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

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The Editorial Board of The Journal of Dress History encourages submissions for publication consideration from students, early career researchers, independent scholars, and established professionals. If you would like to discuss an idea for an article, book review, or exhibition review, please contact Dr. Jennifer Daley at journal@dresshistorians.org.

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

Dear ADH Members and Friends,

I hope you enjoy reading this issue of The Journal of Dress History, which includes three academic articles, 25 book reviews, three exhibition reviews, and several additional sections. Inclusive of this issue, 88 academic articles and 222 book reviews have been published, all of which are freely available on our website.

The readership of The Journal of Dress History has grown substantially since the founding of the journal in 2016. With this rapid growth, it has been necessary to restructure The Editorial Board in order to facilitate a more streamlined workflow. I am, therefore, happy to announce that two of our veteran Associate Editors have now moved into new roles at The Journal of Dress History. Georgina Chappell is now Commissioning Editor, and Valerio Zanetti is now Managing Editor.

We actively encourage the submission of new articles, book reviews, and exhibition reviews, so if you are interested in potentially publishing in The Journal of Dress History, please contact me at journal@dresshistorians.org.

I look forward to hearing from you!

Best regards,

Jennifer

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Abstract

This article is a short survey of works by leading researchers who focused on cut and construction of dress and created pattern diagrams of garments in museum collections. It observes the evolution of and obstacles to pattern research from the mid twentieth century. It assesses measuring methods by Janet Arnold (1932–1998) and Betty Kirke (1924–2016) and compares three Madeleine Vionnet (1876–1975) artefacts patterned by three different individuals to demonstrate the variability and subjectivity of the pattern reproduction process. It recommends using Kirke’s method for its ability to address the distortion of the textile grid. The article argues for the adoption of practices that increase accuracy and transparency and minimize variability of outcomes. Recommendations derived from the amalgamated results of all the authors discussed present information that should be part of a researcher’s data collection and presentation when doing pattern research.
Introduction

Understanding dress history through a close examination of cut and construction has generated enduring works of reference in the field of dress history, but the practice of handling and measuring surviving garments in museum collections to create pattern diagrams remains a difficult endeavour that has changed over time. This article observes the evolution of and obstacles to this type of research. It surveys secondary sources published in the English language (United Kingdom, United States, and Canada) during 1954–2016 to gather expertise from key practitioners. To demonstrate variability of outcomes, this article uses primary sources in the form of pattern diagrams by three different individuals based on three surviving dresses by Madeleine Vionnet. Such variability was noted during the authors’ own research, which led them to try to understand why this occurs so that they may develop a more systematic and accurate measuring method that could take into consideration changes in conservation practices and increasingly limited access and handling of museum artefacts during research appointments. This method will be presented at a later date. The current article summarizes the preparatory research that was conducted ahead of the new streamlined method.

The research questions are “How have surviving clothing artefacts been used to create reproduction patterns?” and “What practices may be both valuable and problematic for junior researchers entering the field today?” The article presents possible outcomes generated by the use of different methods, points to the fallibility of relying on one person’s analysis of a garment, justifies the need for greater methodological transparency, and informs the reader of the components that should be part of pattern research. Keeping these questions and desired outcomes in mind, the article offers a short survey of the field, gives credit to key practitioners, and summarizes present-day practices and conservation standards. These standards evolve and readers should be aware that each research situation is different. No two individuals face an artefact with the same knowledge, tools, and autonomy.

1 French-language publications were sought but none were found that appear to have had the impact of the ones selected, nor could the French versions demonstrate pattern variability based on matching artefacts. A comparative study of pattern diagrams of non-western dress would be of interest in future research.
The article thus addresses key works chronologically, showing the progression of the field. This research revealed that some Vionnet artefacts were patterned by different authors. These few patterns can help readers visualize the variability of outcomes that can occur by using different measuring methods. This article demonstrates the variability and subjectivity of the pattern reproduction process, observes measuring methods from key practitioners and discusses their strengths and limitations, lists information that should be part of a researcher’s data collection, and argues for the adoption of practices that increase accuracy and transparency and minimize variability of outcomes.

This article surveys the work of pattern researchers who brought new perspectives to historic dress by measuring artefacts and creating pattern diagrams. This review could be more extensive. Space is a limitation as is the desire to include comparisons of pattern diagrams of similar garments by different authors, which has not, to the authors’ knowledge, been done before. The first section of this article focuses on 1950s–1960s works of Norah Waugh (1910–1966)\(^2\) and Janet Arnold who produced five seminal publications exploring the cut and construction of garments during 1600–1940 using, among other research methods, the creation of pattern diagrams. The second section covers 1970s–1990s works by authors who added a level of transparency to their work, discussed their pattern research methods, and offered new perspectives. The third section compares the approaches of Arnold, Betty Kirke, and Nancy O. Bryant (1947–), who studied Vionnet artefacts. Comparing their outcomes allows a discussion of the lack of consensus on methods and the interpretative nature of measuring and patterning historical clothing. Lastly, three exceptional 2010s publications that advanced pattern research help assess current practices and summarize findings. The goal of the article is to provide a framework to address the strengths and limitations of key works in pattern research in order to move towards developing a subsequent streamlined method.

The objective is to increase transparency and accuracy in pattern research, with the goal of eventually proposing a template that will help students and early career professionals when they do pattern research in structured museum environments. The current investigation thus:

• addresses developments in the field of pattern research during 1954–2016 to understand how surviving clothing artefacts have been utilized;
• compares the results of three practitioners who patterned specific Vionnet designs;
• examines accuracy of results when authors use different measuring methods; and
• lists the different types of information that should be collected when doing pattern research with clothing artefacts.

1950s–1960s: Early Standards

Many key reference works in the field of dress history focus on cut and construction and were first published during the 1950s and 1960s. Starting in 1954, Norah Waugh pioneered the field. She was a lecturer on historical costume at the Central School of Art and Design, London, for 30 years, had several years of hands–on costuming experience at the London Theatre Studio, and also had a personal costume collection. She published three books that contained her observations about fashion, short sections on materials, embellishment, construction notes (for some garments), ample textual and visual primary sources, and many pattern diagrams. Her books “were the outcome of many years of patient and practical research” and allow readers access to structural information on garments, knowledge that texts, works of arts, or photographs can rarely fully convey. Waugh’s publications continue to be printed, abundantly cited, and used today by a variety of researchers.

5 Ibid.
6 As of 21 January 2021, Waugh's books discussed in this section have 520 combined citations in Google Scholar, the most recent from 2020. Google scholar citations span disciplines such as history (dress, economic, or art history), literature, theatre, and material culture studies. A similar situation occurs with the two 1960s Arnold books with 237 citations. While search numbers may vary, the continued importance of both authors’ works from this period is clear and, with Arnold, increases with later publications.
Some Waugh pattern diagrams are from primary sources, but most were produced by her from surviving garments in European collections. In her first book, *Corsets and Crinolines* (1954), the repository of patterned objects is unknown. In her subsequent books, *The Cut of Men’s Clothes: 1600–1900* (1964) and *The Cut of Women’s Clothes: 1600–1930* (1968), patterned artefacts are often linked to collections but frequently without unique identifiers (e.g., accession, inventory, or museum identification numbers). Moreover, the owners are sometimes kept anonymous and, occasionally, it is unknown if a surviving artefact was accessed. In Waugh’s second book, for example, seven diagrams have no source that could indicate a surviving artefact was accessed and five diagrams indicate “Private Collection” but the individual is not listed for access and verification. In her third book, nine diagrams have no source and three indicate “Privately owned” but the individual is not listed. Nonetheless, Waugh’s focus on primary sources, including careful attention to clothing artefacts, continues to make her oeuvre remarkable. The diagrams created are valuable despite the inability of scholars to verify or reproduce them, actions that are at the core of scientific methods. It is also unfortunate that she did not offer any guiding procedures for taking patterns from the artefacts she studied. Some dress historians followed in her footsteps during the 1960s by adopting time-consuming, experiential learning methods while also withholding from readers how they conducted their work.

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Equally as important to the field is Janet Arnold. She was an experienced theatrical pattern cutter before accepting various teaching appointments and fellowships, including one, starting in 1978, at the Department of Drama and Theatre Studies at Royal Holloway College, University of London, and a Visiting Professorship in the History of Dress (1992–1998) at the University of the West of England in Bristol.¹² Arnold’s first two *Patterns of Fashion* volumes (1964¹³ and 1966¹⁴) span the period circa 1660–1940, a focus similar to Waugh’s,¹⁵ while Arnold’s unpublished research covers “a period from the early 1500s through to the end of the 1950s.”¹⁶ Arnold systematically drew, measured, patterned, photographed, and occasionally produced toiles (i.e., muslin test garments), though the toiles were not included in the publications.¹⁷ She offered excerpts from primary sources pertaining to pattern cutting and dressmaking, included visuals of period patterns, and addressed the strengths and limitations of her work. Arnold described her pattern reproductions as “accurate to within approximately” a half inch and addressed the difficulties inherent to scaling her work.¹⁸ She carefully observed and handled surviving fashionable dress specimens and identified the collection’s location, but these 1960s volumes did not provide unique identifying numbers or measuring methods. Arnold’s work is nonetheless rigorous and, through meticulous notes and skillful line drawings of garments, occasionally including views of inside layers, she provides an in–depth focus on construction techniques.

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¹⁷ For photographic documentation, see: Hefford, op cit.
For toiles, see: Tiramani, op cit., pp. 191, 193.
The works produced by Waugh and Arnold during the 1960s place the materiality of clothing artefacts at the centre of the research. Alongside their theoretical understanding of dress, their hands-on approach—likely developed through their involvement with theatre costuming—uncovered information overlooked by traditional scholarship. Their careful observation of surviving clothing as primary sources helped to make visible the design, production, and use of dress beyond the world of theatre. The artefacts observed can serve as evidence in many fields of study. However, readers in and outside the world of dress studies may be unaware of the inherent flaws in the sketching of artefacts (laid flat or on mounts) and the production of patterns derived from measuring clothing artefacts, in part because methods are not included and critically presented. Such omissions appear to be typical in the 1950s and 1960s. Presenting the methods would have afforded readers an awareness of the level of interpretation involved in this type of research and allowed them to compare their own approaches to assess the need to re-measure to obtain more accurate results. While researchers today can try to contact listed collections and owners to obtain identifying numbers and gain access to these sources, this is not always feasible as objects may have been deaccessioned, sold, or lost. Given this, it is unlikely that verification has been done. Waugh’s and Arnold’s pattern diagrams are nonetheless valid and amply used interpretative works that are seldom acknowledged as construal. Greater awareness of these issues may have surfaced in the next decades because traceability improved, and methods are sometimes included.

1970s–1990s: Increased Transparency

During 1970–1999, publications increased that included identifying information and patterns of museum artefacts and, at times, descriptions of methods of study. Two authors share information on their measuring method during this time, one of which is Arnold, who is quite prolific during this period, and the other is Kirke. Works by Dorothy K. Burnham (1911–2004), Kirke, Bryant, Linda Baumgarten, John Watson (1932–), and Florine Carr are worth mentioning but, for the purpose of this article, a focus will be placed on the first few authors to help demonstrate changes in the field and address the research questions.19 Notwithstanding, Baumgarten, Watson, and Carr wisely directed the reader of their book, which was first published in 1999, to look beyond the garment’s “style and artistic accomplishments” to pay attention to “old stitch marks, folds, loose threads from

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19 The vital statistics of Linda Baumgarten and Florine Carr are unknown.
removed trimmings, and patterns of fading and wear.” Signs of use are not typically present in resulting patterns but are part of the life of the artefact that researchers should note as they may lead to new insights, such as indications of reuse and alterations. The works selected for the present section may not all be as heavily cited as Waugh’s and Arnold’s 1950s–1960s publications but they demonstrate the broadening of research beyond high fashion, present the possibility of comparing patterns of individual Vionnet artefacts, and explore the methods of two authors, the first of which is Arnold.

In *A Handbook of Costume* (1973), Arnold reports on her methods, but cautions that only skilled, highly-experienced people should take patterns from artefacts as “time and work are wasted unless full technical notes are made and this is impossible for the novice.” Acknowledging researchers’ skill levels and the difficulty of the work is, indeed, important but it should also be noted that skills constantly evolve over one’s career. Arnold suggests two methods for taking patterns. The first involves using white mull (i.e., plain cotton) where pencil marks will indicate outlines and darts for each pattern piece in full size. The mull’s grain line is first matched to the grain line of a pattern piece on the artefact and the mull is smoothed over the garment. The mull gets pinned at the darts and seams, which allows these reference points to be marked. Arnold warns that the mull’s slight shift will lead the grain line to be off. This implies that the mull is not pinned along a grain line and that off-grain pattern pieces are flawed. She explains the second method, which produces a reduced-sized pattern, as follows:

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22 Ibid., p. 129.
23 Ibid., p. 130.
24 Ibid.
The best method is to measure each piece of the garment by the straight grain with a tape measure, using occasional fine silk or entomologist’s pins to mark the points on the fabric...The measurements are plotted on graph paper (a scale of 1/8 inch=1 inch is easiest) until the shape of the garment emerges in a series of little dots which are then joined together. This pattern can then be enlarged to full scale, drawing directly onto cotton. This is by far the most accurate way of taking a pattern and it is also much easier to make detailed observations of lining and construction.25

Arnold regards the second method as more accurate, but the research evidence from this article demonstrates that her methods ignore the distortion of textiles and pattern pieces that results from the making/re–making, wearing, and storing of garments. Additionally, today’s researchers should know that most institutions forbid the use of needles and pins inserted into artefacts, which is central to Arnold’s methods (and acceptable at the time of her research). She informs readers of the 20 hours needed per pattern, including note–taking, and advises novices to practice on several dispensable pieces and never unpick (i.e., disassemble) a garment.26 Alterations of garments were common in previous centuries and period alterations can still provide a historically accurate silhouette. Arnold’s directives are sound as altering or taking apart garments may lead to the obliteration of valuable construction information. Time to measure a piece and record observations, including alterations, is contingent on the complexity of the artefact but should not be underestimated: then and now, time remains one of the barriers to pattern research. If examinations are conducted in a rush, it could endanger artefacts. As per Arnold’s recommendation, it is best to gain practice before going into a museum setting, enabling realistic time expectations based on individual skill levels. Researchers should inquire beforehand about rules of conduct in each institution—especially when it comes to handling, measuring, and photography—and about time and space allocation.

25 Ibid.
An ellipsis was added by the authors of this article, Anne Bissonnette, Patricia Siferd, and Katelin Karbonik.
26 Ibid., pp. 130–131.
Using different methods, Arnold elevated scholarship in dress and pattern research through her focus on cut and construction and the close attention she paid to evidence embedded in a garment. In *A Handbook of Costume*, she argued that one of the best methods to study a garment is to draw it. She pointed out that close attention afforded by drawing raises many questions regarding fabric content, embellishments, grain of fabric, position of darts compared with today, type of closures, the suitable undergarments to achieve the silhouette, and much more. Drawing the garment first allows a deeper reflection on its form and function. This could lead a junior researcher to a greater level of awareness, both the complexity of and risks to the artefact under study and of their perspective as a modern-day actor. Investigating clothing artefacts using different methods and being self-aware of our potentially skewed and/or biased views of the past remains paramount.

During the 1970s and 1980s, the scope and traceability of sources in pattern research improved, enabling more wide-ranging observations and, occasionally, the replication of data that is fundamental to scientific research. Dorothy K. Burnham served as Curator of Textiles at the Royal Ontario Museum (1939–1977); was named member of the Order of Canada (1985); and was described as being “in the vanguard of the generation of early 20th century curators who made textiles and costume a field of valid scholarly research by finding out how and why objects are made in particular ways, what they meant when produced and what they mean to us today.” In 1973, Burnham studied the influence of loom-woven cloth on the cut of traditional clothing of many cultures in the *Cut My Cote* exhibition and publication. Still cited in different fields of study today, this publication broadened pattern research beyond circa 1660–1940 European high fashion. Burnham did not explain her pattern-taking method(s), as Arnold did, but she included measurements of cloth widths, some construction notes, and all accession

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27 Ibid., pp. 178, 199.


29 Ibid.


numbers for garments mentioned in the text, featured in photographs, and reproduced in the line drawings and pattern diagrams. Arnold’s readers would have to wait for the third volume of *Patterns of Fashion* in 1985\(^{32}\) to find 30 unique identifying numbers linked to pattern diagrams.\(^{33}\) With increased transparency and traceability, researchers today are better able to identify, locate, and investigate specific artefacts, which can serve to compare the work and methods of different scholars.

Another leader in pattern research who described her measuring method is Betty Kirke. She was a fashion designer and costume conservator who spent her early career as a New York ready-to-wear entrepreneur (circa 1953–1972) before entering the museum field.\(^{34}\) Kirke first worked under costume restorer Elizabeth (Liz) Lawrence\(^{35}\) at The Costume Institute of the Metropolitan Museum of Art, New York, (1972–1979), then as Senior Conservator at the Museum of the Fashion Institute of Technology (FIT), (1979–1991).\(^{36}\) In 1973, Kirke was awestruck by the work of Madeleine Vionnet and began a research journey that spanned several decades until Kirke’s passing.\(^{37}\) This included the examination, measuring, patterning, and making of toiles of surviving artefacts, as well as historical research and pattern anthology analysis. Her approach was guided by the ethics and requirements of her professional work as a conservator.


\(^{33}\) Some patterns were not linked to unique identifying numbers. In such cases, the reader of the book could assume that the collecting entity did not give these artefacts unique identifying numbers.


\(^{35}\) The birthyear of Elizabeth Lawrence is unknown, and her deathyear may be circa 1981–1982.


Kirke’s trajectory in design, restoration, and conservation informed her experiential-learning approach. She acknowledged the importance of construction skills for restoration work in her 1982 *Dress* article (while paying tribute to Lawrence): “I believe [Lawrence suggested] that unless you have enough experiences with clothing construction and sewing, you would not have enough data in the mind to which you could match the clues or recognize the peculiarities of the designer.” Skill levels are again raised as an issue. Lawrence also instructed Kirke to “let the dress tell you what it wants done to it” but, being a designer, it took Kirke “a while to reverse [her own] experiences of dominating the design.” Her previous training was both valuable and problematic. While the field was changing from the invasive ideals of restoration towards minimal conservation interventions, understanding the needs and structure of artefacts remained paramount. As a designer, Kirke knew about the expandability of cloth, especially when hung or cut on the bias. As a costume conservator, she had to conceive of repairs that would expand and contract with the movement of a garment. As a researcher, she developed a measuring method that addressed the distortion of the cloth—whether planned for at the time of production, as in the case of Vionnet garments, or due to wearing and hanging for storage.

Kirke’s method is explained in a 1989 *Threads* article. She described known ways to take patterns from existing garments, such as disassembling and doing a “rub-off” with another fabric using pins and chalk, but explained that none fell within current conservation standards. Studying Vionnet artefacts (which could not be disassembled), Kirke had to “recover the structural integrity of the cloth prior to distortion.” This was demanding: Kirke “selected one yarn (warp or weft) on each garment section as ‘home base’ and measured at 2–inch increments the length of a yarn that intersected it. In this way, she reproduced the undistorted grid rather than the distorted outline of a pattern part.” She indicated that not every yarn that

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38 Kirke, op cit., p. 34.
39 Ibid., p. 32.
40 The bias applies to the many directions that intersect the warp and weft and does not correspond to any threads. The “true bias” is placed at a 45 degree angle from the warp and weft and provides the most expansion of the cloth.
41 For pre-production distortion at the Vionnet couture house, see: Bissonnette, op cit., p. 293.
43 Bissonnette, op cit., p. 293.
44 The warp direction is indicated in all pattern pieces with a line that ends with arrows.
45 Bissonnette, op cit., p. 293.
intersected “home base” had to be measured, “only enough so that a fairly accurate cutting line is established.” She placed her measurements either on dotted marking paper of the same size as the garment (which she preferred to get a better understanding of the piece), or on “scaled graph paper using a system that equated one square of the graph paper to one centimeter or inch.” This method continues to require considerable time and workspace, especially when transferring long gowns to full-size marking paper, an intense focus, and is best done uninterrupted. Kirke acknowledged the imperfections and fallibility of the process. Focusing on the original woven grid, rather than distorted pattern outlines, likely led to more accurate results. These patterns were Kirke’s intellectual creations rather than Vionnet’s work. As a result, Kirke specifically indicated her copyright to the patterns in the front matter of the Japanese (1991) and English (1998) editions of her book Madeleine Vionnet, an acknowledgement not found in earlier works with pattern diagrams by all authors studied. When comparing Kirke’s work with that of others, this research shall demonstrate that pattern diagrams of the same garment produced by different methods can vary. Claiming authorship is thus a step towards transparency and accountability.

Vionnet Patterns: Comparing Diagrams by Arnold, Kirke, and Bryant

Three individuals patterned what may be the same artefacts created by the Vionnet couture house, thus allowing some comparisons of their different methods and, to a limited extent, their working environments. Knowing Arnold’s and Kirke’s measuring methods is especially insightful because a few garments were patterned by both individuals. No such comparisons of these pattern diagrams appear to have been done before. Arnold created five Vionnet pattern diagrams in Patterns of Fashion 2 (1966), and it can be assumed that a method similar to one described in Arnold’s 1973 A Handbook of Costume was used to create diagrams. Two of the garments patterned by Arnold were also done by Kirke, who also reproduced them in toiles, which were mounted and photographed in 2007 (Figure 1 and Figure 2).

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\(^{46}\) Kirke, 1989, op cit., p. 70.
\(^{47}\) Bissonnette, op cit., p. 293.
Figure 1:
Figure 2:
*Toile of Summer 1922 Modèle L’Orage Designed by Madeleine Vionnet, Betty Kirke, circa 1973–1991, Cotton Plain Weave (Muslin), Doris Stein Research and Design Center for Costume and Textiles, Los Angeles County Museum of Art, Los Angeles, California, United States, DSC.Kirke.Toile.6, Mounted and Photographed by © Anne Bissonnette, 2007.*
The first toile (Figure 1) is a 1921 red dress identified in the Vionnet archive as *Modèle 1140A*, and the second toile (Figure 2) is a 1922 beige-to-brown colour-blocked dress called *L’Orage* [The Storm].[[31]](#fn31) Arnold observed them at the Centre de Documentation du Costume[[32]](#fn32) while Kirke did so at the Musée de la Mode et du Textile,[[33]](#fn33) collection UFAC.[[34]](#fn34) Neither authors provided accession numbers.

Nonetheless, the artefacts Arnold examined in one institution are likely the same ones Kirke studied in another intuition as these French institutions merged and changed names. In an accord from 1961, the Union Française des Arts du Costume (UFAC), created in 1948, became part of the Centre de Documentation du Costume at 79 avenue de la République in Paris—an address that matches what is listed in Arnold’s Acknowledgements section.[[35]](#fn35) By 1981, the UFAC collection joined the one at the Musée des Arts Décoratifs to form the Musée de la Mode et du Textile. Both dresses can also be found in a 2009 publication from Les Arts Décoratifs, the latest name of that museum.[[36]](#fn36) Assuming there is only one dress of

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All translations in this article were made by one of the authors of this article, Anne Bissonnette.

[32] The Centre de Documentation du Costume was located in Paris, France. It was the result of a 1961 accord and aimed to precede the creation of an Institut National du Costume Français, a type of costume museum first conceived by Lucien Lelong (1889–1958) as early as 1945, a genesis that led to the creation of the Union Française des Arts du Costume (UFAC) in Paris in July 1948.


[34] Arnold identified the red dress (*Modèle 1140A*) as dating circa 1921–1922 and the beige-to-brown dress (*L’Orage*) as dating circa 1922 and the pieces as being from the Centre de Documentation du Costume.

See:
Kirke identified both pieces as dating circa 1922 and the pieces as being from the Musée de la Mode et du Textile, Collection UFAC.

See:

[35] For the *Modèle 1140A* #UF 52–18–42 and *L’Orage* #UF 52–18–50, see:
each model in the Les Arts Décoratifs collection, three sources can be used to assess the strengths and limitations of some aspects of the research of Arnold and Kirke.

Presentations of artefacts include drawings in both authors’ work and, for Kirke, the addition of photographs of garments on a form. One of the authors of the article, Anne Bissonnette, met Kirke in 1992 and, over time, acknowledged Kirke’s lack of illustration skills. This likely led Kirke to commission this task for her book. In addition to drawing, mounting and photography can add a layer of subjectivity to garments presented on forms. The illustrations in Arnold’s book appear realistic. In her 1140A dress illustrations, there is some blousant [gathered volume] at the bodice over a waist tie. In the illustration in Kirke’s book, there is some blousant as well but the tie is much lower and the rendering is more like an elongated fashion illustration with skewed proportions. A photograph of 1140A on a mannequin in Kirke’s book has a cowl neckline unseen in either work, but this photograph resembles Arnold’s renderings more closely than the illustration in Kirke’s book. Discrepancies occur for other artefacts.

Illustrations of L’Orage feature the dress with some blousant at varying dropped-waist levels but this is not necessarily so for the garment in an array of photographs (as in the beltless Figure 2 toile). Kirke’s illustration has blousant at the hip level and the photograph beside it has it at the natural waist. Differences exist between Arnold’s and Kirke’s illustrations and L’Orage photographs in the 2009 book, Madeleine Vionnet: puriste de la mode. In it, there are numerous black and white archival photographie de dépôt de modèles [model depot photographs] that Vionnet filed to secure her copyright. Dépôt visuals show women wearing gowns. These old, monochromatic photographs are often on one page and face a new colour photograph of the artefact on a dress form. The 2009 photograph of L’Orage on a dress form has no blousant at all on a dropped waist (similar to the Figure 2 toile), which is not what is presented on the 1923 dépôt photograph on the facing page. Based on the dépôt visuals, Arnold’s illustrations are more historically accurate. Did she access the dépôt visuals? This is not disclosed. Did the illustrator for Kirke’s book see the adjacent photograph that was eventually

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57 The Figure 1 toile does not have a tie and therefore falls as far as gravity will allow. Arnold, 1966, op cit., pp. 74–75.
59 Ibid., p. 96.
61 Golbin, op cit.
published? Probably not. Likewise, the dresser for the 2009 exhibition, Madeleine Vionnet, at Les Arts Décoratifs and its accompanying book clearly did not rely on dépôt visuals to create the mount. Unless a researcher can access archival photographs of an artefact at the time it was worn and apply this research to produce accurate mounts, mounting can be a very subjective enterprise. Artistic renderings of garments on present–day mounts is a research method that can lead to errors. To increase transparency, renderings should acknowledge the source from which the illustrations are produced.

The pattern diagrams of the two Vionnet garments are of great interest. The Arnold diagrams contain many more construction details and are presented on a valuable grid, unlike in Kirke’s art–oriented publication. A method that compares diagrams by different authors was employed that required obtaining visuals of original artwork or using a scanner to produce visuals. Image–editing software was then used to create montages. The goal was to isolate pattern diagram outlines and superimpose them in different colours for each author. The method has limitations: diagrams compared are not the result of work done in controlled scientific environments and the possibility exists that original diagrams may have been altered for publication. Nonetheless, comparisons can help understand how the manner in which a pattern is taken can impact results.

Superimpositions followed multiple processes. Firstly, visuals of pattern diagrams were obtained, via purchase or by scanning published works on a flatbed scanner. Secondly, the visuals of two pattern diagrams were layered into a single file using image–editing software. Thirdly, the layer for one diagram was scaled in both directions simultaneously to maintain proportionality and rotated (all pieces in the diagram at once) so that one segment in the warp direction—as this direction of the cloth has the least expandability—matched one corresponding segment in the same pattern piece by another author. Once this was done, other individual pattern pieces of the diagram were moved around so that each piece was superimposed with its twin from another author. This third step involved several iterations: one attempt for each major pattern piece. Each attempt was analyzed and the best all–over match was selected. This selection process adds a level of subjectivity. When superimposed pattern pieces are nearly alike, the lines overlap and may appear indistinct, but when there is a lot of variation, this can be seen clearly. Both results are of interest and can lead to hypotheses about different pattern taking methods.

Taking patterns of surviving garments presents a twofold problem: the textile objects under study are the product of different processes (e.g., making, wearing, storing) that may still be at play when a researcher accesses them, and the people involved have different journeys (e.g., backgrounds, skills, levels of understanding) and methods that can lead to different outcomes. The diagrams studied
demonstrate this situation well. The diagrams by Arnold and Kirke for *L’Orage* are quite similar (Figure 3 and Figure 4) and could appear to be the work of a single author when superimposed (Figure 5).

![Figure 3](image)

**Figure 3:**
*L’Orage* Dress Designed by Madeleine Vionnet,
Hand Drawn 1:8 Scale Pattern by Janet Arnold,
Figure 4:
L’Orage *Dress Designed by Madeleine Vionnet*,
Scale Pattern Diagram by Betty Kirke,
Published in Betty Kirke, *Madeleine Vionnet*.

