000s existed as a distinctive period where media, fashion, and celebrity culture united on the red carpet. The red carpet is not immune from the many changes that have taken place in Hollywood since the #MeToo movement began, and the shifting politics of red carpet dressing offer many new avenues for research.

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**Television Sources**


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Book Reviews

Academic book reviews are an important part of The Journal of Dress History. From dress history to textile books, published by small or large presses, the journal provides an inclusive range of reviews, written by early career scholars through established professionals.

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

Part of an impressive 32 book series on ancient textiles produced in association with the Centre for Textile Research in Copenhagen, this volume represents an ambitious attempt to produce a comprehensive survey of the wool economy in the ancient Near East, “From Istanbul to Kabul, from West to East, from the Black Sea in the north to the South of the Arabian peninsula; from the first settlers at the beginning of the Holocene period around the 12th millennium to the conquest of Alexander the Great in 333BC” (p. 52). As if that were not challenging enough, to do the same in the ancient Aegean world. Well might the book’s editors and contributors be commended for undertaking a Herculean task.

Comprising 22 separate papers, alongside an introductory overview, the book was borne of a European Science Foundation Exploratory Workshop held at Nanterre in 2012. The papers included are mostly adapted from presentations given by an international team of experts, brought together by Catherine Breniquet and Cécile Michel. The aim of the workshop was to address the issue that “despite the fact that textile research in Europe is an interdisciplinary and international discipline, it is paradoxically carried out mainly by scholars in isolation, in universities, museums, and laboratories” (p. 1). To resolve this problem, contributors were encouraged to take a collaborative and multidisciplinary approach, combining written sources, iconographic data, zooarchaeology, experiential and experimental archaeology, and ethnographic evidence to provide a complete picture of the wool economies of this vast period.

As the editors acknowledge, “We were not able to cover the whole field of the initial topic” (p. 9). This is understandable in the face of limited and often poorly documented evidence and the access difficulties caused by international conflicts. Nevertheless, the book represents a deeply impressive collection of scholarship, a
significant contribution to the field, and is formidable piece of international academic cooperation. It achieves its goal of exploring “the origins and beginnings of wool economy [and reconstructing] the stages leading up to large-scale textile manufacture in the economies of the various Near Eastern and Aegean states” (p. 264), whilst at the same time providing a methodological template for new work in the field. By using a broad range of disciplines, this work is able to correct previous oversights, such as archaeozoologists viewing sheep solely “in terms of meat” (p. 59) rather than secondary products, such as wool. An attempt is also made to counter the fact that “Near Eastern archaeology makes little use of ethnographic comparisons or experimentations” (p. 59) with Chapter 10 “Making Textiles at Arslantepe, Turkey, in the 4th and 3rd millennia BC” by Romina Laurito, Cristina Lemorini, and Assunta Perilli providing an excellent example of experimental archaeology integrated into a scholarly approach.

Nevertheless, there is room for a greater integration of experimental, experiential and ethno archaeology across some of the other chapters, particularly with regards to the “chaîne opératoire” (p. 88); the “operational chain” or series of processes through which wool is transformed into cloth. A few factual errors slip in, such as references to “shearing” the sheep (pp. 80, 441), which in this period were plucked, and no mention is made of plying the spun wool as a possible step in the “chaîne.”

Despite the book’s broad methodological approach, it is decidedly aimed at the scholar or student of archaeology who is already familiar with the material, including the languages of the ancient texts under discussion, such as Proto-Cuneiform and Linear A. The work assumes that economic growth produced improvements in textile technology, rather than vice versa, using the “wool revolution” of the third millennium BC (p. 2) as a lens through which to view increasingly complex social and economic organisations. It is positioned as an archaeological textbook, whose individual chapters may be used in isolation by the student of, for example, Arslantepe in the 4th and 3rd millennium BC (Chapter 10) or the Neo-Babylonian Ebabbar Temple at Sippar (Chapter 21), or as a reference work by a specialist in the field. Although the editors lament the access barriers to textile studies in this context which “means that scholars should have a specific formation which is quite uncommon in our academic field” (p. 9), there is no attempt to make the book more accessible to those without that specific formation; few of the chapters include teaching aids such as a map of the area under discussion and there is no comparative timeline of developments in the Near East and in the Aegean. Additionally, where other books in the series have been heavily illustrated, this book contains only six colour plates, two of which colour code points on maps. In particular, it seems a shame not to include a full colour image of the golden braid found at Ebla (p. 135), although perhaps no suitable image was available.
Overall, then, this book is an essential for any specialist in the field of ancient Near Eastern and Aegean archaeology, and any university library, but is not suitable for the general reader, although those interested would be advised to look up the Centre for Textile Research in Copenhagen and browse other volumes in this series. The achievement of the editors and contributors in putting together a project of this scope cannot be underestimated, and the impressive integration of an international, interdisciplinary approach is something every scholar is capable of admiring.

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Catriona Aldrich–Green studied English at The University of Cambridge, England, where a dissertation on Dress and Virtue in the Late Eighteenth Century Novel led to a revival of a childhood passion for historical clothes and ultimately a MLitt in Dress and Textile History at The University of Glasgow, Scotland. An enthusiastic maker (though less enthusiastic finisher) of historical textiles, she can be found in a wimple more often than is strictly healthy at early medieval re-enactments across the United Kingdom.

*Savile Row: The Master Tailors of British Bespoke* is as sophisticated and elegant as the bespoke suits from the establishments that it describes within its pages. The full-page high-quality images of bespoke uniforms and tailored suits mixed with the photographs of the fashionable clientele of this famous part of London make this book visually stunning. The author James Sherwood has created a book that will suit a varied audience as it not only concerns the cut of the cloth, but the challenges, past and present of being part of the historic British tailoring industry. As Sherwood says in the introduction, “That these ‘professors of the art of cutting’ have continued to colonise the same golden mile for over two centuries is little short of a miracle” (p. 16).

The book was originally printed in 2010 and this reprint has the additional benefit of a preface from the author, providing an update of the changes in Savile Row over the last 10 years, including it becoming one of only five Special Policy Areas in London. Westminster City Council in 2016, awarded this “firewall” policy to protect the Row’s unique historic character and ensure that it will remain a centre for bespoke creativity in the future. There is a brief foreword by fashion designer Tom Ford, followed by an introduction, titled, “The Development of the Form Divine,” which explains how this particular area of London became synonymous with tailoring, detailing its rise and fall in fashion and the changes that have occurred through its history. The rest of the book is divided into categorised chapters, each containing a titled introduction followed by detailed descriptions of three tailoring establishments. Chapter 6 is followed by an unnumbered chapter on “Gentlemen’s Requisites,” detailing barbers, shirt makers, hatters, and other ancillary items that complement the tailoring trade. Finally, there is a section which is presumably designed to assist the uninitiated in understanding tailoring and provide an insight into the trade as it contains information on the “Anatomy of a Suit,” tailoring language, cloth descriptions, and the contact details of the tailors discussed.
The layout of this book groups the tailoring establishments into the parts they play in the past, present, and ultimately the future of Savile Row and its surrounding area, and their influence on creating style and fashion unlike anywhere else in the world. When describing and discussing the establishments, Sherwood showcases his knowledge of not only the recent business models of these companies but also the history attached to them. This includes ownership, mergers, premises, fortunes, and the occasional bankruptcy. The details of the never-ending argument over bespoke and readymade and the rivalry between classic and fashionable tailoring are charming as is the insight into how tailors, and fashion designers such as Alexander McQueen learned the trade in the various workrooms. This is followed by their frequent change in allegiance and occasional new enterprise as a rival on the Row.

There are fascinating stories discussed on each tailoring establishment, such as the near downfall in the early years of Henry Poole & Co. Also discussed is Gieves and Hawkes, which during the nineteenth century suffered financially due to their clientele being quick to order new suits, but not so quick at paying for them.

The robe and wig makers Ede and Ravenscroft was run for 60 years in the late nineteenth to early twentieth century by a woman. Rosa Ravenscroft was a wig maker, who inherited the company when she was widowed in 1871 by her husband Joseph Ede a robe and wig maker. Under Rosa’s supervision, Ede, Son & Ravenscroft successfully handled the robe making for the entire royal family at the coronation of Edward VII.

In 2016, Kathryn Sargent became the “First Lady of Savile Row” (p. 11). Sargent is the first female head cutter on the Row. She trained at Gieves and Hawkes and then opened her first premises in Hanover Street in 2012 then took a temporary lease on the Row four years later. This is only mentioned in the preface, but it reveals that the British tailoring industry is willing to change with the times, albeit slowly.

A large portion of this book laid over to the famous clientele during the twentieth and early twenty-first centuries. Three chapters, “Beaux on the Row” (Chapter 2), “Savile Row in Hollywood” (Chapter 4), and “Savile Row in Fashion” (Chapter 6) relay the relationship of the tailors with their famous clients including Michael Caine, Cary Grant, Fred Astaire, and The Beatles. Also discussed is how the tailors themselves at times became as famous as their customers: Tommy Nutter, Hardy Amies, and Douglas Haywood, to name but a few. Then, there are the new generation of tailors who rejuvenated the Row at the end of the twentieth century. Sherwood describes Ozwald Boateng as the Beau Brummell of the 1990s as Boateng “sensationalised Savile Row bespoke tailoring and focused the world’s attention back on the suit” (p. 186). Boateng, Richard James, and Richard Anderson are what Sherwood terms “The
New Establishment.” They have made Savile Row tailoring accessible and fashionable in the first part of the twenty-first century.

The final section which details tailoring terminology, cloth descriptions, and the contact details of the bespoke tailors is an unexpected part of the book. The scant details on “the anatomy of a suit,” how to cut a suit, and the language that tailors use could be perceived as reductive, but to the unskilled it is a glimpse behind the curtain into the mysterious art of the tailor. The contacts page is useful, although the addition of a map would have been beneficial. For those unfamiliar with the area, it is difficult to understand the distance between each of the locations. Throughout the book, the author has referenced the “Golden Mile” and it becomes obvious early on that when discussing “Savile Row tailoring” it is not one road, but an area of London. There is no explanation of the district, which is disappointing, and by default makes the book appear a little London-centric.

As expected, Savile Row: The Master Tailors of British Bespoke, contains information regarding old and new tailoring establishments to which the author has given equal credit. The order of the chapters, and grouping, is moderately perplexing at times, but as there are multiple crossovers the author does well to describe as many tailors as he does. The introductions in each chapter and the subsequent tailoring establishments are informative, but it does feel as if the author is only providing the surface layer and the main aim is to share the fame of Savile Row, but maybe that was the intention. For those expecting details on the development of the tailoring industry itself, and what the “house styles” are, beyond the military and robe market, the book may disappoint. This book is beautifully presented, and as an entry level book for those interested in British tailoring, it would be a good purchase.

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Nancy Beardall has been making men’s historical costume for over 25 years. A large portion of this clothing is for re-enactment and theatrical use as well as everyday wear for those who wish to wear something with an historical twist. Nancy is currently studying part time for a Masters in Historical Costume at Arts University Bournemouth. For this she is examining the change in pattern shapes and cutting techniques of men’s upper body garments prior to the nineteenth century, specifically the shape of armholes and sleeve heads and comparing them to modern theatrical reproductions.

Elizabeth Friendship created the Theatre Design department at the Royal Welsh College of Music and Drama, so it is appropriate that Making Working Women’s Costume identifies its audience as “students, teachers of costume and those involved in re-enactment societies” (p. 7). The book draws on her extensive experience as a costume designer, maker and lecturer, creating and interpreting period clothing into wearable garments for modern bodies.

The banner title of the book is somewhat misleading since, unlike other “Making” titles published by The Crowood Press, none of the 40 or so patterns and their variations are developed into projects to follow through to a finished garment. Instead, the book uses visual and object-based primary sources, (paintings, photographs, and some original garments) as inspiration and guidance for cutting patterns for clothes for working women spanning a period of 500 years. Employing a variety of drafting techniques appropriate to the evolving complexity of the garments as the centuries progress, the author explains how to cut the earliest simple gowns and shifts directly from fabric to make full use of the cloth with minimal waste. Later, more complicated patterns are mapped on grids in four colour coded sizes to be scaled up to full size. The chapter on the twentieth century uses an apparently authentic proportionate drafting system using paper folding although the source is not specified, a shortcoming throughout the book.

Chapter 1 discusses basic equipment for pattern cutting and garment making and some basic sewing techniques “needed for period costumes” (p. 8). A clear explanation of how to take measurements is accompanied by a simple but useful chart. There are two tables of measurements in centimetres and inches for standard dress sizes 6–26, on which the patterns are based. Six further chapters contain
instructions and diagrams presented chronologically, beginning with the Late Middle Ages and followed by the sixteenth and seventeenth centuries; the eighteenth century; the nineteenth century (divided across two chapters); and the twentieth century. A range of images from contemporary sources are interspersed throughout the text, although their relevance is not always clear.

The book does not claim to be an academic work, but each chapter is prefaced by a general overview of the period covered, which discuss for example, the cut, fabrics, fabric widths, and colours appropriate to working class clothing of the period and what might constitute working dress. In some cases, these introductions reference contemporary accounts to give context. There are, however, no footnotes and while some sources are indicated within the text, not all of those quoted appear in the limited bibliography. Although Friendship has clearly linked her analysis of each period to primary sources, there are several instances where this research is undermined by sweeping and subjective statements which the reader is unable to verify from any cited references.

The book is stronger where it deals with patterns and drafting instructions, which are clearly laid out and, for the most part, easy to follow. Some patterns are based on original garments, such as clothing recovered from the Greenland settlements in the Medieval section (although no images are shown of these). The author has used patterns from eighteenth and nineteenth century sewing books, and the twentieth century section copies surviving nurses’ uniforms for simple dresses. Throughout the book, the author interprets paintings, drawings, and photographs to conjecture patterns.

The care taken to reference primary sources is a real strength, however it is not always clear which patterns have been derived from original garments and which represent the author’s interpretation. There is an emphasis on shifts, smocks, and bodices, a few basic skirts and a selection of aprons. Although there is one photograph of a Whitby fisherwoman’s bonnet there is no accompanying pattern. The lack of a section on simple caps and head-coverings seems a missed opportunity for a work on this subject.

In some chapters, thumbnail outlines of the garment pieces show variations for necklines, waistlines, and sleeves, but there is a frustrating absence of sketches to illustrate the patterns, or photographs showing what the completed garment should look like. A drawing with each pattern, showing the placement of seams on the wearer, would greatly benefit the less confident cutter who may not be skilled at reading two-dimensional pattern layouts. Apart from basic written instructions for making-up a bed-gown (p. 74) and a pair of combinations (p. 108), no other construction advice is offered.
For a practical book of this nature, there are some curious editing decisions which hinder the reader and do no favours to the author. Drafting instructions or descriptions are often printed on a different page from their diagram, sometimes several pages apart. Although this is not an insurmountable problem, it is an additional challenge to keep turning the page from text to diagram while plotting a pattern. Similarly, images in the book which link to pattern drafts are rarely adjacent to their instructions or diagrams, nor clearly signposted. (For example, a pattern on page 112 is based on a photograph on page 117). In one confusing instance, several photographs taken from various angles of one twentieth century nurse’s uniform, are inserted into the middle of the diagrams for a similar garment with a different bodice, without instructions to adapt the pattern accordingly (p. 145). Printing four sizes of the same garment consumes space; perhaps it would have been useful to sacrifice some of this repetition in favour of a short section on grading, to demonstrate how to make adjustments for people who do not conform to the standard dress sizes on which the garments are based. Instructions addressing basic fitting techniques would also benefit costume students and beginners.

For those hoping to use this as a practical manual, the lack of making advice the title suggests is a significant omission. As a guide to pattern cutting, the book falls between two skillsets. An experienced costume maker could conjecture their own patterns from images in the book and use individual measurements instead of the stock sizes given, whilst a beginner might struggle to get beyond cutting a pattern to garment completion. Nonetheless, the book functions well as a general reference for pattern shapes and as an overview of 500 years of working dress. The book would be a useful addition to a college library.

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Mary Charlton is a freelance Costume Supervisor who works in theatre and opera. She spent her early career researching the authentic cut and construction of period dress for the museum and heritage industry, advising sculptors how forms of dress affect posture, body shape, and movement before becoming Head of Wardrobe at Sheffield Theatres. She worked as Studio Director for the artist Yinka Shonibare MBE, facilitating and overseeing the production if his mid-career figurative sculptures and reproducing their portrait-based clothing in his signature Dutch Wax fabric. She was senior lecturer in costume construction for the Costume Design and Making course at Nottingham Trent University, and holds an MA from The University of Brighton.
It would be easy to judge this book on first impressions as a coffee table glossy book, but *Fabulous Frocks: A Celebration of Dress Design* is so much more. This volume takes the reader on a journey through around 100 years of high-end dress design. It is easy to get lost in this book filled with equal parts information and inspirational photography. This is the third edition of the book and includes several nice updates from its previous iterations. The co-authors of this work, Jane Eastoe and Sarah Gristwood, both have impressive careers which show through each page of this book. Each started their career as a journalist before pivoting to larger works. Eastoe’s background includes fashion journalism, but most of her previous endeavours focus on flora, fauna, and food. Along with her career in journalism, Eastoe has written several books published by The National Trust. Gristwood, on the other hand, has an interest more focused in history. Throughout her career, she has published several biographies and historical fiction novels.

This book is organised into eight chapters: “Changes 1910–1960,” “Changes 1960 Onwards,” “Must Have,” “Classical,” “Fantasy,” “Seduction,” “Feminine,” and “Art.” These are followed by a brief timeline. Chapter 1 guides the reader through fashion changes of the first half of the twentieth century. This chapter features explanations of looks and the designers, and covers the influence on fashion of key events, such as world wars. It is filled with glorious images including an iconic photo from one of Christian Dior’s last collections in 1957 (pp. 24–25).

Chapter 2 picks up the story in the 1960s as fashion changed at lightning pace, with the rise in youth fashion. Whilst the first chapter concentrates mostly on European fashion, Chapter 2 illuminates a larger world by reflecting the boom international designers made, including Japanese designers Kenzo Takada and Rei Kawakuba, as well as British designers such as Vivienne Westwood. It is interesting to see how fashion was reflected in popular culture of the day including the television programme *Dallas*. At the end of both chapters is a Then and Now showing how an earlier dress
is reinterpreted. The conclusion of Chapter 2 follows the evolution of the Minaret Dress originally created by Érë and Paul Poiret in 1913, through to the ball gowns by Charles James (1946), the Pierre Cardin accordion hemline (1973–1974) to the 1994 Issey Miyake concertina Sculpture (pp. 50–51).

Chapter 3 looks at “must-haves.” It discusses the relationship between the desire to have a one-off exclusive gown, and the desire to be able to own a garment in that style. The book poignantly quotes Coco Channel’s declaration, “If there is no copying, how are you going to have fashion?” (p. 54). This chapter discusses the effects of the war years and how this led to the development of Utility clothing (as it was called in the United Kingdom). This idea continues through an exploration in the rise in mass production and ready to wear, giving everyone the ability to attain their desired look. The importance of celebrity influence on a brand and on a look is also covered in this chapter. Interestingly, Chapter 3 also contains what might be thought of as a subchapter that focuses on the Little Black Dress (LBD). This section highlights just some of the famous LBDs from the last century including Princess Diana’s famous revenge dress and Audrey Hepburn’s dress in Breakfast at Tiffany’s.

Titled “Classical,” Chapter 4 looks at how fashion has taken its cues from classical imagery. From the simple lines to flowing fabrics, modern fashion often features elements of these historical modes. Many of these gowns seem to feature the word goddess as inspiration.

Chapter 5 uses fantasy as its thesis. This book defines fantasy as “the desire to be somewhere else in a place, in a time in reality—and influential, here-and-now, cutting edge of fashion” (p. 102). This chapter talks about fashion inspired by Hollywood glamour, from films such as Gone with the Wind through to the 1964 space-race inspiration of André Courrèges, Pierre Cardin, and Emanuel Ungaro. This chapter demonstrates that Fantasy can mean many things to many people. Chapter 5 concludes with a section on royal weddings, guiding the reader through famous European, though mainly British, wedding gowns from the last century, starting with Grace Kelly and Edwina Ashley.

Chapter 6, titled “Seduction” opens with an iconic photo of Yves St Laurent’s see-through dress from 1968 (p. 127), followed by Rita Hayworth in Gilda, 1946 (p. 129). A little over 20 years passed between those two dresses and yet they are so different. It is interesting to see how the idea of seduction evolves so completely over time. This chapter explores what makes a dress seductive through an examination of the garments’ use in television and film, guiding the reader through seduction in fashion from the Hollywood starlets and the Hays Code to Liz Hurley’s Versace Kilt Pin Dress in 1994 and the wardrobe of Joan in the television series Mad Men (2007–
2015). The exploration of seduction would not be complete without a subchapter on Marylyn Monroe. Special focus is given to a variety of her iconic dresses.

Chapter 7 focuses on the feminine and is the only one with illustrations as well as photographs. Of particular note are the two wonderful 1913/1914 Georges Barbier illustrations (pp. 154–155). This book makes some interesting comparisons between definitions of femininity. It discusses the importance of the dress, and what makes a dress feminine. It looks at the act of wearing a dress, rather than being overwhelmed by a dress. The chapter concludes with the statement that “the feminine dress does not dominate or titillate and is neither overstated nor overdone. And, more than any other kind, the feminine dress allows its wearer to shine through” (p. 156). This idea is highlighted with Cecil Beaton’s 1948 photograph of Charles James’ gowns (pp. 158–159). The chapter concludes with the subchapter: “Dress to Impress,” which includes a young Queen Elizabeth in 1953 in her pearl, crystal, and opal embellished coronation gown and 1940s Marlene Dietrich in a Gold lamé dress.

Chapter 8 looks further back in fashion history touching to discuss dress as art. It compares the work of a designer and maker with that of an artist. It explores the 1960s designers who directly took inspiration from art and prints such as Yves Saint Laurent’s Mondrian inspired dress (p. 182) as well as artists such as Warhol who reproduced his art as wearable art. This chapter also talks about fashion that identifies as art and how it is for the catwalk and not for everyday wear. Examples of this include a gown by Paco Rabanne, made from recycled materials, in his 1991 collection (p. 185).

In conclusion, this truly is a lovely book. While it is a large volume filled with images, it is so much more than a coffee table book to mindlessly flip through. Instead, it is a volume that will inspire further research and is worthy of anyone’s personal library.

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Caroline Devonport is a mature undergraduate student studying the Costume with Textiles BA course at The University of Huddersfield, England. She has an interest in historical fashion and costume making. She is currently on an industry placement year, which involves volunteering with the collections team at The Knitting and Crochet Guild. After graduation, Devonport is looking at continuing post-graduate education. She enjoys reading, writing, walking, historical fiction, millinery, and creating historical costume.
The 2020 Covid19 pandemic has had far-reaching effects on the fashion industry. As consumers around the world grappled with decreased disposable income for purchases, producers limited or in some cases halted the production cycle. This resulted in heightened workers’ abuses, such as wage theft, in an already plagued system. Incidentally, Sara B. Marcketti, PhD, and Elena E. Karpova, PhD, both professors in apparel studies, and editors of *The Dangers of Fashion: Towards Ethical and Sustainable Solutions*, chose a watershed year in which to publish their book.

Divided into four parts—Part 1: “The Moral and Ethical Dangers in Fashion,” Part 2: “The Dangers of Making Fashion,” Part 3: “The Dangers of Consuming Fashion,” and Part 4: “The Dangers of Caring for and Disposing Fashion”—this collection of 14 essays “examine[s] the harmful and ethically uncertain aspects of the fashion industry and offer[s] existing and potential innovative solutions for each stage of the clothing lifecycle, from design to consumption, to disposal” (p. 1). As such, it employs a scholarly approach to narratives that have successfully been introduced to the broader public by journalists and industry professionals such as Elizabeth Cline in *Overdressed: The Shockingly High Cost of Cheap Fashion* (2012) and *The Conscious Closet: The Revolutionary Guide to Looking Good While Doing Good* (2019); and Safia Minney in *Slave to Fashion* (2017).

In Chapter 1 of Part 1, Professor Jung E. Ha-Brookshire sets an appropriate lens through which to analyse the dilemmas, risks, and pitfalls presented in subsequent chapters of the book. Utilizing psychologist Lawrence Kohlberg’s six-stage framework for moral development, Ha-Brookshire outlines the characteristics of each stage, providing hypothetical examples of how each could apply to an actor or situation in the fashion system. The examples are useful for contextualizing the decision-making
processes and potential for change in the real-life case studies on a broad range of issues, including counterfeiting, cultural appropriation, and environmental pollution.

Two particularly strong chapters of the book are Huantian Cao’s “Fibers and Materials: What is Fashion Made of?” and Marsha A. Dickson and Hayley Warren’s “A Look at Labor Issues in the Manufacturing of Fashion through the Perspective of Human Trafficking and Modern-day Slavery.” Cao provides a thorough overview of the most commonly used fibres and materials in the fashion industry, explaining the hidden social and environmental toll it takes on the planet, providing examples of wildlife exposed to pesticide residues in cotton producing regions (p. 55), and the extreme health risks faced by textile workers exposed to chemicals in the treatment of certain fibres and materials (pp. 57–62). Dickson and Warren demonstrate how illegal, immoral labour practices are used in transforming the materials Cao mentions into garments, and what governments and NGOs are doing to mitigate the problem. Most importantly, they include an overview of key pieces of legislation that are relevant to the publisher’s (Bloomsbury) main target audiences, and two of the largest economies in the world: consumers in the United States and the United Kingdom (pp. 110–114). Fact-laden, these two studies are filled with so much information that they are ideal reading material not only for a reader with limited knowledge on the topics to gain a solid foundational understanding, but also for an expert who seeks consolidated case studies with rich, specialized bibliographies.

The third and fourth parts of this book provide the most accessible solutions that can be implemented by a wider public to make the fashion industry a safer, more supportive space. Ellen McKinney and Eulanda A. Sanders give practical advice to minimizing pain from everyday garments such as shapewear and shoes in “Pain from Fashion,” while the essays in Part 4 focus on the increasingly critical post-purchase parts of a garment’s lifecycle: care, repair, recycling, upcycling, and resale. In their conclusion, Karpova and Marcketti emphasize the need for a paradigm shift in the fashion system that will lead not only to the development, but the implementation of innovative solutions to the dangers presented in the book. One downside to this chapter is that they mention that “[they] believe that grassroots consumer movements will play the biggest role in the changes to come” (p. 246), yet neither they, nor the other authors, provide many examples of these kinds of efforts; a chapter or section that details some of the major current grassroots initiatives would have been an excellent addition to this collection of studies. Nonetheless, Karpova and Marcketti’s conclusion includes the most useful addendum in the book, “Table 2, The path forward—finding solutions to the fashion dangers,” which summarizes the key dangers in the fashion industry, and their sources and possible solutions, in a neat and succinct manner.
As leaders in their field, Karpova, Marcketti, and their impressive roster of authors were uniquely qualified to take on the task of creating this compilation of contemporarily significant studies on the most pressing, interconnected challenges in the modern fashion system. Readers of The Journal of Dress History will find this book to be a valuable resource to turn to when examining garments, the conditions under which they were made, and the questions that arise from their production and consumption.

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Doris Domoszlai–Lantner is a New York–based fashion historian and archivist. She holds an MA in Fashion and Textile Studies: History, Theory, Museum Practice from The Fashion Institute of Technology, State University of New York, and a BA in History and East European Studies from Barnard College, Columbia University, New York. She is a regular author for academic journals and publications, as well as speaker at international conferences, including Oxford University, and the Costume Society of America. Doris has founded and developed several private and corporate fashion archives and is currently the Archives Manager at one of the world’s largest manufacturers of trims and accessories. She is the Co-founder of Fashion Forward, a think tank that challenges the conventional discourse around the fashion system (www.fashionforward.io).
Princess Diana’s influence on fashion and culture has never truly waned since her untimely death in 1997 and has recently seen a revival. Kensington Palace held the sell-out Diana: Her Fashion Story exhibition in 2017–2018, model Hailey Bieber appeared in an August 2019 editorial for Vogue Paris wearing modern recreations of the royal’s athleisure looks, and there has been much hype around Emma Corrin taking on the role of “The People’s Princess” in Season 4 of The Crown. There have been multiple books published on Princess Diana’s fashion and style, and author Dan Jones’ Diana: Style Icon is the latest, charting Diana’s evolution from “Shy Di” (p. 15) to “Diana Reborn” (p. 189). Jones is a journalist, editor, and brand style consultant, who has written a number of books on style, culture, and cocktails.