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Figure 5:
L’Orage Dress Designed by Madeleine Vionnet,
Montage by Anne Bissonnette that Compares the Pattern Diagrams of Janet Arnold (in Blue) and Betty Kirke (in Red).
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Shared Copyright of Original Kirke Pattern:
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Montage © Anne Bissonnette, 2021.
However, the diagrams for 1140A appear slightly different at first glance (Figure 6 and Figure 7) and, once superimposed, reveals significant discrepancies (Figure 8).

**Figure 6:**

1140A Dress Designed by Madeleine Vionnet,
Hand Drawn 1:8 Scale Pattern by Janet Arnold,
Figure 7:
1140A Dress Designed by Madeleine Vionnet,
Scale Pattern Diagram by Betty Kirke,
Published in Betty Kirke, Madeleine Vionnet,

Shared Copyright:
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Figure 8:

1140A Dress Designed by Madeleine Vionnet,
Montage by Anne Bissonnette that Compares the Pattern Diagrams of Janet Arnold (in Blue) and Betty Kirke (in Red).

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Shared Copyright of Original Kirke Pattern:
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As there are five pattern pieces for 1140A, five iterations of superimposed diagrams were created but only the best all-over match is presented here (Figure 8). Each iteration selected one pattern piece on a diagram from Author A and scaled and rotated this author’s entire pattern diagram (all pieces at once) to match the warp segment of a corresponding pattern piece by Author B. Following the warp match of a single pattern piece, remaining pieces from Author A were moved around (but no longer scaled or rotated) to rest over their twins from Author B. All five iterations of superimposed diagrams were observed side by side. Based on the red Roman numerals in Figure 8, the iteration that matched Kirke’s pattern pieces #II, #III, and #IV led to a substantially smaller scaled “petal” piece (#V) and were discarded. The best iteration (Figure 8) matched the warp segment of Kirke’s pattern piece #I because the Arnold petal piece became slightly narrower and longer, which is consistent with fabric that expands when it hangs on the bias. Regardless of the iteration, one garment’s superimpositions show a lot of variations (1140A) while the other one does not (L’Orage).

Why are the two superimpositions (Figure 5 and Figure 8) so different? L’Orage is a textile object that was designed to mainly follow the woven grid of the cloth (warp and weft (woven at a 90 degree direction from the warp)). Style lines and seams are practically all on the warp and weft, which are dimensionally stable directions in the fabric. Despite the effects of gravity, the garment essentially retained its structural integrity over time and measuring the pattern pieces worked well regardless of the method and researcher. However, for 1140A, few pattern outlines follow the direction of the woven grid and this has led to greater distortion of the cloth. The making, wearing, and hanging processes have likely affected this artefact. A vast quantity of clothing across time and place are made of woven textiles and fall somewhere along the spectrum illustrated by both Vionnet garments. Kirke spent decades studying many distorted Vionnet artefacts (i.e., cut on the bias or made to fall on the bias). As a conservator and Vionnet scholar, she had to use a pattern-taking method that could address the distortion of woven textiles and thus cover the entire spectrum from undistorted to heavily distorted.

Figure 8 demonstrates that Kirke’s method (in red) aimed to undo the distortion of the woven cloth. She settled on a thread (warp or weft) and measured the lengths of some intersecting threads. The beginning and end of these intersecting threads formed dots that were connected to create the outlines of the pattern (rather than measuring the outlines of pattern pieces that may have expanded or contracted in production or use). This is particularly noticeable in 1140A pattern pieces. In Kirke’s pattern, the stepped outlines of the bodice pieces #II and #IV follow the warp and weft grainlines, which is consistent with her research findings that “Vionnet aimed to cut and sew on the warp and weft as much as possible” to
capitalize on their stability. Did Kirke’s findings generate pattern modifications? Did the production of a toile lead to pattern adjustments after the fact? Neither Kirke nor Arnold addressed whether this figured into their processes. In any case, the comparison for 1140A, where every piece hangs on the bias, demonstrates the variability of both methods. This demonstration may lead future researchers to consider fabric distortion into their methods, especially in garments susceptible to distortion, which includes those cut or hung on the true bias and other bias angles. The findings on both garments are important; they establish the importance of cut and construction and their potential impact on pattern diagrams unless distortion of the textiles from production and/or use are addressed in the measuring method.

Around the same time as Kirke was conducting her research, Nancy O. Bryant, a Professor from Oregon State University (1974–2004), authored three articles (1986, 1991, 1993) on the work of Madeleine Vionnet that focused on cut. In 1993, she described her systematic approach to artefacts, which included examining, drawing, photographing several views, documenting construction techniques with descriptive analysis, measuring, producing a one-eighth scale pattern diagram, and occasionally creating half-scale toiles to check for accuracy. Bryant acknowledged Kirke’s 1989 method but made no mention of its use in her articles. She reiterated problems of limited time and space and noted that the care of the artefacts is of utmost importance. Wearing gloves for handling did, however, hinder the taking and recording of accurate measurements, especially for three-dimensional garments that cannot lay flat. She informed the reader that, because no pins or threads could be used, she employed a pick glass [magnifying thread counter] to determine the grain of the fabric. She stated that the scaled diagrams she produced on site “contributed to the potential for inaccuracy.” Like Arnold

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63 Bissonnette, op cit., p. 295.
67 Ibid., pp. 28–29.
68 Ibid., p. 29.
69 Ibid.
70 Ibid.
71 Ibid.
and Kirke, Bryant succeeded in pushing boundaries of knowledge and publishing in academic journals, despite acknowledged limitations.

In some cases, Bryant was not given access to measure garments and had to rely on anonymous pattern diagrams taken by other actors, illustrating some access barriers and how pattern–diagram authorship has not always been deemed important. For her 1993 article, Bryant produced four of the six diagrams featured. The remaining two were purchased from FIT, without designating who authored them. The FIT diagrams were featured in the 1987 exhibition, *Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo*. Bryant requested permission from UFAC to examine eight gowns lent to this exhibition but this was declined. Kirke was Senior Conservator at FIT during this period and was likely the author. Since the pieces were to be handled for mounting, the loan agreement may have made an additional request to measure the garments to create pattern diagrams. Kirke, as a museum insider with a key conservator position and, possibly, as a known entity at UFAC, may have gained the trust of museum administrators, whereas they did not extend the same privilege to Bryant, an academic researcher. Without any demonstration that results could differ substantially, two patterns may have been seen as redundant and not worth the potential hazards associated with additional handling. In any case, the anonymity of the FIT pattern diagrams of UFAC artefacts and their ensuing lack of methodological explanation implies that the creation of patterns always gives the same results and that authorship does not matter, which this article seeks to negate. Arnold, Kirke, and Bryant (or other researchers since) have not compared their methods: had they done so, differences could have been seen. As one pattern diagram of a circa 1929 dark wine velvet gown from The Costume Institute, New York, is presented in both the 1993 Bryant article and in the Kirke book, their diverse interpretations are made visible in Figure 9, enabling analysis.

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72 Ibid.
73 Ibid.
74 Costume Institute gown, 1973.294.1ab.

See:
As Kirke provides no identification number, the current comparison assumes that the Costume Institute has only one such gown.
See:
According to Bryant, an added challenge to assessing the grain of this gown resided in the gown’s velvet fabric and dark colour.
Nancy O. Bryant, email correspondence to Anne Bissonnette, 26 January 2021.
Figure 9:
*Circa 1929 Dress Designed by Madeleine Vionnet,*
Montage by Anne Bissonnette that Compares the Patterns Diagrams of
Nancy O. Bryant (in Black) and Betty Kirke (in Red).

Copyright of Original Bryant Work:

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Figure 9 shows the expansion of the textile’s grid where elements of the gown hang on the bias (centres front and back, shoulders, and some hem sections). The centre back, for example, is on the true bias direction where the grid can expand the most: the gown becomes longer and narrower along this axis, as depicted in Bryant’s pattern. Figure 9 thus suggests that Bryant, like Arnold, did not attempt to uncover the undistorted structure the way Kirke did. Their approaches led to different results, which further emphasizes that authorship and methods should be acknowledged. Nevertheless, the possibility of providing researchers with authored patterns that follow a known method can enable scholars like Bryant to conduct research while minimizing risks to artefacts.


The past decades have seen increased interest by museum professionals (and other scholars) wishing to share their collections while simultaneously reducing the need to handle sought-after pieces. While pattern research is increasingly used to expand our understanding of dress, the 2011–2012 volumes edited by Susan North (1956–) and Jenny Tiramani (1950–) are exceptional in their scope, quality, and use of new tools. The editors and other contributors/authors, including Melanie Braun, Luca Costigliolo, Armelle Lucas, Christine Prentis, and Claire Thornton, stand on the shoulders of Arnold and other scholars but add a notable new dimension by utilising x-ray technology to examine seventeenth century garments held in The Victoria and Albert Museum (V&A), London. The x-radiographs can reveal boning, interlining, and other features that can distort the textile grid and would often be impossible to observe without the unethical disassembly of artefacts. The authors provide accession numbers, places of origin, dates and notes on production and alterations (documented or assessed), some textile information, photographs of artefacts (mounted as well as detail views),

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77 Jenny Tiramani has been a costume, stage, and production designer. Since 2012, she has been Principal of The School of Historical Dress, London, England.
78 The vital statistics of Braun, Costigliolo, Lucas, Prentis, and Thornton are unknown.
artwork and text (to explain and contextualize pieces), and pattern diagrams on a gridded background.

The consistent documentation of weave structures and textile finishing treatments in future publications would greatly assist in the understanding of the pieces observed. Even so, their work is exemplary through the addition of some reproductions of artefacts to better explain alterations, x-radiographs, conjectured layouts of pattern pieces on cloth, decorative elements (layouts and structures), and construction sequences. Pattern authorship is specified twice: in the title page and table of contents. The introduction discusses period tools and techniques and provides step-by-step photographs on knitting, sewing, and embroidery stitches. While their meticulousness includes a statement about using imperial measurements to be period appropriate, unfortunately, their measuring method is undisclosed. North’s introduction addresses the constant requests to see and handle featured objects and how their own time-consuming research will reduce the need for future handling and therefore aid to preserve artefacts. While this may be true, and a harbinger of things to come, adding a measuring method could address the variability demonstrated in the works of Arnold, Kirke, and Bryant.

In light of the exceptional Seventeenth-century Woman’s Dress Patterns series and its 2016 sibling, 17th-Century Men’s Dress Patterns: 1600–1630, by North, Tiramani, and their collaborators, Braun, Costigliolo, and Thornton, a question worth asking is, “Can researchers without the support of a major institution/publisher produce significant work?” Scale is not linked to excellence in scholarship, so the answer is a resounding yes. Developing a more accurate and streamlined method for measuring garments—one that addresses issues raised by key scholars, is sensitive to current conservation standards, and takes into consideration limited time and space for museum appointments—can advance the skills of many researchers and support new scholarship. For novices and experts, acknowledging the methods used will also provide greater research transparency.

80 Ibid., p. 6.
Through a short survey of key works on pattern research, an analysis of two different measuring methods, and a comparison of pattern diagrams of three Vionnet dresses by three different authors, this article documents changes in research practices. It demonstrates the interpretative nature of pattern-taking research and recommends using Kirke’s 1989 method as the nucleus for a streamlined method because of its ability to address the distortion of the textile grid. Recommendations derived from the amalgamated results of all the authors discussed are much broader when addressing information that should be part of data collection and presentation. The survey allowed the gathering of information that is reorganised here to explain the reasons why these practices are valuable.

To identify artefacts and knowledge creators, include:
- unique identifying numbers, such as accession numbers;
- institutions, collections, or individual owners of artefacts;
- authorship of all creators by name (e.g., pattern maker(s), illustrator(s), photographer(s), costume mounting specialist(s)) and copyright owner(s)), whenever applicable;
- source(s) used to create illustrations and mounts; and
- date(s) of research for various aspects of the work produced.

To understand and/or replicate the research, incorporate:
- a description of the systematic ways artefacts were studied (e.g., drawing, photographing, measuring, toile making) and how this should be done (e.g., photographs of objects on a grid surface, toiles to modify notes and/or patterns);
- a statement on the method for measuring artefacts;
- standards for creating pattern diagrams;
- limitations faced during the research process as no situation and no two garments are alike; and
- a reflexive statement acknowledging researcher’s skill level and potential biases.

When adopting a method to measure artefacts:
- consider the distortion of textiles during making/re-making, wearing, and storing;
- respect current conservation standards;
- inquire and adapt for institutional guidelines;
• plan for problematic areas that cannot be measured with great accuracy (e.g., weak/fragmentary sections, draped components); and

• adopt an ethical stance to the work, endeavoring to surpass institutional guidelines if need be.

To collect the provenance and current assessment of an artefact:
• seek knowledge about people (e.g., maker(s)/producer(s), owners(s), wearer(s)), time period of creation and alteration(s), places of origin and use, and circumstances of use;
• identify the source of this information; and
• differentiate between documented and interpretative information.

To provide an in–depth evaluation of an artefact:
• explore the tools, systems, protocols, and terms used during the period(s) of production;
• consider how these may differ from contemporary practices and how this may affect the approach;
• consider the piece in its entirety, both inside and out;
• study the artefact’s materiality by providing information on all visible physical components: textiles (e.g., fibers, structures, weaves, widths, thread counts, finishes, decorative treatments), threads, trimmings, et cetera, and noting piecing, stitch marks, creases, tears, holes, et cetera;
• attempt to address invisible components through touch or external methods (x–radiographs);
• attempt to understand the steps of productions and their order; and
• seek to contextualize the pieces patterned from a variety of perspectives/fields of study.
Conclusion

The research questions this article aimed to answer are “How have surviving clothing artefacts been used to create reproduction patterns?” and “What practices may be both valuable and problematic for junior researchers entering the field today?” The goal was to find answers through a short survey of key works featuring pattern diagrams. Influential 1950s–1960s works by Waugh and Arnold presented both strengths and shortcomings. These authors paid careful attention to the materiality of surviving clothing pieces, but diagrams lacked measuring methods and traceability. By the 1970s, traceability increased with the gradual inclusion of accession numbers and collecting entities starting with the work of Burnham, who broadened pattern research beyond European high fashion and played close attention to textiles. In the 1970s, Arnold discussed two methods to take patterns that utilised pins, which are no longer acceptable in museums. Pattern research remains a long, meticulous process that presents danger to artefacts. Skill levels affect outcomes, and practice with non–museum garments is valuable. Illustration is a research method that was extensively used by Arnold and allows the researcher to reflect on past approaches to dress and question their possible bias/perspective as a present–day actor. During the 1980s and 1990s, Kirke advanced her research on Vionnet and discussed her measuring method, which was guided by her work as a conservator who conceived of repairs that expanded and contracted with the movements of garments. As a Vionnet scholar, she measured warp and weft threads on the textile grid pre–distortion rather than pattern outlines post–distortion. As for other key authors with multi–faceted approaches to clothing artefacts, she helped to advance the field of pattern research by bringing forth new knowledge overlooked by traditional scholarship and increased transparency, which is a key factor towards reproducibility.

The article compares different approaches using three Vionnet gowns patterned by Arnold, Kirke, and Bryant. Observing illustrations in works by the first two practitioners made it clear that Arnold’s renderings are much closer to archival photographs. She may have had access to dépôt visuals but this information is unknown. Increased transparency applies to the array of methods authors utilise and should include an acknowledgment of the source(s) from which illustrations are produced. Drawing garments mounted on forms adds another interpretative layer that can affect the outcome. Arnold/Kirke and Bryant/Kirke diagram comparisons further demonstrate the interpretative nature of the work. Superimposed pattern diagrams illustrate how garments may become distorted in production and use, and how Kirke’s measuring method is better equipped to handle these distortions. The variability of outcomes justifies the need for greater methodological transparency. These findings can serve to re–examine diagrams in published works and inform a new streamlined, systematic method that could be
more accurate and adapted to current conservation standards and institutional limitations.

The issue of methodological transparency remains relevant despite advancements in the field. Works by North and Tiramani during the 2010s illustrate current practices but, despite their exceptionally detailed approach including the use of x-ray technology that can safely bring to light previously hidden components, a measuring methodology remains absent. Through the research in the present article, a plea for greater clarity on this front may lead to increased accuracy that may minimize variability of pattern diagram outcomes in the future. As the field grows, it is important to value the contributions of scholars who have used experiential methods to push boundaries of knowledge, recognize the interpretative nature of their work, collect all relevant information during research sessions, and to try to find ways to make pattern research more accessible for future generations.
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**Secondary Sources: Books**


**Secondary Sources: Websites**


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Fame, Family and Fortune: 
Dressing the Part in Domenico Ghirlandaio’s 
Tornabuoni Chapel in the Church of Santa Maria Novella, 
Florence, Italy, 1486–1490

Fleur Dingen

Abstract

The Tornabuoni Chapel in the Florentine church of Santa Maria Novella bedazzles through the magnificence and splendour of the fresco cycle painted by Domenico Ghirlandaio during 1486–1490. The frescoes abound with portrayals of Tornabuoni family members as well as a self-portrait of Ghirlandaio and other men from his workshop. This article examines Ghirlandaio’s distinctive attire, comparing it with the clothing sported by the surrounding figures in order to reveal its significance as a powerful strategy for the artist to present his status and express the meaning of his artistic practice. By depicting himself in a hybrid outfit that incorporates elements of classical and contemporary dress, Ghirlandaio sought to fashion his image as a hero of the arts able to embody the ethos of fifteenth century Florence.
Introduction

Luxuriously brocaded silks, dignified men in crimson, and a cameo of the distinguished Ghirlandaio workshop responsible for this feast for the eyes. The Tornabuoni Chapel in the church of Santa Maria Novella in Florence truly bedazzles through its magnificence and splendour. Its description by art historian Giorgio Vasari (1511–1574) in his life of Domenico Ghirlandaio (1448–1494) featured in his seminal work Vite (1568), in which he wrote about the lives of prominent Italian artists from the thirteenth century up to his own day, still rings true today:

This chapel was considered extremely beautiful, grand, elegant, and delightful for the vivacity of its colours, the skill and finish in the handling of the frescoes on the walls, and for the very few instances of retouching in fresco secco, not to mention its invention and composition. Domenico certainly deserves great praise on every account but especially for the lifelike qualities of his heads, which, drawn from life, display to the onlooker the most lively images of a great many prominent people.¹

The prominent people mentioned by Vasari are mostly members of the Tornabuoni family, after whom the chapel is named. The Tornabuoni were one of the richest families in Florence as well as an important Medici ally. The cycle’s commissioner, Giovanni Tornabuoni (1428–1497), worked for the Roman branch of the Medici bank and served as Florentine ambassador to the papacy. He contracted Ghirlandaio, who at that time was already established as the head of an important and renowned bottega [painter’s workshop] in Florence, to decorate this chapel “as an act of piety and love of God, to the exaltation of his house and family and the enhancement of the said church and chapel.”² Ghirlandaio painted the frescoes between 1486 and their unveiling on 22 December 1490.³

To “exalt” the Tornabuoni family, many portraits of this prominent Florentine family were included in the cycle. These contemporary figures tell a story of luxury and wealth. They wear the latest fashion and propagate the status and fortunes of the Tornabuoni, as well as the fame of the Republic of Florence as a whole. Dress was an important performative display in fifteenth century Florence to construct one’s identity. Not only as a reflection of riches, but also as “the external manifestation of virtue, honour and beauty.” Therefore dress played an integral part in asserting piety and social mobility, complying with Giovanni’s wishes that he had stipulated in his contract with Ghirlandaio. However, amidst the family of his patron Ghirlandaio also inserted a self-portrait with members of his bottega, where he stands as the second man on the left (Figure 1).

Figure 1:
Detail,
Domenico Ghirlandaio,
_Expulsion of Joachim_,
Fresco,
1486–1490,
Tornabuoni Chapel,
Santa Maria Novella,
Florence, Italy,
© Web Gallery of Art,
www.wga.hu.

2 Ronald Kecks, _Domenico Ghirlandaio und die Malerei der Florentiner Renaissance_ [Domenico Ghirlandaio and the Art of Painting in Renaissance Florence], Deutscher Kunstverlag, Berlin, Germany, 2000, p. 23.
The choice to depict himself in the choir, the most important and holy part of a church where the altar is located, is in itself an indication of self-assurance. Moreover, he fashioned himself confidently and distinguishably. His dress differs greatly from the other contemporary figures featured in the cycle. Given the importance attributed to dress in Renaissance Florence as an instrument to create one’s identity, it is remarkable that the way in which Ghirlandaio chose to appear in the Tornabuoni cycle has never received serious attention.

Ghirlandaio’s dress seems more classical, deviating from the trendy, fashionable dress worn by other contemporaries in the fresco. This deliberate choice by the artist in terms of self-representation can be seen as a statement concerning his artistic practice. Francis Ames-Lewis argues that the principal motive for self-portraits by early Renaissance artists consisted in their desire to visually assert their artistic and intellectual skills. What message, therefore, did Ghirlandaio try to convey through his dress in relation to his artistic practice? To answer that question, this article firstly introduces the Chapel and its fresco cycle. It subsequently compares the dress of the Tornabuoni with that of Ghirlandaio. These analyses suggest that Ghirlandaio deliberately chose to set himself apart through his dress, a hybrid outfit composed of both classical and contemporary elements, to show his significance as a modern artist.

An Introduction to the Tornabuoni Chapel

The Tornabuoni Chapel is situated in Santa Maria Novella, the first great basilica in Florence and the city’s principal Dominican church. The church is located in the centre of the city, a walk of circa seven minutes northwest of the Duomo. The fresco cycle covers the entire choir and can broadly be divided into two segments (Figure 2).

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Figure 2:
The Tornabuoni Chapel,
1486–1490,
Santa Maria Novella, Florence, Italy,
Photographed by Fleur Dingen, 14 December 2017.
On the left side, nine scenes from the life of the Virgin are depicted, starting in the lower left corner. The first scene is the *Expulsion of Joachim from the Temple* (Figure 3), in which the self-portrait of Ghirlandaio appears. The final scene is the *Coronation of the Virgin*, located in the lunette on the central wall.

![Figure 3: Domenico Ghirlandaio, Expulsion of Joachim, Fresco, 1486–1490, Tornabuoni Chapel, Santa Maria Novella, Florence, Italy, © Web Gallery of Art, www.wga.hu.](image)

On the right side, scenes from the life of St. John the Baptist are portrayed. The narrative starts in the lower right corner with *The Apparition of the Angel to Zechariah* (Figure 4) and ends with *Herod's Banquet* in the lunette.
The central wall features Dominican saints, namely St. Dominic and St. Peter Martyr, as well as a donor-portrait of Giovanni (Figure 5) and his wife. To obtain the chapel’s patronage rights, Giovanni had aligned himself with the lay-fraternity Peter-Martyr Order. His half-shaven head is remarkable for a donor-portrait, as it usually distinguishes religious men. This hairdo signifies penance, as does his gesture of crossed arms over his chest. Despite this humble self-image of penance, the red colour and wide sleeves of his garment tell a different story, namely one of luxury and wealth. The colour red was the most expensive pigment and the ample use of textiles, one of the most expensive goods during the Renaissance, indicate that the wearer must have been rich. However, this message remains rather subdued, since the shade of red is not as strong as that of the mantles worn by other figures, for example in the Apparition (Figure 4).

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The choice for a cycle with scenes from the lives of St. John the Baptist and the Virgin Mary was an apt one. St. John was both a patron saint of Florence as well as the name saint of Giovanni Tornabuoni. While the church itself is dedicated to the Virgin Mary, scenes from her life were also chosen to celebrate the ideal family lineage. In these representations many women appear as a symbol of fertility: being, after all, those tasked with producing a male heir. This was an appropriate decision, as in 1487 Giovanni’s son Lorenzo and his wife Giovanna had a son named Giovannino, thereby securing the male lineage.


11 Schmid, op cit., p. 127.
The combination of these two legends appears often in Tornabuoni patronage. A relative of Giovanni, Francesco Tornabuoni, had commissioned Ghirlandaio to paint a similar programme both on the façade of the tomb for his wife in the Santa Maria sopra Minerva in Rome and on a small panel in tempera produced for the same location. In fact, Vasari claims that it was Francesco who had sent letters of recommendation for Ghirlandaio to Giovanni, “describing how diligently and well he had served him in this project [Ghirlandaio’s work in the Santa Maria sopra Minerva in Rome] and how completely the pope had been satisfied by his paintings [in the Sistine Chapel].”

The Tornabuoni: A Fashionable Family

The majority of Tornabuoni portraits as well as Ghirlandaio’s self-portrait can be found in the lower tier of the cycle. By closely examining these scenes, therefore, it is possible to draw a conclusion regarding Ghirlandaio’s self-representation. Hence the aforementioned Expulsion and the Birth of the Virgin (Figure 6) on the left side of the chapel will be discussed, with the Apparition and the Visitation (Figure 7) on the right.

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12 Vasari, op cit., p. 214.
Figure 6: Domenico Ghirlandaio, *Birth of the Virgin*, Fresco, 1486–1490, Tornabuoni Chapel, Santa Maria Novella, Florence, Italy, © Wikimedia Commons/Immanuel Giel.

Figure 7: Domenico Ghirlandaio, *Visitation*, Fresco, 1486–1490, Tornabuoni Chapel, Santa Maria Novella, Florence, Italy, © Web Gallery of Art, www.wga.hu.
Throughout these scenes, the Tornabuoni family members can easily be spotted through their contemporary fashionable dress, whereas biblical figures wear loosely draped *mantelli all’antica* [classical mantles]. The locations of the portraits are gender-specific: males are gathered in public places, whereas females are featured in domestic interiors and intimate outdoor settings. The male garb, as depicted in the *Apparition* and the *Expulsion*, located across from each other, will be discussed before moving onto the female dress in the *Birth of the Virgin* and the *Visitation*, which likewise oppose one another.

The homogeneity of the male dress is instantly manifest when looking at the *Apparition* (Figure 4). The majority of men wear almost floor-length, woollen gowns of a crimson hue, the traditional Florentine *lucco*. The cloth was dyed with kermes or grana and presented no ornamentation. The resulting reds ranged from orange to brown to violet. Therefore even the third man from the right of Zechariah, who seemingly stands out to the modern viewer with his long brown gown, fits instead within the standard uniform of Florentine upper-class males. This uniform “invoked tradition, timelessness, and stability through seemingly unchanging attire tailored to bury bodies underneath.”

To indicate individual differentiation, the *lucco* could be draped in various ways. Variety is also shown in the dress that is revealed underneath. The young man on the lower right with a light green *camicia* especially stands out. He is a boy of fifteen years named Gian Francesco di Ridolfi. He bore no direct relation to the Tornabuoni, other than that he worked at the Medici bank. Schmid has therefore argued that the inclusion of Ridolfi is a nod to Giovanni’s successful banking career. His slightly more conspicuous dress, therefore, has nothing to do with status per se, but probably attests to his young age. As shown in the *Expulsion*, young men wore more colourful dress than their senior contemporaries.

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14 Josef Schmid has identified this man as Gianfrancesco di Filippo Tornabuoni, who held various public offices in Tuscany and became a Gonfaliere in 1493, see Schmid, op cit., p. 90.
16 Schmid, op cit., p. 102.
Attention was also focused on the faces through a variety of tailor-made modish headwear, which was another Florentine sartorial specialty.\(^\text{17}\) The emphasis on the upper regions of the body for differentiation, such as the head but also necklines and sleeves, was moreover linked to the supremacy of the intellectual over the physical realm.\(^\text{18}\) An important hat depicted by Ghirlandaio is the *cappuccio*: a padded roll covered with cloth that encircled the head and was closed and lined on top (Figure 8). A piece of cloth, the *foggia*, would hang over the top, the short side across the left cheek, the long side over the right shoulder.