The introduction to Diana: Style Icon explains that the premise of the book is to celebrate “the Princess of Wales, her love of fashion, of life, and her everlasting influence on culture, celebrity, and style” (p. 10) by charting Diana’s emergence as one of the most influential style icons of the twentieth century. Jones points out that Diana was the object of intense media scrutiny on a scale previously unseen and his analysis of each individual look also details the stories behind them, ranging from showstopping evening gowns to beachwear. The book is divided into seven chapters that explore different periods and styles of the Princess’ life, such as: “A Royal Love Story,” “80s Highlights,” “Royal Tours and Holidays,” and “Revenge Looks.” Over 60 of Diana’s best known looks, consisting of: gowns, suits, maternity wear, athleisure, swimwear, and off-duty clothing, are showcased by Jones across two pages each, alongside beautiful illustrations by Mexican artist, Fernando Monroy. “Diana’s own style evolution is a story told in millions of photographs, news reports, and paparazzi shots” (p. 8) and it is unique to read a Princess Diana book that only uses illustrations instead of reproductions of widely published images.
Chapter 1, “Shy Di,” introduces the young Lady Diana Spencer to the reader and her Sloane Ranger sense of style, including the infamous see-through skirt. “A Royal Love Story” in Chapter 2 explores how Diana navigated her sudden fame after her iconic wedding. Dan Jones states that his “favourite Diana style era is the 1980s,” and he dedicates Chapter 3 to the “80s Highlights” that saw Diana become a fashion icon of the decade. In one of the longer chapters, “Royal Tours and Holidays,” Jones documents some of the Princess’ most iconic looks from her royal tours, including the colour-block outfit worn by Diana as she sat alone in front of the Taj Mahal. Chapter 5 addresses Diana’s “Casual Elegance,” that Jones explains has influenced many contemporary celebrities. Chapter 6 focuses on one of Diana’s favourite colours and how she mixed red into both her public and private wardrobes in “Lady in Red.” The book ends with Chapter 7 and the “Revenge Looks” that Diana developed after the breakup of her marriage, including the now infamous Christina Stambolian black dress. Quotes from the Princess are also interspersed throughout the book, which help to give a historical, and personal, commentary from Diana and inform the reader on how her clothing choices reflected the different stages of her life.

*Diana: Style Icon* features profiles on 10 designers that played a part in Diana’s style transformation and gives a history of the designer/fashion house, whilst also giving the background story of important garments or accessories worn by Diana. Designers discussed include: Bruce Oldfield, Catherine Walker, and Gianni Versace. Jones only focuses on three accessories designers and their creations: Salvatore Ferragamo and the Lady D bag; Dior’s Lady Dior bag; and Stephen Jones hats. This avenue, and the influence of Diana’s accessories, could have been discussed further, especially as the Princess was known for her preference for hats.

The book is aesthetically pleasing, packaged in a glamorous pink hardback binding and featuring pastel shades and black pages inside. In terms of format, even though the thematic chapters trace Diana’s life from teenager to her death, the looks are not featured in a chronological order, for example: Diana’s David and Elizabeth Emmanuel wedding dress is described after a look worn by the Princess to a polo match in Windsor in 1986. This has the result of making the content seem disjointed in places. It is clear that this book is very much a celebration of Diana’s style by an admirer of the Princess, and therefore it does not include references or sources. Some of Jones’ stories about Diana’s outfits can also be lacking in factual information for the more devoted dress historian or Princess Diana enthusiast, but this material can be found in other literature, such as *Dressing Diana* by Tim Graham and Tamsin Blanchard. As the book was only published in October 2020, Jones has an advantage over other Princess Diana fashion books in that he has been able to describe the influence of Diana’s garments on popular culture, including award-winning costume designer Amy Roberts’ designs for Emma Corrin in The Crown and Virgil Abloh’s Princess Diana–inspired collection for Off-White.
Its lack of referencing makes the book less useful as a research resource, and more valuable as a lightweight visual guide. The book is very pretty and is worth reading for fans of Princess Diana, royal fashion, and 1980s styles, even if just for Monroy’s colourful illustrative interpretation of iconic images of Diana. The book would make a nice gift or addition to the library of die-hard Princess Diana fans and lovers of cultural history, but there isn’t much new information that can’t be found in more weighty texts on Princess Diana’s style. Overall, this book is a good introduction to Princess Diana and her style.

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Victoria Haddock graduated with a BA (Honours) History degree from the Open University in 2016, before undertaking a Master’s degree in the History of Design and Material Culture from The University of Brighton, graduating with a Merit in 2019. Victoria’s dissertation focused on the topic of fashion tie-ins inspired by film costumes during the 1930s. She currently works as a Freelance Collections Care Curator for Zenzie Tinker Conservation, working on the Royal Courts of Justice Legal Dress Collection, and has previously worked for the Gallery of Costume, Platt Hall, and the National Trust’s Killerton House. Victoria has also been volunteering with the Costume/Textile collections at Killerton and the Royal Albert Memorial Museum for a number of years.
Late eighteenth century France and Britain witnessed a transformation in female fashion. Artificial bustles, stays, and powder gave way to the simplicity and naturalism of neoclassical muslin gowns, satin slippers, and even, on occasion, short hair. *The Age of Undress: Art, Fashion, and the Classical Ideal in the 1790s* by Dr. Amelia Rauser reconstructs the intellectual forces driving this sartorial shift and offers the reader a fresh understanding of neoclassical fashion as the key to female subjectivity in late eighteenth century France and Britain.

Dr. Rauser traces the development of the neoclassical silhouette, or the robe à la grecque, over five chapters. She begins with Lady Emma Hamilton’s Neapolitan attitude performances, then moves on to historical moments like Madame Thérésa Tallien’s prison chemise and the Belly Pad Fad in London, while meditating on ideas like sculptural contour, vitalism, and hardening racial distinctions. She also develops a materialist definition for the robe à la grecque through five subsections dedicated to its drape, transparency, high-waistedness, whiteness, and lightness. The reader thus develops both a material and a cultural understanding of neoclassical dress as the book progresses.

While the material qualities of the robe à la grecque developed over time, Dr. Rauser argues in Chapter 2, “The Sensate Statue,” that neoclassical dress also developed in response to aesthetic metaphors of feminine sculptural embodiment and contemporary scientific theories about women’s bodies, both of which can be found in the changing positions, drapery, and expressions of Lady Emma Hamilton’s attitude performances. On the one hand, Emma’s draped costume approximated classical nudity, which fulfilled a late eighteenth century desire to dress like “works of art come to life” (p. 10). On the other hand, Emma’s attitudes mimicked the form of classical statues, which gave her body the aura of what Dr. Rauser calls “statue-ness” (p. 105). She thus hypothesizes that this approximate nudity, when connected to
Emma’s replication of classical statuary, linked neoclassical dress to a sculptural interpretation of the female body.

The female body was already privileged in European society as an objectified site of “aesthetic and even moral truth” (p. 16). While this objectification may have put the female body on a literal and metaphorical pedestal, Dr. Rauser argues that it also gave women ownership over the sensual world. Indeed, the science of Vitalism hypothesized that energy, emotion, and aesthetic knowledge were located in the body, thus marking the female form as more emotive, sensual, and connected to nature. In this way, she understands that the drape, colour, and material of the robe à la grecque emphasized the haptic qualities of the female body underneath, which let women dress like sculptures and demonstrate the sensate qualities of their uncovered skin. Women could then transform the objectified passivity of their domestic roles as mothers and muses into the active subjectivity of classical sculptures.

Dr. Rauser’s supports this main claim, that the robe à la grecque enhanced feminine subjectivity, by concluding her discussion with a late-stage development of the robe à la grecque called the robe à la sauvage. This garment visualized Parisian fascination with Tahiti and Tahitian dress by layering nude-coloured hose under transparent muslin, or, more daringly, knit silk. The implied nudity of the robe à la sauvage continued to embrace the sculptural idea of “women as masterpieces of nature” (p. 183) but also capitalized on a Rousseauian reading of the values of cultural primitivism. Her analysis of the robe à la sauvage includes the story of the creole socialite Fortunée Hamelin who was scathingly censured on the steps of the Paris Opera for wearing the robe à la sauvage. Hamelin’s story demonstrates the limits of feminine subjectivity through dress and argues that no amount of philosophical idealism could support the full integration of female nudity into French society. Instead, accessories appropriated from West–Indian visual culture like madras headwraps and gold creole earrings continued to signify greater naturalism without the social difficulty of partial nudity.

Still, if neoclassical dress enhanced female subjectivity and cultural participation in the 1790s, then the very definition of neoclassicism, which traditionally did not include women as cultural agents, must be re-evaluated. Dr. Rauser does this by aligning her text with other art historians sceptical of traditional neoclassicism, Robert Rosenblum’s foundational text *Transformations in Late-Eighteenth Century Art* (1967), for example, recorded many erotic, stoic, and archaeological neoclassicisms. Andrei Pop’s more-recent work *Antiquity, Theatre, and the Painting of Henry Fuseli* (2015) breaks down neoclassicism one step further into *neopaganism* (p. 40), which Pop argues allowed for a plurality of neoclassicisms to coexist within the same period or even the same artwork. This mutability of definition structures Dr. Rauser’s entire theoretical framework and her use of letters, caricatures, portraits, literature,
philosophy, and surviving dress demonstrates just how necessary this mutability is. Neoclassicism cannot simply be masculine, heroic, and severe. It must also be sensate, embodied, and feminine especially if, as both Ewa Lajer Burcharth and Darcy Grimaldo Grigsby have argued, masculine subjectivity eroded after the Thermidorian Reaction. Hence, Dr. Rauser develops alternative theories of neoclassicism such as “bacchantic neoclassicism” (p. 8) and “savage neoclassicism” (pp. 165–185) to account for the feminine subjectivity of neoclassical dress.

Overall, The Age of Undress represents a materialist understanding of neoclassical dress, supported by a skillful analysis of late eighteenth century aesthetic theory. The book is exhaustive in the breadth of its research and widens the historical narrative beyond Europe to Tahiti and the West Indies. While not the first to see fashion as the means for female subjectivity in late eighteenth century cultural thought, Dr. Rauser’s sculptural approach to embodied dressing places women at the centre of European aesthetics in the 1790s. Further work will question the separation between objectivity and subjectivity in Lady Emma’s attitudes, or differentiate between masculine and feminine sculptural aesthetics. Nevertheless, The Age of Undress is a much-needed resource and will soon become a valued asset for those interested in the philosophy and material development of neoclassical dress.

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Ruskin’s Good Looking! is the accompanying publication for an exhibition of Sarah Casey’s artworks held at Brantwood’s Blue Gallery from 8 February 2019 to 7 April 2019. The exhibition was staged to coincide with the 200-year anniversary of John Ruskin’s birth (and subsequent christening); the christening gown being one item of Ruskin’s clothing on display. Brantwood in Coniston, Cumbria is the former home of John Ruskin (art patron, observer and practitioner, philosopher, social thinker and philanthropist) who resided here from 1871 until his death in January 1900 at the age 80. The home has been owned and managed since 1951 by The Brantwood Trust, which is now part of The Ruskin Foundation, created by Lancaster University. The Trust’s objective is to promote and explore Ruskin’s work and legacy by keeping it relevant and accessible to a contemporary audience. The collaboration between The Brantwood Trust, Lancaster University, and Sarah Casey aimed to bring together parts of the collection, in this case items of Ruskin’s clothing with an artist whose interdisciplinary approach presented an opportunity to explore both the physical items themselves as well as the absent wearer.

This publication features a short foreword from Howard Hull, Director of Brantwood; 3 short contextual and explanatory essays, including “A Portrait of John Ruskin through his Clothes” by Ingrid Mida (curator, art and dress historian, artist, lecturer and advisor on the Ruskin’s Good Looking! project); “Wearing the Soul: John Ruskin’s Theory of Ideal Dress” by Anuradha Chatterjee [Dean (Academics), Avani Institute of Design at Kozhikode, India and author of John Ruskin and the Fabric of Architecture] and “On Ruskin’s Good Looking!” by Sarah Casey (Artist and Senior Lecturer in Drawing and Installation at Lancaster University) with 27 reproductions of Casey’s drawings and selected details, which were featured in the exhibition. In addition to the drawings, the book also features 13 photographs of items/details of Ruskin’s clothing from the Brantwood collection including images of his “signature” blue ties, detail of a lace cuff as well as examples of laundry marks found in some of Ruskin’s shirts.
Ingrid Mida provides the contextual information to the project, describing some of the clothing studied and includes details about fabrics and composition of the clothing, selected body measurements, signs and indications of wear with some reflection as to why Ruskin may have chosen or was found to be wearing different items at particular points in his life. Particularly interesting is information regarding a shirt (p. 11) and associated artwork (pp. 42–43) which Mida describes with “deeply embedded yellow stains in both front and back of the shirt as well as small drops of blood, [which] tell the story of a very ill old man” (p. 13).

Auradha Chatterjee also provides concise and valuable background information about some of Ruskin’s theories and philosophy regarding dress and clothing (Ruskin almost exclusively focused on women’s clothing), the influences he acquired from Thomas Carlyle (philosopher, historian, biographer, translator, novelist, and essayist) and how Ruskin came to see colour and “style” as representative of the soul of the wearer. Both Chatterjee and Mida’s introductions provide valuable context to the project and include references that may inspire further study and investigation.

The principal content of this publication is the artwork created by Sarah Casey. In her short introduction, she presents interesting background information to her approach, including how the influence of John Ruskin’s writings about drawing as a means of understanding the world and gaining knowledge informed her work. Casey outlines how her interdisciplinary approach has found herself “working alongside archaeologists, medical practitioners and conservators to see what the activity of drawing may share with these other practices that must negotiate the delicate to reveal the unseen” (p. 52). She also draws the reader/viewers’ attention to the intimate nature of the undertaking and how she was able to study, handle, and scrutinise (in collaboration with curator Ingrid Mida) Ruskin’s clothing and then seek to reconnect his clothing back to the “absent” Ruskin through the nature of her work. “Clothing brings us back to the body. It is a stark reminder of a person’s physical, material existence as a human being who inhabited a body” (p. 26).

Casey’s process for this project was to produce careful and explorative observational drawings referred to as a “drawing map” (p. 24) and then transcribe these onto Japanese paper soaked in wax. The artworks were then created using a dressmaker’s pin etched into the waxed surface. The effect of this process is one of an ethereal, “barely there” presence on the page that offers an unusual and thought–provoking exploration of both the wearer and the worn. “Made with ephemeral material of wax, the drawings become more ghostly and spectral than the clothes themselves. The drawings attempt not to depict the garment but the aura that clings to it of the absent wearer” (p. 27).
Overall, this publication provides a fascinating insight into what was clearly a highly reflective and stimulating project. Understandably, the artwork reproductions featured in the book can only hint at the scale and quality of both the individual drawings as well as the impact of the overall exhibition. Owing to the techniques and processes involved in producing the artworks, it is also difficult to fully appreciate the subtleties in the work particularly the surface texture and how the viewer may respond to the artwork pieces as a collection. The reproductions are fairly dark although it is possible on close inspection to appreciate the details of the drawings/artworks as well as allow appreciation for the construction of the clothing observed with the minute stitches and tiny pleats featured in some of the pieces. The written and photographic content of the book concisely supports the artwork and refers to the multiple approaches involved in the project. These also allow the reader/observer several further lines of inquiry. This book would be of interest to a varied audience including those interested in art and art theory, clothing, dress and social history and provides interesting insights into John Ruskin’s life and works.