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\(^{18}\) Ibid., pp. 157–158.
It is interesting to note that only Tornabuoni and Tornaquinci family members wear the cappuccio, clearly distinguished from other men who wear the simpler, conical beretta. The Tornaquinci were a long line of noble landowners and merchants whose lineage reached as far back as 1000. They were involved in public life and ranked amongst the most important Florentine families in the eleventh century. In 1393 the family split into several branches, one of which was the Tornabuoni. Simone di Tieri di Ruggiero Tornaquinci, the founder of the Tornabuoni line, was Giovanni’s grandfather.19

The predominant uniformity in male dress reflected the egalitarian ideals of the Florentine Republic, promoting “a certain restrained republicanism demanding simplicity,” as historian Carole Collier Frick puts it in her significant study of dress in Renaissance Florence.20 Therefore, public officials wore fine yet restrained clothing. This elegant understated luxury was exemplified by the woollen lucchi, that looked deceptively simple, but were dyed using kermes, the most expensive and intense pigment available, which was derived from the dried bodies of female scale insects and yielded a rich red, crimson colour. The resulting restrained elegance was a conscious stance against what the Florentine Republicans deemed to be the “pollution” of extravagant fashions that ruled Italian courts.21

These northern Italian courts were dominated by three important families, namely Este, Gonzaga and Sforza.22 The latter ruled Milan and their court was known for its sumptuous clothing and lavish jewellery. The Duchy of Milan was one of the richest Italian city-states, and “the Visconti and Sforza rulers were famous for their ostentatious display of wealth.”23 Money spent on beauty, albeit in art, architecture or dress, was seen as an honourable expenditure. This idea of magnificence was introduced by Aristotle and had been revived in Milan in the beginning of the fourteenth century. Magnificence was considered an outward display of inner virtue and dignity, thus contributing to status and prestige.24

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20 Frick, op cit., p. 100.
21 Ibid., pp. 101–102, 216.
Around the time the Tornabuoni chapel was being decorated, Ludovico Sforza (1452–1508) was Lord of Milan. He had assumed power in 1479 and used magnificence in luxurious expenditure, including dress, as a means to legitimise his power. The Ferrarese ambassador Giacomo Trotti wrote in January 1491 that Ludovico had appeared in a gown with a sleeve that was embroidered with pearls, rubies, and other jewels. Trotti estimated the total value at 50,000 ducats.¹⁵

Ludovico also dons luxurious dress in portraits. Given the importance of clothing and jewellery for the Milanese court, Sara van Dijk argues that dress depicted in portraiture can be seen as a faithful rendering of real fashions.²⁶ Therefore the portrait of Ludovico Sforza in the Pala Sforzesca (Figure 9), housed at the Pinacoteca di Brera in Milan, reveals the stark difference with Florentine dress. Kneeling to the Virgin Mary’s right, Ludovico is depicted in an embroidered, light−blue tunic lined with red and wears a golden collar around his neck. His ostentatious dress is far removed from the restrained and uniform elegance Florentine men prided themselves in.

Figure 9:
Master of the Pala Sforzesca,
*Virgin and Child Enthroned with the Doctors of the Church and the Family of Ludovico il Moro (Sforza Altarpiece),* 1494–1495,
Tempera and Oil on Panel, 230 x 165 cm,
© Pinacoteca di Brera, Milan, Italy, 451.

¹⁵ van Dijk, op cit., pp. 69–74.
²⁶ Ibid., p. 88.
The Expulsion (Figure 3) in the Tornabuoni Chapel, placed across from the Apparition, features a group of younger boys who stand to the left of the scene and wear shorter and more colourful tunics lined in blue. Social decorum that demanded to dress according to one’s age and station allowed more colourful clothing because of their youth.\textsuperscript{27} One boy strikes a particularly confident pose and engages with the viewer. This figure has been identified as Lorenzo Tornabuoni (1468–1497), Giovanni’s son and heir. In terms of dress, however, the boys are alike. They all wear a giornea: a sleeveless, red tunic tied tightly around their necks. This dress had military origins, as knights would originally wear it over their armour. At this time it was very popular amongst young merchants like Lorenzo.\textsuperscript{28} Underneath, they wear a green cioppa with a fashionable sleeve that fits the arm closely from shoulder to elbow. A camicia, a white, washable undershirt, is pulled out at the elbow.\textsuperscript{29}

Conspicuous Consumption

Male dress in the fresco cycle promotes Florentine egalitarianism. While differences occur from one age group to another, within one cohort there are few to no differences. Women, on the other hand, are depicted wearing their most beautiful, bejewelled dresses of brocade and velvet to display the wealth and status of their male kin. Rules of public restraint did not apply to them. This was especially true for young, nubile women, who were exempt from sumptuary laws. Mature, married women instead, had to conceal their bodies under mantelli [cloaks].\textsuperscript{30}

Lucrezia Tornabuoni (1427–1482), Giovanni’s sister, for example, is depicted discreetly in a dark blue mantello and white veil at the far right of the Visitation (Figure 7). She had married Piero de’ Medici (1416–1469) and was the mother of Lorenzo “il Magnifico” de’ Medici (1449–1492). As a married woman from the uppermost echelons of Florentine society, her dress was not meant to be conspicuous, but rather indicate modesty, chastity, and obedience. It showed Lucrezia as a model for all mature women.\textsuperscript{31} Since there are no Medici emblems

\textsuperscript{27} Ibid., p. 176.  
\textsuperscript{28} Schmid, op cit., pp. 110–111.  
\textsuperscript{30} Frick, op cit., pp. 85–86, 162–164.  
\textsuperscript{31} Ibid., pp. 209–210.
visible, art historian Maria DePrano states that Lucrezia is reclaimed by the Tornabuoni family to become a guide to other Tornabuoni women.\textsuperscript{32}

Young women, however, were free to flaunt the family’s wealth and honour without losing an ounce of virtue. As a result their dresses are more colourful and heavily decorated. For example Ludovica, Giovanni’s sole daughter, can be seen leading the female group in the \textit{Birth of the Virgin} (Figure 6). She wears a white–figured brocaded \textit{cioppa} with trumpet sleeves. Gold thread makes the coloured ground shimmer. The pattern of the dress contains rays and eagles. The \textit{cioppa} is laced up in front to show diamond latticework.\textsuperscript{33}

When Ludovica was painted, she was only 12 years old and unmarried.\textsuperscript{34} As such, she signalled the Tornabuoni family’s future. Her young age also meant that Giovanni controlled what she wore to express his own rank. Hence Ludovica’s dress is fully ornamented with diamonds in flames, which were the device of the Tornabuoni family.\textsuperscript{35} This was not uncommon in Milanese fashion, but a rare occurrence in Florence, where usually only the sleeves were decorated with such devices.\textsuperscript{36} Therefore Ludovica’s dress, if it ever existed at all, would have been extremely rare and would have been tailor–made for the Tornabuoni at great cost.

The same applies to the similar dress sported by Giovanna in the \textit{Visitation} (Figure 7), except in this case it is a sleeveless \textit{giornea} that was worn during summer. Her white and yellow \textit{giornea} was likely made of a luxury silk fabric that, as van Dijk points out, could be either brocade or damask. Here too the Tornabuoni device of a pointed diamond surrounded by flames decorates the whole surface of the dress. On her shoulder there is a stylized L that refers to her husband Lorenzo.\textsuperscript{37} The portrait is posthumous, as Giovanna had died before Ghirlandaio had started painting, although likely he had already made studies of her.\textsuperscript{38}

\textsuperscript{32} DePrano, op cit., p. 123.
\textsuperscript{33} Frick, op cit., pp. 204–210.
\textsuperscript{34} During this time, the minimum age to marry was 12. However, the average age to marry for the upper classes was 17.
\textsuperscript{35} Frick, op cit., p. 279, note 23.
\textsuperscript{36} Schmid, op cit., pp. 121–122.
\textsuperscript{37} van Dijk, op cit., p. 67.
\textsuperscript{38} Ibid., pp. 66–67.
\textsuperscript{39} van der Sman, op cit., p. 120.
The portrait in the *Visitation* resembles an individual portrait, also made by Ghirlandaio, housed at the Museo Thyssen-Bornemisza in Madrid (Figure 10). Giovanna had died in 1488 while pregnant of her second child. Her importance to the continuity of the Tornabuoni family was considerable and her presence was required in a cycle that celebrated the dynastic male lineage. After all, she had provided a male heir and hence secured the family’s future. DePrano has further argued that the Tornabuoni distinguished themselves as art patrons precisely through the celebration and memorialization of the women in their family.39

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39 DePrano, op cit., p. 124.
No longer bound by sumptuary laws, Giovanna embodies contemporary beauty ideals with her long neck, curly blonde hair and red lips. The profile format, which had already gone out of fashion at that time, emphasizes her inner and outer beauty. Giovanna is furthermore claimed by the Tornabuoni family through the costly pendant she wears with a diamond and a ruby mounted in gold with three suspended pearls. Van Dijk has argued that the pendant was most likely a Tornabuoni jewel, since a very similar object is described in a notarial document dating from 1493 that concerns the wedding gifts of the aforementioned Ludovica, Giovanna’s sister–in–law.

This celebration of material splendour and familial magnificence reflected the reality of life in fifteenth century Florence prior to the arrival of Dominican friar Girolamo Savonarola (1452–1498) in 1490, who denounced the corrupting power of luxury and vanity. Since under his influence there was far less room for worldly beauty, Ghirlandaio finished his work in the chapel just in time. The ornate palazzo interior in the Birth of the Virgin, for example, with its carved and gilded wooden panelling topped by a marble frieze with putti, shows how palazzi actually looked at the time. The scene depicting women gathered just after birth similarly reflected contemporary practice, since it was customary for Florentine elite women to receive female friends just after they had given birth. These visitors would happily have seized the opportunity to wear their most luxurious clothes.

Art historians, however, have sometimes used this fact to denounce Ghirlandaio’s artistic practice. Bernard Berenson and Max Dvorak, for example, argued that Ghirlandaio merely chronicled his time and lacked the true artist’s genius and religiosity. More recently Jean Cadogan has argued that many have judged Ghirlandaio as a creator of tableaux rather than a narrator of istorie [history paintings], which were deemed the highest form of painting featuring scenes from the Bible, mythology or actual history. While his art glorifies his patron and shows societal norms and material culture of fifteenth century Florence, it lacks originality and vision.

van der Sman, op cit., pp. 112–113.
van Dijk, op cit., pp. 66–68.
Ibid., p. 105.
Kecks, op cit., p. 25.
This stance is diametrically opposed to that of Vasari, who praised precisely the realness of Ghirlandaio’s art. He called Ghirlandaio’s portraits “living images of their models”, adding that it was this realism that sparked joy in the onlooker.\textsuperscript{46} The realistic likeness, including the faithful depiction of contemporary dress, “a detail which provides no small delight” in the words of Vasari, makes his art probable and saints appear lifelike.\textsuperscript{47} Moreover they provide variety and abundance, two essential ingredients for \textit{istorie} according to humanist author and architect Leon Battista Alberti (1404–1472).\textsuperscript{48}

\textbf{Dressing the Part of a Self-Aware Artist}

These considerations, however, still do not explain Ghirlandaio’s own dress in the fresco. His remarkable, conspicuous attire does not fit into egalitarian ideals, as he clearly stands out from the other men. Nor does he display his status overtly, a prerogative which was reserved for women. Ghirlandaio does not flaunt his wealth, nor does he show public or political aspirations. He even differs from the group of four humanists (Figure 11) who are placed right across from him in the \textit{Apparition}. The humanists have been identified as Marsilio Ficino (1433–1499), Cristoforo Landino (1424–1498), Agnolo Poliziano (1454–1494) and possibly Gentile Becchi (1420/1430–1497). The four of them wear a sober red cloak with a simple hat.\textsuperscript{49}

\begin{itemize}
\item \textsuperscript{46} Vasari, op cit., p. 211.
\item \textsuperscript{47} Ibid., p. 212.
\item \textsuperscript{49} Rohlmann, op cit., pp. 45–46.
\end{itemize}
Although Ghirlandaio is dressed differently from the humanists, it is nonetheless very telling that he has placed himself and his bottega right across from these intellectuals. He placed himself on an even footing, perhaps even aspiring to a similar intellectual status. Many Renaissance artists did seek emancipation at this time. However, Ames–Lewis even goes a step further and claims that Ghirlandaio’s self-portrait can be seen as a visual statement of the superiority of painting over literature. He states that the contrast between the contained group of ageing humanists with “Ghirlandaio’s confidently outgoing, open pose suggests by contrast the youthful and vigorous state of painting in Florence around 1490.”

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* Ames–Lewis, op cit., p. 240.
While it is possible that Ghirlandaio wanted to assert his superiority, he most certainly wanted to align himself to the humanist tradition. Art historian Alessandro Salucci calls humanist culture the pride of Florence and therefore it is logical that Ghirlandaio wanted to align himself with this tradition. In an effort to change the personal and intellectual status of artists, the genre of self-portraiture flourished in the fifteenth century. Occupations were judged according to their proximity or distance from physical labour and, given that painting was essentially manual labour, artists had been perceived as craftsmen since Antiquity. Through the location of his self-portrait, therefore, Ghirlandaio seemingly shifted the emphasis away from manual labour and presented himself instead as more akin to intellectuals.

Regardless of its location within the cycle, the figure of Ghirlandaio immediately catches one’s attention. The artist looks directly at the viewer, inviting them into the world that he has created. His posture, with his left arm akimbo, confidently gazing towards the spectator, mirrors the stance of Lorenzo in the same scene. He thus put himself on an even standing with the Tornabuoni son. This technique of visual comparison had been employed before, for example by Sandro Botticelli in the Adoration of the Magi at the Uffizi (Figure 12).


Botticelli positioned himself on the foreground on the right, taking up a considerable amount of space with his confident pose, as he gazes out of the picture frame. He has placed himself across from Giuliano de’ Medici, in an attempt to align himself with the Medici family.\footnote{Ames–Lewis, op cit., pp. 229–231.}
In addition, Ghirlandaio gestures with his right hand in order to emphasize “the hand of the master” and appoint himself as the *bottega’s* leader.\(^{55}\) The hand was seen as an extension of the mind that could give physical form to abstract ideas and the creativity of the artist, again stressing the importance of the mental as well as the manual aspects of art. This notion that the right hand represented a signal of the master’s manual dexterity had become commonplace in the fifteenth century.\(^{56}\)

Ghirlandaio is surrounded by members of his workshop. He is credited with being one of the first artists to run an organised and professional workshop, which must have been a source of pride.\(^{57}\) He ran his *bottega* with his family, most importantly his brother Davide, who is identified by Vasari as the man on the left with his back turned towards the viewer.\(^{58}\) Their father was a goldsmith named Tomasso Bigordi who had, together with his brother Antonio, founded a company that has been credited with inventing women’s hair garlands fashioned from precious stones and metals that became quite the rage in Florence. Because of these garlands the Bigordi family came to be called Ghirlandaio.\(^{59}\)

It is very telling that Ghirlandaio signed the chapel in the scene of the *Birth of the Virgin* with the name of his father, “Big(h)ordi”. Art historian Jean Cadogan regards the inclusion of this name as “evidence for a deliberate attempt to elevate his family’s reputation.”\(^{60}\) The profession of goldsmith was highly valued because of its virtuosity, its handling of costly materials and *ingegno* [inventiveness]. To become a goldsmith, one had to complete rigorous training revolving on *disegno* [draftsmanship, design] and had to concentrate on technique.

\(^{55}\) Cadogan, op cit., pp. 13–14.  
\(^{56}\) Ames–Lewis, op cit., p. 215.  
\(^{57}\) Ames–Lewis, op cit., p. 215.  
\(^{58}\) van der Sman, op cit., p. 115.  
\(^{59}\) Vasari, op. cit., p. 217.  
\(^{60}\) Ibid., p. 36.
Ingegno and disegno are two of the most important terms in Renaissance art. Disegno formed the basis of all art, since the first stage in the apprenticeship of any artist revolved around drawing. First and foremost, every artist should learn to create natural likenesses. In its additional meaning of design, the term refers to the composition of a painting. Ingegno is related to disegno as it refers to the originality and inventiveness of a painter with regards to how he composes the artwork. Cadogan argues that goldsmiths embodied these principles that were essential for all Renaissance artists. Therefore it made sense for Ghirlandaio to align himself with this tradition.

The other two figures that accompany Domenico and Davide have been identified by Vasari as Alessio Baldovinetti (1425–1499), Domenico’s master in painting and mosaics, and Domenico’s pupil and brother-in-law Bastiano da San Gimignano (1460–1513), but these identifications remain contested. Regardless of their specific identities, it was certainly a self-aware move for Domenico to include his “family”, namely his bottega, across from the Tornabuoni group. Like the Tornabuoni family, Domenico aimed to praise his family and show their piety. The latter becomes even more significant given that Santa Maria Novella was the place for the Ghirlandaio family’s burials and commemorations. The family tomb had previously been located in San Lorenzo church, but Ghirlandaio purchased a tomb in the cemetery of Santa Maria Novella in 1486. This fact is not surprising, given that he was working on the chapel at that time.

Domenico and his men are dressed in flowing, voluminous drapery that is reminiscent of a classical toga. It is distinct from the lucco draped in a classical manner, such as the figure of Ridolfi in the Apparition (Figure 4). Ridolfi clearly dons a cloak that covers both shoulders, whereas Domenico wears a piece of cloth draped over just one shoulder. The movements of the drapery infuse Domenico’s group with energy and create a visual bulk that suggests a high social standing. Given the expense of textiles in fifteenth century Florence, the more cloth one wore, the higher their status. Furthermore, the drapery makes them resemble the biblical figures clad in their mantelli all’antica. The brothers in particular seem to take a more active part within the narrative, as Davide, on the left of the group with his back turned towards the viewer, seems almost to reach out to Joachim, whereas Domenico draws the viewer in with his gaze.

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61 Ibid., pp. 34–37.
63 Woods-Marsden, op cit., p. 61.
64 Cadogan, 2014, op cit., p. 36.
To explain the significance of dressing up in classical garb, it is useful to consider an excursion undertaken by painter Andrea Mantegna (1431–1506) with some friends. In September 1464, they embarked on a boat trip on Lake Garda in search of classical inscriptions and monuments. Dressed in classical draperies on a boat decorated with carpets and laurels, they no longer just imitated antiquity, but actually lived it. “The impulse was a romantic antiquarianism,” Keith Christiansen observes, “a desire not simply to read about the Roman past and study its remains but to participate imaginatively in its very life.” Therefore through classical dress artists sought to align themselves with the classical tradition, whether during excursions or in a self-portrait, as is the case with Ghirlandaio.

Yet Quattrocento dress is visible underneath Ghirlandaio’s classical drapery, establishing an important difference in comparison to the biblical figures. Rather than sandals, for example, the Ghirlandaio brothers don shoes that are strikingly similar to those worn by Lorenzo. These narrow-cut shoes with pointed toes were very fashionable at the time. These shoes were generally custom-made from calf leather and, as a result, very costly. They also wear a shorter cieoppa that replaces the long and solemn cloaks worn by the biblical figures. These garments are executed in crimson and violet hues, signalling luxury, expense and male dignity. Overall, these references to costly contemporary fashions can be seen as a reflection of Ghirlandaio’s success as an artist and the wealth he amassed.

The hybrid mix of Quattrocento and antique elements does not only make up Ghirlandaio’s dress, but also governs his art, in which he fused contemporary developments, like mathematical perspective and Flemish realism, with classical elements. Indeed, Ghirlandaio was one of the first Italian painters to incorporate aspects of Flemish art such as the greater concern with light, colour effects and texture; the latter being clearly visible within this cycle. He also adopted the Flemish atmospheric perspective and elaborate backgrounds, like the figures looking over a wall in the background of the Visitation (Figure 7).

67 Quattrocento is the Italian term that refers to Italian art and culture of the fifteenth century.
Ghirlandaio studied classical sculpture which was essential to grasp “the human form at rest and in motion, nude and draped.” In addition to improving the artist’s understanding of human anatomy, classical sculpture also revealed how drapery could give a figure architectural solemnity, a lesson that Ghirlandaio masterfully put into practice in his confident self-portrait. In this cycle he displays his knowledge of classical sculpture and anatomy. Through his drapery, he almost becomes a classical statue himself. He thus expresses his ambition to be regarded as much more than a mere illustrator.

As well as displaying art historical citations, through his hybrid outfit Ghirlandaio consciously places himself in relation to his predecessors. His Quattrocento dress firmly presents him as a painter of his time, the glorious period of the fifteenth century Florentine Republic. Yet, simultaneously, through his drapery and references to classical sculpture and architecture, he emulates the ancients. By combining two different times in both his dress and in his artistic practice, Ghirlandaio shows his superiority, raising the achievements of Antiquity to a superior level while gaining a timeless aura through references to the classical tradition. As a result, he seems to transcend time. Such ideas are embodied by his monumental and impressive pose.

Ghirlandaio had employed a similar tactic before, when he painted exemplary ancient heroes for the Sala dei Gigli in the Palazzo Vecchio in Florence (Figure 13). He had received this commission from Lorenzo de’ Medici (1449–1492) immediately after finishing his prestigious work for Pope Sixtus IV’s (1414–1484) Sistine Chapel in Rome. Ghirlandaio depicts Cicero (106–43 BC) wearing ancient armour combined with a contemporary fifteenth century civilian cloak, possibly the aforementioned lucco. Susan Gaylard calls Cicero’s pose timelessly monumental. She states: “The mix of Quattrocento and Roman clothes suggests...that Cicero’s exemplary heroism is timeless.” Ghirlandaio paints himself in a similar manner, deliberately presenting himself as a Renaissance artist able to transcend time. An heroic artist who will be outlived by his art. A timeless hero indeed.


Ibid., pp. 28–32.


An ellipsis was added by the author of this article, Fleur Dingen.
Figure 13:
Domenico Ghirlandaio, *Decius Mus, Scripjo Africanus, Cicero*, Fresco, 1483,
Sala dei Gigli, Palazzo Vecchio, Florence, Italy,
Establishing a connection between Quattrocento Florence and Ancient Rome was not a mere expression of hubris on Ghirlandaio’s part, but rather a topic of passionate debate that occupied the whole of Florence. While it was experiencing a Golden Age of peace and wealth, the city believed itself to be the new Rome. A city, furthermore, with which the Tornabuoni as well as Ghirlandaio himself had ties. An inscription adorning the monumental arch on the right in the Apparition (Figure 4) explicitly articulates the sentiment of a Florentine Golden Age, stating: “In the year 1490, when the most beautiful of cities, famed for its deeds, victories, arts, and buildings, enjoyed wealth, health, and peace.”

Implicitly this inscription also praises Ghirlandaio’s achievements. His art, emulating the Ancients, contributed to that flourishing time. One of Ghirlandaio’s contributions was the Tornabuoni chapel, in which he explicitly styled himself as a modern hero. The overall message of the fresco cycle is one of optimism, “the sense that much goes right in the world, especially in God’s chosen city of Florence”, as DePrano nicely puts it. Given that Ghirlandaio’s time was the new classic era, it was only logical that he should depict himself accordingly. By emulating the classics, Florence – and by extension Ghirlandaio – had become the new ideal.

Conclusion

The Tornabuoni chapel celebrates the material and social culture of fifteenth century Florence. This fact, however, is in no way indicative of a lack of genius or imagination on the artist’s part. Quite the opposite, since Ghirlandaio proves able to visualise an ideal Florentine Republic that his contemporaries believed to be the new Rome. The key to this interpretation lies in Ghirlandaio’s dress, the significance of which can only be understood through a close comparison with the portraits of other contemporaries within the cycle. The Tornabuoni men are depicted as egalitarian Republicans, whereas women wear their most beautiful dresses to signal wealth and status, their beauty idealised. Even though the virtues expressed by the dress of men and women differ, they all follow the latest fashion and reflect civic ideals.

74 Kecks, op cit., p. 13.
76 DePrano, op cit., p. 119.
Ghirlandaio’s dress, on the other hand, stands out. It cannot be identified as contemporary, classical or biblical. This discrepancy is significant and represents the closest equivalent to a statement expressed by Ghirlandaio about his artistic practice. He puts himself and his family firmly centre stage, represented as equal to the Tornabuoni group. Much like the Tornabuoni patriarch Giovanni, Ghirlandaio seems to have had the ambition to express his family’s piety and status. Moreover, he had the additional goal of elevating his status as an artist. Emphasising the mental rather than the manual labour that went into his art, he presented himself in a way more akin to humanists than craftsmen.

His aspirations to a higher status become clear through closer scrutiny of his dress, consisting in a hybrid ensemble of Quattrocento and classical dress. This strange anachronistic combination also reflects the mixture of various influences in Ghirlandaio’s artistic practice. He shows himself as distinctly modern, while placing himself in relation to the classical past. By combining these two different elements, he emulates his predecessors, showing that he does not merely imitate what he sees, but also possesses a strong vision of his own, the highly valued ingegno. The coming together of past and present, expressed in his dress, allows Ghirlandaio to transcend time and gain a sense of timelessness and support his confident claim as a soon-to-be classical hero of the arts. In so doing, Ghirlandaio also embodies the ethos of fifteenth century Florence. The city consciously put itself in competition with the past as the new Rome, surpassing the Eternal City in terms of wealth, knowledge and beauty. Ghirlandaio simply dresses the part: a self-aware artist who personifies and contributes to the magnificent modern mood pervading Florence in the late fifteenth century.
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Abstract

The 1950s and 1960s were a particularly vibrant period for the Irish fashion industry, when Ireland became internationally recognised for its fashion and textile output. One of the key figures in this golden era of fashion was Irene Gilbert (1908–1985), who established herself as Ireland’s first couturier and paved the way for other Irish designers to follow suit. However, despite the significant impact Gilbert made in the world of international fashion during the mid twentieth century, today she has all but been forgotten. This article is the first in–depth scholarly study and analysis of the work of Irene Gilbert, the aim of which is to contribute further to Irish fashion history and to obtain a more improved account of Irene Gilbert’s contribution to it.
Introduction

History has not been kind to Irene Gilbert (1908–1985), Ireland’s first couturier (Figure 1). Despite an illustrious career spanning the 1950s and 1960s, today she has all but been written out of the fashion history books. During the height of her success, Gilbert was not only a household name in her native Ireland, but also highly acclaimed and recognised across Europe, North America, and Australia, where she dressed the crème de la crème of high society. Her successes were twofold—in the process of establishing her couture label, she simultaneously helped to catapult the ailing Irish woollen mills and cottage industries into a thriving global market. Despite being widely regarded as probably the most talented Irish couture designer of the mid twentieth century, very little has ever been documented about the overwhelming successes she experienced in her career.

Figure 1: Irene Gilbert, Photographed by Vivienne London, August 1967, © The Private Collection of Jennifer Downey, County Kildare, Ireland.
Gilbert’s legacy appears to have been overshadowed by that of her fellow Dublin based couturier, Sybil Connolly (1921–1998), who was known for her vivacious personality and skilled ability to court the press. A narrative exists today that Gilbert was the more talented designer of the two but that Gilbert was a very shy, reserved and private woman which resulted in people knowing very little about her. Gilbert’s contemporaries Sybil Connolly, Neillí Mulcahy (1925–2012), and Ib Jorgensen (1935–) have all had individual exhibitions in Ireland honouring their careers, and each have their designs on public display in The National Museum of Ireland (NMI) in Dublin. Irene Gilbert, however, has not been recognised in this way. While she has been included in general accounts of Irish twentieth century fashion,¹ no in-depth scholarly study of Irene Gilbert has ever been undertaken, and the details of her life and career have remained shrouded in an aura of mystery.

¹ For additional information, see:
Elizabeth McCrum, Fabric and Form: Irish Fashion since 1950, Ulster Museum, Belfast, Northern Ireland, 1996.
The purpose of this article is to evaluate the given narrative that exists around Irene Gilbert and provide a more accurate and rounded account of her career. This is hoped to achieve through new research and material evidence gained from archival records, newspapers, and magazines from the 1950s and 1960s, oral testimony obtained from former models and junior employees who worked for Gilbert, from former clients who purchased and wore her couture, and from her fellow couturier Ib Jorgensen whose own career in fashion began in the 1950s. Surviving Irene Gilbert garments were also sourced, recorded, and examined, the best collection of which is to be found at the NMI. The collection, which is in storage, was kindly shown to the author of this article by Alex Ward, curator responsible for the dress and textile collections. The NMI also has an album, which was put together by former NMI curator Máiread Dunlevy and which contains a letter written by Irene Gilbert to the NMI shortly before she died in which she comments on her career, along with a selection of black-and-white photographs of some of her key designs.

Background and Training

Margaret Elizabeth Irene Gilbert was born in Thurles, County Tipperary, Ireland on 18 July 1908. Little is known about her parents William Gilbert and Jenni Gilbert (née Knox), but according to the 1911 census, William worked as a “commercial traveller in the printing and stationary trade.” William was Irish while Jenni hailed from Yorkshire, England. The family later moved to Dublin where Irene, aged 13, was enrolled at the girl’s school Alexandra College. A year at a finishing school in Belgium in 1925 completed her education and also introduced Gilbert to the wonderful Parisian fashions that were worn by women attending the

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3 Irene Gilbert Album, Dress and Textiles Division, The National Museum of Ireland, Dublin, Ireland, Unpaginated and Unaccessioned.
4 Record of the Registration of Irene Gilbert’s Birth, Tipperary County Council Library, Thurles, County Tipperary, Ireland.
7 Email Correspondence between Jennifer Downey, the author of this article, and Gillian Dean, the school secretary at Alexandra College, Dublin, Ireland, 22 June 2017.
operas where she and her classmates were taken to regularly. Her first foray into the working world saw Gilbert working in Dublin, firstly as a sales apprentice in a shop called Veronica’s and then at the age of 19 managing a shop called Femina. She was left feeling frustrated, however, realising that what she really wanted to do was to make and sell her own designs.

Her opportunity arose when she was introduced by a friend to a court dressmaker who offered Gilbert an apprenticeship at her London establishment called the Court Dressmakers on Sloane Street. Gilbert trained here for four and a half years where she learned all aspects of the business from the bottom up, starting at 9:00 in the morning and finishing late at night, often working till midnight. In 1935, still living in England, Gilbert married and as was the norm at the time, she gave up her job. A marriage certificate was discovered during the research for this article for a Margaret E.I. Gilbert to an Edward L. Tomkinson in 1935 in the district of Westminster, London, and it is proposed that this record refers to this first marriage. With the onset of the Second World War, Gilbert found new employment when she was hired by the British Intelligence to work for the Women’s Royal Naval Service where she was given highly confidential assignments and was obliged to sign the Official Secrets Act. Such secretive work perhaps contributed to the private and reserved nature she was later to become associated.

In 1945, at this point no longer married, Gilbert returned home to Ireland to live and re-establish her dressmaking career. Beginning with a small fashion forward hat shop in Upper Mount Street, Dublin, she then relocated to a larger premises on the nearby South Frederick Street where she opened her first boutique in 1947. While mainly stocking Dublin and European labels, she also sold some of her own

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For a rare illustration of the shop front of Femina on Wicklow Street, Dublin, see: Rothery, op cit., p. 46.
14 “Plastic Curtains and Hats on Show in Dublin,” *The Irish Times*, Dublin, Ireland, 2 April 1946, p. 5, Courtesy of *The Irish Times* Archive.
designs which increasingly became more and more in demand.\textsuperscript{15} The defining moment in her career occurred in May 1950 when she held a fashion show in the exclusive French restaurant Jammet’s in Dublin, showcasing the continental fashions stocked in her boutique. At the last minute, she decided to add 12 of her own designs, as she later said, “Just for the devilment!”\textsuperscript{16} The reception for these designs, described as “in every way excellent and extremely smart,”\textsuperscript{17} was so enthusiastic that it finally gave Gilbert the confidence to launch her own couture label.

Up to this point, many Irish fashion designers such as John Cavanagh (1914–2003) and Digby Morten (1906–1983) had felt that in order to forge a successful career in couture, they would have to leave Ireland for London or Paris. Gilbert, however, despite being offered a job in New York,\textsuperscript{18} saw no reason why she should not remain in Dublin. In this sense, Irene Gilbert, as the first Dublin based couturier, can be viewed as a true trailblazer for those couturiers who would later follow in her footsteps, including Sybil Connolly, Neilli Mulcahy, and Ib Jorgensen. In doing so, Gilbert and these designers ensured that Dublin had now joined the dominant European fashion capitals of London, Paris, and Milan as a stop for the foreign press and fashion buyers.

**A Couturier’s Salon: The House of Gilbert, 117 St. Stephen’s Green**

Irene Gilbert’s private clientele grew steadily throughout the 1950s, so much so that in 1960 she was in a position to move her salon to the more prestigious location of 117 St. Stephen’s Green.\textsuperscript{19} This move was largely assisted by her financial backers, Major Stephen Vernon (1900?–1989) and his wife Lady Ursula Vernon,\textsuperscript{20}(1902–1978) daughter of one of the richest men in England, Hugh Grosvenor(1879–1953), the 2nd Duke of Westminster. While in its strictest sense, the term “haute couture salon” could only be applied to those based in Paris, the European couture fashion designers located in Dublin, London, and Milan copied


\textsuperscript{16} O’Reilly, op cit., p. 14.

\textsuperscript{17} O’Byrne, op cit., p. 12.

\textsuperscript{18} O’Reilly, op cit., p. 14.


\textsuperscript{20} Interview conducted by Jennifer Downey, the author of this article, with Kathleen Crowley, a former client of Irene Gilbert, 1 July 2017.
a similar model for their salons. The House of Gilbert emulated its Paris competitors by creating a luxurious, tastefully decorated salon within a grand Georgian townhouse right in the heart of Dublin. Unfortunately, a large part of this stretch of St. Stephen’s Green was demolished in the 1980s and number 117 was one of the beautiful Georgian buildings to go. However, some vital images of the building from the 1960s were discovered during the research for this article, including a small black-and-white photograph (Figure 2), showing how the elegant façade of the salon looked from street view.

Figure 2:
Irene Gilbert’s Salon,
117 St. Stephen’s Green,
Dublin, Ireland,
circa 1960s,
Photographer Unknown,
Courtesy of the Irish Architectural Archive.

A couturier’s salon needed to be tastefully decorated in order to welcome clients who were accustomed to such luxurious surroundings. To visualise how the interior of Irene Gilbert’s salon looked, we must rely on scarce interior photographic images and recorded written descriptions. An advertisement image (Figure 3) provides a unique view into the luxurious inner sanctum that Gilbert had created for her clients. Combined with the following journalist’s description, one can start to visualise how the elegant salon must have looked and was structured:
The same elegance and minute attention to detail which have characterised so many of her collections are evident in this beautiful house which is decorated throughout in selsdine green. Walls, woodwork, fitted carpets, console tables and jardinières all repeat this grey-green colour which with the handsome doorways and windows emphasises the 18th century grace of the salon. Curtains divide the spacious ground floor into show-rooms and fitting rooms, while reception and work-rooms are on the first floor.\textsuperscript{21}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure3.png}
\caption{Figure 3: Advertisement, Irene Gilbert, Photographed Inside her Salon at 117 St. Stephen’s Green, \textit{Sunset: The Magazine of Western Living}, San Francisco, California, United States, 1963, Unpaginated, © The Private Collection of Jennifer Downey, County Kildare, Ireland.}
\end{figure}

Irene Gilbert’s Signature Style

Irene Gilbert’s designs depended on her imaginative use of fabric, wonderful eye for colour, impeccable tailoring, infinite attention to detail, and minimum seaming. The beautifully cut clothes were unapologetically feminine and romantic in style. She had a feeling for the native Irish textiles and their creative possibilities. Gilbert continuously came up with new designs to express her imaginative ideas and skilled sewing techniques. While keeping within the framework of international elegance, her couture had a unique Irish imprint that was created by her clever use of Irish textiles. The chic little black dress, in Figure 4, finished off with Carrickmacross lace illustrates Gilbert’s unique take on elegance with an Irish twist.

22 During the 1950s and 1960s, the Irish fashion industry had the element of textiles in its favour, as its distinctive indigenous fabrics happened to fall in line with the preferred fabrics sought by international designers of the day. This was helped greatly by the fact that the new emerging Irish couturiers such as Gilbert, Sybil Connolly, and Neilli Mulcahy were making more and more demands on the Irish tweed mills such as Magees and McNutts in Donegal to keep refining the textile to become light weight and in a whole range of beautiful colours as opposed to the heavy tweeds in drab colours that had been the norm till then. This collaboration between designer and mill reaped mutual benefits for both parties. The native tweeds, linens, crochet, and hand-crafted lace proved to be a great source of inspiration to the Irish fashion designers, and likewise these fabrics also held huge appeal to the Americans and Canadians who imported vast quantities of Irish tweed in particular during this time.

23 Carrickmacross lace was first introduced in 1820, when it was taught to the local women of Carrickmacross, County Monaghan. The making of Carrickmacross lace provided much needed income to rural families. Its success had reached dizzying heights before 1914, worn by the most fashionable members of society, including Queen Victoria (1819–1901), who commissioned a large piece of the lace in 1852. However, after the First World War, the popularity of Carrickmacross lace waned, and the industry went into decline over the next couple of decades.
While Gilbert worked with beautiful silks, organza, and satins imported from Italy, Switzerland, and France, it was the textiles indigenous to Ireland that really inspired her. In her handwritten letter to the NMI, Gilbert commented on the significance these textiles, such as tweed, played in her design process:
I was the first to see the possibility of using Irish tweed in the world of fashion. When I first started in 1947, Irish tweeds were in muted sombre colours and of such a heavy weight that they were really only suitable for men’s fishing jackets. I had to work first of all with the mills to get them to use lighter weights, then to persuade them to use colours.\(^2\)

On one occasion Gilbert took a bunch of dried blue hydrangeas to the Avoca woollen mill\(^2\) and asked them to create a tweed fabric in the exact colour of the blooms. Figure 5 shows an Irene Gilbert ensemble that was made from this particular hydrangea blue Avoca tweed. The ensemble comprised of a tailored jacket with a folded shoulder over a princess dress with white wool flowers circling the neck.

Figure 5:


\(^2\)Avoca woollen mill is located on the banks of the Avoca River, Avoca Village, County Wicklow, in the southeast of Ireland.
Further examples of Gilbert’s imaginative and colourful use of tweeds are illustrated in her tailored suits (Figure 6 and Figure 7).

Figure 6:

Figure 7:
Báinín, a yarn made from sheep’s wool, was another fabric that Gilbert used in a very creative way and first introduced in her 1957 Autumn Collection. Traditionally homespun and once worn only by the farmers and fishermen of western Ireland, Gilbert succeeded in making this textile sophisticated. Figure 8 shows a wonderful example of her inspired use of Báinín where she has used drawn-thread work squared up on a straight coat of handwoven Irish Báinín, worn over a topaz Báinín sheath dress. The overall look is elegant and chic, yet has a unique intrinsic Irishness to it as a result of the Irish handwoven fabrics used.

Figure 8:
*Irene Gilbert*
*Báinín Coat and Dress,*
Photographed by
Richard Dorner,
*Harper’s Bazaar,*
London, England,
March 1957, p. 72,
Courtesy of Hearst Magazines UK.
Irish crochet was also extensively incorporated by Gilbert into her designs. Figure 9 shows a lovely example from her 1965 Winter Collection where three-dimensional flowers in fine Irish crochet were sewn onto a fitted bodice of net to make a stunning evening blouse.

Figure 9:
_Crocheted Blouse and Brown Velvet Skirt_,
Irene Gilbert’s 1965 Winter Collection,
Reproduced with the Kind Permission of
The National Museum of Ireland, Dublin, Unaccessioned.
It was, however, Gilbert’s Carrickmacross lace dresses that were her true signature calling card “for they have come to mean ‘Irene Gilbert’ among the fashion conscious all over the world.”

In 1947, Gilbert approached the St. Louis nuns in Carrickmacross, County Monaghan who ran the lace cottage industry in the town of Carrickmacross. Gilbert asked them if they would make the lace for her haute couture dresses. The nuns told her they had never worked in this way before but were willing to try. Their efforts were so successful that Gilbert never failed to include a Carrickmacross lace dress in her collections from then on, thus in turn helping to reinvigorate this old cottage industry that was on the verge of collapse.

Still made today, the lace was in more recent times incorporated into the wedding dresses of Princess Diana (1961–1997) and the Duchess of Cambridge (1982–). One of Gilbert’s Carrickmacross lace dresses, rare to have survived due to their very fine and delicate nature, in a mushroom colour, shown in Figure 10, was tracked down and recorded for this research. The dress was owned by a former client of Irene Gilbert who had given away most of her extensive couture collection over the years to friends and family. The one garment she could not part with, however, was her Carrickmacross lace dress purchased from Gilbert’s salon in the 1960s for a special occasion. She treasured the dress for its delicate beauty and exquisite handwork and had kept it safe all these years still wrapped up in its original box.

26 The Irish Times, Dublin, Ireland, 13 January 1960, p. 4, Courtesy of The Irish Times Archive.
Figure 10 demonstrates the transparency of the lace dress, which was meant to be worn over what Gilbert called her “foundation dress.”

Figure 10:
Top, *Carrickmacross Lace* Dress;
Bottom, *Original Box*, circa 1960s,
Photographed by Jennifer Downey on 12 October 2017,
© Private Collection.
In Figure 11, Gilbert has used the lace in a different way in the form of a blouse that has had extra flowers cut out and sewn around the neckline, providing a feminine and romantic look.

Figure 11:
In Gilbert’s salon, approximately 33 seamstresses were employed, who each served a six-year apprenticeship. Some of these seamstresses can be seen in Figure 12 working industriously on the first floor of the salon.

![Image](image_url)

**Figure 12:**

Gilbert also employed two heads of staff on whom she relied heavily. Mrs. Purcell ran the silk workroom. Mr. James Reilly (1920–2015) was in charge of tailoring and had joined Irene Gilbert in the mid 1950s, remaining with her till her retirement. An example of Reilly’s impeccable tailoring is illustrated in Figure 13, in the form of a country suit cut on the bias and made from a fabric of brown herringbone with a tan narrow stripe.

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28 The birthyear and deathyear of Mrs. Purcell are unknown.
29 Interview conducted by Jennifer Downey, the author of this article, with the daughter of James Reilly, who was Irene Gilbert’s head tailor, Dublin, Ireland, 1 July 2017.
Figure 13:
“Meadow Brown” from Irene Gilbert’s 1967 Collection,
Modelled by Liz Willoughby,
*Irene Gilbert Album*, op cit.,
Reproduced with the Kind Permission of
The National Museum of Ireland, Dublin.
As a designer, Gilbert’s preferred method was to drape the fabric directly onto a model or stand similar to the great Madeleine Vionnet (1876–1975) and Madame Grès (1903–1993):

She rarely uses the drawing board. She prefers to take a bolt of cloth (“the fabric itself will suggest the way it should be treated”), hang it on a stand and cut into it. While onlookers turn pale to see her shearing through swatches of costly material, she cuts and pins. When the dress is complete—though still without a stitch in it—it is handed to her head fitter who marks out the lines with cotton, takes the garment apart and cuts a pattern from it.30

Gilbert’s draping technique was illustrated especially well in her 1958 Autumn Collection in which she introduced her Swirl line, showing her ability to design dramatic clothes simply. The collection was vibrantly coloured, with each ensemble named after a bird. Turtle Dove, a short, smoke coloured evening dress with a dove grey satin theatre coat, was deemed a triumph in draping, made from four yards of silk jersey with not a single seam.31

Another design from this collection was the overtly romantic Golden Oriole, a richly embroidered ball gown in mushroom and gold organza, shown in Figure 14. Here, wide organza draping was gathered under the bust line, falling softly over shoulders, and secured at the back to form a fly away cape to dramatic effect. The whole collection was received with rave reviews, with one reporter declaring it to be “probably one of the cleverest and trickiest trends ever tackled by this talented designer where only a couturier of her ability could bring off successfully the dramatic draping this line demands.”32

31 Evening Herald, Dublin, Ireland, 16 July 1958, p. 8, Courtesy of Irish Newspaper Archives.
32 Ibid.
Figure 14:

*Golden Oriole from Irene Gilbert’s 1958 Collection,*

© The Private Collection of Jennifer Downey, County Kildare, Ireland.
An Irish Couturier on a Global Stage

In 1951, Córas Tráchtála [The Irish Export Board], known as CTT, was set up with the sole purpose of assisting the marketing of Irish goods abroad, particularly to the United States. This was a significant step for the Irish fashion industry, and Irene Gilbert was considered one of the key figures in this process of promoting Irish fashion and textiles overseas. In April 1954, CTT sent Gilbert to New York to show her latest collection. The theme of this collection was the Irish Country House Life, and it showed the best of Gilbert’s soft tailoring and romantic ball gowns. While rich and glamorous, the collection was restrained and completely Irish in the fabrics used. Its appeal to Americans was considerable, many of whom held much nostalgia for Ireland due to family roots and heritage.

The fashion show was a resounding success—Gilbert later said it was the greatest moment of her life and also said, “The tough American press and the clients were applauding all the time. The American models were so excited that they were crying...we booked orders there to keep us busy for the next six months.” The excellent American press coverage included a full page spread in The New York Times where fashion editor Virginia Pope (1885–1978) wrote, “Irene Gilbert has proved herself a master in the handling of tweeds in suits, coats and ensembles...and in the handling of dress fabrics the Irish designer showed a skilled hand that recalled the technique of the great Vionnet in the use of bias cuts.”

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33 Up to this point, Irish exports comprised mainly of agricultural commodities, and design in Ireland had largely been a cottage industry relying on gifted solo practitioners. CTT reflected the needs of an industrialising nation that, like the rest of Europe, desperately needed to earn US dollars to pay for badly needed imports. As the European economy collapsed after the Second World War, Ireland, despite having remained neutral during the war, saw its economy also display the effects of wartime dislocation: rationing, rising inflation, falling living standards, and frequent strike. The US dollar was the strongest currency at that time, and cash poor Ireland badly needed the strong US dollar to boost its economy.

34 Travel records for this trip show that Irene Gilbert went by the name Irene Law in her private life, having married for a second time. In Gilbert’s Last Will and Testament, obtained at the Probate Office, Cheltenham, Gloucestershire, England, she is named Margaret Elizabeth Irene Law.


The British press quickly followed suit in their attentions. Harper’s Bazaar magazine featured an Irene Gilbert dress and jacket made from fine Irish tweed in a canary yellow flecked with brown shown (Figure 15). The Sketch declared, “A new designer to bring the American buyers to Ireland is Irene Gilbert who makes elegant and wearable clothes. She uses Irish lace, French silks and báinín and tweed from Ireland with skill and understanding.” Meanwhile Tatler magazine reported, “These softly elegant and feminine clothes included many handwoven fabric, Irish tweeds and worsteds, used with great imagination.”

Figure 15:
Irene Gilbert Tweed Dress and Jacket,
Photographed by Richard Dormer,
Harper’s Bazaar,
London, England,
September 1954,
p. 55, Courtesy of Hearst Magazines UK.

37 Tatler Magazine, Irene Gilbert Album, op cit.
38 The Sketch, Irene Gilbert Album, op cit.
There was now a demand for Gilbert to also show her collections in England, and in January 1955 she presented her Spring Collection at Park Lane House in London. Figure 16 shows one of her elegant creations from this collection called Clotted Cream, comprising of a dress made from pure Irish linen with white embroidery on a cream ground matching the brim of the picture hat, and a top coat made from featherweight white brushed wool edged with an ermine collar.

Figure 16:
*Clotted Cream*, Irene Gilbert’s 1955 Collection,
© The Private Collection of Jennifer Downey, County Kildare, Ireland.
Gilbert would continue to show in England in varied venues over the years. In 1958, having joined the ranks of other couturiers who also designed a ready-to-wear collection, Gilbert presented her Boutique line, at the International Fashion Fair at the Royal Albert Hall in London. The press release for this show stated, “Through her work the lovely Irish materials have achieved new fame by their incorporation into High Fashion, and Irish handwoven tweeds, linens, laces and crochet work have all acquired a new elegance in her hands.” Figure 17 shows a beautifully cut suit from this Boutique line made in a vibrant kelly green wool.

While Gilbert’s wealthy European and American couture clientele would visit her salon in Dublin during their travels to Ireland, Gilbert’s ready-to-wear line was stocked in America and Australia. In England, her Boutique line was stocked in London, in the department store Harrods, at Woollands, and also at a boutique on 135 Sloane Street that she shared with the Australian fashion designer Bob Schulz (1923–2008).

Figure 17:

**Kelly Green Wool Suit and Boutique Label,**
Irene Gilbert Boutique Collection, circa 1960s,

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In 1962, Gilbert made a second trip to the United States to show both her Couture and Boutique collections in New York and Boston, respectively. She also compered her designs at a show at the luxury department store Altman’s. This show was a collection of American and European designers who worked for the Spadea Pattern Company to whom Gilbert had been supplying patterns since 1954. Designers such as Givenchy (1927–2018), Norman Hartnell (1901–1979), and Pierre Cardin (1922–2020) all designed for Spadea but Gilbert took great pride in the fact that her designs outsold all the other European designers.

Gilbert’s Private Clients

The privileged women to whom Gilbert catered were often regarded as leaders of fashionable society. The social activities of this “set” were frequently reported in newspapers and magazines and their sartorial choices scrutinised. Knowing what to wear to events was challenging as there were so many different rules of social correctness. Alexandra Palmer, who has written extensively on this subject, equates the couture wardrobe as a model for good taste as it was generally accepted that the qualities of style and taste required by etiquette, were inherent in couture clothing and therefore beyond reproach. This was reflected in the oral testimony received from a former client of Gilbert’s who was interviewed for this research. Recalling why she chose to purchase Gilbert couture, the client said it was because Gilbert’s clothes were the epitome of quiet classical elegance, eminently wearable and always suitable to whatever occasion for which they were made.

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41 Irish Press, Dublin, Ireland, 22 March 1962, p. 10, Courtesy of Irish Newspaper Archives.
44 Interview conducted by Jennifer Downey, the author of this article, with Kathleen Crowley, a former client of Irene Gilbert, 1 July 2017.
One of Irene Gilbert’s most loyal clients was Anne, Countess of Rosse (1902–1992) who moved to Birr Castle, County Offaly, Ireland when Anne married her second husband Michael Parsons (1906–1979) in 1935. Anne, Countess of Rosse had said that until 1950 in Ireland, “Ladies of fashion had to resort to the salons of Paris and London to be really well dressed,” but Irene Gilbert’s entry onto the Irish fashion scene changed her opinion. Gilbert respected Anne for her sewing skills and great imagination for clothes, and the two women had a very collaborative relationship when designing Anne’s clothes. As a result, this section of Irene Gilbert’s oeuvre clearly expresses Anne’s love for bright colours and flowers which can be seen in some of the surviving Gilbert garments stored today at Birr Castle and Brighton Museum where they form part of The Messel Dress Collection. When Anne’s son, Anthony Armstrong-Jones (1930–2017), became engaged to Princess Margaret (1930–2002), Anne was invited to Buckingham Palace to meet the Queen Mother and for this occasion Anne significantly chose to wear an Irene Gilbert sumptuous brown and gold evening dress.

Anne supported Gilbert from the very beginning of Gilbert’s career and was still a devoted client till the end, when Gilbert retired in 1969. Figure 18 shows the evening ensemble Pink Champagne from Gilbert’s 1968 Autumn/Winter Collection. Gilbert’s typed notes describe the ensemble as “a glamourous evening gown in sequined embroidered lace, teamed with matching organza coat with neck and cuffs embroidered to match dress.” Gilbert added a handwritten note, “Model bought by The Countess of Rosse.”

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46 Anne had a talent for sewing, and while she had a huge wardrobe of couture, she also enjoyed sewing or embellishing her designer clothes with her needlework. Irene could see that Anne was talented in this field.
48 Princess Margaret announced her engagement to Anthony Armstrong-Jones on 27 February 1960, and they married on 6 May 1960.
49 For an image of this brown and gold evening dress designed by Irene Gilbert, see: de la Haye, et al., op cit., p. 122.
50 Irene Gilbert Album, op cit.
51 Ibid.
The Hollywood actress Dana Wynter (1931–2011) was another of Gilbert’s high-profile clients. The pair had met in 1959 on the set of the movie *Shake Hands with The Devil* starring James Cagney (1899–1986) and Glynis Jones (1923–), where Gilbert had been hired as the Ladies Costume Designer for the movie. After the cameras finished rolling, Wynter continued to wear Gilbert’s designs off screen. Figure 19 shows Wynter wearing Yellow Wagtail by Irene Gilbert, a slim sheath evening dress in yellow satin with a matching stole lined in misty pink.
Figure 19:
Dana Wynter Wearing Yellow Wagtail,
Irene Gilbert’s 1958 Collection,
Creation: The Irish Magazine of Fashion and Decor,
Dublin, Ireland, Volume 3, Number 2, Month Unknown, 1958, Unpaginated.
Courtesy of The National Irish Visual Arts Library.
It was Grace Kelly (1956–1982), however, synonymous with cool elegance and impeccable good taste, who was arguably Irene Gilbert’s most famous client. Kelly possibly became familiar with Irene Gilbert’s label when Gilbert visited New York in 1954, but it was as Princess of Monaco that she would visit Gilbert’s salon in Dublin during the 1960s when she made several trips to Ireland with her husband Prince Rainier of Monaco (1923–2005). One of her many purchases from Gilbert, a lace blouse, was loaned to an exhibition on the history of Irish lace that was held in Dublin in 1978. Another Irene Gilbert acquisition was the Aurora, an exquisite ball gown made from hand-embroidered antique black lace. When Gilbert came into possession of the lace, she transformed the delicate fabric into a magnificent gala ballgown, shown in Figure 20, that sparkled with gold sequins, copper threads, and tiny cut steel beads.

While spectacular in appearance and one of a kind, the Aurora ballgown was typical of the romantic, feminine style of Gilbert’s eveningwear and use of Irish lace. A former model interviewed for this article recalled the day that Princess Grace arrived into the salon in Dublin and was shown the Aurora. Princess Grace adored the ballgown and wanted to have it; however, much to Gilbert’s chagrin, Princess Grace did not wish to have to pay for the dress. A deal was struck between designer and client that Gilbert would part with the Aurora without payment in agreement that the Princess would credit Irene Gilbert as being the designer when asked. It was in 1968 that Princess Grace wore the Aurora to a public engagement at one of Monaco’s famous masquerade balls. She had first sent the dress to André Levassuer (1927–2006), a French theatre costume designer and former assistant to Christian Dior (1905–1957), to alter it in order to make it fit in more with the 1900s fancy dress theme of the ball.

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Figure 20:

*The Aurora Ballgown*,
Photographed inside Irene Gilbert’s Salon,
Worn by One of Irene Gilbert’s House Models,
Courtesy of the © Sunday Independent Magazine,
Dublin, Ireland, 19 January 1964, p. 29.
Essentially, it would appear that the only adaptation made at this time was the addition of the Victorian style “leg of mutton” sleeves. On the night of the ball, when asked who designed her dress, the Princess inaccurately replied that she had bought the little black dress in a small shop in Dublin and had then taken it to Levassuer who had transformed it into this magnificent ballgown. These casual few words uttered by the Princess were detrimental to the recognition Gilbert should have rightfully received as being the true designer of this opulent gown. The incident was a massive blow for Irene Gilbert who was privately left devastated. While Gilbert remained discreet about the whole affair, it seems that it was an open secret within the fashion circle of Dublin at the time. It was something that arose in interviews for this research on more than one occasion, with one interviewee in particular who was very angry on Irene Gilbert’s behalf with the turn of events.

The biography of the Aurora did not end in 1968 as the gown appeared again in public at two subsequent exhibitions: at an exhibition in Monaco in 2007 and at The Victoria and Albert Museum (V&A), London, in 2010. The book Grace Kelly Style, published along with the exhibition, had a rather confused and inaccurate attribution for the Aurora which said the gown “was made by the Nice fashion house Gilbert Dublin after a design by André Levassuer.” This information had probably been inherited from the Monaco exhibition but nevertheless Gilbert had again been denied her moment to shine as being the true designer of this gown. One of the more significant photographs that Gilbert sent to the NMI is indeed a photograph of Princess Grace wearing the Aurora dress. Gilbert, taking her opportunity to have the final say on this saga, attached a handwritten note to the photograph that says very clearly, “H.S.H. Princess Grace wears Irene Gilbert’s hand embroidered net evening gown at a ball in Monte Carlo, 1968.”

56 Interview conducted by Jennifer Downey, the author of this article, with the daughter of James Reilly, who was Irene Gilbert’s head tailor, Dublin, Ireland, 1 July 2017.
57 Haugland, op cit., p. 91.
58 Irene Gilbert Album, op cit.
While the private client, such as the glamorous Anne, Countess of Rosse, was the raison d’êtres of a couturier, the reality of crippling finances from a global decrease in haute couture sales meant couturiers often had to come up with alternative ways to support their business. As already mentioned, Gilbert had been supplying Spadea with patterns since 1954. Gilbert also accepted corporate commissions to design uniforms for Aer Lingus (1957 and 1966), Bank of Ireland (1968), and B&I Ferries (1968). She became increasingly frustrated by the lack of support and funding from the Irish government at a time when the fashion industry was proving to be a beacon of light in the economy. In 1962 in Dublin, Gilbert co-founded the Irish Haute Couture Group along with Neillí Mulcahy, Ib Jorgensen, and Clodagh Phipps (1938–). Its purpose was to promote, assist, and encourage Irish fashion at couture level and to organise and assist the showing of collections by members to the press and foreign buyers, taking into consideration the times of showing of collections in London, Paris, and Rome. The Irish Haute Couture Group, led by Gilbert in the debate with the Irish government, lobbied for better conditions, grants, and government support. Gilbert argued that “in France, an annual subsidy of £250,000 is given by the government to the Paris Haute Couture for their shows which are regarded not alone as a big business attraction but also as a tourist attraction.” Cracks were starting to show in the Irish couture industry, and it was inevitable—amidst a changing society during the “swinging 60s” as a more informal way of dressing became more in fashion—that the market for couture was not going to be an easy one to operate in profitably.

59 While the 1950s promoted the ideal femininity as being very ladylike, sophisticated, hourglass figured, and expensive looking, the 1960s however, saw a shift in this thinking as the growth of youth culture was reflected. Fashion became much younger, freer, and more street oriented. The ready-to-wear market expanded and introduced a democratisation of fashion appealing to a wider consumer base. Throughout the 1960s, haute couture gradually lost both its customers and influence and became seen as old fashioned.