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Sarah Lane is an experienced teacher with over 25 years’ experience teaching Art and Design to a variety of age groups. She has an inter-disciplinary MA in Critical Theory from Reading University specifically studying “The Body and Representation.” She has undertaken several personal research and art-based projects and is currently researching mid-Georgian men’s clothing, specifically looking at John Chute’s “suits” (The Vyne, The National Trust). She has experience studying and producing traditional and technical hand embroidery pieces with The Royal School of Needlework and is a conservation volunteer for The National Trust with a particular interest in textiles and hand-stitched embroidery.

Lucy Adlington is a dress specialist in the history of fashion, having recently published her latest study on women’s lives and clothes during the Second World War. With a primary research question of what women did during the war, this book adopts a panoramic approach to investigating the lives of women around the world during the war through the lens of fashion (p. 11). By studying women’s Second World War costumes and vestimentary representations, Adlington seeks to show women’s active participation in the war on the lines of their varied gender roles, identities, and experiences. Rebutting the notion that “war is a male world,” she shows the wartime experience of women on the evidence of various kinds of women’s Second World War fashion (p. 10).

Apart from the introductory section at the beginning, this study consists of 19 chapters, each of which centres on one type of women fashion during the Second World War. While Adlington narrates how women’s lives were embedded in the costumes, four themes thread through her work. While the first theme is about the social significance of women’s clothes in relation to women’s roles, social responsibilities and duties at work, the second theme pertains to women’s everyday clothes and their engagement in the private sphere. The third theme examines women’s fashion on the lines of gender and femininity. The final theme, which positions women’s fashion in a wider social context, explores the transformations in the fashion system during the Second World War.

The first theme runs through Chapters 1 to 4, 7 to 9, 11 and 17. In these chapters, Adlington studies the cultural implications of various women’s Second World War fashion in association with their participation in both private and public spheres. Chapter 1 centres on housewives and their everyday fashion. Addressing aprons, pinafores, sarongs, tunics, trousers, and kimonos, Adlington shows that housewives were “heroines of everyday life” involved in seemingly trivial yet fundamental “maintenance activities” during wartime (pp. 16–17). In Chapter 2, Adlington studies
women’s uniform, exploring how women unfolded their patriotism by taking up the resistance roles as army auxiliaries, guards, partisan fighters, infantry soldiers, and snipers. Chapters 3 and 4 pertain to women’s production of clothes, illustrating how women contributed to the war by making daily wear, uniforms, and gear. While the third chapter predominantly focuses on home dressmakers, the fourth one examines women’s mass production of clothes with the aid of machinery in the textile industry.

In Chapters 7 to 9, Adlington examines three kinds of uniforms worn by women. Chapter 7 studies the workwear of female farmers such as monpe (pyjama trousers), straw hats, and sturdy shoes, showing that women on farms were not agricultural helpers but “actual farmers” (p. 103). Chapters 8 and 9 study the aviation and maritime uniforms of women, delineating the gender stereotypes under which women were predominantly assigned to the positions of communication, meteorology, computing, and ciphering. By examining and comparing military servicewomen in different countries, these two chapters further show the variation of women’s participation in the air force and the navy across capitalist and communist nations. Chapter 11 is about the costumes of the female undercover agents, including spies, coders, and computing specialists. This chapter shows that they wore a mix of everyday fashions and uniforms to swap between military and civilian roles. Some of their costumes covertly contained maps, which assisted them to escape to neutral or friendly countries in case they were caught. Chapter 17 studies the uniforms of female medical staff, showing that the white nursing uniforms with aprons and capes were widely used across the world as a means “to help promote high standards of hygiene and to instil a professional attitude in nursing staff” (p. 230).

The second theme covers Chapters 12, 14, 16 and 18, seeking to address women’s socio-cultural experiences during the Second World War in relation to their everyday costumes. Chapter 12 studies the evening dresses of women for going to balls, parties, and discos, showing how women engaged in leisure activities. Chapter 14 concerns weddings. By studying the design, material, and embroidery of women’s wedding gowns, it reveals how marriage, which used to be a joyous affair of happiness and loveliness in many cultures, became a “poignant” issue during the Second World War (pp. 191, 193). In Chapters 16 and 18, Adlington explores women’s everyday life in a shelter under the threat of bombs during the war and looks at women in concentration camps, internment camps, gulag camps, and plain prison cells. Delineating women’s underground and behind-bars experience, these chapters seek to show the loss, pain, and hardship that women experienced in the extreme circumstances.

Threading through Chapters 10, 13, and 15, the third theme focuses on gender and sexuality. It explores the popular perceptions of women’s privacy and femininity with the cases of women’s underwear, nightwear, cosmetics, and maternity wear. Drawing
on directories, magazines, and films, Chapter 10 shows a contrasting understanding of the relationships between women and their underwear and nightwear. While the popular discourses touted images of underwear flaunting sex appeal, most of the women in reality considered these intimate garments “a discreet affair” and thus preferred handling them in private (p. 146). Chapters 13 and 15 focus on the changing womanhood during wartime. While the former one explores the wartime aesthetics of women’s sexuality with reference to cosmetics and grooming, the latter one studies the changing notion of motherhood with the case of maternity wear.

The final theme runs through Chapters 5, 6 and 19, which discuss the changes in the fashion system during the Second World War. While Chapter 5 addresses the transformations in the production of haute couture and high street fashion under the growing notion of nationalism, Chapter 6 examines the changes in consumption with a particular focus on the practices of purchasing clothes and fabrics and the operation of the black market in the war. As the final section, Chapter 19 explores women’s life right after the war. It shows that while the women of the Axis powers searched for white material to signify surrender, their counterparts of the Allies wore colourful and floral clothes to celebrate their national victory. The chapter further explores the fashion changes in the Allies, showing a new trend of post-war garments symbolising the restored normal life.

While this book is a well-written work, the only minor flaw in this book appears in the structure. The organisation of the study would definitely be better presented if Adlington provided a formal conclusion to highlight her central arguments and findings about the issues of women, fashion, and war. All in all, this book clearly and comprehensively introduces women’s lives across nations during the Second World War through the perspectives of fashion. The book is strongly recommended for all dress historians.

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Dr. Katon Lee received his PhD in History from The University of Bristol, England, in 2020. He is currently a Lecturer in History and Hong Kong Studies at the College of International Education, Hong Kong Baptist University. His research interests include the fashion and material histories of colonial Hong Kong and port cities in East Asia with a particular focus on Sino-Western cultural interaction and Chinese society from transnational lens.

The Adorned Body, edited by Nicholas Carter, Stephen Houston, and Franco Rossi, provides a complete and exhaustive survey on dress and fashion among the ancient Maya. Featuring contributions from five leading researchers, this book analyses Mayan clothing and accessories, including footwear, haircuts, jewellery, and even body modification (eg, tattooing, scarification, cranial alteration, etc.). These elements of the Mesoamerican civilization of ancient Maya, are contextualized not only chronologically and geographically, but this volume also takes special care to place these items into their proper setting as they fit into a society with different genders, ages, social classes, and situations (eg, religious ceremonies, celebrations, rites, and ballgames). This study illustrates a Maya society, which gives high symbolical, political, social, and religious value to clothes and body ornamentation. Headgear, bracelets, belts, and footwear, even body painting and body modification were indicative marks of social status, roles, and prestige. In some cases, these marks declared strength, bravery, proximity to gods and their favour.

This volume includes a wide section of illustrations and a large bibliography, which are its two strengths. This book is well placed in the rich tradition of ancient Mesoamerican studies, and it offers a synthesis on Maya civilization clothing, focusing, in particular, on the so-called “Classical Maya,” who lived in the Yucatán peninsula during the first millennium AD. Starting from the lectures held by Stephen Houston at Brown University in 2013, this essay also includes older studies (eg, J. Eric S. Thompson, 1946, Tattooing and Scarification among the Maya, and Michael Coe, 1965, “Artifacts of the Maya Lowlands”) and more recent works (Marc Zender 2017, Theory and Method in Maya Decipherment, Mary Miller 2018, The Representation of Hair in the Art of Chichén Itzá). Michael Coe, Ian Graham, Stephen Houston, David Stuart, and Mary Miller are some of the most prolific scholars of Mesoamerican anthropology and archaeology whose works are largely present in the quotations and bibliography. The photographs by Justin Kerr and the drawings by
Nicholas Carter and Mallory Matsumoto illustrate the book; any single element (such as loincloths, belts, headgears, and footwear) is underlined by a more intense colour, to highlight it in very elaborate and complex images or illustrations.

Each chapter systematically analyses the great number of elements composing ancient Maya clothing. The subject is divided into 11 chapters and a coda that are set up to cover: “The Adorned Body,” “The Clothed Body,” “The Painted Body,” “The Capped Body,” “The Diademed Body,” “The Bejeweled Body,” “The Collared Body,” “The Girded Body,” “The Shod Body,” “The Varied Body,” and “The Moving Body.” Each well-written essay is complemented by detailed illustrations, mirroring vessel paintings, stela, bas-reliefs, statues, and wall paintings of the different periods of Maya civilization. Each chapter features a multi-levelled approach that covers the study of the practical life and sheds light on the main making techniques of clothing and accessories (weaving, netting, braiding, leather tanning), the added decoration (eg, dyeing, brocading, embroidery, jewels, and hide application), and an exhaustive examination of the symbolism related to every clothing component.

Additional information comes to light through investigating the roots of items’ names in Maya language. This exploration provides a conceptual evidence of how ancient Maya cultures viewed these artefacts and how they fit with the way Maya perceived themselves, and both the life and the world around them. Supported by many findings in archaeological sites as Piedas Negras, Copan, Tikal, Caracol, Palenque, by inscriptions, by reports written by European missionaries arriving in Central America after the Spanish conquest, by hieroglyphics found in Palenque’s Temple of Inscriptions, by many vessel paintings, by stela and bas-reliefs, the authors lead the reader inside Maya aesthetics, where women dress in long sarongs or in diaphanous huipil (tunics) whose transparency show their body; warriors and leaders wear jaguar hides, quetzal feathers and headgears full of symbology connected to divine figures like the so-called Jester God, or the Maize God. The many references to Maya language allow the reader, through the comparison of the roots of the different words of clothing or accessories, to realize how the ancient Mesoamerican perceived the practical and the symbolic actions connected to weaving, clothing, and bejewelling.

This book represents a brief and clear but comprehensive review on ancient Maya clothing. It will be of interest as a first approach to this subject or as a useful support for scholars who need to widen or develop their knowledge on the topic, thanks to the richness of references given about others’ works. The systematic mapping, chapter after chapter, chosen by the authors, turns out to be a good starting point in order to examine in depth any single subject related to clothing. The book also provides a whole perception of the human body in Mesoamerican civilization.
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Erica Martin graduated in History of Art and Preservation of Artistic Heritage at The University of Venice, Italy, where she specialized in the history of fashion with a dissertation, titled, Costumes of Friuli in Medieval Iconography: The Centuries XIII and XIV. She works as a school tutor, a lecturer, and a researcher in the history of fashion, focusing on north Italian Late Middle Age and Early Renaissance. Her articles are published in the journal of the Società Filologica Friulana (Friulian Philological Society). Her essays include: “The Meaning of Clothing: The Language of Shapes and Shades in Holy and Profane” (Associazione Culturale Cintamani, 2019); “From Gonnella to Giornsea: Garments on the pettenelle” in Cividale between Gothic and Renaissance (Silvana Editoriale, 2013); and “A Pair of Shoes for Jacomo: A Young Lad’s Garments in Gemona in the 15th Century” (Studi Gemonesi, Issue Number 2, 2016). Erica Martin is a member of the Textile Studies Association Cintamani.
The author of this book, Vawn Corrigan, is a graduate of Trinity College Dublin. Corrigan writes about textile heritage and craft, exploring their role in Irish life and identity. Her writing on Irish craft has been published in the *Irish Arts Review, Irish Antiques Journal, Ireland of the Welcomes* and the international textiles magazine *Selvedge*. *Irish Tweed* is a great accompaniment to *Irish Aran: History, Tradition, Fashion* (2019). Both books written by Corrigan and published by The O’Brian Press are part of the O’Brian Irish Heritage Series.

This book is broken down into an introduction and 14 thematic chapters. Within the introduction the author discusses not only the fruition of tweed but also the importance and development of weaving as an ancient craft. “Cloth once served as currency to be exchanged for goods, or as tribute to the High Kings and Queens of ancient Ireland” (p. 8). The author then explains that while weaving is a skill that began as a necessary craft, time has pushed forward and with it so has the weaving industry (p. 12). This information sets the scene nicely for readers.

Each chapter addresses an aspect of tweed and how it has shaped or impacted Irish society throughout time to the contemporary. The first three chapters address the origins of tweed as a homespun good commonly found in cottage culture and elaborates on the weaving patterns used to create the most popular types of tweed (pp. 13–37). The ancient history and tradition of tweed found within the Irish culture are a rich one preserved orally through sagas, stories, and poems about kings and folklore. There is an expansive history regarding this textile’s design, use, ornamentation, and colour (pp. 38–45). While the wool trade brought many changes to Ireland one garment remained steadfast: the cloak. Ireland’s most indigenous dress can still be seen to this day (pp. 46–52).
Chapters 4 and 5 provide insight as to how tweed became a symbol of patriotism as opposed to the prominent silk poplin and linen industries of the time (pp. 53-61). Were it not for many philanthropic women leaders, such success and long-lasting change to the Irish weaving industry would not have been possible (pp. 63-78).