60 The Irish Times, Dublin, Ireland, 17 October 1968, p. 9, Courtesy of The Irish Times Archive.
61 Irish Press, Dublin, Ireland, 24 June 1968, p. 6, Courtesy of Irish Newspaper Archives.
63 Irish Independent, Dublin, Ireland, 7 May 1962, p. 9, Courtesy of Irish Newspaper Archives.
Conclusion

Irene Gilbert’s career places her between two significant defining moments in the history of fashion: the launch of Dior’s “New Look” in 1947, and the rock festival Woodstock in 1969. As the end of the 1960s beckoned, haute couture was becoming a relic of a bygone age. Notwithstanding the financial challenges she faced, Gilbert also strongly disliked the direction fashion was taking, and she was reluctant to adapt her clothes. Taking the decision to bow out when her career was still on a high, Gilbert announced her retirement at the beginning of 1969. Although she had approached Ib Jorgensen about the possibility of him taking over her label, in the end she closed down her business completely.64 When fellow designer Neilli Mulchahy too announced her retirement only a few weeks later, a chilling sense of impending disintegration loomed over the future of Irish couture.

For her retirement, Gilbert chose to leave Ireland for the sunnier climate of Malta where she said she planned to “just sit back in the sun and not even glance at a fashion magazine.”65 With the termination of her label and her permanent absence from Ireland, recognition for Irene Gilbert’s impact on Irish fashion seems to have slowly started to fade from people’s minds. The fact is today that whenever the subject of mid twentieth century Irish fashion history is raised, it is Sybil Connolly who is referenced time and again. What this research has aimed to show, however, is that there was this other woman, Irene Gilbert, who was during the height of her career much better recognised and acclaimed than she is today. While Sybil Connolly was unquestionably talented and extremely successful, her acclaimed legacy seems to be largely to do with her memorable personality and her rapport with the press rather than her designs, which were perhaps more limited in scope compared to the imaginative array of designs Gilbert produced every season. From this perspective, it can be said that Irene Gilbert was more design led in her approach, while Sybil Connolly was perhaps more commercially led.

While perhaps it is true that Gilbert was shy and private, these elements of her personality enabled her to understand and appreciate the art of discretion, something that must have appealed to many of her high-profile clients. The contemporary press articles of the day moreover portray Gilbert as a confident,

64 Interview conducted by Jennifer Downey, the author of this article, with Ib Jorgensen, Dublin, Ireland, 23 June 2017.
65 Irish Press, Dublin, Ireland, 2 March 1969, p. 5, Courtesy of Irish Newspaper Archives.
lady-like and friendly business woman who acted as an unofficial ambassador for Ireland when overseas. Despite demanding perfection from her staff, one former employee interviewed for this article stated that when working in the salon, she never once heard Gilbert raise her voice to anyone, and the many other people interviewed also implied that Gilbert was a lovely person. This illustrates the point that part of Gilbert’s success is surely also attributable to the fact that she was essentially a nice woman who people liked.

Towards the end of her life, Irene Gilbert moved to Cheltenham, England, and this is where she passed away in 1985. While this article has aimed to shed light on much of the mystique surrounding this Irish couturier, the author was unable to locate Irene Gilbert’s final resting place, highlighting the fact that there are still many gaps in the life of this designer. What hopefully has been established, however, is that Irene Gilbert should be far more recognised than she is today and that this article will help to enlarge the prevailing narrative of her place in Irish fashion history and facilitate any future interpretation and exhibition of her designs.

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Jennifer Downey graduated from Trinity College Dublin with a Bachelor’s degree in Business and Russian. As part of this degree, she lived and studied in St. Petersburg, Russia where she was greatly influenced by the rich culture the city had to offer. Upon completion of her business degree, she worked in the Finance sector across Europe. However, deciding to return to university to pursue her interest in the arts and research, she completed a Master’s degree in Design History and Material Culture at The National College of Art and Design in Dublin. Jennifer’s personal interests include researching fashion designers of the twentieth century, and she has had an entry published in the Bloomsbury Design Library on the Spanish fashion designer Mariano Fortuny. Today, Jennifer works at the Economic and Social Research Institute in Dublin, Ireland.
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The Beau Monde: Fashionable Society in Georgian London invites the reader on a whistle-stop tour through the intricate social rituals of eighteenth century London’s high society. The title, The Beau Monde, references the similarly named elite clique whose name “was used to capture a social phenomenon specific to the period: the emergence of an urban, primarily metropolitan, ‘world of fashion’” (p. 3). This modified PhD thesis by Dr. Hannah Greig highlights her expertise in gender and material studies. Greig is an experienced researcher and established consultant for film, television, and theatre, who teaches at The University of York in England. Prior to her readership in Early Modern History, she held fellowships at Balliol College, Oxford, and The Royal College of Art, London.

The Beau Monde, rather than following a biographical format, looks at the fashionable people of London as a group. This allows for the author to comprehensively demonstrate the often fickle culture that dictated who was “in” and who was “out.” Following the introduction, the book is broken down into two thematic halves. Chapters 1–4 look at how the beau monde projected their image of fashionable living to the public, and more importantly to each other. The second half, Chapters 5–6, explore the ever-changing membership of this social echelon, and the social-policing of its members——after all, exclusivity came from exclusion. The end of the book offers an appendix in the form of a supplementary essay on the uses and meanings of the phrase “beau monde.”
By separating the book into topic-oriented chapters, including life in London, court and political allegiances, women within the beau monde, and more, the chapters become self-contained building blocks that allow for easy topic-shifts. Through these individual lenses, Greig builds an argument regarding who, and what, the beau monde were. With this argument in mind, certain themes are seen throughout the text, including the difficulty in obtaining membership. Within the first chapter, Greig explains that elite fashion came in the guise of who one knew, where one went, and what one materially possessed. However, even when a potential candidate had a title, money, and political fame, one could not always guarantee membership to this illustrious group. This theme is seen extensively in Chapters 1 and 6, where various figures, including Lord and Lady Strafford, Lady Sarah Lennox, and Lady Derby lose their fight for social standing. Ideas such as jewellery sharing, emulation of the beau monde for the purpose of fraud, and having the appropriate accoutrement all figure into this argument for exclusivity. Many of Greig’s sources for this theme come from contemporary observers, thereby offering the readers a view of deliberate consumption and gate-keeping through social connections.

The division between the beau monde and the rest of London society is another prominent topic, seen especially in Chapters 2 and 5. These case studies revolve around London’s leisure venues, perceived femininity, and the performance of fashionable sociability. Greig uses locations, including theatres, the opera, and the pleasure gardens of Vauxhall and Ranelagh, to demonstrate this locational divide. This isolation and social elevation extend to the judgement of women and the idea of fashionable femininity. Grieg demonstrates her expertise in gender studies while utilizing several interesting sources on this topic, including contemporary newspaper ranking systems. These newspapers graded both the physical appearances and the idealized feminine virtues of prominent women associated with the beau monde. By ranking these women higher on their scales, both in morals and appearance, the newspapers created a deliberate divide between these women and the rest of the population. Whether the beau monde were purchasing theatre boxes to demonstrate their affluence, or being pedestal by newspapers that touted their moral and physical superiority, these kinds of behaviours are found throughout the book as deliberate acts of separation.

Greig also speaks extensively on the connections between the beau monde, politics, and the social culture of the era. This is seen most obviously in Chapters 3 and 4 which discuss the importance of clothing in projecting political allegiances, and how women documented the political goings-on under a thin veil of social visitation. In order to understand these sections of the text, a rudimentary knowledge of British politics is necessary, though much can be garnered through context. These chapters, once again, rely on the use of contemporary accounts, including the
records of Lord and Lady Hervey, the letters of Lady Strafford, and the diary of Lady Mary Coke.

The author is transparent about the parameters of her work, stating in the introduction that many of the materials used are from the 1690s to the early 1800s, and further that her topic explores the titled nobility rather than all the fashionable individuals beyond the aristocracy. This is not a work which traces fashion, but rather follows an overarching ethos of an era. While the scope of this work is wide, which is predominantly to its benefit, this breadth can at times make sections of the text feel unexplored. However, the extensive notes and bibliography make up for many of these lapses. Likewise, this book excels when it comes to readability and clarity, with the author utilizing first-hand accounts to the advantage of the work. Greig has a skill for keeping the reader engaged throughout, while also making every word count towards her informative goal. While the subject of fashionable and elite society in eighteenth century Britain has been covered at length by authors and academics alike, this text appears to be unique in identifying the individual components of what made the beau monde inwardly, and outwardly, fashionable. In an era of increasingly specialized knowledge and niche topics, publications such as this should be valued as in-depth survey texts which offer context for other specialized works.

Overall, *The Beau Monde: Fashionable Society in Georgian London* offers the reader a lot of groundwork in defining who and what the beau monde actually were. Through the variety of case studies, wide range of complementary topics, and extensive bibliography, this text offers itself as a stepping stone for further academic study, while also giving the more casual reader an entertaining and comprehensive book.

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Hannah Carr is a historian and costume designer currently working on her MA in history at The University of Carleton, Ottawa, Canada. Her most recent work focuses on men’s alternative modes of political dress during 1660–1830. Prior to her current studies, she earned a BFA with distinction in theatre, specializing in costume design, and a BA in history from The University of Victoria, British Columbia, Canada. When she is not studying, Hannah works in historical textile re-creation, theatre, and in museum collections.
Shea demonstrates in her book, dress. *Mongol Court Dress, Identity Formation, and Global Exchange* investigates how a group of newly confederated tribes from the Mongol region created a courtly idiom that permanently changed the aesthetics of Asia, the Middle East, and Europe. In the thirteenth and fourteenth centuries, Mongol-produced luxury textiles became highly coveted and were rapidly disseminated across the Mongol region. Lampas, cloths woven with supplementary wefts in gold, and *nasīj*, weaves of gold-brocaded silks, were particularly popular, and Shea systematically traces their journey from their creation in the Mongol empire to their imitation in Italian weaving workshops. For Shea, textiles and dress “most clearly express the nuances of the changes brought by the Mongol rule, and unambiguously show the reach of Mongol culture” (p. 2).

Shea is at the forefront of this academic field. She is Assistant Professor of Art History at Grinnell College (in the United States) where she teaches on the arts of pre-modern Asia, and her previous research projects on the Mongols have led to this major book. Shea’s expertise in dress history is a testament to her time on the intensive textile analysis course at the Centre International d’Étude des Textiles Anciens (CIETA) in Lyon, France. This knowledge takes centre stage in the chapters dedicated to men’s and women’s court robes.
*Mongol Court Dress* is compellingly written and brilliantly researched. Whilst the content is weighty and often complex, Shea’s authorial voice alleviates the tone and makes each chapter stimulating and accessible to wide audiences. The book is rigorously researched and her rich archive comprises of Venetian sculpture, Egyptian embroidery, and tomb murals in Shanxi, China and artefacts from the National Silk Museum, Hangzhou and the Royal Ontario Museum, Canada. The work presents a visual treat on the breadth of Mongol design with thorough analysis and pertinent links to its impact on socio-cultural histories. A detail shot of a green twill silk fragment with a printed gold stag is a notable highlight of Shea’s sources (p. xiii).

The Mongol court occupied a vast territory and as such, Shea’s research project is ambitious. She successfully tackles the disparate aspects of Mongol clothing by weaving together different geographic locations—from the Eastern steppe to Mediterranean towns. She constructs her text in a logical and effective way; the book is divided into five sections, each investigating the establishment and spread of Mongol elite dress, and concluding on its legacy. Chapter 1 focuses on the origins of the Mongol aesthetic and key materials used in court dress including painted silks, thick felts, and practical leathers. Chapter 2 looks at clothing at the court of Khubilai Khan of the Yuan dynasty, grandson of Genghis Khan. Chapter 3 illustrates women’s dress at the Yuan court, and Chapter 4 explores dress in western Asia. Chapter 5 goes beyond the Mongol region and investigates the spread of Mongol making and dressing practices across Europe, analysing how aesthetics were copied and exported through trade and gifting.

Shea acknowledges the limitations of her research. She chooses to focus solely on elite dress and therefore leaves out descriptions of clothing worn by those outside of the wealthy walls of the court. Additionally, Shea only dedicates a small section to noting the diverse populations that made up the Mongol empire: Uighurs, Muslims, and Naimans, among others (p. 42). A more thorough contextualisation of these different communities would have benefitted parts of the book as these groups certainly influenced the making and designing of Mongol dress. Subsequently, due to the nature of Shea’s research, there are few remaining artefacts that allow her to draw conclusive ideas about historical dress. For instance, the resources from the Ilkhanate region are mainly paintings or manuscripts rather than physical garments like those found in China. Shea combines her selection of primary sources of court robes and textile fragments with extant portraits and writings of the time. However, some of these portraits also raise questions about accuracy as they were often created posthumously.
Contemporary Chinese fashion has been a recurring theme in recent publications and exhibitions. In 2015, the Metropolitan Museum of Art hosted the exhibition *China: Through the Looking Glass*, curated by Andrew Bolton, and explored how China has continued to be a source of inspiration for the Euro–American fashion imagination. When discussing Chinese dress history, academics have often favoured research on Maoist China or cosmopolitanism in Shanghai, and dismissed clothing in the Mongol period. In Shea’s words, studies often adhere to the view that “Mongol artistic patronage and taste were ‘influenced’ by other, better-established cultures” and “only worthy of study when situated in the rubric of Chinese art” (p. 2). Shea’s book is a welcome piece of research that shifts the paradigm from widely disseminated studies of fashion history to exploring cultural exchange between Asia and Europe throughout the Mongol period.

Chapter 3 provides a key in–depth analysis of clothing worn by Chabi, Khubilai’s wife. Shea dissects the ways in which gender was performed, or not, through clothing and discusses how Chabi often advised her husband on politics, religion, and most notably dress. For instance, Chabi was credited with adding brims to hats to protect soldiers from the sun (p. 88). In this chapter, Shea cross–references pictorial representations of women at court with excavated garments. She complements this with historical texts including the *Yuan shi*, which cites Mongol textile workshops and shows the tailoring style and materials that were likely used to make the clothing of Chabi and her fellow female courtiers.

Chapter 5 unpicks the global reach of Mongol dress. The Ming dynasty (1368–1644) followed the Yuan dynasty and stamped out Mongol customs. However, certain styles were retained, and Shea concludes her book by noting garments that outlived the empire such as the “‘Mandarin square’ badges, which continued to be worn through the Qing dynasty” (p. 147). Shea also highlights the reception of Mongol dress in the Mediterranean and touches on European perceptions of Asia, “…the idea of the East...fuelled a desire by European powers to chart maritime routes to India and China, searching for luxury goods such as silk, porcelain and spices” (p. 148). This fascination with Asian commodities was a precursor to the mass colonisation that occurred later in the eighteenth and nineteenth centuries by European countries, and Shea prompts the reader to question the power dynamics surrounding influence, inspiration, and import.

*Mongol Court Dress* is the first study in which the broader complexities of Mongol textile production are treated in a single tome. The book is a refreshing and comprehensive introduction to dress in the Mongol empire and the aesthetics of the Yuan dynasty that will also appeal to the specialist historian and researchers interested in narratives of global exchange.
Lydia Caston is Deputy Membership Officer of The Association of Dress Historians. Since 2018, she has been Assistant Curator of Photography at The Victoria and Albert Museum (V&A), London. She joined the museum to work on fashion photography projects and assisted with the curation of the exhibition, *Tim Walker: Wonderful Things* (2019–2020). Lydia’s MA research in History of Design at The Royal College of Art/V&A, London focused on the representation of Algerian women through French colonial materials including fashion press, photographic postcards, and dress. Lydia’s publications include regular contributions to *Selvedge* magazine, the *Royal Photographic Society Journal*, and writing the Yellow chapter for *The V&A Book of Colour in Design* (2020).
Fashion in the 1960s is part of a series published by Bloomsbury and written by Daniel Milford-Cottam. It examines and summarizes the history of style and the fashion industry in the 1960s. The author, Daniel Milford-Cottam, is a British fashion historian and former cataloguer and assistant curator at The Victoria and Albert Museum (V&A), London. The book covers the basics one needs to know in order to have an overview of fashion during the 1960s, such as the main couturiers, the development of popular culture, the modern materials, and the role of new young icons. Of course, the arrival of new forms of garments and underwear is not forgotten, along with the introduction of the miniskirt and tights. Even if images of the 1960s are part of popular culture and still used as an inspiration by current couturiers or designers, there are not many books summarizing the essentials of the period. Indeed, Daniel Milford-Cottam succeeds in making the period accessible, especially to non-specialists.

Fashion in the 1960s is aimed at those interested in a quick overview of the subject, and the author uses reference works as sources familiar to any 1960s fashion specialist, including monographies and general works, such as A History of Men’s Fashion by Farid Chenoune and Yves Saint-Laurent: The Perfection of Style by Florence Muller. Fashion in the 1960s is divided into six sections acting as little chapters that develop the main themes: “Innovation,” “Underwear,” “Reality,” “Popular Culture,” “Menswear,” preceded by the “Introduction.” The author seeks to examine the style, garments, and materials as well as the socio-economic factors of the decade. At the end of the book, additional details on places to visit are included, so readers can extend their knowledge through direct contact with
collections through museum or gallery visits. The index at the end of the book can also help the reader find relevant information.

In the introduction of the book, Daniel Milford–Cottam underlines the fact that the beginning of the 1960s was similar to the end of the 1950s. The decade change is not always abrupt and perceptible. This preamble summarizes how the context of the fashion industry was restructured during the 1960s. Parisian haute couture, held by Dior and Balenciaga, was shocked by the opening of new innovative houses such as Pierre Cardin and André Courrèges, and a new generation launched the golden age of designers and boutiques such as Mary Quant. Italy was famous for its accessories and textiles, but also for sportswear garments and accessories. The role of the United States, mainly as buyer and consumer of European fashion is noted in this section as well. New trends were spread, thanks to magazines and newspaper fashion columns, which were particularly mainstream, as well as through popular culture, television or cinema, but also by young celebrities chosen mainly for their style such as the model Twiggy.

In the chapter titled “Innovation,” Daniel Milford–Cottam discusses in detail the role of the miniskirt as the garment that “represented the youth, innovation and controversy of the Sixties” (p. 15) and its reception in the main western countries. All chapters retain London, Paris, and the United States as the centre of the study. Australia is also mentioned several times. A second garment that played an important part in the 1960s trend was the tailored trouser–suit and its brother, the tuxedo, especially embodied by Yves Saint–Laurent haute couture collections, but even more by his ready-to-wear boutique Rive Gauche. The author further clarifies that wearing trousers was still controversial and reserved for socialites and underlines the fact that many designers were conceiving tunics, similar to dresses, to be combined with them. The second half of the chapter is more focused on the innovative materials, including plastic, metal, or paper (rayon, cellulose, polyester), and Daniel Milford–Cottam lists the main actors of this innovation: Pierre Cardin, André Courrèges, and Paco Rabanne, to name but a few.

The following chapters are more focused on specific aspects of fashion during the 1960s. The chapter “Underwear” presents the main novelties, including panties, tights, or new trends for coloured or patterned underwear. Daniel Milford–Cottam mentions of course some of the most famous designs such as the 1965 No–Bra of Rudi Gernreich.

Chapter 3, titled “Reality,” focuses on the fashion industry system of the 1960—
the importance of department stores, the dress patterns licensed to magazines, and the system of haute couture copies. Daniel Milford–Cottam summarizes how couture had to change and adapt to mass production and the new consumer
society. Subsequently, a small section of this chapter looks at the new accessories and hair styles of the decade.

Chapter 4, focusing on “Popular Culture,” the author discusses the role of cinema and even more so the role of television, a medium that was becoming increasingly important in people’s lives. From that moment, the new style icons emerged as singers and television series actors, like the Beatles or Carole Ann Ford in Doctor Who, rather than actors and actresses.

The last chapter discusses menswear. Daniel Milford-Cottam details the role of subcultures in these changes, such as the Mods, a British subcultural group who influenced fashion. The importance of certain designers or couturiers in this evolution is also undeniable such as Pierre Cardin and his plastic material and coloured accessories mentioned by the author. Daniel Milford-Cottam concludes by saying that many men “dressing in such a way would have risked their being accused of homosexuality” (p. 59) and specifies that the 1960s represented, in this sense, the beginning of unisex fashion, still relevant nowadays.

The book is well illustrated and is a good summary and overview of fashion during the 1960s. It can also be seen as an introduction to the history of fashion of the 1960s. The writing style of the author is flowing and gets right to the point. The inclusion of an inventory of places to visit at the end of the book is relevant and may encourage the reader, and maybe more particularly a novice, to visit fashion institutions. The images and examples chosen throughout the book will be known to those already familiar with the subject, but the clear manner in which these ideas are presented makes the publication a good reference for those who are keen to become more familiar with the world of fashion in the 1960s.

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Marine Chaleroux is an Art Historian and History PhD student at The University of Angers, France, where she is researching her thesis, titled, Women’s Emancipation in the Fashion Press During the 1920s and the 1960s (Paris, London, New York) under the supervision of Christine Bard. Marine also teaches history of fashion and costume in several fashion schools in Paris.

The Costumes of Burlesque, 1866–2018, offers a detailed account of the history and evolution of burlesque costume, its rise and fall during 1866–2018, seen through the lens of extant costume and interviews with burlesque performers, designers, makers, and collectors. The chapters are organised chronologically, with each chapter discussing burlesque performers, designers, and makers of burlesque costumes within the period being investigated. Each chapter evidences the evolution of costumes for burlesque, paralleling the development of burlesque as a mode of performance and entertainment.

Beginning with an introduction into the environment, society, and culture within which burlesque emerged, predominantly, although not exclusively in the United States, Scott evidences how burlesque emerged as a form of dance and performance through documents and imagery from the early period. Initially locating burlesque performance within the milieu of travelling museums, circuses, and dance, Scott explains how burlesque evolved into a significant form of entertainment for the middle classes in the United States. Scott’s discussion of film as a medium to disseminate early burlesque as a mode of entertainment outside of theatres, she argues, enabled women to reach wider audiences and more opportunities alongside financial independence from the previous systems.

Previous texts on the subject of burlesque have tended to privilege the celebrity and glamour of burlesque performers and performances with limited emphasis on the broader creative industries that support the industry. Scott’s extensive interviews with costume practitioners, designers, makers, and performers, who were often significant contributors to the design and, sometimes, construction of their costumes, reiterates burlesque as an industry replete with creative entrepreneurship
and crafts-personship. Figure 2.59 (p. 74) in the book is an image from *The Stage* magazine of Ann Corio in her various states of undressing, and offers a valuable account of the many layers of costume needed to perform burlesque in the 1920s and 1930s, highlighting the extensive craft required to create costumes for burlesque performance.

Scott’s extensive use of images from material culture reiterates the agency of extant costume to represent the evolution of burlesque as an industry visually. Using images of extant burlesque costumes held in private collections and public museum collections to beneficial effect, she evidences the industry’s trajectory through its costumes and costuming practices. Featuring examples of extant costume from The Victoria and Albert Museum (London), The Museum at FIT (New York), and The Burlesque Hall of Fame (Las Vegas), alongside private collections including Bridget’s Closet (London), Vicki Butterfly, Neal “Nez” Kendall, and some examples from Scott’s personal collection, Scott uses costume to visually represent the evolution of burlesque across the 150–plus years her research is situated.

The text is a valuable document for designers and makers of costumes. Scott’s images offer a detailed account of how costumes for burlesque were cut and constructed and how the designers and performers navigated the specific needs of the genre. Scott’s research and analysis of extant burlesque costumes evidence a practice of repurposing, redesigning, and refining historical burlesque costume. The images of the costumes’ interiors often reiterate the practicalities of the costumes being designed and made for performance and the specific needs of the performers.

Interviews with burlesque performers and creators of costume including Catherine D’Lish, Garo Sparo, and Laura Byrnes of Pin-Up Girl Clothing offer insightful accounts of the interviewees’ career trajectories within the burlesque industry. Scott features extended excerpts from interviews, thus giving participants and readers space and time to discuss in detail the systems and relationships within the burlesque community. Discussions of how performers have sought to challenge previous conventions of burlesque costume, with homage paid to previous performers and their costumes reiterate the collaborative and often longstanding relationships between performer and costume practitioner.

Later chapters discuss the emergence of “neo-burlesque” with the “burlesque theatre” giving way to the strip club. Although, Scott notes that the classic elements of burlesque performance survived but evolved. The revival of “showgirl” style with feathers, rhinestones, and the use of nude fabrics to provide the illusion of nudity, compared to the costume of the strip club Scott argues, is further evidence that burlesque survived. Scott’s discussion of The Velvet Hammer Burlesque in Los
Angeles, California as the home of neo-burlesque and the interview with its founder Michelle Carr evolved into a feminist revolution. Carr noted that the omnipresence of surgically altered bodies was one of the catalysts for developing a different aesthetic, reviving prior vintage beauty aesthetics of previous times.

Chapter 6, the final chapter, discussing modern burlesque costume, considers how cosplay and modern drag have borrowed burlesque costume conventions. Amongst others, Scott features performers including Dirty Martini, a legend of the neo-burlesque movement and winner of the title Miss Exotic World in 2004, with images of the many layers of her costume. Also, Sydni Devereaux, an international burlesque performer and producer of Wasabaasco Burlesque in New York who worked closely with Catherine D’Lish, and Cheeky Lane, a professional set and prop builder creating sculptures from cardboard who constructs many of her costumes herself. Finally, Scott discusses “boylesque,” a male presenting burlesque performed by men. First officially established in 2006 when Tigger won the King of Boylesque, as the final paragraph in the final chapter of the book it seems a perfect end to Scott’s discussion of the evolution of burlesque, often perceived as a female–gendered performance genre.

If there were one criticism of the text, the occasional capitalization was missing from the final manuscript; this doesn’t impact or disrupt the reading but is an unfortunate lapse in the editing. Scott’s text offers a visually and materially exciting overview of the costumes for burlesque; her use of images of extant costume and interviews with performers, designers, and makers of burlesque costume reiterates the significance of costume to cultural studies and performance studies. As such, The Costumes of Burlesque, 1866–2018 offers a valuable contribution to the emergent field of costume studies. Specifically, the book provides a significant visual record for costume makers, who are all too often left in the margins of the field of costume studies.

The final words of Coleen Scott sum up the book, “Even now, as the burlesque revival evolves in an international environment, women, men, non-binary and trans, or however, a person identifies and then chooses to present on stage, it is authenticity, creativity, self-possession, and self-love that entices people to enter the world of burlesque performance” (p. 282).
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Louise Elizabeth Penn Chapman is a PhD candidate at London College of Fashion, and Senior Lecturer and course leader on the BA Hons Costume Design and Practice programme. Her PhD, titled, *Costuming as an Authorial Practice: Reading and Re-Authoring an Assemblage of Everyday Women’s Aesthetic Dress 1795–1885*, is concerned with an assemblage of historical dress uncovered in a store cupboard in the School of Fashion and Textiles at Birmingham City University in 2012. Louise’s research employs object-based study, material culture analysis, fiction writing, and costume practices, exploring the agency of everyday dress within encounters of dress. Louise has spoken at international conferences including, Critical Costume 2020, Culture, Costume and Dress (2021, 2019, 2017). Her most recent conference paper, “The Red Cloak: ‘A Sister Dripped in Blood’” has been accepted as a chapter in *Bloomsbury Encyclopaedia of World Textiles, Volume 4, Colour* to be published in 2023.
Véronique Pouillard’s *Paris to New York: The Transatlantic Fashion Industry in the Twentieth Century* is a fluidly written and compelling narrative of the business of fashion in the last century, with a focus on haute couture. The heart of the book is in the decades 1900–1950 and the oscillating balance of the power and influence between the fashion industries in France and the United States. While the artistic creations and cultural impact of designers such as Jeanne Paquin, Madeleine Vionnet, and Christian Dior have been addressed extensively in books and exhibitions, their business practices and economic context have been left relatively unexplored; this book aims to fill that space.

This is a history of fashion told through tariffs, lawsuits, trade organizations, and balance sheets. The story opens with Jeanne Paquin, a designer both literally and figuratively at the top of the profession in 1900, as she dressed the statue that towered over the entrance to the 1900 Paris Exposition. From there, Pouillard traces the development of couture business strategies that shaped the industry in the first decade of the twentieth century, from the innovation in the early nineteenth century of the complete dressmaking service offered by Madame Roger—and then fully embraced by Charles Frederick Worth—to the establishment of Limited Liability Corporations by Paris couturiers in London. In parallel, New York’s fashion manufacturing industry was establishing itself on the other side of the Atlantic through incorporating John Frederick Taylor’s methods of scientific management and abundant immigrant labour.
What prevents this history from turning dry is Pouillard’s sharp eye for illuminating detail and the depth of her primary source research. Court cases, in particular, prove a rich source of material for examining the business practices of designers and trade groups. In the 1920s, the question of fashion designs as protected intellectual property was repeatedly litigated in the Paris courts, notably by Madeleine Vionnet, who successfully sued a number of small dressmakers under the 1793 author’s rights statute (revised in 1902), which protected fashion designs as unique creations. Pouillard posits that the motivation for these innovative lawsuits was the profusion of “copy houses” selling duplication Vionnet designs to American buyers, further emphasizing the transatlantic nature of the industry.

Pouillard points out that the United States, in contrast, did not have any laws that protected fashion designs themselves. From just before the First World War onwards, there were debates about the inclusion of fashion design under copyright law, including the Vestal bill in the mid 1920s, which would have made fashion designs copyrightable works. However, arguments that fashion should not be copyrighted rested on the idea that because clothing was utilitarian, it could not be the same as fine art. Opposition to the Vestal bill also came from American manufacturers who touted their ability to mass produce fashionable garments as part of “the world’s first democracy of fashion” (p. 92).

Notably, Pouillard connects the American approach to fashion copyright as a key influence on the global strategies of French brands. Dior was an innovator in this regard, pioneering licensing of branded products and the development of “codes” of the house. While the construction of garments themselves could not be protected under American copyright laws, the Lanham Trademark Act of 1946 extended the protection of a brand to distinctive elements such as Tiffany’s particular shade of blue. For Dior, the houndstooth pattern, “Dior gray” color, and cane work all form part of the global intellectual property that Dior (and soon, others) would begin to develop into the intangible assets that characterized the evolution of haute couture in the second half of the century. This unmooring of value from labour would contribute significantly to what Pouillard calls “the economic and symbolic capital that the fashion industry created over the twentieth century” (p. 1).

The book highlights several other key differences between France and the United States when it came to the business of fashion. One was the approach to trade organizations, another the relative cost of labour. While in France, the main organizing body, the Chambre Syndicale de la Haute Couture, was partially government subsidized, the Fashion Originators Guild of America, which was meant similarly to unite the interests of American fashion houses, was found guilty of anti-trust violations for their attempts to organize manufacturers against copying.
revealing inherent differences between the understanding of cooperation and competition in the two nations. Labour conditions also had a significant effect on the fashion industry and Pouillard identifies the establishment of the welfare state in France as a key turning point in rendering the haute couture industry “obsolete” (p. 242) as the amount of labour it required would necessitate financial support from the French government and pushed it into the realm of cultural patrimony. Pouillard’s comparison of the costs of making a couture dress in Paris or in New York in the 1920s and 1930s makes clear that it was New York’s strong unions and higher cost of labour, in addition to Paris’ reputation and expertise, that played a key part in making New York less competitive in the labour-intensive area of haute couture.

While chiefly a straightforward account of complex events, this book has occasions in which literal translations of French terminology, rather than an explanation of their meaning, can distract or even confuse the reader. How a “société anonyme”—the term for a type of French corporation—is actually structured is left unexplained, while the translation “anonymous society” is used throughout, disorienting the reader for whom this sounds like it ought to describe a secret society like Skull and Bones, rather than an ordinary corporate entity. Similarly, “flou” is translated as “blur,” which does little to illuminate the difference between tailoring and soft drapery for one not already familiar with the distinction between tailleur and flou in haute couture. Although these missteps are relatively minor, they do bring some awkwardness to an otherwise easy-to-read narrative.

This text serves as essential reading for anyone interested in the interrelationship between the French and American fashion industries, ably using specific examples and archival research to illustrate broad changes in the industry. Pouillard does not shy away from tricky questions of ownership, originality, and worker’s rights, giving helpful background for contemporary debates about artistry and intellectual property in fashion. In a world in which social media allows both fashion trends and accusations of unethical copying to travel quickly, Pouillard’s history of the economics of what she calls “creativity in fashion design” (p. 2) seems both relevant and necessary.
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European Fans in the 17th and 18th Centuries: Images, Accessories, and Instruments of Gesture, Miriam Volmert and Danijela Bucher, Editors, De Gruyter, Berlin, Germany, 2020, Notes, Appendices, Bibliography, Credits, Index, 96 Black–and–White Illustrations, 38 Colour Illustrations, 346 pages, Softback, £72.50.

This volume includes the papers of the international conference, titled, “Num’rous Uses, Motions, Charms and Arts: Fans as Images, Accessories, and Instruments of Gesture in the 17th and 18th Centuries,” held in Zurich, Switzerland in December 2017. Both editors, Miriam Volmert and Danijela Bucher, are art historians. Volmert conducts her post-doctoral research at the Institute of Art History of The University of Zurich, and focuses on eighteenth century travel portraits and souvenirs against the background of the European Grand Tour. Bucher, who holds an MAS degree in museum studies, researches the interrelationship between print culture and travel in the eighteenth century.

Because this book is the sum of the papers of 17 different conference presenters, it is heterogeneous and diverse. European fans are the common thread and they are studied under different perspectives. Some contributions focus on fans as instruments of gesture and we learn, in one of them, that the “coded language of the fan” (p. 29) is a hoax—a surprising piece of information considering all the literature that has surrounded this mysterious language since at least the nineteenth century. Other contributions centre around different aspects of iconography: the evolution of the painted subjects—from classical heroes to shepherds—and the political connotations of some illustrated leaves, particularly in the Ancien Régime and revolutionary France. Three papers discuss the role of fans as souvenirs and conveyors of messages in the context of the eighteenth century European Grand Tour.
There are as well interesting articles about women and the creation of fans: Angelica Kauffmann’s paintings inspired many fan leaves compositions in the eighteenth century; in London, women had an important role as fan makers in that same century. Fans are analysed from the point of view of their material value as well: some were decorated with fine lace, others had beautiful frames (which are often overlooked), others were transposed to rectangular supports and turned into works of art in their own right. Finally, two contributions are dedicated to the more technical subject of fan restoration, storage, and exhibition. While other fashion accessories, dress, cosmetics, and textiles have been studied within the broader context of art history, literary history, and social history, folding fans have been, so to speak, forgotten by scholars. It is true that, recently, fans have been an item of interest for a few specialized studies and museum catalogues, but the aim of the Zurich conference was to encourage an interdisciplinary discussion by bringing together researchers from different fields. Therein is the originality of this volume.

However, precisely because the book was born from diversity, the reader should not expect a chronological structure or even a comprehensive study about every aspect of European fans in the seventeenth and eighteenth centuries. Rather, the subjects are selective and determined by each researcher’s interests. The 16 papers are organized in five thematic sections: “Fans as Fashion Accessories and Instruments of Gesture,” “Iconographies of Fans in Eighteenth-Century France,” “Fans as Media of Memory and Souvenirs in the Eighteenth Century,” “Paths of Reception and Production Sites,” “Material and Materiality” and “Conservation and Restoration.” Another result of this diversity, perhaps a bit more surprising, is the fact that the book is written in three different languages: some papers are in English, some in French, and some in German. For the distracted reader who buys the book without having noticed this detail in the publisher’s webpage, it can be somewhat annoying if they don’t understand one or two of the three languages. Maybe, a harmonized version in one of the languages, or even a bilingual version, would have been more appropriate. Fortunately, all of the abstracts are in English, so those who don’t read French or German, can at least get a general idea about every paper. It should also be mentioned that, despite the title of the book, the majority of the articles focus on the eighteenth century, with sporadic mentions to the late seventeenth century. The only paper that revolves around the seventeenth century is “Fans in Fashion Print under the Reign of Louis XIV,” by Pascale Cugy.

Accuracy and reliability are two general characteristics of all the contributions (or, at least, of those in French and English, the ones the author of this review could read). Art historians, researchers, restorers, curators, assistant curators, lecturers, and PhD holders and candidates from different backgrounds apply good research methods, combining varied sources: monographs, museum catalogues, specialized articles, literature, prints, paintings, and preserved fans. Each paper is accompanied
by a rich bibliography and is carefully illustrated, mainly with black-and-white pictures but some coloured ones as well. All of the papers shine a light on original subjects, such as the one titled “False and True Languages of the Fan,” by Pierre-Henri Biger, which—as mentioned above—dismantles the belief that a “language of the fan” once existed by following in a detective fashion the series of misreadings that led the nineteenth century authors to believe in it. Or, the paper by Georgina Letourmy-Bordier, “From Coriolanus to La Rosière de Salency,” which analyzes the shift in the conception of heroes as reflected on the decoration of the eighteenth century fan leaves: from Alexander the Great and Coriolanus, it came to the humble people, to the loving mother, to represent the “virtuous example.”

The fact that three papers are dedicated to the fans of the Grand Tour might seem a bit excessive; however, each of them addresses the subject in a different way. “Typical Imagery of the Grand Tour Fan Leaf,” by Mary Kitson, studies the imagery of these fans in the context of their role as souvenirs of eighteenth century travels around Italy. “Ruins to Take Away: Roman Grand Tour Fans and Eighteenth-Century Souvenir Culture,” by Miriam Volmert, focuses on the images of Roman ruins represented on the fan leaves and on their relation with the emerging souvenir culture. And “Souvenir of the Grand Tour: A Fan with a Commemorating View of Venice,” by Heiner Krellig, takes an interest in a particular fan leaf decorated with a view of the Marriage of the Sea ceremony, which celebrated Venetian maritime dominance.

In conclusion, because of its specialized nature, this book will be more useful for the researcher who is already knowledgeable about the subject and wants to delve into it, than for someone who wants to become familiar with the history of fans. One must also keep in mind that the seventeenth century is barely mentioned and that the eighteenth century steals the show. The multilingual aspect must also be taken into account. However, as an attempt to “analyze fans with a particular view on their intermedial relationships to art and literature and their specific meanings in political and social contexts” (p. 13) this volume definitely meets its purpose.
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Saga Esedín Rojo holds a BA degree in Art History and Archaeology and a MA degree in Fashion History from the École du Louvre (Paris). She has worked at the École du Louvre as a Fashion History lecturer, at the Musée des Arts Décoratifs as a researcher, and at Vogue Spain. In 2019 she published her first book, *Sur la trace des chopines. XIIIe–XVIIe siècle* [On the Trail of Chopines, 13th–17th Century] (Horizons d’attente, Paris). Saga is currently working on a PhD, and in her thesis she focuses on the exchange of fashion elements between France and Spain in the seventeenth century. In her spare time, she works as a conference interpreter.

Crafting Anatomies: Archives, Dialogues, Fabrication succeeds the Crafting Anatomies: Material, Performance, Identity exhibition curated by the three editors (Katherine Townsend, Rhian Solomon, and Amanda Briggs-Goode) that opened at Nottingham Trent University’s Bonington Gallery in 2015. The exhibition considered the ways in which historical, psychological, and future biological contexts have reimagined the human body through the lens of fashion, textiles, and social-material practices.

A provocative collection of narratives that bridge the gap between the archive and emerging technologies, the book presents the body as an open site for creative, conceptual, digital, and scientific investigation across a number of complex fabrication techniques that respond to the fragility of the human anatomy. The argument of the book is broad and distinct, presenting the creative and futuristic vision of professionals from different fields, who through multidisciplinary collaborations, seek to loosen the margins of fashion, textiles, craft, and medical science. Thematically structured, Crafting Anatomies examines the body through historical repositories, creative dialogues, and hybrid fabrication, supplying the reader with methodologies capable of accessing the past, the present, and what might come next.

Part 1, The Archived Body, edited by Amanda Briggs-Goode, centers on the coming together of the body with objects from the past to transform contemporary creative works. The goal, Briggs-Goode explains, is “to enlighten our understanding of our current and future relationship with objects, our bodies, and
materiality” (p. 12). The section introduces four cases studies, which individually demonstrate how engaging with the archive as a physical space and the body can bring about new propositions, perspectives, and practices to material exploration and definition. In “Disarmed: Lasting Impressions,” Johannes Reponen looks into artist Jo Cope’s interpretation of fashion “as an extension of the self” (p. 47) to form a new design language through past narratives. This chapter succeeds in communicating the link between theories of sensorial stimuli with the practical considerations of wearing and moving in clothes.

Part 2, The Body in Dialogue, edited by Rhian Solomon, draws attention to diverse ideas that speak to how the function and skills of designers are changing as they are “no longer responsible for designing products and artifacts, but engaged in the transformation of entire systems and service ecologies” (p. 16). Here, the term “dialogue” translates to its investment in materials and hybrid making, which opens a channel to test new interactions related to the body. The section focuses on four projects, observing that as the boundaries of the self are seizing to be fixed through technological innovation and philosophical inquiry, the body becomes a locus of possibilities—a place where the intimate relationship with clothing can reveal new interpretations and experiences. The conversation between professor of design for sustainable futures Carole Collet, textile designer and embroidery specialist Amy Congdon, and professor of tissue engineering Lucy Di Silvio, in “Tissue Engineered Textiles: Craft’s Place in the Laboratory” is a revelation. The collaborative research highlights how the cross-pollination of craft techniques has forged the foundations of a new approach to tissue engineering, where “the selection of textile fibers combined with a tailored textile matrix can control the level of cell attachment and alignment required for tissue repairs” (p. 137).

Part 3, The Fabricated Body, edited by Katherine Townsend, provides a variety of views on how the body has the potential to act as “both catalyst and armature for fabrications and visualizations that reimagine the fashioned, human form” (p. 17). The section notes four case studies, examining the physical and human dimensions of the materiality of the body through experimental responses to mimicry, simulation, and biology. In “The Genetics Gym,” Adam Peacock discusses his creative investigation into how advances in human genetics, brand marketing, and social media could impact how people curate and/or personalize their future selves. Through this, Peacock puts forth the concept of homogeneity via an art and science collaboration that confronts notions of identity and body reconstruction directly. In short, Peacock’s investigation alerts of the possible consequences of biological intervention and the influence that visual imagery and branding could have on the body.
The work of *Crafting Anatomies* is ongoing. The book is but a starting point that demonstrates the diverse collaborations and stimulating conversations that can be explored between those in different fields and practices, as “no longer on the margins of design practice, and no longer only seen as part of the realm of ‘feminine’ consumption, this collection shows how fashion and textile technologies are at the center of contemporary debates about new technologies, and medical and computational technologies” (p. 299). *Crafting Anatomies* pushes the reader to think about what a body is, what it can do, how it can adapt, and how fashion and textiles supply creative ways to explore such lines of inquiry; and for such reasons, the book should serve as inspiration to those familiar with multidisciplinary methodologies and those looking to challenge the margins of their fields.

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Mariza Galindo is Marketing and Communications Officer of The Association of Dress Historians. She is a researcher and communicator with a global perspective in fashion and emerging technologies, and an interest in Indigenous craft techniques, digital fabrication, and responsible applications of synthetic biology. Mariza holds an MA in Fashion Studies from Parsons School of Design, in New York. Her current research aims to explore materials that employ natural ecosystems as inspiration for a production process that produces no waste. She is passionate about advancing public interest in responsible practices of textile design and engineering, and actively seeks collaborations that can exert intergenerational awareness and help reduce the fashion and textile industries social and environmental impact. Mariza has led fashion history and theory courses at Parsons School of Design, New York, and is currently a mentor to business of fashion students at Parsons Paris.

V&A Pattern: Indian Florals is a pocket-sized book that is part of The Victoria and Albert Museum’s V&A Pattern series. The aim of this series is to examine specific areas of the museum’s incredibly diverse collections of textiles, decorations, wallpapers, and prints and celebrate the art of pattern making (p. 4). Each book features a short introduction by an expert in the subject matter followed by full colour plates, which are the primary focus of the books.

The introduction to Indian Florals is written by Rosemary Crill, former Senior Curator for South Asia at The Victoria and Albert Museum and the author of several definitive books on Indian textiles, including Chintz: Indian Textiles for the West (2008) and The Fabric of India (2015), which accompanied the museum’s landmark exhibition of the same name.

Crill’s introduction makes it clear that the focus of the book is on Indian textiles from The Victoria and Albert Museum’s holdings that feature a wide array of floral patterns. Indian textiles have long been on the move, weaving and wending their way across the globe, from pre–modern times to the present day. Crill condenses thousands of years of complex Indian pattern history into an elegant and concise timeline spanning the diverse forces that have shaped Indian floral patterns. From the Sultanate period of the twelfth century, the advent of the Mughal empire in the seventeenth century, the foundation of the British and Dutch East India Companies in 1600, and the subsequent European demand for Indian patterned textiles, Crill clearly explains how each period had a profound influence on the evolution of floral patterns (pp. 7–10).
If there is one criticism to be made, it is that the plates are not presented in a manner that directly corresponds with Crill’s timeline. For those with no knowledge of Indian textile history, this could be confusing as it makes it difficult to match the textile plates with her timeline.

Crill starts with the Mughals and discusses how, “Floral patterns on textiles and other media in the seventeenth century followed the style and look of book decoration with single, naturalistically drawn flowering plants arranged in rows, or set singly in a niche for wall hangings and prayer carpets” (p. 7). Logically, the plates that correspond to this development should start the reader on their journey through Indian floral patterns as most would assume that the first plates are examples of the natural floral patterns being discussed. Instead, the preliminary plates are of block printed Rajasthani cottons and superb Gujarati embroidered silks that span from the nineteenth to twentieth centuries (pp. 12–17). These textiles are referenced later in the introduction as an example of how single florals evolved into increasingly stylized florals and “were also adapted for rural embroidery and printed textiles in Rajasthan and Gujarat” (p. 8). The first plate that corresponds to Crill’s preliminary discussion of the Mughals is plate 19, an example of a page from an eighteenth century Northern Indian book of floral designs followed by exquisite examples of printed, embroidered and woven textiles from the seventeenth to nineteenth centuries that directly reference Crill’s discussion of single floral patterns (pp. 30–49). These are the plates with which the book should have started.

Separating these two groups of plates are examples of trade textiles produced in Gujarat and the Coromandel coast (pp. 20–29). Crill discusses the Indian Ocean side of India’s textile trade and how market forces in countries like Thailand and Indonesia influenced the development of a pattern language that was quite separated from Mughal influence (p. 8). However, she does so after her explanation of the Mughal influence on floral patterns. This book seems to be intended for a general reader and as such, the presentation of the textile plates should be straightforward and follow Crill’s timeline as closely as possible.

The remainder of the plates in the book offer a look at painted and dyed chintzes produced for the European market as well as paisley patterns in Kashmiri shawls and woven brocades from Varanasi, corresponding to the conclusion of Crill’s introduction. This book provides a quick snapshot of a selected part of The Victoria and Albert Museum’s extensive holdings and will be of interest to anyone who is interested in design, textile history, and those who are just starting an exploration of Indian textile history. It will be particularly useful as a point of reference for further investigation and research or as visual inspiration.
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Nandini Gopalarathinam is a New York based fashion professional turned fashion historian and archivist. After working as a visual director for brands like Donna Karan Collection, Limited Brands, and Anthropologie, Nandini took a deeper dive into the historical, cultural, and social contexts of fashion, and recently graduated from New York University’s Dual Degree MA/MS program in Costume Studies and Library and Information Science. Her research interests focus on the intersection of global culture and trends in fashion and textiles, specifically how handcrafted textiles circulate in digital environments. In early 2020, Nandini commenced her research for a project showcasing contemporary textile weaving techniques and traditions from the Coromandel coast region of India.

Performance Costume: New Perspectives and Methods takes an in depth look at the relationship of performers with their costumes through contributions of 30 curators, costume designers, researchers, and scholars. The book is divided into six sections: “Interpreting and Curating Costume,” “Personalities in Costume,” “Costume Voices,” “Costume Histories,” “Costume and the Body,” “Costume and its Collaborative Work,” and “Costume and Social Impact.” Each of these topics are followed by shorter related essays titled “snapshots” that provide even more insight into the multi-faceted world of costumes. No stone was left unturned by editors Sofia Pantouvaki and Peter McNeil, who curated this collection of incredibly detailed research and essays. These shine a spotlight on the endless processes related to costuming, including new and innovative research methods. Pantouvaki is a scenographer and Professor of Costume Design at Aalto University, Finland. She has designed for numerous productions throughout Europe and has curated many international projects. McNeil is an award-winning design historian who works at The University of Technology in Sydney, Australia. He is a fellow of the Australian Academy of the Humanities and section head for The Arts. The two editors note in their introduction that they hope the research gathered “enables a new awareness and dignity for costume when it is considered in and on its own terms” (p. 4).

The psychology of costuming is one of the most interesting reoccurring themes in this book. It is well known that costumes are a vital visual tool to guide audiences in forming their interpretation of a character. Costumes are equally important to the performers wearing them to assist in the development of the character they are portraying. There is often an undeniable transformation that happens the first time a performer inhabits their costume at a fitting. In “Fitting Threads: Embodied
Conversations in the Costume Design Process,” Suzanne Osmond recounts one of her experiences observing a fitting session at Opera Australia. Her fascinating analysis includes a breakdown of the prominent non-verbal forms of communication that transpired between the costume designer and performer which helped drive the collaboration process forward. These included gestures, paralanguage, space and distance, chronemics, perception in mirrors, and sense of touch. Haptics are extremely important in costume fittings because they often bring to surface an aspect the costume designer has overlooked. Osmond states that “Susan Davis, costume shop manager at the Seattle Opera, notes that she pays particular attention in fittings to the ways in which a performer ‘picks at or keeps touching’ parts of the costume, ‘as this can be a good indication that something feels odd’” (p. 290).

Especially intriguing are the multiple essays which discuss the afterlife and display of stage and film costumes. In “Costume Centre Stage: Re-membering Ellen Terry (1847–1928),” Veronica Isaac uses actress Ellen Terry’s stage costumes to explore the idea that putting costumes on display resurrects the magic and ghost of the performers who once inhabited them. Terry believed so much in the “talismanic function” of costumes that in 1888 she insisted a pair of shoes worn by the previous actress who had played Lady Macbeth be placed in her dressing room at the Lyceum Theatre (p. 70). Terry’s daughter Edith Craig stated that her mother felt so strongly about the power of her costumes that she hated for them to be cleaned for fear that they would lose some of their magic (p. 69). Isaac also features some of Barbara Hodgdon’s observations after visiting the Royal Shakespeare Company Collection where she was able to examine their costumes first hand. Hodgdon observed that many costumes survival odds are based on the level of fame of the person who wore them, stating, “In such cases the original wearer shapes not only the physical form of the costume but also its historical identity. These are garments which are ‘indelibly imprinted’ with both the physical and spiritual ‘ghosts’ of their wearers” (p. 70).

Exhibiting costume in a way that properly evokes both the character it was made for and the artist who wore it can be challenging. No one knows this better than Deborah Nadoolman Landis who spent five years creating the Hollywood Costume exhibition, which became the most successful show in The Victoria and Albert Museum’s history. In “Hollywood Costume, A Journey to Curation,” Landis walks readers through the creation of this standout exhibition and speaks of her tireless goal of honouring both the voices and craft of costume designers. Landis notes that when she shifted from costume design to scholarship, she sought to clear up public misconceptions regarding the role of the costume designer. She recalls that many in the field were underpaid and often credited behind their collaborators. Landis also points out that “In the recent past, scholarly fashion and
film theorists have cultivated the philosophy of spectatorship while neatly superseding the costume practitioners, whose creative practice and process remained uncredited in their books and journal articles. Women should credit women. Lately, this fashion for hiding costume design in academic writing seems to have ebbed” (pp. 73–74). This short but powerful snapshot is a highlight of this compilation, since in it Landis drives home the importance of costume designers joining together to ensure that their craft is indelibly accessible to students and their contributions are properly credited.

Overall, *Performance Costume: New Perspectives and Methods* does an impressive job at covering many areas in the complex world of costume design, although the vast number of contributors and topics covered made the reading experience feel somewhat disjointed and overwhelming at times. In spite of its expansive scope, this compilation can serve as a useful overview for aspiring costume designers seeking a deeper appreciation for the craft and any reader interested in academic costume theory and research.

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Renée Nicole Gray is a fashion historian, independent costume curator, artist, and fashion designer. Her research focuses on stage and film costumes of the twentieth century, royal dress, and the role of fashion in women’s rights movements past and present. Her popular writing includes *The Streisand Style Files* (www.streisandstylefiles.com), which celebrates the unique style of Barbra Streisand while connecting pieces of her wardrobe to the history of clothing and celebrating the many iconic designers who created them. Gray has a background in performing arts, having appeared in numerous theatrical productions, commercials, and films. She spent a decade performing internationally as a Lady Gaga impersonator in *The Lady Gaga Experience* and is a member of entertainment unions SAG–AFTRA and Actors Equity Association.
Today, the beauty industry can be understood as a profitable global enterprise, as ubiquitous and varied as the fashion industry, yet its journey over the past 200 years is less extensively explored than its vestimentary counterpart. In *The Business of Beauty*, Jessica P. Clark maps out changes in both commercial practices and social attitudes from the mid nineteenth century through to the early twentieth century. The text has two main aims: firstly, to demonstrate that “despite Victorians’ alleged rejection of artificial beauty aids, both women and men developed tacit strategies to alter their appearance” (p. 3). Secondly, to show that “official denunciation and prohibition” (p. 3) of such services had “material consequences” (p. 3) for those involved in these burgeoning industries. In this context, the “beauty industry” encompasses a variety of interrelated trades that are concerned with the body, including: perfumery, hairdressing for men and women, and a variety of other cosmetic specialisms. The text fits well in the interstices of existing scholarly works—including those of Christopher Breward and Erika Rappaport—that consider fashion and consumption in London during that same time period. A Canadian historian, Clark is well placed to examine the subject, understanding the significance of Englishness in its context of the British empire, whilst critiquing this within a wider international context.

The text opens with a quote from Dickens’ periodical, *All the Year Round*, which in some ways sets up the approach taken. For whilst *The Business of Beauty* is undoubtedly an academic work, in that same style of Dickens, it provides character sketches, detailed court cases, and geographical snapshots of London in the nineteenth and early twentieth centuries. Structurally, each chapter highlights a
specific individual, exploring themes in relation to each of these protagonists in turn, simultaneously moving chronologically over the course of the book. This deliberate inclusion of “both marginal and major players” (p. 20) results in a richly textured analysis. Moreover, the range of source types used—including newspaper reports and personal letters—ensures that the subjective voices of those involved are heard, as well as the records that establish the economic status of those business enterprises that are under discussion here.

Themes around whiteness, colonialism, and the notion of Englishness punctuate this exploration, a recurrent reminder of the origins of problematic discourses around beauty that continue to resonate today. Parallel to this runs the notion that restraint, secrecy, and discretion were central to the success of London–based beauty industries of the nineteenth and early twentieth century, and that these values “laid the ideological groundwork for a national beauty culture that seemingly prioritized personal privacy over conspicuous consumption” (p. 15). Whilst ultimately more enduring and profitable French and American counterparts traded accordingly on tradition and newness, the English beauty industry was concerned with selling an innate, “natural” beauty that dove–tailed with notions of a morally superior white–Anglo identity. As Clark writes: “a domesticated white femininity defined by authenticity and artlessness emerged as the desirable form for a bourgeois wife” (p. 28).

One of the many paradoxes highlighted in the text is that a number of the key players in this “English” industry—including Eugène Rimmel and Helena Rubinstein—were of European rather than British heritage, a reflection of the diverse multicultural community of London at that time. Similarly, in many instances, the ingredients—including musk, civet, cloves, and sandalwood—that went into these “English” products originated in colonized Asian countries. With reference to Rimmel’s products, Clark writes that “exoticized unprocessed materials from the empire” were distilled down “to a pure, British luxury good” (p. 122) In many ways, this can be understood as a process that applied to fields way beyond the beauty industries: it was what the Victorians excelled at.

For those who are familiar with London, the book at times feels like a walking tour, meandering through well–known thoroughfares and half–forgotten side streets, sites of luxury consumption even today. This level of detail may, however, be bewildering to anyone unfamiliar with the city. Likewise, extensive extracts from court proceedings can feel superfluous.

It is interesting to note that Clark’s next published work will continue to explore some of the same historical themes, but in relation to smell. Whilst in this book, there are some tantalizing glimpses into the actual products on which the beauty
industry was built, these pomades, dentifrices, ointments, and tinctures remain as shrouded in mystery as the industry itself. Clark explains that “the mystery of beauty compounds and processes could also enhance consumer appeal” (p. 56), but the reader may find themselves longing to know more about these substances. What, for instance, exactly was “Bear’s Marrow” and why was it in such demand? The notes are exhaustive, but more of this sensory detail would be appreciated.