Building upon the ideas of tradition and patriotism, Chapter 6 introduces the Gaelic revival as a diverse effort to truly find the Irish voice. This effort not only included weaving and tweed but also writers, educators, and craftspeople; ancient Irish culture became the source of inspiration that artistically elevated the country to this day (pp. 79–81). Establishing guilds and weaving as an artistic endeavour are presented in Chapter 7. These accomplishments, much like in Chapter 5 were undertaken by significant women leaders (pp. 89–94). Chapters 8 and 9 examine the relationship tweed and weaving have to fashion, specifically how haute couture and Irish tweed begin to mingle (pp. 95–103). This fashionable connection explodes as the market expands and iconic celebrities and royals begin to wear Irish tweed (pp. 104–113). A global recognition is born. However, in Chapters 10 and 11, times begin to change. Tweed declines on a global scale and it slowly finds a home in a niche market (pp. 114–125). The textile is used in ways other than high fashion, such as airline uniforms and upholstery (pp. 126–132). Regardless of the volatile fashion industry there is a resurgence of designer tweed in the 1980s. Chapter 12 explores this resurgence and its ultimate downturn in the 1990s (pp. 133–139). However, Ireland never loses its small yet invaluable textile community. Chapters 13 and 14 discuss the desire for artistic, authentic, and natural textiles that began in 2010 and has continued to blossom over time with the help of the global fibre art movement. “...technology is saving craft in multiple ways. The backstory behind textiles—their raw materials, their manufacturing methods, the equipment used to create them, the stories of the makers—is of equal interest to the beauty and appeal of the end product itself” (p. 142). Because of this, tweed is not only seen as useful and luxurious, but also novel and authentic. Tweed and weaving have and always will be a living legacy for Ireland (p. 154). Tweed has evolved and reinvented itself many times, because of this there are still thriving mills, families, communities, and artisans that participate in the tweed industry and the exploration of what weaving can become (pp. 178–180).

A key aspect noticed throughout the book is the way the author not only highlights tweed (as it is the primary subject of the book) but other textiles as well. By addressing the importance and value of textiles such as linen, silk poplin, lace, and Harris Tweed the reader is able to place Irish tweed in a broader context (historical, global, industrial, etc.). The author also breaks down the weaving process with the help of illustrations and interviews of local professionals. This allows the reader to visualize the creating process and truly comprehend the value of the craft.
As stated previously the author divides the book into an introduction and 14 chapters. Each chapter is divided by subject matter (thematically). With that in mind, there is a clear chronological thread tied together as the book progresses. If a book is to discuss the history of a textile, the best place to start is the beginning and the author does just that. The book combines a healthy number of primary sources such as personal interviews with those in the tweed industry as well as secondary sources such as illustrations to create a complete and holistic understanding of Irish tweed for the reader. While there are no footnotes or endnotes in the book, the author labels illustrations with biographic information and acknowledges every primary source throughout the text. “A final word” at the end of the book successfully summarizes the abundance of knowledge thrust upon the reader in a thoughtful and absorbable manner. The selected resources and picture credits at the end of the book also allow for tweed hungry readers to explore the ever-growing subject.

As the title of the book suggests, history, tradition, and fashion are all primary themes throughout the book, even if they are not blatantly obvious to the reader at the time of reading. This detail creates a type of interconnectedness throughout the corpus of the work that not only makes the information digestible but also extremely enjoyable. However, this is a detail to bear in mind as it may not be the easiest book to use as a quick reference.

In conclusion, dress and textile scholars with an interest in Irish tweed have much to gain from this publication. However, given this book’s extremely accessible nature, it is not only invaluable to scholarly research within this subject area but has the potential to be extremely interdisciplinary. Scholars in other fields such as history and anthropology could find the book informative and enlightening. This text is an extremely comprehensive introduction into the history and origins of Irish tweed. The author truly highlights the rich beauty and value of the textile. It is made clear that while tweed has a humble beginning as a utilitarian textile, it is also extremely beautiful in its artistic nature and should be cherished by all in the contemporary.
Emily Mayagoitia was born and raised in Wichita, Kansas, United States. She obtained her Bachelor of Arts in art history and anthropology from Wichita State University (WSU), developing her love for theory within the field. After graduating, Emily decided to go to Scotland and obtain her Masters of Letters in Art History: Dress and Textile Histories from The University of Glasgow. In November 2018, she graduated and moved back to Wichita, Kansas where she enrolled at WSU for a graduate certificate in Museum Studies, which she completed in December 2019. Presently, she is working towards another graduate certificate in Non-profit Management. Her current research interests include the use of eighteenth century dress within portraiture by Robert Feke as well as the value of historical costuming and interpretation in living history museums.

Pattern Making: History and Theory is an edited collection of essays brought together under editor Jennifer Grayer Moore and intended to provide a fresh perspective on an underrepresented aspect of dress history in recent scholarly literature. Moving beyond the focus on technological innovation and the vision of designers, this collection refocuses on those creating and using pattern making methods. In doing so, the authors demonstrate that scholars can examine how these tools were used to reveal more about cultural contexts, makers’ attitudes, and creative technical impulses.

In her introduction, Moore provides a brief but thorough overview of the general history and context of patternmaking over several centuries. In particular, she excels at making her descriptions accessible to those lacking the specialist knowledge or experience in pattern cutting through clear terminology and explanations. Referencing the few book length studies on pattern cutting by Claudia Kidwell, Kevin Segliman, and Joy Spanabel Emery, she demonstrates the lack of work on the subject, especially in recent years and offers tantalising glimpses of what little there is known about patternmaking before the nineteenth century. One omission in this introduction is the literature developed by those using historical dress as a basis for researching early pattern cutting from the likes of Norah Waugh, Janet Arnold and, more recently, The School of Historical Dress, led by Jenny Tiramani.

The following sections of the book are broken down into three themed parts, each with three to four chapters. The contributors to these chapters come from a range of backgrounds combining design and pattern cutting practitioners with fashion and history scholars. This strength of expertise shines through in the success of the collection at demonstrating both the culturally situated significance of pattern making practices and discussing knowledgeably the finer technical details of pattern making.
The first section focuses on formal systems of pattern making and improvised responses to them, with particular focus on the contexts of war and post-war needs in the first half of the twentieth century. All three chapters by Hannah Wroe, Rebecca J. Keyel, and Moore demonstrate the challenges of conveying pattern making information to home sewers and the successes and failures of various published materials to do so. The space between instruction and maker allows for creativity to emerge. In Wroe’s close study of a 1950 pattern cutting text, she shows how practitioners saw the potential for home pattern making to allow women greater creativity and aesthetic agency in their wardrobe, while Moore shows how home sewing negotiated the challenges of creative clothing during wartime rationing. Conversely, Keyel’s chapter explores how Red Cross knitting patterns during the First World War strove to ensure the uniformity of volunteer knit garments through simple designs, clear instructions, and specified tools and materials to be used.

The second section explores technical design and innovation in pattern drafting for apparel which throws light on the mindsets of makers and needs of users. Catherine Roy’s chapter on nineteenth century tailors and the development of pattern cutting systems is complemented well by Fatma Baytar and Eulanda Sanders’ following chapter on the shift from 2D to 3D pattern making using computer-aided design (CAD) software. Despite being separated by 100 years, Baytar and Sanders demonstrate the highly skilled work of professional pattern making and the recurrent concerns of preserving and passing on these skills through extensive training while continuing to innovate. The significance of innovations in pattern making is elucidated more by Ellen McKinney and Bingyue Wei in their chapter on patterning methods to create size-adjustable clothing. As well as being technically and creatively challenging, McKinney and Wei show the impact of successfully doing so on consumers by enabling a more inclusive and satisfying final product that accommodates individual fluctuations and variations. Technology has also impacted the world of pattern making more broadly, with the advent of social media allowing sewing communities to grow online and independent pattern companies to develop. Addie Martindale explores these developments over the last few decades and how internet communities have fostered a culture of sharing inspiration, making and sewing advice. The personal nature of smaller “indie” pattern companies is suggested to be a big part of the appeal, as is the more detailed instructions their patterns come with, returning to one of the recurring themes of this book of how to communicate pattern making and construction to users.

The final section moves its focus beyond the United Kingdom and the United States to show how pattern making has been of cultural significance across the globe and that exploring the construction of garments is a valuable way to access cultural contexts. Elli Michaela Young’s chapter on Jamaican pattern making provides insight into the methods of freehand cutting and the light this sheds a makers’ way of thinking.
Embedding this within the visual language of Jamaican dress identity, Young shows the importance of combining creativity, originality, and technical skill to the prestige of Jamaican dressmakers. Like Young, Anthony Bednall makes use of oral testimony and interviews in order to draw out approaches to dress and pattern making where textual evidence is limited. In his study of the constant redefining of acceptable dress in China over the twentieth century, he picks up the theme of how studying major and minor changes in the cut and construction of garments can inform scholars’ understandings of cultural contexts. This is carried through in Gozde Goncu–Berk’s study of the Ottoman kaftan. She examines that garment in the context of both the cultural practices of the Ottoman empire and the layers of other clothing worn with it. She notes that the kaftan’s basic shape remained largely consistent across several centuries, and it was through colour and embellishment that hierarchical and temporal distinctions are found. All three chapters show different manifestations of the changes that time does or does not bring to pattern making practices, as stories of either the rejection, continuation, or hybridisation of pattern and dress design throw light on broader scholarly debates.

This collection of essays provides a clear and coherent taste of the range of ways in which paying greater attention to pattern making, both historically and today, can deepen understandings of dress and culture more widely. Despite the varied locations and times explored by these pieces, they are all connected by continuing themes which are well brought out under Moore’s editorship. All the contributors also excel at successfully communicating highly technical and specialised language through clear terminology and illustrations, making their important research accessible for non-pattern makers or dress specialists. This is a nuanced and needed publication that fills a gap in the scholarship and opens up many new avenues for further research.
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Jordan Mitchell-King is a dress historian whose research interests are seventeenth to nineteenth century dress and textiles, with a specialization in makers and making practices explored through reconstruction and experimental history. She holds a BA in History from The University of York where she researched late eighteenth century and philosophy in *The Ladies Magazine*. She is currently studying on The Victoria and Albert Museum (V&A)/Royal College of Art (RCA) History of Design MA, researching eighteenth century jumps using reconstructive and embodied methodologies. Jordan also has a passion for sharing academic research with public audiences through commissioned articles and teaching online classes on nineteenth century drafting manuals and the history of sewing patterns. She was awarded a 2020 bursary for her current research by the Southern Counties Costume Society.

The Great Fashion Designers: From Chanel to McQueen, the Names that Made Fashion History consists of 55 essays highlighting the careers and collections of some of the most celebrated and influential fashion designers from the past 180 years. The book’s authors, Brenda Polan and Roger Tredre, acknowledge the impossibility of achieving consensus for a list of the greatest designers of all time. However, their selection succeeds at including many of the key players recognized by fashion historians for shaping the fashion landscape as we know it. Perhaps somewhat unsurprisingly, the book begins with the so-called father of haute couture, Charles Frederick Worth. This well-known figure sets the stage for birth of the modern fashion system and the cult of the celebrity designer, which are two of the main themes explored in this book. The House of Worth’s ultimate collapse in the 1950s foreshadows another inescapable theme that is repeated throughout the book: the unprecedented speed at which designer’s change jobs, fall in and out of favour, join new fashion houses, and are expelled from others.

This newly revised edition features five designers from the 2000s to 2010s: Raf Simons, Hedi Slimane, Phoebe Philo, Alessandro Michele, and Demna Gvasalia. The inclusion of these designers propels the newest edition into the twenty-first century, recognizing the overwhelming success of fashion’s new players. The authors have also noted the need to update the book to reflect the fact that “designers have moved around to an even more remarkable degree in the ten years since [it was first published in 2009]” (p. xiii). Indeed, the fashion industry is in a constant state of flux. The unforeseen appointment of Alessandro Michele at Gucci and Demna Gvasalia at Balenciaga further illustrate how fashion’s terrain has shifted considerably in recent years. These designers explore and embody concepts of gender fluidity and streetwear, appealing to a new generation of consumers. Yet, despite being published this year, The Great Fashion Designers (Second Edition) omits two of fashion’s most recent shakeups: Demna Gvasalia’s exit from Vetements in 2019, and Raf Simons appointment as Prada’s co-creative director in 2020. The absence of these two
significant changes draws attention to the fact that a book examining the careers of fashion designers will constantly need revising if it aims to keep up with an industry defined by change.

As fashion journalists and academics, Polan and Tredre are familiar with the fashion industry’s fast pace. Brenda Polan was the Fashion Editor and Women’s Page Editor of The Guardian and was the Programme Director of Media at the London College of Fashion, University of the Arts London. Roger Tredre is Course Leader for the MA in Fashion Communication at Central Saint Martins, University of the Arts London and was the first editor-in-chief of WGSN (World’s Global Style Network). For this book, the authors draw upon their expertise, merging fashion journalism with fashion scholarship. The result is a comprehensive overview of 55 fashion designers, situated within the historical and cultural context of their time. The inclusion of remarks made by designers in interviews from magazines and newspapers provides further insight into the lives and personalities of these often-elusive figures.

Overall, this book is a great introduction to some of the most important fashion designers from the 1840s to today. The essays on each designer are short and accessible, providing an excellent summary of their life and work, and serving as a source of inspiration for further research in fashion studies. Guidance on further reading is provided at the end of each essay, where Polan and Tredre list sources from both academia and journalism. This is an excellent resource for those hoping to engage in a more in-depth study of a particular designer. As the book is organized chronologically and divided into seven parts (early days, 1910s–1930s, 1940s–1950s, 1960s–1970s, 1980s, 1990s, and 2000s–2010s), it is easy for researchers to locate specific eras and designers of interest. Its latest section is particularly relevant, as one of few publications that consider the significance contemporary fashion designers such as Phoebe Philo and Demna Gvasalia. Thus, The Great Fashion Designers contributes to a broader understanding of contemporary fashion and the names that not only made fashion history, but that will have a lasting impact on the future of fashion design.
Eanna Morrison Barrs is a fashion writer, editor, and curator based in the United Kingdom. She holds an MA in Fashion Studies from the Centre for Fashion Studies at Stockholm University and a BA (Hons) in Art History and Material Culture from The University of Toronto and The University of St. Andrews. Her research and writing focuses on cultural heritage and fashion institutions, such as archives, museums, and magazines. Eanna has worked at museums across the world including, The Wallace Collection in London, The Nordic Museum in Stockholm, and The Bata Shoe Museum in Toronto. She is currently a PhD student at London College of Fashion, University of the Arts London.

Fashioning Horror: Dressing to Kill on Screen and in Literature offers an incredible source to investigate the intriguing relationship between dress and horror as narrated in literature, cinema, and television. The editors, Julia Petrov and Gudrun D. Whitehead are both experts in curation and museum studies; Julia Petrov is Curator of Western Canadian History at the Royal Alberta Museum. Her field of research is related to the intersection between liveliness and deathliness in museum displays of fashion, gendered dress norms, and the representation of dress in the nineteenth century. She coedited a significant number of publications, among which one can find The Thing About Museums (2012), Narrating Objects, Collecting Stories (2012), and edited an issue of Clothing Cultures (Volume 3, Issue 1, 2016).

Gudrun Whitehead is Associate Professor in Museum Studies at The University of Iceland. Her research topics span across cultural stereotypes, historical narratives, national and personal identities, and cultural norms. Among other relevant publications, she coedited a book chapter, titled, “We Come from the Land of Ice and Snow: Icelandic Heritage and Its Usage in Present Day Society,” in Heritage: A Museum Studies Approach, edited by S. Watson, A. Barnes, and K. Bunning.

In the introduction, the scope of the publication is identified, as well as some introductory elucidations about the metaphorical connotation of dress in horror movies and literature. The main purpose of the volume is to convey the argument that dress can be interpreted as a vehicle for the depiction of horror. Dress participates in the act of divulging the horror narrative, by revealing or concealing the body, attracting or repulsing the viewers and the victims alike.
These narratives deeply explore human existence and social norms, locating the monster in an oppositional position where he stands as the outsider; this image conveys different reactions, where morality and innocence can be subverted. The power of fashion is, in this sense, concerned with unveiling both the victims’ and killers’ identities and psychological traits, as well as outlining the peculiarities of some of the most famous horror characters of all time.

What is really fascinating about this book is the reflection on how dress is a powerful tool to understand both the social norm and the deviations from it—that is, the horror and how fears and hidden psychological depths are materially embodied through dress. The book is divided in 11 chapters, each curated by a different author. This structure is functional in highlighting each theme and the authors’ areas of research. The absence of a conclusion can be interpreted as the on-going nature of the study. As new stories may rise, new interpretations may follow.

Fashion is intrinsically connected with morality, religion, and death. As fashion anthropologist Sara Piccolo Paci argues in the first chapter “Death Dress You Anew: Fashion as Transience and Limit of Human Life in Christian Literature and Iconographies between the Twelfth and the Nineteenth Centuries,” the relationship between dress and death dates back to the very beginning of Christian stories with God being addressed the “Tailor” in the Middle Ages. From this point on, each chapter focuses on a particular moment of western history, from the representation of horror in Victorian literature, up until some contemporary interpretations in cinema and television.

One thing that intensely resonated throughout the volume was that fashioning horror also means dealing with questions of identity, gender, and feminism. Of particular interest was the fourth chapter, “Fabricating Horror in Dressing Rituals of Femininity,” written by Sarah Heaton. Head of English at The University of Chester, Heaton has published several essays in The Human Vampire; Images of the Modern Vampire: The Hip and the Atavistic; Catwalk; and Critical Studies in Men’s Fashion. In this essay, Sarah Heaton explores the fabrication of the Victorian white wedding dress as a ritual of femininity in Charles Dickens’ Great Expectations (1860), Charlotte Brontë’s Jane Eyre (1847), and Wilkie Collins’ The Woman in White (1860). According to Heaton, the wedding dress symbolizes both our aspiration to perfection and the masculine anxieties epitomized in femininity. The peculiarity of this essay is in the fact that even though the novels analysed are not proper stories of terror and monstrosity, the horror is in the effects of patriarchal psychosexual repression.
The volume goes on to analysing novels, modern television series, and films of the like of Frankenstein, Jack the Ripper’s influence on dress practice, Alexander McQueen’s Victorian-inspired collections, and the horror in Canadian and American slasher films. *Fashioning Horror* is the perfect book for scholars and students who are passionate about cinema, literature, and fashion and for those who are fascinated by the intersection of the three. The anthropological core of the research underlines the multidisciplinary characteristic of fashion and its significant contribution in several fields including sociology, politics, gender studies, and many more.

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Ludovica Mucci graduated with honours in English Literature and Language at Sapienza University of Rome, Italy. She attended a Master’s degree in Luxury and Fashion Management at Luiss Business School in Rome where she cultivated her passion in fashion theory, history, and culture. She interned at Iris van Herpen in Amsterdam as Branding and Communication Assistant where, among other responsibilities, she supported the team with the organization of the Haute Couture SS20 show in Paris. Currently she is contributing editor for *Latest Magazine*, an independent, bilingual magazine for which she writes articles about fashion, art, and design, in both English and Italian.
What happens when 18 eminent scholars of history sit down to work together with the aim of arguing about sumptuary laws? It gives rise to innovative treatises that not only cover the history of dress, but also create new interpretations of consumer behaviour and moral values closely connected to such laws. Through this edited volume, Giorgio Riello and Ulinka Rublack thoroughly investigate and explain that “the right to dress” was seen as “the individual and collective assertion of freedom in consumption” (p. 5). For the first time, a global perspective of sumptuary laws is published under a single title. Both editors have great experience in this field. Riello’s publications have advanced the studies of global history and material culture. Rublack, on the other hand, opened an innovative line of research exploring the historiography of dress contextualized by the effects of European events on a global scale.

Several contributors to this book previously took part in a workshop, titled, “The Luxury Network” (Warwick, 2014) and The World Economic History Congress (Kyoto, 2015). Those experiences coupled with the further research of these historians makes this work a more mature and revised reflection of sumptuary laws during 1200–1800 across the world. The issues addressed are significantly interrelated and create a complex network of social and economic ideas. A thematic index guides the reader to better understand the varied topics among comparative societies.

Riello’s and Rublack’s introductory essay focuses on answering many of the basic questions about Sumptuary Laws and establishes a framework for the rest of the volume. Their structure provides a better understanding of the critical reinterpretation, on historical and theoretical grounds, of the cultural complexities covered by the authors. The Right to Dress marks a new era in the historiography of this subject. Truly, the strength of the book is in the new interpretation provided by
the authors. One of the many paradigm shifts in this work is Rublack’s argument of how Germany had a diversified regulation due to the historic questions of the different territories, in this country “as elsewhere, legislation thus has to be read not just in terms of restrictions but also of the allowances that were often rather generously granted” (p. 72).

In this volume the research of several historians proves that sumptuary laws are not a coherent phenomenon in most European areas and beyond. The Right to Dress shows a need to revise some theses concerning the main centres widely studied in the history of western dress. Isis Sturtevagen and Bruno Blondé highlight the singularity of Low Countries. New consumption data help to understand the enacted legislation in Bruges and Antwerp that played a central role in the history of textile and fashion trade. Moreover, in Northern Netherlands, the victory of Protestantism determines the spread of a moralistic and “old-fashioned” view of legislators.

André Holenstein discusses the reality of Switzerland’s republics examining the records of the Reformation chambers and sumptuary laws. The author’s convincing argument focuses on the traditional theoretical opposition between luxury and poverty. Previous scholars focus only on luxury as the primary driver of sumptuary legislation is the incorrect approach to this study. This idea is proven by the Swedish case examined by Eva Anderson that demonstrates the need to go beyond hierarchical and gender reading. Anderson analyses the fabrics and the material value of the objects regulated in the Swedish laws, the youngest promulgated in Europe.

Maria Hayward stresses the impact of laws on material culture in Scotland and England. The reader may discover how ornamental typologies and techniques are closely related to the legislation when referencing “luxury goods.” The enactment and the social impact of sumptuary laws are crucial issues discussed on the chapter on Italy, which has an exceptional number of laws, as introduced by Giuseppina Muzzarelli. The author emphasizes the fiscal aspect and the impact of legislation on consumption and social behaviour. It is time to look at comparative sources providing economic and social implications, as this team of historians pointed out going far beyond the fascinating treatment of dress history. However, you can read about them in their essays. Catherine Kovesi shows the possibility of defending the economy of luxury trade and the freedom for all to dress, focusing on anonymous petitions presented to the authorities of Milano (1566) on the part of the silk and embroideries workers. Luca Molà and Giorgio Riello highlight another unexplored side of the problem, the “prosecution” enacted by laws in the case of Padova in the sixteenth and seventeenth centuries.
One goal of the book is to examine for the first time the function of sumptuary laws in not only the various European countries, but also their colonial territories, through a scientific approach. Amanda Wunder and Francisco Benthencourt reconstruct a new historical picture of Spain and Portugal, characterized by different economics and social policies. In Portugal, as Benthencourt observes, the legislation acts as a pacifier at the expense of nobility, called to contribute to military policy, taking it as specific fiscal–military character. Rebecca Earle explains how the legislation does not change its sign in “Colonial Spanish America,” where the “right to dress” is connected with the idea of “race and identity.” This chapter surprises the reader with a reflection on the identity construction created by the clothing brought to the Americas by Spanish domination. Robert S. Duplessis outlines a picture of “The Colonial Caribbean and North America,” a case full of social contradictions attesting how values of clothing borne in the Old World can change in other societies. Adam Chulow allows us to navigate the route of the “Indian Companies to Early Modern Batavia.” This study, based on archival documents, questions relevant clothing consequences introduced by Europeans.

The greatest achievement of the book is new perspectives on a global scale brought to the study of dress history. This fact is exemplified in the last section of the book, “Early Modern World Empires.” This section creates a collective cultural imagery of the history. The sumptuary laws mark the difference in social status in Russia. Matthew Romaniello explains that after Pietro’s luxury reform, western clothing is exclusively consumed by urban people, whereas traditional dress marked those living in the rural world. Madeline Zilli uses political, economic, and religious contexts to examine women as emblematic protagonists of legislation in the Early Modern Ottoman Empire. Buyun Chen underlines that sumptuary laws reinforce the dynastic house, through the system of symbols that made the idea of power in Ming Dynasty China and illustrates the imperial typologies of the rich robes of “loyalty and tranquility.” Katsuya Hirano paints “The Consumption in Tokugawa Japan,” a framing where the legislation reflects that clothing and fashion are cultural expressions, therefore pursued by the authorities. Finally, in west African precolonial states, clothing regulations were motivated by ritualistic requirements and necessity of display “power and majesty,” as Toby Green argues, using outstanding oral and literary sources. This is a pioneering work in a geographical area that requires more exploration.

To conclude, the result of *The Right to Dress* is a lesson on method. Now, it is the duty of the scholar to prove its validity in other different contexts.
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Since 2002, Bruna Niccoli (PhD, History of Visual and Performative Arts) has been Lecturer at Pisa University, Italy (History of costume and fashion). From 2005, she started collaborating with The University of Pisa on the cataloguing of costume collections (Pisa and Lucca National Museums, Cerratelli Foundation, Pisa). Her research focuses on the history of dress from the sixteenth century through the nineteenth century. Her main publications include “Official Dress and Courtly Fashion in Genovese Entries,” in Europa Trimphans: Court and Civic Festivals in Early Modern Europe (2004); “Costume at the Court of Cosimo and Eleonora de Medici on Fashion and Florentine Textile Production,” AHRC, Research Centre for Textile Conservation and Textile Studies (edited by Maria Hayward and Elisabeth Kramer), Archetype Pubblications (2007); “Mantova piazza del gusto internazionale: moda narrata e moda commissionata” in I Gonzaga e la moda tra Mantova e l’Europa (2019); with Roberta Orsi Landini, Fashion at Florence 1540–1580: Eleonora’s Style, (2005) and “Images of a New Power: Fashion at the Florentine Court in the Mid Sixteenth Century” in Vestir a la española (2014).

The great British fashion designer Norman Hartnell, known for his designs for the twentieth century British royal family, is not as readily remembered by the contemporary public as are others from his generation, notably his friend Christian Dior. Recently, however, his work has been thrust into the spotlight by Netflix series The Crown, in which his designs for Queen Elizabeth II have been faithfully reproduced, and the June 2020 wedding of Princess Beatrice, who altered one of her grandmother’s Hartnell gowns for her nuptials. There was no better time, then, for the V&A to have republished Silver and Gold—the designer’s brisk and wittily written autobiography—as part of their Fashion Perspectives series. Beyond a fascinating account of Hartnell’s life and personality, Silver and Gold offers valuable insight into Hartnell’s inspirations and design process, while giving a personal perspective of the British fashion industry of the twentieth century.

His account is organized in two parts, “The Promise” and “The Fulfillment,” both with eight chapters. After a short prologue, “The Promise” begins with Hartnell describing his childhood and Cambridge University days, where he joined the Footlights troupe, became their costume designer, and received the praise that would lead him to consider his hobby as a career. Financial troubles forced the young Hartnell to leave the world of “lordlings and young millionaires” (p. 13) and pursue fashion, and after many rejections and foibles, Chapter 3 sees Hartnell beginning his business with his older sister and hired staff. After a much-lauded second show in Paris, Hartnell’s fledgling business gains credibility and clients. He culminates Part 1 in 1935, now a successful designer with a wealthy clientele and many theatre credits.

In “The Fulfillment,” Hartnell begins with the wedding of Lady Alice Scott, having identified it in Chapter 6 as the turning point of his career. It was through his designs for the bridesmaids that he first dressed Princesses Elizabeth and Margaret—then
nine and five, respectively—and attracted the attention of Queen Elizabeth, the Queen Mother. In Chapter 9 he discusses King George VI and Queen Elizabeth’s trip to France, where Queen Elizabeth’s white mourning dresses enchanted Parisians; this success is followed by many other royal appointments. The Second World War brings austerity to London, and Hartnell is forced to cheapen materials as he designs “utility wear,” but diversion comes in 1946 with a chance to show a collection in Rio de Janeiro. The rest of Part 2 is devoted to the two grandest commissions he received from the Windsor family: Elizabeth II’s wedding dress and coronation dress, and the costume of her attendants.

This edition is a recent instalment in the V&A Fashion Perspectives series, an expanding collection of memoirs from fashion notables like Christian Dior, Paul Poiret, and Jean Shrimpton. Silver and Gold, like these other publications, is a slim, unillustrated text without scholarly introduction or annotations, so those with a particular interest in Hartnell would do well to consult Michael Pick’s books Norman Hartnell: The Biography and Be Dazzled! Norman Hartnell: Sixty Years of Glamour and Fashion. Pick has a personal relationship with the House of Hartnell, having met the original designer and overseen the renovation of the House’s iconic Mayfair building, and his biography details personal and professional elements that Hartnell chose not to address in his recollections, such as his homosexuality and crossdressing. Be Dazzled!, a hefty volume, is lavishly illustrated with photographs of garments that span the entirety of Hartnell’s career. Both books work as important companion pieces to Hartnell’s brief personal account.