Does the book succeed in its two aims? Certainly, the accumulated research reveals a fascinating and complex set of interconnected industries that involved all sectors of London society, from well-heeled customers of high rank to upwardly mobile vendors and practitioners of nascent beauty therapies, to working class suppliers of raw materials. In addressing the second aim, that of exploring the material consequences of ambivalent attitudes to beautifying practices, what becomes apparent is the gendered dimension to success and failure in the beauty industry, as well as perpetual influence of class positioning. The human stories behind the commercial enterprises discussed illuminate the complexity of the beauty industry, and provide prompts for reconsidering traditional scholarly approaches that prioritise—and inevitably celebrate—only the headline acts within any given area.

Clark’s approach allows for a colourful, almost gossipy commentary in places: for instance, Jeanette Pomeroy, a successful fin-de-siècle beauty culturalist, apparently had a “very real distaste for the social group she served” (p. 158). Juicy titbits aside, this scholarly work establishes that success within the beauty industry was not determined by merely establishing and maintaining a presence within the market. Rather, it might be understood as an elaborate game of commercial snakes and ladders, where factors of social class, gender, familial links, and national identity come into play, impacted by the waxing and waning of public tastes for standardised versus personalised products and services. Though the beauty industry per se may be of tangential interest to scholars of dress history, this text complements existing work around fashion and modernity in London, with a timely focus on the impact that colonialism, nationalism, and gender-based conventions in the nineteenth century have had on so many aspects of life.
After completing her first degree at Sussex University, Anna studied design at Central Saint Martins, and the London College of Fashion, where she went on to complete her Master’s degree in Fashion Theory. Prior to her academic career, she worked for three national newspapers, and previous research work has focussed on fashion writing and media representation. Now lecturing at Arts University Bournemouth, she has extensive subject knowledge relating to the fields of fashion and textiles history and theory. Current research interests are concerned with different models of sustainability within the fashion and textile systems, with a specific focus on craft and mending in both historical and contemporary contexts.

Dress Codes by Richard Thomson Ford is ambitious—which, given the author’s résumé, is to be expected. By day, Ford is a Professor of Law at Stanford Law School. During his time as a lawyer, many of his defendants were being persecuted or restricted due to their clothing choices while at work or school. This served as a starting point for Ford’s interest in the research of dress regulations in their written format, as well as the implications behind the words. Ford also has a personal interest in fashion, both in his own dress, but also from his father who was an academic, a civil rights activist, and a trained tailor who was always impeccably dressed. This review of Dress Codes focuses on three of the larger topics of gender, race, and historiography that are presented in the text, and assesses its presentation on the complexities of gender, and of race, as well as how it contributes to fashion history studies.

In Dress Codes, Ford asks fundamental questions regarding fashion regulations, both explicit and inferred. Particularly, he asks how fashion can be regarded as frivolous while also being the subject of laws, rules, treatises, judicial edicts, and legislative proclamations. Ford also questions how regulations regarding dress evolve to reflect or react to changing social norms regarding equality, and if attire is chosen for its personal expression or its ability to placate, impress, or provoke others. Ford aims to answer these queries by reviewing not only the written laws regarding dress, but the personal experiences and social trends that influenced the laws and the meaning of clothing, which are as much a personal mechanism as they are a form of public expression. Dress Codes aims to challenge notions of fashion and self-grooming as frivolous by examining the ways in which power structures
gave great importance to how individuals dressed. This text also examines how those who aimed to rebel against a power structure’s prescribed dress codes would use clothing to further convey their message, such as the 1960s Civil Rights movement in the United States. Dress Codes also aims to challenge notions of how and why fashion has been controlled. The goal and framework of Dress Codes is to reveal the ways in which fashion made history.

In short, Dress Codes is exactly what fashion studies needs added to its literary canon. Ford’s writing is superb, expertly weaving in his personal voice and alternating between macro and micro examples to concretely support his arguments while aptly avoiding illustrating his points with broad strokes. Ford uses a variety of examples to move the reader along his review of the explicit and implied dress codes and their evolution. Ford’s writing and research is strongest when unpacking issues of gender and racial experiences—particularly the black and hispanic experience. Moreover, Ford presents a strong traditional overview of fashion history while expanding its discourse. While discussing gender, Ford deftly delves into hair and makeup for men and women, trans rights, and women’s experiences. The relation between gender and the workplace dress codes are most often examined when discussing women’s experiences with having their dress codified. When discussing men’s dress codes, Ford gives great focus to the Great Male Renunciation of the late eighteenth century and the historic tendencies for flamboyant male dressing. Overall Ford’s writing and research expertly balance his focus on both the social impact of fashion and the reactions of power structures to it.

All this being said, there are still areas Ford could have touched upon to improve his overview of how dress codes shape western society. In regards to gender experiences, the historical narrative in Dress Codes seemed set up for a whole section on the Peacock Revolution during the 1960s and 1970s, especially given the time spent on the Great Male Renunciation; however, the Peacock Revolution was only briefly mentioned. The time that was spent unpacking the rejection of flamboyant dress for men begs for the discussion of the alternatives who embrace it, especially during notable eras such as the Peacock Revolution and indeed at this point in history. Also lacking was discussion of the impact of dress codes on Indigenous and Asian people in western society. Indeed, in Canada the Indian Act—a federal law from 1876 until 1951—not only criminalized essentially all Indigenous cultural practices, but also banned ceremonial dress from being worn outside of reservations unless the person obtained permission from a federal agent. Finally, Dress Codes could have been even stronger if there were more discourse on mandated uniforms, such as prisoners, and how uniforms are experienced and subverted, as well as the rise of consumerism and the impact of fast fashion on societal dress codes.
Despite some areas for expansion, Dress Codes is a benchmark for the future of fashion studies discourse, and should be considered required reading for costume studies. Dress Codes provides diverse subject matter, exceptional writing, and a reinvigorated discourse and overview of fashion history that can be readily utilized by scholars and the general public alike. Ford set an ambitious task in undertaking this topic, and he succeeded in answering his many questions, supporting his thesis, and maintaining a strong lens to present his subject matter, all while using his personal experiences to great advantage in his writing and thus benefiting his audience’s understanding. Dress Codes reveals what and why one wears what they do, and how fashion made its undeniable mark on history.

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Elizabeth Emily Mackey holds a Master of Arts in Fashion Studies from Ryerson University, Toronto, Canada, and obtained (with Distinction) her Honours, Bachelor of Arts from The University of Toronto, specialising in History. Her Master’s research, supervised by Dr. Alison Matthews David, compared the court dress regulations during the eras of Queen Alexandra (1844–1925) and Empress Marie Feodorovna (1847–1928) and in the respective British and Russian empires. Elizabeth conducted object analysis on Queen Alexandra’s court gown at the Royal Ontario Museum, Toronto, as well as a Russian court gown at The Metropolitan Museum of Art, New York. Elizabeth has held previous positions at Library and Archives Canada, Textile Museum of Canada, Ryerson University, and she currently works at Wiley Publishing.
Virginia Postrel is a journalist and independent scholar with a BA in English Literature from Princeton University. She has worked as a columnist for the Wall Street Journal, The Atlantic, The New York Times, and Forbes, and she has published extensively in a variety of fields that range from the social sciences to fashion. Her research and work are in the intersection of culture, commerce, and technology and she is also the author of *The Substance of Style, The Power of Glamour* and *The Future and Its Enemies*. In *The Fabric of Civilization: How Textiles Made the World*, Postrel combines her research interests to introduce the general public to the many nuances that can be found in the study of textiles.

The book explores the history of humanity through an analysis of the history of textiles around the world. The book can be summarized as an exploration of a global textile history—covering the early civilizations until the present day—which highlights Postrel’s fascination with the topic. She writes: “My textile exploration originated in wonder. As I heard from scholars, scientists, and businesspeople—at first coincidentally and later as I began researching the subject—I was repeatedly stuck by what a fundamental technology textiles represent, what world-shaking consequences they’ve had, and how remarkable much of their history is” (p. 248). Therefore, through the pages of this book, the reader is taken alongside Postrel to discover this fascinating story.

Postrel proceeds to explain why this period could also be called the String Age. Through a historic overview, she explores the complexities of these “primitive” technologies and their similarities: “Our distant forebears may have been primitive, but they were also clever and inventive” (p. 9).

In Chapter 2, “Thread,” Postrel examines the process of spinning and illustrates its technicalities, while presenting it as historically categorized as feminine and domestic. This last issue is, unfortunately, briefly introduced, and it leaves a gap to discuss gender roles and issues throughout history.

Chapter 3, “Cloth,” then addresses the complexities of weaving, and Postrel highlights its similarities with mathematics. She explains that weaving is, in fact, the science of patterns and provides several case studies to illustrate it (p. 78). In Chapter 4, “Dye,” she presents, in a similar way, the intricacies behind the seemingly “easy” process of dyeing. Postrel provides a brief historical overview and explains that it was only in the eighteenth century that dyeing started being explored as a science.

The final three chapters focus on the role of individuals and their relationship with textiles rather than the processes. In Chapter 5, “Traders,” Postrel explores the stories of merchants, middlemen, and businessmen and the evolution of their roles through history. Chapter 6, “Consumers,” focuses on the connection between the popularity of textiles and consumer demand. In this chapter, Postrel delves into sumptuary laws and explains how, through textiles, individuals positioned themselves in society. A compelling aspect explored in this chapter, and the one that best shows the development of a global fashion industry through textiles, is Postrel’s explanation of how manufacturers have historically adapted their offering to local taste. Finally, Chapter 7, “Innovators,” focuses on an exploration of new technologies that were and continue to be developed to create a more inclusive and responsible fashion system. This chapter ends with a motivating quote that states that it is, in fact, possible to make a difference in the world through the development of textiles (p. 245).

While The Fabric of Civilization: How Textiles Made the World provides compelling storytelling, the wide time period covered resulted in a simplification of a more complex and nuanced narrative. Postrel leaves the more experienced reader wanting for more information on certain issues, such as the sociocultural analysis of textiles. Some of these include, as stated above, an exploration of gender roles. In addition, since Postrel explores “non-western” histories, another issue that is left pending is the cultural hierarchy that positions “western” narratives as more advanced than “non-western” ones. Therefore, this book provides a great introduction to the topic, and is a good source for those who are looking for an
overview. However, it does not provide a comprehensive analysis. Postrel’s writing is vivid and engaging, but those interested in a more thorough analysis could look into other titles such as *The Handbook of Textile Culture*.

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Sandra Mathey García-Rada holds an MA in Fashion Studies from Parsons Paris and has previously studied Fashion Design at Mod’Art Peru and at the Fashion Institute of Technology, New York. She has held positions in design and trend forecasting in companies in her native Lima, Peru and in New York. Her research focuses on the construction of national identities in Latin America through the media in the twenty-first century. She currently teaches at Parsons Paris, Instituto Peruano de Publicidad (Peru) and Mod’Art Peru. She is co-director of Culturas de Moda, a digital humanities project in Fashion Studies for the Spanish-speaking world, and she works as a fashion trend forecaster for Latin American brands as a way to bridge the gap between the industry and academia.
Making corsets is a notoriously challenging task, combining engineering, sculpture, and fashion. It takes precise measurements of the body to ensure that the waist is cinched at the correct location, without discomforting the ribs or hips. Furthermore, there are a myriad of historical styles a maker can recreate, or modern interpretations based on an ambitious home sewer’s own design.

Julie Collins Brealey’s book *Making Corsets* aims to reduce the fear in corset making, gently guiding the reader through the process, with descriptions of materials and tools and encouraging remarks at points where she knows beginners may decide to quit their project.

Collins Brealey is a fashion educator in Bristol, England, who has been teaching a general audience of adults for over 15 years. In the introduction, she addresses the various reasons why someone may wish to embark in corset making. She notes that while the examples she uses in the book are for bodies that were identified as female at birth, the corsets can easily be adapted for use on the male body, since lingerie, and corsets in particular, are for everybody and every body.

Chapter 1 is devoted to telling the history of the corset, starting with 1600 BC with evidence that Minoan women bound their waists. Collins Brealey discusses how the garment of each period shaped the body, reflecting the dominant silhouettes. This history extends into the 1920s with a description of girdles as a replacement for traditional corsets, and continues through the twentieth century, with the New Look of the 1940s, punk fetish wear of the 1970s, and burlesque and steampunk today. This history is presented without any commentary on the social or cultural history of the periods, and focuses solely on the evolution of the corset.
In Chapters 2 and 3, Collins Brealey lists the tools and materials required for corset making. The tools are listed comprehensively, including items as basic as a sewing machine, stitch ripper, needles, and thread, among other tools that are standard in any good sewing kit. Also included in this list are items which may not be found in a beginner’s tool kit, such as a tailor’s ham and sleeve board, mallets, grommet setting tools, and tin snips. Photographs are provided of each tool to help beginners navigate purchasing the correct item, and a description of how the tool is used in corset making is provided. In an intuitive display of concern for her imagined students reading this book, Collins Brealey ends Chapter 2 with a note on health and safety in the sewing workplace.

The materials listed in Chapter 3 begins with busks, detailing the variety of busks that are available. Following this is an equally detailed description of the variety of boning available, and how and when each might be used. This chapter also gives instructions for how to measure boning to be placed inside casings and cutting them down to size. Collins Brealey describes the options for putting tips on boning, such as metal caps, rubber tipping fluid, and medical tape, to avoid sharp edges, including photographs to aid beginners.

The second half of Chapter 3 lists ideal materials for corsets, including coutil, fashion fabrics, and powernet. Like the previous chapters, Collins Brealey writes for readers who may have no experience with sewing and provides detailed information on interfacings, linings, and boning casings. This chapter ends with the final touches of the corset: selecting lacing and trims.

The first step in making a corset is outlined in Chapter 4, “Measuring the Body.” Collins Brealey outlines why it is important to be accurate in measuring and how measuring for corsets is different than for other garments, as the garment is intended to be smaller than the body measurements. She acknowledges that the process sounds daunting but reassures the reader that there will be a mock-up as part of the process to ensure fit. Each type of measurement is described to help beginners, who may be unfamiliar with drafting terms such as “high hip.”

In Chapter 5, pattern drafting begins. In the chapter introduction, Collins Brealey tells readers that there is no shame in using a commercial pattern if a home sewer does not want to draft their own, and indeed, that there are many premade corset patterns that give lovely results. She then provides advice for selecting the right size and style. For those who decide to draft their own corset pattern, she provides a list of required equipment. The instructions are for drafting a 10-panel over-bust corset, with photos of each step to help. Chapter 6 gives directions for arguably the most important step of corset making: the toile mock-up. The instructions also include a list of materials and tools needed, and step-by-step instructions that
assume a beginner readership. Photos of ideal fit, and extensive examples of common alterations are also included.

In Chapter 7 the author assists the reader with selecting ideal fabric and trimmings, cutting the fabric, the daunting task of pattern matching. Like the previous chapters, instructions are given for inserting the busk, bones, grommets, and optional design features such as modesty panels and waist stays. The next three chapters are examples of projects that can be completed using the instructions from the previous chapters, with further instructions on how to adapt the pattern for each one. The first is a grey over-bust with flossing (though there are no instructions provided for this extra detail), a floral under-bust, and a green silk over-bust without a front closure. Once the reader has perfected their skills, Chapters 12 and 13 give examples of alternative design features, including front zipper closures, clasps, cording, and fan lacing, among others. In the one-page conclusion, Collins Brealey kindly advises the reader to not be discouraged if their first corset does not turn out how they planned. Sage advice, as garments as complicated as corsets have a steep learning curve.

Overall, this is an excellent book for beginner and experienced sewers who want to try their hand at corset making. In lieu of a bibliography, there is a suggested readings page, featuring the greatest hits of corset history. Where a book like Norah Waugh’s Corsets and Crinolines is heavy on the history but light on construction advice, and Jill Salen’s Corsets: Historical Patterns and Techniques and Robert Doyle’s Waisted Efforts are great for creating historically accurate garments, Making Corsets is not intended for an academic audience, affording the reader room for creative freedom. It is likewise comparable to The Basics of Corset Building: A Handbook for Beginners by Linda Sparks. While the text occasionally suffers from assuming a British-based readership, it still stands as a strong reference for corset making.
Alanna McKnight holds a PhD in Communication and Culture from Ryerson University, Toronto, Ontario, Canada. For the past 15 years, Alanna has been researching the intersection of fashion and labour in nineteenth century Toronto, taking particular interest in the experience of women employed in the needle trades. Her doctoral dissertation engaged in an extended case study of the manufacturing and consumer centres of Toronto during this moment of history to argue that corsets are a site of feminist agency—a stark contradiction to common media portrayals of the garment. Her academic work is enriched by her former career as a theatre costumer, and she has been an avid wearer of the types of corsets she studies and has been making them for over 20 years.
In Patch Work: A Life Amongst Clothes, fashion curator Claire Wilcox stitches together brief stories to create a poetic account of her life. Wilcox has been Senior Curator of Fashion at The Victoria and Albert Museum (V&A) since 2004 and is responsible for the introduction of Fashion in Motion events at the museum as well as the curation of the exhibitions Radical Fashion (2001), The Art and Craft of Gianni Versace (2002–2003), Vivienne Westwood: A Retrospective (2004), The Golden Age of Couture: Paris and London, 1947–1957 (2007–2008), Alexander McQueen: Savage Beauty (2015), and Frida Kahlo: Making Herself Up (2018). Throughout her career, Wilcox has been unafraid of tackling new subjects and formats, and with this book, Wilcox writes an unconventional form of memoir, one that resembles a tangled web of memories.

The title of this book might bring to mind a patchwork, a type of needlework in which small pieces of fabric, sometimes of varying size, shape, colour, and pattern, are sewn together. However, patchwork can also refer to something composed of many different pieces or elements that have been put together in an incongruous way. This latter definition helps the reader anticipate that the stories in Wilcox’s book will be strange and beguiling. This is a unique book that weaves fragments of memory into a lyrical and haunting work of art.

This patchwork is divided into 21 chapters or sections that contain a series of interconnected stories. The chapter titles are short and written in all caps: “BRINK,” “LOVE,” “SEAM,” and “LOSS.” Like a quilt block, each chapter or section serves as a way to organize the 100 brief stories contained in the book. For example, Chapter 12 called “CURATOR” includes the five stories titled...
“Wadding,” “Production Line,” “Apple Pie,” “Foil,” and “Too Late.” The titles of the stories are poetic rather than literal. The nuances of language are important here since Wilcox is spare in her prose, such that each word can be read as a clue.

Even though Wilcox begins her account in the storerooms of The Victoria and Albert Museum, the emphasis of the book is not on her career as a fashion curator but rather on her life amongst clothes, from her earliest memory of sitting on her mother’s lap playing with the buttons on her mother’s cardigan to the present day. The chapters do not unfold in a chronological fashion but instead are stitched together with delicate threads of nostalgia. The stories are brief, fragmentary, and incomplete—offering only a tantalizing glimpse into her rich life story as a daughter, a sister, a wife, a mother, and also as a shopgirl, an art student, and a curator.

In the fragments that encompass her career, Wilcox remains humble in spite of her international renown. She unapologetically divulges that early in her career, she often felt out of her depth. The notion that she wasn’t “Keeper material” led her to impulsively quit her first museum post to attend art school as a mature student. Of that experience, she writes:

“I wanted to do fine art, but lost my nerve, not sure I had anything to say. I was in the end, pulled back by a silver thread, by a sea-change at the museum, a lightening of the galleries, a cleaning of the cases, an efflorescence of excitement about the possibility of fashioning the gap between the sweat of the studio and the serenity of the storeroom. I imagined a blurring of the senses, artistry in movement, redefining what a museum could be, patching order to the chaos of making: for everything that had ever been carved, gilded, chipped, woven or embroidered had felt the sweat of the hand and the mess and noise of the workshop; the irrational investment of the artist and the expert. Although I had come full circle, I never regretted my art-school years, for I look at the collections now with the eye of a nearly artist” (pp. 73–74).

Although the prose is spare, Wilcox reveals a deeply sensitive nature, one that has been buffeted by the inevitable disappointments and losses that make up a life. The author alludes to but does not dwell on moments of pain and sorrow such as having to attend a funeral three days before sitting her A-level exams, sitting with her mother as she took her last breath, dealing with the grave illness of her young daughter, and the slow demise of a beloved pet. The reader can sense the undercurrent of deep emotion that in these brief references and appreciate the
The author’s skill in crafting such stories in a way that retains the privacy of her family, friends, colleagues, and self. Aside from mentioning Frida Kahlo, Wilcox does not drop names; rather than discussing Versace or McQueen she describes the fashion house that represents Italian power-dressing and the designer who wrestled animal horns for a collection called *It’s a Jungle Out There*. In writing her stories in this way, the author not only conveys humility but a level of deep respect for others.

The book is illustrated with 31 black-and-white photographs. Family photos include several images of Wilcox as a child. In one particularly haunting image that the author says she found after her father died, she appears to be about age four. She wears pajamas but stands in an open field facing her father who is behind the camera while her mother, who has her back to the camera, has her arms raised as if she is feeding the flock of gulls in the scene. Wilcox does not explain why she was wearing pajamas while standing in a field but instead describes her memories of her father wearing pyjamas while ill with tuberculosis. This poignant account juxtaposed alongside this image evokes a sense of the author’s sorrow without dwelling on the details. Other images included in the book depict historic artefacts such as a 1910 corset cover, 1890 watch chain, a pair of child’s shoes, and the detail of a shirt designed by Alexander McQueen. Each image evokes a poignant sense of time passing.

This book is suitable for anyone who has an interest in clothes. Those who have visited the V&A storerooms or who have worked as a curator will also find this book particularly engaging. However, this book is not meant to be an academic text and neither is it a conventional memoir, but instead a lyrical account of a life amongst clothes that weaves time as poetically as Marcel Proust’s *Remembrance of Things Past*. Readers must anticipate gaps in the story and read closely to put together the tantalising clues to paint their own picture of Wilcox. Underlying this poignant and mesmerizing tale is a deep appreciation for the universal experiences of love, loss, disappointment, and grief.
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Ingrid Mida is a dress and art historian with a PhD in Art History and Visual Culture and presently holds a Research Fellowship at the Modern Literature and Culture Centre at Ryerson University in Toronto, Ontario, Canada. During 2012-2019, she was responsible for the revival, curation, and management of the Fashion Research Collection at the Ryerson School of Fashion. She is the author of several books including Reading Fashion in Art (2020) as well as numerous scholarly articles and book chapters on fashion in the museum, art and fashion, object-based research, and drawing as a research method. She holds various board and committee appointments in arts organizations including the Textile Museum of Canada and the Art Gallery of Ontario.

Sporting Fashion: Outdoor Girls 1800 to 1960 accompanies the exhibition of the same name (touring the United States at the time of publication), which was co-produced by the American Federation of Arts (AFA) and FIDM Museum at the Fashion Institute of Design and Merchandising in Los Angeles, California. This catalogue is the culmination of 10 years of collecting and research. The authors—FIDM exhibition curators Kevin L. Jones (Curator) and Christina M. Johnson (Associate Curator), along with former Curatorial Associate Kirstin Purtich—combine dress object research, print and archival material, and existing scholarship on women’s sports history to illustrate a well-rounded history of women’s participation in outdoor pursuits during this period. Bringing together numerous (and beautiful) photographs in a single location, this catalogue captures an extensive array of objects that are so rarely preserved in textile collections.

As FIDM Museum Director Barbara Bundy notes in the catalogue’s first Foreword, past exhibitions exploring women’s sports and leisurewear usually began with bicycling, focusing primarily on the late nineteenth century onwards (p. 8). Sporting Fashion is the first exhibition to begin its timeline in the year 1800, ultimately offering a more comprehensive visual narrative of female sports history than previous projects such as The Museum at FIT’s 2011 exhibition Sporting Life, Kent State University Museum’s 2011 exhibition A Day at the Beach, and The Metropolitan Museum of Art’s 2012 exhibition A Sport for Every Girl. Moreover, by including a diverse range of sports in one place, this book also serves as a concise, object-driven complement to the existing scholarship of female sporting and dress histories referenced in this catalogue, published by scholars such as
Patricia Campbell Warner, Kate Strasdin, and Jennifer Hargreaves, to name but a few.

The catalogue begins with three Forewords, authored by FIDM Museum Director Barbara Bundy, Director and CEO of the AFA Pauline Willis, and international tennis champion Serena Williams. Bundy and Willis’ Forewords both offer insight into the exhibition’s development and purpose, while Williams’ Foreword extols the exhibition’s timeless message of fearlessness and the enduring importance of sport for all. The “Introduction” then outlines a brief history of women’s participation in sports (and how they dressed for these activities) from antiquity to 1800, providing the requisite context for the remainder of the book.

The catalogue is then laid out in eight thematic chapters. Within each chapter is a series of chronologically arranged activities and women’s ensembles. These activities range from summer walking to riding, sea bathing to mountaineering, flying to playing ball, and many more between. The authors relate the history of the female sporting experience by investigating the clothes that women were required to wear for each activity, either due to contemporary social codes or a lack of specialised garments made for women. To further engage readers with these active women as individuals, each chapter features spotlights on trailblazing sportswomen. These provocative and pioneering women hailed from a wide variety of backgrounds and interests, such as Sophie Blanchard (balloonist) and Wilma Rudolph (Olympic gold medallist). Therefore, this catalogue not only serves as a visual record of women’s sports and leisure dress during 1800–1960, but also as a tribute to the many women who pushed beyond society’s boundaries in the nineteenth and twentieth centuries in order to play, adventure, and triumph.

The book begins by exploring fairly leisurely outdoor pursuits, slowly progressing to the primarily masculine realm of organised sports. Chapters 1, 2, and 3 detail the importance of early nineteenth century activities such as promenading, hunting, and horseback riding as a foundation for the increasingly physical and visible presence of female sportswomen in later years.

The catalogue then moves into more daring sporting territory with Chapters 4, 5, and 6. These chapters further explore a woman’s place in western society through their involvement in such activities as sea bathing, mountaineering, flying, and cycling. A common thread throughout the catalogue, and especially evident beginning in this section, is sportswomen’s frequent adaptation of men’s clothing. For many pursuits—like flying, motorcycling, and working on a ranch—clothing specifically made for women did not exist. Despite this, women’s determination to fly, cycle, and ranch resulted in them adapting and wearing men’s clothing.
The final two chapters discuss women’s involvement in playing organised sports. Often, women not only participated in typically “masculine” sports but also competed with and against men due to the lack of opportunities to compete with and against other women. For example, Chapter 7 spotlights Olympic gold medallist Charlotte Sterry, and the authors write that in the 1900 Olympics—the first to allow female competitors—only 12 of 1330 athletes were women (p. 272).

In addition to the extensive and rich photographs of the exhibition’s dressed mannequins, the catalogue also includes images of paintings, posters, advertisements, and more, all of which add depth, and often humour, to the history of women’s sportswear. Furthermore, the exhibition photographs not only feature dress objects but also period-appropriate sporting equipment. Many are presented on mannequins positioned as if caught mid action—falling while ice-skating, posing while sunbathing, or tobogganing in the snow—all compelling the reader to imagine real women doing these activities in these clothes.

A welcome and surprising addition to the catalogue is the inclusion of undergarments. This allows the reader to better understand how women maintained fashionable shapes while also achieving the mobility needed to participate in physical and demanding activities. This book does not focus on undergarments, but because they played a vital role in shaping and supporting women throughout the nineteenth and twentieth centuries so they also play a vital role in chronicling the history of sportswear and the women who wore it. The mere inclusion of undergarments also adds refreshing (though potentially unintentional) commentary to the polarizing argument surrounding how and why women wore stays and corsets in the nineteenth century.

Overall, Sporting Fashion: Outdoor Girls 1800 to 1960 is an approachable, illuminating introduction to the complex history of women’s sports and leisurewear throughout the nineteenth and twentieth centuries. Students of fashion, dress, and sports histories alike will find this catalogue to be both engaging and educational. Yet, because the catalogue covers dozens of topics and 160 years of history, the written examination of each activity is necessarily brief. Instead, much of the catalogue is devoted to providing a visual, rather than a written, narrative through both object and print records. However, considering sports objects of this age were so rarely saved, such a substantial visual narrative is certainly a notable achievement. For readers interested in journeying beyond this foundational text and deeper into sports and dress histories from this period, the book also includes many footnotes and an extensive Further Reading list to explore these topics at length.
Originally from Massachusetts, United States and now residing in Glasgow, Scotland, Cassandra Milani began her career as a fashion designer in Philadelphia, Pennsylvania. She later pivoted from designing clothing to studying its history, returning to school to study Dress and Textile Histories at The University of Glasgow and ultimately earning her Master of Letters degree (with Distinction) in 2018. Since 2009, she has volunteered and worked in curatorial departments and textile collections across the United States and United Kingdom, namely in Philadelphia, Pennsylvania; Salem, Massachusetts; San Francisco, California; and Paisley, Scotland. She most recently worked as a social media assistant for The University of Glasgow’s Fleece to Fashion AHRC–funded research project. Her research interests centre on knitwear, mainly hand–knitting in North Atlantic Europe.