Of particular interest to many scholars and aficionados will be Hartnell’s creative process—where he turned for inspiration and how he maintained artistic momentum through his many years of designing. Though he writes in Chapter 8 that inspiration could come from anything, he states that “the dresses in the pictures of the great painters are often in my mind” (p. 78) and lists several painters he often turns to. Artistic references were not always summoned by the designer himself; however; Queen Elizabeth, the Queen Mother, and King George VI both invited Hartnell to consider specific artworks or dresses in his designs for their coronation. Beyond art, theatre was a clear inspiration for Hartnell, with the designer writing in Chapter 1 of his favourite actresses from childhood and their dramatic gowns. He later dedicates Chapter 5 to the realization of his dream of designing for large theatre productions and their stars, while admitting that the tasks and people were not always as glamorous as their setting might suggest. The ethos of the House of Hartnell, with its romantic opulence, can be easily traced to the interests and inspirations Hartnell discusses throughout his autobiography.
Beyond musings on artistry, however, *Silver and Gold* describes the operations of the House of Hartnell business, with Hartnell describing financial troubles and the creative sacrifices he made to keep sales high. In Chapter 2, Hartnell writes, “Art as applied to dressmaking, I now realize, must be measured with the yardstick of profit and loss. The same business organization must actuate both a dress shop and a fish and chip shop” (p. 20). Discussion of operations also lead to expressions of frustration at the state of British high fashion in relation to French, with the latter commanding more respect from consumers. Hartnell praises the French government for its protection of couturiers and crackdowns on plagiarism, participating himself in the formation of the Incorporated Society of London Fashion Designers, which aimed to increase respect of fashion design in Britain and protect the field’s interests. Gratitude for his staff is frequently expressed in Hartnell’s memoir, showing how highly he valued his seamstresses, models, and other employees who helped propel his business to the forefront of British fashion.

*Silver and Gold* is an engaging account of Norman Hartnell’s career until Queen Elizabeth II’s coronation, but it is an incomplete tale of the designer’s life and accomplishments. Nevertheless, it is, of course, essential reading for those interested in Hartnell and the British royal family’s clothing and image, painting a picture of the worldly lover of beauty that Hartnell was. *Silver and Gold* is highly recommended, and, with its lovely cover illustrated by Beatriz Lostalé, would make a charming addition to any bookshelf.

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Meredith Noorda is a recent graduate of the BA Art History and Curatorial Studies program at Brigham Young University in Provo, Utah, United States. She has completed internships at Christie’s, the Brigham Young University Museum of Art, and the Musée des Arts-Décoratifs in Paris, where she worked mainly in the Clothing Conservation department. Her first scholarly article, written about a fourteenth century French pendant reliquary, was published in the Fall 2020 edition of *Lingua Romana: A Journal of French, Italian, and Romanian Culture*. She hopes to begin an MA programme in Fall 2021, specializing in dress history.

Fashioned Selves Dress and Identity in Antiquity is a collection of case studies, edited by Megan Cifarelli, which examines the reciprocal relationship between dress and identity in antiquity by providing an insight into how the dress does not merely function as a static expression of identity or status but also is a dynamic component in the construction, embodiment, performance, and transformation of identities. Megan Cifarelli is a professor of art history, specializes in the art and archaeology of the Ancient Near East. She is currently serving as a national lecturer of the Archaeological Institute of America. The papers of the book emerge from the Approaches to Dress and the Body sessions at the Annual Meetings of the American Schools of Oriental Research in 2016 and 2017, as well as in sessions relating to ancient dress at the Annual Meetings of the Archaeological Institute of America in 2018.

The volume includes 16 case studies divided by the editor Megan Cifarelli into four parts according to their content, one each devoted to funerary, titled “Funerary Selves;” supernatural/sacral, titled “Sacred Fashions;” communal identities, titled “Communal Selves;” and a final part “Beyond Identities” which investigates the connections between dress and its features, and the identities of the wearers. The authors, including Swerida and Nugent, Highcock, Stein, Palmer, Heyn and Raja, Helle, Kawami, Haworth, N’Shea, and McFerrin cover important topics of this book by revealing the overlapping natures of both identity and dress and by exploring the ways that dress can shape, perform, and display gender, ethnicity, divinity, communality, occupation, and status simultaneously. Cifarelli states that these papers show the complexity and intersectionality of the identities constructed and communicated through dress (p. 3).

The book is very well organized, coherent and has a consistent flow to its narrative, despite such varied case studies. Each chapter is split into sections, ending with a conclusion, which enhances readers’ comprehension levels. In the first part,
“Funerary Selves,” case studies by the authors Swerida and Nugent, Highcock, and Heyn and Raja discover how the role of dress—as represented in visual culture—mirror the social complexity of mortuary identities in relation to gender, hierarchy and ethnicity. For instance, Swerida and Nugent’s paper demonstrates how the mortuary dress represent the identity of an elite member of the Qizqala community.

In “Sacred Fashions,” the authors Stein, Colburn, Fox, Helle, and Palmer investigate the power of dress which performs dramatic transformations of identity in ritual and sacral contexts. Palmer explores the way in which the consecrated and ornamented priestly body socially bridges the gap between the divine and human relationship.

In “Communal Selves,” the papers by Verduci, Kawami, N’Shea, Haworth, and Hensellek study how the dress constructs and indicates identities in order to perform leadership and political power. Marina Haworth delves into the ideological meanings of the male nude in ancient Greek art, focusing on anatomical sculpted armour of the historical Greek panoply and representations of nude warriors in art.

Finally, in “Beyond Identity,” the papers by Anderson, Thomason, and McFerrin examine the role of dress in collective identities and the rich, multi-sensory experience of dressed bodies. Anderson’s case study exhibits the powerful dynamism of Minoan seal glyptic objects as signifiers of social identity and their role in participating in social actions with and without humans.

The volume presents a great assemblage of corpora of evidence, including written and visual culture evidence of dress, archaeological bodies, as well as physical traces of dress in the form of markings in the skin associated with mortuary goods. With a plethora of lavish illustrations, the materials stem from a range of geographic and chronological contexts including prehistoric Caucasus, Iran, Mesopotamia, Syria and Levant, Aegean, Greece, the Roman world and Late Antique Central Asia. One of the great assets of the volume is the way in which the editor deftly selects and presents miscellaneous case studies from the fields of both social and dress history. Also, Cifarelli has achieved an in-depth analysis and detailed information in the introduction.

In summary, this book is not only useful for those studying history of dress, but it would also be fruitful for anyone who is interested in history and fashion in general. The case studies presented in this book constitute the key of understanding the meaning of the complementary relationship between “dress” and “identity.” It demonstrates the great importance of dress in setting the connections between self and others as well as self and self. Investigating a wide range of social classes kings or queens, religious practitioners or worshipers, ordinary people and people of lowest
echelons of society, dress is the way human beings use to metamorphosize, transform, and embellish their body.

Hence, this book is also indispensable to people in fashion studies, because the detailed research and observations developed in this book suggest that dress can shape, perform, and display fashioned selves. It is an extremely useful source for dress historians, students and researchers who wish to deepen their knowledge of the complex relationship between dress and identity.

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Sofia Papakonstantinou is a PhD student in Fashion Studies at the Department of Media Studies, Stockholm University. Sofia holds a MA in Fashion Studies from Stockholm University and has received her BA in art history and ancient Greek literature and philosophy from National and Kapodistrian University of Athens. Sofia’s research interests are primarily in the history of dress and costume as well as in fashion theory; history of ancient Greek dress; concepts of myth and creativity behind high–fashion brands; studies of nostalgia and memory; theories of identity.

100 Ideas that Changed Fashion by Harriet Worsley focuses on fashion, forming part of the “100 Ideas” book series. It is a compendium of concepts—or, as its title says, ideas—that have modified the fashion world, a subject that sees constant changes. The aim of this publication is to showcase the evolutionary steps occurring in fashion from the early twentieth century through the early twenty-first century, which is achieved in a concise and enticing way for readers not expert in the subject matter. The title, thus, might be considered somewhat misleading, as readers could expect a comprehensive history of fashion, but this confusion is quickly cleared up in the book’s introduction written by the author in 2011. In it, Worsley justifies and defines the book’s time frame and expresses her rationale for the selection of the concepts: “... each idea had to be something that rerouted the course of fashion and without which womenswear would not be what it is today” (p. 6).

The “100 ideas” are conceived as a manual of concepts intended to cover the broader perspectives of western fashion over the course of the twentieth century. Structured more or less chronologically, this book attempts to view these concepts through the lens of sociological, technological, economic, and cultural perspectives. Unfortunately, each concept is only covered in a general way and this lack of specificity can leave the reader wanting a more comprehensive experience. This lack of in-depth analysis suggests that this volume is aimed more at the general public rather than scholars in the academic field.

While Worsley stated that her aim was to focus on women’s wear, some of the subjects covered in this book examine a broader view of the fashion world. It is particularly interesting to note this volume’s exploration of various subcultures that have existed throughout the twentieth century. These urban tribes, which include the Mods, Punk, Glam, and Grunge (to name a few), are often associated with different styles of music, materials, and medias such as photography, video, and the Internet. The abundance of images provided illustrate each of the concepts and their influence
on fashion in general, from different perspectives, without specifically focusing on gender.

Each of the ideas expressed in this book are analysed over time, their study being extended, in some cases, back to the nineteenth century, which helps and encourages the reader to appreciate the history and understand the evolution of the concepts over the course of the period analysed. This temporal analysis reflects the author’s intention in terms of fashion’s evolution, at the same time evidencing the influence that other aspects—social, political, cultural, and geographical—exert on the changing world of fashion. However, some concepts are approached or analysed in a way that does not establish them as ideas that clearly changed fashion, as there is a focus on issues more closely linked to aesthetics and that have become more prominent in the West during the twentieth century, like those related to piercings and tattoos. It seems that the author considered it essential to address and include all aspects of the body as a means of expression.

With regard to the works cited to expand one’s knowledge, found at the end of the book, the list of books seem relatively short for such a dynamic century with such an extensive bibliography. It is strange that specific books on designers are listed, and also the novel *La garçonne* (1922), while books that deal with the fashion of this century from a broader or more general perspective are missing. The addition of these texts would be more in line with the density of the work. In the section on films, each movie is linked to one of the concepts covered in the book, which is interesting. However, the order on the list does not coincide with the order established in the book. The reader would have additional clarity if, at the end of each chapter the different resources were offered expanding on the various ideas, listing the books, films, museums, and web links specifically related to the subject in question. This book would be best suited as a gift or to a reader who has an interest in fashion history but is not necessarily a scholar of the subject.
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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.
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 early career scholars through 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 journal@dresshistorians.org.

Curated by Jenny Lister and Stephanie Wood for the V&A South Kensington (6 April 2019–6 February 2020), this is the first touring retrospective of revolutionary British fashion designer Mary Quant. The show spans two decades from 1955 to 1975 and comprises over 120 original garments complemented by cosmetics, accessories, merchandise, interviews, and personal photographs, many of which are on display for the first time. Arranged around themes centring on Quant’s signature designs—from rising hemlines to her Wet Look and jersey collections, the formation of the Ginger Group, and her satirical subversion of menswear, it explores Quant’s career trajectory from her early at-home designs to becoming a recognisable global lifestyle brand.

Adapted for the V&A Dundee by Project Curator Meredith More and Assistant Curators Dr. Mhairi Maxwell and Lauren Bassam, the Scottish iteration of the show opened with the mini-skirt, addressing Quant’s most famous association head on. Here, a jute pinafore Ginger Group dress from 1965 was especially striking for the appropriation of this utilitarian fabric for fashion, its prominence fitting to the exhibition’s location in the former world centre for jute manufacturing. This focus on fabrics is a connecting theme across the exhibition, from Quant’s innovations in PVC and wool jersey to her collaborative developments in coloured nylon tights. Consequently, the narrative is particularly successful in highlighting the network of skilled workers and specialists that underpin a fashion brand, drawing attention to Quant’s collaborations with British textile manufacturers that revolutionised manufacturing, distribution, and fashion marketing.

However, its greatest strength is in providing a more intimate lens through which to view this icon of British fashion. Following the V&A’s nationwide #WeWantQuant campaign, 35 garments on loan from or donated by the public made it into the exhibition. With each corresponding label connecting these garments to biographical milestones in women’s lives, it poignantly emphasised the mission that lay at the heart of the Quant brand: to make fashion for everyone. Yet the text also disclosed each garment’s retail value—an outfit would cost the equivalent of a week’s wages for a shop assistant—exposing the popular misbelief that the growth of ready-to-wear
resulted in the instant democratisation of fashion. Thus, it gave weight to the significance of Quant’s more affordable diffusion line, Ginger Group, founded in 1963, and her range of Butterick dress patterns that enabled women to make Quant clothes at home. The Dundee exhibition included further personal stories about dressmaking, collected through the V&A Dundee’s #SewQuant campaign, while a new film interviewing contemporary female designers forging their own path in today’s fast-paced fashion industry considered Quant’s legacy in the present.

Without the restrictions imposed by the configuration of the V&A London’s special exhibition gallery that splits the space into two, the V&A Dundee’s more cohesive design brought more of the irreverence and energy of the “Swinging Sixties” to the displays. The beautifully considered, open sightlines of the exhibition build enabled full immersion into the world of Quant, characterised by youthful pop colours and bold monochromatic graphics. Playful mannequin poses captured the essence of the Bazaar boutique’s eccentric window displays on the bohemian King’s Road, while quirky mounting solutions such as a rail of jersey dresses on clothes hangers both cleverly referenced the retail revolution enacted by Quant and brought a welcome change of pace. However, while the V&A Dundee’s reordering of the narrative was a welcome change for repeat visitors, the openness of the space gave the visitor autonomy over their path through the exhibition, often transporting them forwards and backwards in time and thus diluting the impact of Quant’s style evolution. Nevertheless, the visitor still emerged with an indelible impression of Quant’s most iconic contributions to fashion.

As is the nature of a monographic retrospective, the exhibition primarily considers Quant in isolation. Yet, although she was rapidly singled out for personifying the 1960s mood, the narrative focus on her role in refashioning post-war British style might have benefitted from situating her work within that of her contemporaries, such as John Stephen, Kiki Byrne, Jean Muir, and John Bates. Likewise, elements of the interpretation could have better contextualised Quant’s place in fashion history—for example, her role in the popularisation of trousers as fashionable womenswear owed much to the influence of designers like Coco Chanel and Elsa Schiaparelli during the 1920s and 1930s, and the sartorial temerity of screen stars such as Marlene Dietrich and Katherine Hepburn. Equally, Quant’s intriguing shop window displays, boasting unusual props and specially commissioned mannequins, drew parallels with Elsa Schiaparelli’s Surrealist window installations that were a major tourist attraction on Paris’ Place Vendôme during the 1930s. Indeed, a witty two-piece from 1961, combining a cotton Victorian-style bathing costume top with bloomers of broderie anglaise, was displayed in the exhibition on a haughtily posed mannequin “walking” a lobster on a lead—a symbol now inextricably linked in fashion with Schiaparelli and Salvador Dalí’s collaborative lobster dinner dress of 1937 (The Philadelphia Museum of Art, 1969–232.52).
However, such nuances of interpretation were likely sacrificed to rigorous label word counts and the content was evidently meticulously researched. Quant’s legacy is so impactful it is hard to believe this is the first retrospective since a 1973 show at the London Museum (now the Museum of London). Yet, this show chimes with current times. It highlights Quant’s crucial role in a cultural revolution still ongoing, with issues such as the rolling back of reproductive rights, the gender pay gap, and social justice movements like #MeToo, central to gender politics. In a show that emphasises the fun side of fashion, it contributes a more serious message: that fashion is not merely frivolous, but both a signifier and an accelerator of social change. Moreover, Mary Quant may be the face of the “Swinging Sixties,” but from 1955 she played a pivotal role in reshaping the look of post-austerity Britain—an era chillingly pertinent to exhibition visitors themselves facing economic uncertainty due to the global impact of the Covid–19 pandemic.

This exhibition travels next to Australia (20 March 2021–11 July 2021, Bendigo Art Gallery), proving Quant’s global reach. Utilising its resources to the fullest effect to flesh out the story of this legendary designer and to successfully convey the spirit of Quant, this show will appeal to fashion-minded audiences and to longstanding fans of Quant who relish the opportunity to revel in nostalgia. It is now the definitive exhibition that sets the standard for future scholarship on her work. Yet it is also a resource for an industry currently flailing, it is a siren call to women still, and it is a timely (indeed, overdue) exploration of a trailblazing figure in twentieth century fashion that will speak to all generations. Perhaps most importantly, in a period of heightened anxiety, it brought a welcome avalanche of colour, brightness, and joy.
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.
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.
Abstract
The processes of globalization taking place worldwide, and the acquisition of international significance of local historical events and phenomena, have increased the role and place of historical memory in social life. Adapting to new social and cultural conditions and the inevitable process of integration between states lead to changes in mentality and factors of consciousness. At the same time, changes in the historical appearance of lost names in the traditional clothing of local people and broader study of its evolution occur simultaneously with political, social, cultural and religious changes in social life. Uzbek folk clothing was a kind of communication sign informing the social property and family status of its wearer. It was possible to judge by the costume: when and where its owner lived, to what ethnic, class, and gender group they belonged, in what social environment they were born. Therefore, a girl's costume was noticeably different to a married woman. In addition, costume was a symbol that informed a particular event in a woman's life; this role was performed by either one of the elements of clothing, such as belt, collar, headgear, etc., or an ornamental composition. With the establishment of Soviet power during the mass involvement of women in public labor, headgears gradually went out of everyday life, continuing to be worn as ceremonial clothing. All innovations in Uzbek women's folk costume, as a rule, were formed in the central cities and then slowly moved to the outskirts. Therefore, some types of national clothing for Uzbek women that were no longer worn in cities could be found in far villages.
Oscar Night in Hollywood: Fashioning the Red-Carpet from the Roosevelt Hotel to International Media, Elizabeth Castaldo Lundén, Department of Media Studies, Stockholm University, Stockholm, Sweden, 2018.

Abstract
This study investigates the red-carpet phenomenon from a historical perspective, seeking to understand how the Academy Awards’ red-carpet became the most prominent fashion show in media culture. The connections between Hollywood and the fashion industry predate the inception of the ceremony, and so does the role of Hollywood actresses as trendsetters. However, this pseudo-event epitomizes precisely this liaison. This research focuses on several historical constellations to account for the influence of media shifts, the public relations dynamics of the event, the changes in the fashion and film industries, and the role of key players in the dissemination of fashion discourses in relation to Hollywood. By delving into archival sources, and tracing discourses of fashion, stardom, and celebrity surrounding Hollywood and the Oscars, this dissertation shows how the red-carpet gained such status, functioning today as a marquee for celebrity endorsement of high-end fashion brands. Chapter 1 provides a historical overview of the event, identifying key moments in the configuration of the Oscars and its red-carpet event. Chapter 2 discusses the role of gatekeepers as mediators of cultural capital. This contextualizes the connections between Hollywood and fashion journalism, and the emergence and development of the best- and worst-dressed lists in the U.S. Chapter 3 analyzes the role of advertising and endorsement practices in the circulation of ideas that set Hollywood personalities as influencers. In addition, the legal aspects of testimonials, the notion of “red-carpet treatment” in association with the emergence of lifestyle advertising, and the coronation of “Oscar” as a celebrity in its own right are discussed. Chapter 4 focuses on the career of Edith Head, looking into her popular appeal as Hollywood’s foremost “fashion expert.” Chapter 5 explores the dynamics of fashion at the Academy Awards, Head’s crucial role as the Academy Awards’ Fashion Consultant, and what may be considered the first Academy Awards’ fashion pre-show. Chapter 6 is pivoted on the role of television networks and sponsors in the inception of the Oscarcast, and the public relations dynamics that set fashion at the forefront by branding this media event as an international fashion show free-for-all. The dissertation closes with a case study of the film The Oscar (Embassy Films, 1966), which amalgamates the kaleidoscope of ideas explored in the previous six chapters. This transdisciplinary study concludes that WWII marked a turning point in the history of the Academy Awards. The postwar culture was characterized by the power-shift towards television, the emergence of celebrity culture, the expansion of consumer culture, the reactivation of transatlantic trade, the growth of fashion journalism, and an increasing circulation of national and international designer names in the media. This has been momentous for the conceptualization of the Oscarcast as a fashion show since its inception in 1953.

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Abstract
This interdisciplinary thesis investigates the wholesale production of fashionable ready-made blouses between 1909 and 1919. The 1910s has not previously been understood as an era of factory-produced blouses. Yet high demand for ready-made blouses from busy working women offered new money-making opportunities for a range of wholesale manufacturers. Most profit could be made from the middle to lower end of the trade. Four or five blouses and one plain skirt made an ideal working wardrobe for a clerical worker. Importantly, this was the first time that working-class women bought multiples of a single item of fashionable clothing. The timeframe is defined by key changes in fashion, resulting in the simplification and looser fit of blouses from c.1909 which suited mass production techniques. The end date 1919 marks the introduction of the blouse–tunic; a precursor to the shift dress of the 1920s. This is an under-investigated, but important, decade in dress history that bridges the gap between the Edwardian and modern periods. Object-focused research is central to this investigation. Important primary sources found in British and American museum collections include cutting and sewing machinery and surviving blouses. This thesis demonstrates the importance of unifying garment and textile study. Examination of blouses alongside cloth samples and fashion journals reveals how textiles were woven with visual and cultural signifiers relating to class and morality. Blouse makers worked most effectively when in synchronicity with their machines. This efficient human/machine relationship, which was key to generating profit, is analysed through Bruno Latour’s Actor–Network Theory (ANT). Through ANT’s application this study has retrieved stories of anonymous female blouse designers, cutters, makers, finishers, and forewomen, who, importantly, were also blouse wearers. These female voices are brought to life through storytelling whereby fragments of evidence combine to enact emotional and sensory embodied experiences on the factory floor. Thus, this thesis emphasises how the rise in demand and consumption of fashionable ready-made blouses is indivisible from the women who made them.
Abstract
This thesis situates the fashion mannequin as the primary artefact of a critical and historical examination that culminates in an extended study of the modern display mannequin and the cultural sources of its design. The research centres on the interrelationship between the design of the mannequin and its representations of the fashionable female body with specific reference to developments in the realistic display figure from 1960 to 1990. The investigation is based in an interdisciplinary analysis of the object and the aesthetic processes and working practices that underlie the realisation of these forms. It is a study formed by cumulative developments in its research methods in sourcing and interpreting existing material culture evidence of the mannequin as an artefact of historical and contemporary significance. The progressions in the materiality of the fashion mannequin, its varied conceptualisations and representations of feminine realism are the construct of the research approach and its core questions. The thesis ultimately contributes new knowledge of previously undocumented processes in the production of the display mannequin from archival and interview research in the context of the central study of the mannequin manufacturers, Rootstein, founded in London in 1959. This analysis of the design and form of the modern realistic mannequin is the original intervention of the thesis to the subject area from primary industry-based research from the Rootstein company archive. The thesis therefore introduces to the field of scholarship a British based company history of the professional and cultural role of the mannequin and the correspondences forged between fashion, visual culture and design in its making.
A Guide to Online Sources for Dress History Research

Jennifer Daley

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

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

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

**The Australian Dress Register, Sydney**
The Australian Dress Register is a collaborative, online project about dress with Australian provenance.  
https://australiandressregister.org

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

**The National Gallery of Australia, Canberra**
The National Gallery of Australia is the Commonwealth of Australia’s national cultural institution for the visual arts and is a portfolio agency within the Department of Communications and the Arts.  
https://artsearch.nga.gov.au

**The National Gallery of Victoria, Fashion and Textiles Collection, Melbourne**
Select the Collection tab at the top menu, then view the search tool and all curatorial departments, including The Fashion and Textiles Collection. The earliest international works are Egyptian Coptic textiles dating from around the sixth century AD while later holdings include sixteenth century lace, eighteenth century dress, embroidery and textiles, as well as contemporary fashion from around the globe.  
https://www.ngv.vic.gov.au

**The National Museum of Australia, Canberra**
Scroll through this page to research many interesting examples of clothing and accessories.  

**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.

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

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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/coleccion

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
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 Gowers 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
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.cnsc.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.

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.
The European Fashion Heritage Association, Florence
EFHA is an international hub, in which fashion GLAMs (Galleries, Libraries, Archives and Museums) and brands share their digital heritage assets and their experiences and best practices in the field of digitisation, access and valorisation of fashion heritage resources.
https://fashionheritage.eu

Valentino Garavani Virtual Museum, Milan
Take a virtual tour through this museum, dedicated to the fashion design of Valentino.
http://www.valentinogaravanimuseum.com

Japan

The Bunka Gakuen Library, Tokyo
This is a specialised library for fashion and clothing. The library collects rare books, magazines, fashion plates, etc., from the sixteenth century to the nineteenth century.
http://digital.bunka.ac.jp/kichosho_e/index.php

The Kyoto Costume Institute, Kyoto
The Kyoto Costume Institute Digital Archives presents image and text information for objects in the collection, from 1700 to today.
http://www.kci.or.jp/en/archives/digital_archives

Netherlands

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

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

The New Zealand Fashion Museum
Established in 2010 as a Charitable Trust, the museum records and shares the stories of the people, objects, and photographs that have contributed to the development of the unique fashion identity of New Zealand.
http://nzfashionmuseum.org.nz

Northern Ireland

National Museums Northern Ireland, Belfast
The museum has several collections, which include art, costume, and textiles.
https://www.nmni.com/collections/art/costume-and-textiles

Russia

The State Hermitage Museum, Saint Petersburg
The Hermitage includes over 3 million works of art and world culture artefacts, including paintings, graphic works, sculptures, works of applied art, archaeological artefacts, and numismatic objects. A search tool can be used to find dress and textile objects on the following link, Collection Online.
http://www.hermitagemuseum.org/wps/portal/hermitage/explore/artworks?lng=en

Scotland

The Glasgow School of Art, Glasgow
The Archives and Collections are available online and include images of art, design, photographs, textiles, and more.
www.gsaarchives.net

Heriot Watt University Textile Collection, Edinburgh
The Textile Collection of archives, fabric, and apparel, charts the evolution of the Scottish textile industry from the mid eighteenth century to the present day.
https://www.hw.ac.uk/uk/services/is/heritage/textile-collection.htm
The National Library of Scotland, Edinburgh
This online source includes art and design images, medieval manuscripts, maps, photography, sport, theatre, war, and more.
https://digital.nls.uk/gallery

National Museums Scotland, Edinburgh
The museum has over 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.  

**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 collection 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 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.mocany.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://statenisland.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.
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. Between 2017 and 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.

**Skye Murie, Editorial Assistant**

Skye Murie has worked as a curatorial assistant and researcher for the Columbia College Chicago Fashion Study Collection and the Chicago History Museum exhibition, *Silver Screen to Mainstream: American Fashion in the 1930s and ‘40s*, curated by Virginia Heaven. She graduated with an MFA in Interdisciplinary Arts and Media from Columbia College Chicago in 2020 and a BA in Theatre and Illustration from Hampshire College in 2012. She currently lives in Boston, Massachusetts, United States, where she works as a freelance illustrator for magazines, online articles, and children’s books. Her artwork can be seen at www.skyemurie.com and on Instagram as @skyemurie.

**Jeordy Raines, Editorial Assistant**

Jeordy Raines is an historian with an interest in dress history, social history, and material culture. She obtained a BA in History at King’s College, London in 2018, and an MA in History of Art at the Courtauld Institute of Art in 2019. Her specialism was “Documenting Fashion: Modernity, Film, and Image in Europe and America, 1920–1960,” supervised by Dr. Rebecca Arnold. Her dissertation, *Jewish Women, English Dress: How Jewish Women in England Navigated Identity through Clothing, 1939–1953*, explored extant dress, photographs, and oral histories to reveal the stories of Jewish women living in Britain during and after the Second World War. In October 2020 Jeordy spoke on this research for the Picturing Jewish Dress workshop series. Jeordy is currently based in Los Angeles, California where she works in education, and is the culture editor for *The Vintage Woman* magazine.

**Vanessa Recine, Editorial Assistant**

Vanessa Recine is a dress curator and art gallery manager. She is a recent graduate with an MA in Fashion Curation from London College of Fashion and a BA in Art History from Concordia University in Canada. Vanessa has worked in contemporary art galleries (both online and in-person) and museums across the world, including Citizen Atelier and Matthew Namour Gallery in Montreal, Canada and The Amelia Scott in Tunbridge Wells, England. Her current research focuses on the parallel between the current practice of exhibiting fashion in museums and displaying fashion in shop windows, revealing how the language of visual merchandising is echoed in curatorial conventions of display. With her combined experience in retail visual merchandising and curating for contemporary art galleries, Vanessa is passionate about the narratives that spaces convey.
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 Fudan 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 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

Vicki Karaminas, Massey University, Wellington, New Zealand

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 Sklodowska 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

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 odjevanja u Zagrebu na prijelazu iz 19. i 20. stoljeća [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 80 academic articles and 146 book reviews that have been published in The Journal of Dress History, inclusive of this issue, is available at www.dresshistorians.org/journal. The index is offered to facilitate your search for articles and book reviews, which are freely available for reading and further circulation.
ADH Membership, Conferences, and Calls For Papers

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

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

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

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

Please visit our website, www.dresshistorians.org, for the most up-to-date information about our association, including a comprehensive list of our international conferences and conference Calls For Papers (CFPs).
The 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 conference information and schedule are published here: www.dresshistorians.org/June2021conference.

The conference will begin every day at 12:00 noon (London UK time). 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 tickets start at just £25 and can be purchased at: https://tinyurl.com/June2021.

Thank you for supporting The Association of Dress Historians and our conference speakers.
The Journal of Dress History CFPs

Article submissions are encouraged throughout the year. Specifically, The Journal of Dress History welcomes articles that include 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 or email journal@dresshistorians.org.

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.