“What is the essence of fashion and what are the reasons behind its fascination? What is anti-fashion? What or who do we imitate when we ‘follow’ fashion? What is fashion criticism and what should it be? Can philosophy remain unconcerned to fashion or can fashion lead philosophy to rethink itself?” (p. 8). These are some of the questions asked by contributors to Philosophical Perspectives on Fashion. The edited volume, published in 2017 and reprinted by Bloomsbury in 2020, includes nine chapters on the relationship between fashion and philosophy, written by leading scholars in the field. From anti-fashion to the somaesthetics of style, this book delves into the major questions concerning fashion from a philosophical perspective.

In the introduction, the book’s editors, Giovanni Matteucci and Stefano Marino, make the case for fashion as an aesthetic topic. They note, “Should one want to assign [fashion] to a particular domain within the great field of philosophical disciplines, [it] would definitely need to be assigned to the field of aesthetics and thus considered an aesthetic problem” (p. 5). As Full Professor (Matteucci) and Associate Professor (Marino) of Aesthetics at The University of Bologna, Italy, it is unsurprising that aesthetics is a starting point for the volume. Marino begins with a survey of the key figures in the history of nineteenth and twentieth century philosophy of fashion, ending the chapter with reflection on how these figures (as well as pioneering fashion scholar Elizabeth Wilson) have interpreted fashion as subject to questions of beauty and taste.
The following chapters expand upon the key figures presented in the first chapter, drawing upon thinkers such as Socrates (Did you know he asked about clothing and shoes?) to Darwin. These philosophers, as well as Aristotle, Descartes, Hegel, Kant, Nietzsche, and many others, are employed as a framework to tackle big questions, such as “Must fashion change?” (p. 77), and address more accessible topics, such as the function of the fit model. In particular, Lars Svendsen’s essay “On Fashion Criticism” offers an enriching and comprehensible critique of fashion criticism and an analysis of what it should be. His essay provides clear examples, and engages sociologist and theorist Pierre Bourdieu, to reveal how fashion criticism, or lack thereof, can shift towards fashion philosophy by dwelling “on the role of fashion in our lives” (p. 107).

As demonstrated by Svendsen, this volume requires the reader to be familiar with fashion theorists such as Bourdieu. In addition to philosophers, the authors also make use of fashion theorists, notably Simmel, Baudrillard, and Benjamin, among others. For readers unfamiliar with these theorists, Agnès Rocamora and Anneke Smelik’s edited volume Thinking Through Fashion: A Guide to Key Theorists (Bloomsbury, 2015) could be considered prerequisite reading. As such, Philosophical Perspectives on Fashion is best suited for fashion scholars with an interest in philosophy, or philosophers with an interest in fashion, for the authors spend little time introducing concepts for a general audience.

However, for dress historians who want a greater understanding of the relationship between fashion and philosophy, this book is a compelling read. Even since this book was first published in 2017, there have been few studies that explore a philosophical approach to fashion. This edited volume brings together international scholars of philosophy and fashion, contributing to filling the gap for philosophical research in the field. They show that these two disciplines are not as an unlikely pairing as it may seem, insofar as the experience of clothing has been, and will continue to be, a subject of inquiry. And it is this inquiry, at the heart of this book, that challenges the reader to reconsider what fashion is and could be.
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Eanna Morrison Barrs is a fashion writer, editor, and curator based in London, England. Her research and writing focuses on cultural heritage and fashion institutions, such as archives and museums. She is published in the field of fashion studies by *The Fashion Studies Journal, The Costume Society, Dress, Canadian Fashion Scholars, and The Journal of Dress History*. Eanna holds an MA in Fashion Studies from Stockholm University, Sweden, and a BA (Hons) in Art History from The University of Toronto, Ontario, Canada. She has worked with art and fashion collections at the Nordic Museum in Stockholm, the Wallace Collection in London, and the Bata Shoe Museum in Toronto. She is currently pursuing a PhD at London College of Fashion, University of the Arts London and is a Co-Founder and Editor of Fashion Foreword, a monthly newsletter and platform about contemporary fashion.

Barbara Brownie is Associate Dean of School (Academic Quality Assurance) for the School of Creative Arts and a principal lecturer at The University of Hertfordshire, England. Her research focuses on graphic design, popular culture, and costume. Her publications include the books: Transforming Type (2014), The Superhero Costume (2015) with Danny Croydon, Acts of Undressing (2016), and Spacewear: Weightlessness and the Final Frontier of Fashion (2019), all published by Bloomsbury. She obtained her BA, MA and PhD at The University of Hertfordshire.

In Spacewear, Barbara Brownie explains how twenty-first century aerospace science and private initiative are likely soon to usher in the era when space tourism will be a reality—initially only well-off people will be able to afford such journeys, but eventually they will be available to broader demographics. These tourists will certainly need appropriate spacewear, suitable for the weightless environment and the scope of the journey but different to that worn by astronauts. Although scientists have dedicated years to research into appropriate textiles and the technology required to manufacture astronauts’ workwear, Brownie states that no thorough study has yet been realised on the everyday dress of passengers of such leisure vessels. What would the challenges be in manufacturing such clothing for space tourism’s tourists and professionals? What are the roles of aesthetics and functionality? What are the effects of “weightlessness” and “low–gravity phenomena?” How will spacewear be different from Earthwear? What are the most important developments and projects on the subject? What should future fashion designers of spacewear take into consideration? These are some of the
questions answered in Barbara Brownie’s unique research, which holds the reader’s interest from the first until the last page.

Divided into three main chapters, the book commences with an introduction titled “The Final Frontier of Fashion” which introduces the needs of spacewear—this new category in fashion, as distinct from Earthwear. It also presents the theme of the book as “the developments in fashion design that must be made to meet the demands of future commercial space travellers” (p. 7). It divides the important factors future designers will need to address into three main themes: that so far fashion design has been regulated by the fact of Earth’s gravity which influences drape, weight, and silhouette, that this condition needs to be revisited, and that designers must recognise new parameters to design for weightless environments like space.

The first chapter, titled, “Space Style,” connects past with present, discussing the key points of manned space travel which has been realised for over half a century now. It explores the origins of Space Age fashion in the 1950s and the 1960s with reference to the work of specific designers such as Paco Rabanne, André Courrèges, and Pierre Cardin, and in association with science-fiction films of the period. It also considers the space race as well as the scientific developments and achievements of the day and their influence on culture and society, at a time when “Clothed in a spacesuit, Man had evolved into spaceman” (p. 13). Brownie also refers to the decline of interest in the 1970s and the accompanying shift in aesthetics. Finally, she unfolds the developments and ambitions of the twenty-first century, and their impacts on fashion designers.

Chapter 2 discusses projects which, although not intending to create spacewear, proved inspirational to its development. Titled “Weightlessness on (and above) the Catwalk,” the chapter identifies various fashion projects which explored weightlessness in fashion photography and on the catwalk, led by designers such as Issey Miyake, Viktor & Rolf, Emanuel Ungaro Haute Couture, Hussein Chalayan, Alexander McQueen, Iris van Herpen, Jana Nedzvetskaya, and Gareth Pugh, among others. Brownie highlights the importance of gravity in the design and use of clothing, as well as the adoption of a different perspective on the body in order to consider how to create spacewear.

Chapter 3, titled, “Commercial Spacewear,” acknowledges the growing need for commercial spacewear since commercial space travel is under development. Brownie identifies the differences between spacesuits for astronauts and spacewear for commercial passengers. With reference to specific examples and in detailed text, she describes the increasing interest in future spacewear design in incorporating the aesthetics of contemporary fashion, as well as the use by
astronauts of commercial, off-the-shelf clothing for everyday activity on board the International Space Station (ISS).

The final chapter, “The Clothed Body in Microgravity,” classifies the factors that must be addressed when designing for commercial spacewear, with weightlessness being the most important. The body is not the same in the microgravity conditions that exist in orbit and zero-G flights. Brownie analyses the alterations in anatomical proportions such as body posture or body shape as well as the nature of movement in microgravity environments, and explores the impact of these factors in spacewear design. Many astronauts have referred to problems they faced following trips in space, such as muscle atrophy, and the negative consequences of microgravity, and Brownie explains how specially designed wearables can play a role in addressing these problems. The chapter also explains how fabric drapery behaves differently in microgravity conditions and the way this may affect future spacewear fashion design.

Spacewear concludes by summarising the themes and ideas associated with this new “frontier” in fashion. The author also explains why she has not referred to wearable technologies as these warrant more in-depth analysis in their own right. Brownie writes that “it may eventually become possible to consider our species not only as post-human, but also post-gravity” (p. 120), and reminds us how spacewear can be created using known dressmaking techniques and methods. At the same time, she explains that it is essential to take into account some concerns, already discussed in the book, which she summarises as follows: neutral body posture, changes in body shape, alternative orientations, length as a radial measurement, artificial contact points, donning and doffing (dressing and undressing), stabilisation. She also numbers three important factors that require consideration in relation to textiles: lint, flammability, and mass.

Spacewear is a very interesting book which combines dress history and fashion design practice in an unexpected way. A result of interdisciplinary research, Spacewear can be of interest to anyone, and can be considered a valuable read for fashion designers and fashion design students.
Myrsini Pichou was born and lives in Athens, Greece. She is a PhD candidate at The University of Bern in Bern, Switzerland and her research explores wardrobe collections in Greek museums. She graduated from The National and Kapodistrian University of Athens with a BA in Theatre Studies and holds an MA degree in the History of Art (Courtauld Institute of Art, London) and an MSc degree in Cultural Organisations Management (Hellenic Open University). She has published on the topics of art and dress, twentieth century fashion, American paper dresses, dress collections, and uniforms. She is a founding member and researcher of the “Dress and the Law” project and serves as the Secretary of the Hellenic Costume Society.

To put on makeup, or not to put on makeup. If one puts on makeup, to what extent was it considered appropriate in history and where did the materials come from? Dr. Susan Stewart, a PhD holder from The Open University, has recently published the second edition of her book Painted Faces: A Colourful History of Cosmetics. Stewart is a librarian at the West Lothian Council and has published various book chapters, articles, and academic papers regarding cosmetics and makeup of the Roman empire. In her book, Susan Stewart navigates the reader through nine chapters, and eight historical periods providing screenshots of times in which people used makeup and how the social, economic, and political conditions of a society in turn influenced cosmetics.

In Chapter 1, Stewart begins with a dictionary definition of the word cosmetics and sets the parameters that will guide the reader in her book. She decided to concentrate on the history of cosmetics particularly in the western world including eastern ideas and products that were shaped by the West. In Chapter 2, the reader is teleported to the ancient world where cosmetics and makeup in the Egyptian, Greek, and Roman empires are discussed. It was surprising to see that even in the ancient world, “there was constant debate over which was superior, natural attractiveness or beauty achieved with the aid of cosmetics” (p. 19). Furthermore, cosmetics and medicine were one and the same.

In Chapter 3, the reader migrates to the Middle Ages. During this era, bodies were no longer buried with items and accessories such as in the ancient world. Thus, the evidence used in the next few chapters primarily comes from scholarly texts and
books such as the *Trotula Minor* and *Flors del Tresor de Beautat* (pp. 68–71). More shockingly, makeup was not seen by the Church as a crime against humanity—“wearing make-up was not only deceitful and immoral—it was a crime against God” (p. 60).

Chapter 4 progresses the reader to the late fifteenth and sixteenth centuries. The printing press and increased trade during this period allowed the dissemination of beauty and cosmetic recipes as well as its ingredients to be available for a wider range of men and women (p. 90). At this point, makeup had become so widespread that the question was not whether to use makeup or not, but to what extent (p. 91).

Chapters 5 and 6 cover the seventeenth and eighteenth centuries. During the seventeenth century, trading flourished with the establishment of the East India Trade Company (p. 135). Supply chains for cosmetic ingredients flourished, but with the increased technology and mercantilism came the creation of knockoffs and false products. Whereas the seventeenth century saw a rise in heavy makeup, the eighteenth century brought a return to natural-styled makeup.

Chapters 7 and 8 cover the nineteenth and twentieth centuries. Whereas cosmetics were typically produced in homes during the past centuries, the nineteenth century saw a rise in shop-bought makeup and the rise of department stores (p. 196). In Chapter 8, Stewart did an excellent job in describing the impact of Hollywood and world wars as well as how the introduction of mass media advertising effected the consumption of makeup and ingredients available at the time.

Finally, Chapter 9 covers the twenty-first century. The twenty-first century marks a return of cosmetics not only as aesthetically pleasing, but as being beneficial for the user (p. 268). Around the world, men are increasingly starting to utilize makeup, however this has not reached the levels of usage as in the seventeenth and eighteenth century. The greatest takeaway from the twenty-first century is that makeup has become an acceptable public event whereas for most of history, makeup was conducted behind closed doors (p. 270).

The chapters in this book offer an excellent introduction for individuals interested in learning about the connotations and significance of makeup and cosmetics throughout the course of history. However, the images feature predominantly the Egyptian empire and the eighteenth, nineteenth, and twentieth centuries. Additional images from the Middle Ages, and the fifteenth to the seventeenth centuries would have been appreciated. While there may not have been physical remains along with the bodies during the aforementioned time periods containing cosmetics, it would have been nice to see images of the household and recipe books that were mentioned repeatedly. This book is a general primer for diving into the
fascinating history of cosmetics, rather than providing specialist and detailed knowledge about cosmetics. As such, the reviewer without a previous background in cosmetics or makeup from a historical perspective has gained an introductory knowledge regarding its evolution from the Egyptian empire until the present day, further realizing its importance and significance throughout time.

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In *Stuart Style: Monarchy, Dress and the Scottish Male Elite*, Maria Hayward explores the clothing of the upper echelons of the seventeenth century Scottish Royal Courts. This excellent book belongs among the works of authors like Aileen Ribeiro and Anna Reynolds, who have expertly explored British dress history. In *Stuart Style*, Hayward departs from previous scholarship to focus specifically on the Stuart kings. This technique allows her to illustrate the distinct differences of Scottish fashions, which otherwise might become lost in an overall British perspective.

In choosing this focal point, Hayward has also created a truly unique book in that it is the only work to date to undertake a “detailed study of later Stuart male royal clothing or of fashionable seventeenth-century male Scottish dress” (p. 9). *Stuart Style* is beautifully illustrated throughout the work with a mixture of extant objects, contemporary images, and the written record that support Hayward’s arguments. As the author admits, the only aspect to upset this balanced method is the scarcity of surviving clothing with provenance to the Stuart throne.

Hayward adds *Stuart Style* to an already impressive body of works. She is Professor of Early Modern History at The University of Southampton and has authored and edited several published works during her career. These books include *The 1542 Inventory of Whitehall: The Palace and Its Keeper* (2004), *Dress as the Court of King Henry VIII* (2007), *Rich Apparel: Clothing and the Law in Henry VIII’s England* (2012), and *The 1574 Inventory of King Henry VIII: Volume 2: Textiles and Dress*, edited with Philip Ward. Considering her other works, it is no surprise that Hayward’s latest title focuses on the dress and textiles of social elites.
Stuart Style is divided into three major sections, the first of which contains five chapters. Each of these initial chapters focuses on a different member of the Stuart monarchy and thus carry the name of the royal under consideration: “James VI and I (1566–1625),” “Prince Henry (1594–1612),” “Charles I (1600–1649),” “Charles II (1630–1685),” “James VII and II (1633–1701).” These chapters use a variety of garments to “establish each man’s contributions to royal...style while exploring whether Stuart style was still Scottish...[and] for how long” it remained so (p. 21). This section also explores the way in which each of these men used dress to establish and maintain not only their individual identities, but also the interpersonal allegiances (or lack thereof) found in the royal courts. Hayward’s blending of the Stuarts’ histories with a discussion of the fashions that they embodied reminds the reader that dress does not occur in a vacuum but is an integral part of a greater story.

The second section takes a broader, thematic look at the details of the dress and textile industries under Stuart rule. “Choice and the Stuart Male Consumer” focuses on the relationship between the Scottish elite and more specifically the Stuart monarchy as they negotiated the difficult decisions associated with choosing between domestic and imported textiles and materials to fulfil their sartorial needs. Chapter 8, “Making and Maintaining Stuart Style,” explores clothing designs and the rise in Scottish tradespeople finding work in the centres of the royal court. The final chapter of this section, “Jewellery and the Romance of the Stuarts,” explores the use and importance of jewellery in the style of the Stuart monarchy. Hayward illustrates how these accessories were, by design, meant to “engage with the wearer’s emotions and thereby foster feelings of loyalty and acts of remembrance” (p. 219).

The third and final section of Stuart Style contains four chapters, which examine the “social, political and sartorial value of clothes in four different contexts, which focus on particular times of day and specific activities that men engaged in” (p. 221). In chapter 9, “Dress, Undressing and the Significance of the Stuart Bedchamber,” Hayward tells how the Stuart monarchy “bypassed the privy chamber that had been at the heart of Tudor politics” (p. 247) to make the bedchamber not only a focal point of royal happenings, but also a place where dress, textiles, and social customs evolved.

Chapter 10, “Clothes and the Social and Political Life of the King and the Male Elite,” explores the impact that the Stuart monarchy had on social and political life. By focusing on stylish suit and robes of state, this chapter illustrates how the Stuart monarchy attempted to bolster the unified identity between Scotland and England through the promotion of “robes worn by government officials” (p. 269). Hayward also explores the popularization of military styles in civilian wear after the
development of a standardized military uniform. This chapter also examines the introduction of activity specific sportswear.

Chapter 11, titled, “Stuart Religion and Ceremonial: Restructuring or Rejection?” focuses the reader’s attention on an aspect of fashion worn by members of the Church. The Stuarts would have impactful and lasting effects on liturgical clothing throughout the seventeenth century. In fact, Hayward suggests that the challenges and changes to Church fashions were “the most controversial aspect of their fashionable and cultural style” (p. 291).

In the final chapter of Stuart Style, Hayward admits that it is only appropriate to conclude the book with an examination of the final event in every Stuart monarch’s life. Titled “Mourning and the Funerals for the Stuart Dead,” this chapter covers the evolution and codification of funerary services and mourning dress as it changed throughout the Stuart’s reign.

Hayward has included three helpful and informative appendices at the end of the book. The first is a timeline that lists major events in the Stuart’s lives alongside events in Scotland. The second, another timeline, focuses on the evolutionary shifts made in men’s fashion, each stage broken down to consider: Body Garments, Leg Wear, Outerwear/Informal Wear, Linens, and Accessories. Lastly, appears a glossary which is extremely helpful for those new to this area of study. Without a doubt, this book is a must for serious scholars of seventeenth century dress history or Scottish studies but is also accessible to a wider audience and would not be out of place on the bookshelf of a casual reader.
Michael Ballard Ramsey is currently serving as an Associate Editor for *The Journal of Dress History*. He works as an Accessories Craftsperson at the Costume Design Center for the Colonial Williamsburg Foundation (CWF) in the 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 *CW Blog*. In addition to his work at CWF, 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.
Ellen Sampson’s palpable exploration of the reciprocal relationship between footwear and the wearer is extraordinary. Built on her doctoral research into the embodied practice of wearing, *Worn: Footwear, Attachment and the Affects of Wear* reconsiders broader questions around the value of things which are marked and worn to consider the act of dressing as a “transactional relationship” and lived experience. Focusing on the shoe as an everyday object, Sampson examines how through use we become intimately entangled with the things we wear. She questions a fashion culture that is predicated by the new and how recognising the value of things that are marked and aged could present an alternative way of fashion thinking.

Innovatively, Sampson structures her book through a series of seven “wearing diaries” that disguise the conventional book chapter format. The diaries record personal complexities had with worn possessions (shoes) embedded with internal and external experiences through acquisition, walking, maintenance, and repair. Finally, she explores the shoe away from the body, the empty shoe in archives, galleries, or memorials. Each diary entry has its own subheading that chronicles the interconnection between garment and user—entanglement, affect, and experience; “New shoes, objects of fantasy, objects of desire,” “Wearing and being worn,” “The dressed body in motion,” “The cleaved garment,” “The empty shoe,” “Encounters and affects,” “Worn.”

The act of wearing is central to this book, and although many eminent fashion theorists and historians have touched on “wormness” (Evans, De la Haye, Taylor) there is little seminal work on materiality and our interrelationship with the life of things, that focuses on how a garment is always in a state of flux—a vessel for memories, impermanence, the transitory. Sampson writes that wormness is a
material state of bodily behaviours and cultural signifiers. The shoe is considered to be an archival repository, an active agent enmeshed with processes of user and maker and is unravelled through a phenomenological approach as she searches through sensory traces and subjective discourses. Understanding the material culture of dress follows the paths of psychoanalysis (Winnicott, 1953), anthropology (Gell, 1998), and ethnography (Pink, 2015) to explore theories of attachment, exchange, value and the way “garments impact upon and reside within our internal and external worlds” (p. 225).

Questioning dressing as a habitual daily practice and performance, this book highlights how wearing is different from the act of performing. Moving beyond Christopher Frayling’s (1993) “practice and performance-based research methodology” (pp. 24–25), and the increasingly growing fashion research approach of learning through making, Sampson has developed a unique and significant methodology of wearing that includes material and materiality to consider Mauss’s (1935) “techniques of the body” (p. 64). At its core is the shoe as a two-way reciprocal path, as a carrier of imprints both from and onto the user and as a creator of bodily, physical and psychological reactions that manifest both internal and external experiences. This psychoanalytical approach in interrogating materiality to understand dressing as a psychic as well as bodily encounter is intriguing and innovative.

Sampson offers an “experimental research methodology” (p. 22) of “entanglement, affect, and experience” (p. 22) through walking in and wearing shoes, that is based on self-experience. This personal approach is a challenge, even though Sampson has written a convincing and robust overview of her methodology, as each individual has their own experience of wearing and each garment worn ingrained with particular lived lives. The book is beautifully illustrated with intimate imagery. Sampson is clear in her process that the object–photograph is a collection of knowledge and “artefacts speak more clearly than words” (p. 13). She writes that text and artefacts are “not analogous,” that they are “different forms of knowing that inform one another” (p. 15). The photographs will speak for themselves thus they are presented alongside, yet separate from, the main body. Some foregrounding, perhaps a suggestion towards them in the text, would be a useful tool for the novice academic to navigate this rich and intensely original approach. Also, in being mindful that the reader has their own interpretation of these images (perhaps this is Sampson’s intention) it would be good to hear the author’s vision—for some kind of validation that the reader is following the intended trajectory. The success of these research routes is exceeded by the proposal that the investigation will form a space between writing and making. The reader finds themselves emersed in Sampson’s poetic language and notes that it has triggered a deviation in past practices of writing a book review. Neatly formatted observations
have become webs of word diagrams, book pages peppered with circled evocative words, pencil trails of thoughts and provoked memories. This is the magic of Sampson’s writing, taking everyday worlds on an untrod journey “layered with meanings and significations” (p. 1).

This book is, fundamentally, about a garment on a journey of becoming, yet there is more to this voyage. Sampson’s research methodologies and academic thinking provide new points of departure for fashion studies. A book full of slippery metaphors that can be applied to our relationships with the unseen and seen embedded in our everyday footwear and our wardrobes of worn garments. She suggests that her new research offers a “conversation [...] to be extended” (p. 226) in the future, and it is hope that this will be true. As a scholar of fashion, this is a joy of a book. An inspirational burst amongst the conventional fashion studies texts that brings a new hybrid, which pushes and blurs the boundaries of approaches to theories and histories, to create a method of thinking that considers the rapidly transformative qualities of fashion.

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Dr. Cheryl Roberts, formerly a costume designer, is a fashion and design historian, whose research is rooted in the material culture of objects, in particular the consumption of dress and textiles, and how they acquire meaning through their relationship with specific acts in historical and cultural contexts. Her work focuses on the symbolic meanings of objects, the material qualities of “things,” and their impact on everyday life in contemporary culture. Cheryl teaches on The Royal College of Art/V&A History of Design and Material Culture MA programme and is currently Visiting Research Fellow in The School of Humanities at The University of Brighton. Her monograph, *Consuming Mass Fashion in 1930s England: Design, Manufacture and Retailing for Young Working-class Women*, is to be published by Palgrave in 2022.

The Dharma of Fashion, as its title suggests, advocates a renewed relationship with fashion and clothes using Buddhist tenets and philosophies. Otto von Busch, artist, researcher, and associate professor of Integrated Design at Parsons School of Design in New York, with a PhD in design from The University of Gothenburg, Sweden, explains fashion, and especially the urge to consume it, in terms of underlying human traits and impulses, all viewed through the lens of Buddhist practice.

This is a slim volume, divided into five chapters—"Aversion," "Craving Style," "Addiction," "Recovery," and "Fashion in the Bardo"—each subdivided into an introductory passage, a section in which the author interviews Josh Korda, introduced simply as "a Buddhist teacher" (p. 7), and interstitial exercises, identified graphically by their squared notepaper background, such as "Break the comfort of habit" (p. 46) and "Try to embrace risk" (p. 69). Interspersed throughout are pencil drawings by Jesse Bercowetz, and bolded phrases: "The mantra of consumerism is I crave; therefore I am" (p. 30), or "There’s no way around feelings: we can only go through them" (p. 78). These have the appearance of pull quotes, but are summaries of the main text, or dicta.

Dr. von Busch is a well-known figure, a refreshing thinker with a track record of boundary pushing and provocation, and a deep engagement with issues of sustainability. His website biography states he advocates for “a new hacktivist designer role in fashion...to make fashion part of a deeper and more meaningful sense of freedom, aliveness and togetherness.” The Dharma of Fashion fits perfectly into this Weltanschauung, a worthy successor to his 2019 book chapter...
“‘The Left-Hand Pose:’ Alchemic Realism and the Intra-Action of Music, Body, and Dress in Metal Yoga,” published in *Fashion and Materiality: Cultural Practices in Global Contexts* (2019), edited by Heike Jenss and Viola Hofmann, and his other 2020 book *The Psychopolitics of Fashion: Conflict and Courage Under the Current State of Fashion*. However, this book would not be found in the same section as those works, since, despite von Busch’s thought leadership and stellar research and teaching career, it is only tangentially academic.

This is clearly a deliberate move on the part of the author. Schiffer Publishing is not an academic press, and the format is that of a gift book rather than anything shelved in a university library. The wild mixture of fonts, leading, and colour (pink and ochre) in the typesetting, the sexy crop top of a dust jacket (more of a dust strip), and Bercowetz’s trendy, scrawly illustrations make this ideal for the cash register at Waterstones. It ought to be a popular impulse buy, because subject and treatment are nothing if not fashionable—this is a book to slake the “thirst for the new... the ‘dopamine reward system’ (or mesolimbic pathway in clinical terms)” (p. 33) that fuels fashion, and which von Busch systematically deconstructs, with Josh Korda’s help.

That quote is the latter’s—Korda is given the role of introducing Buddhist concepts, as well as neurological roots and effects of compulsive clothing purchase. He returns frequently to that dopamine reward system so central to the consumption of the kind of fashion under review here. Dharma, he tells von Busch, “separated *tanha* which we know as the dopamine-fuelled charge to accumulate, from *upadana*, the stressful, less pleasurable states that follow” (p. 56) and “the fMRI brain scan of someone shopping online for clothes looks virtually identical to that of a cocaine addict” (p. 33). In fact, Korda seems more clinical psychiatrist than Zen monk. He drops names of brain regions (nucleus accumbens, ventral tegmental, anterior cingulate cortex, ventromedial access...) (pp. 33–39), and veers into psychobabble: “All humans are social beings seeking to be deeply seen in the eyes of a tolerant ‘other’” (p. 61), or “It’s quite common for those with disorganized attachment to believe in false versions of their own childhoods, for we can paint over our darkest pain” (p. 76). Jesse Bercowetz’s contributions can be equally jarring. The fourth drawing (p. 9) is a pair of rough circles marked “snowball” and “elephant dung” (sic); illustrating “a desire diary” (p. 41) is a stylized duck in a shopping trolley, and the chapter “Addiction” is punctuated by arrows pointing outward from the words “rat shit” (p. 50). The joke is on the baffled reader.

This begs the question, who, in fact, is the target reader of *The Dharma of Fashion*. The true fashion bulimic, addict of in-app shopping from celebrity-fuelled social media feeds, would surely not be attracted, and might even be repelled by “rat shit” and “elephant dung,” and resist concepts such as the realm of the Hungry Ghosts.
on our samsaric journey through the Wheel of Life ("samsara is the Sanskrit term for the wandering and suffering-laden cyclic change of all matter, life and existence" (p. 66)). Whereas those conducting a more sophisticated relationship with fashion will not enjoy being talked down to. Von Busch tends to cast himself as a mainstream consumer, using the first person to identify with the helpless addict of big fashion: “We spot an attractive friend crossing the road in just that right thing...A low-level fever runs through my body; ‘I need to find that outfit’” (p. 26), or, “I start browsing the stores, looking for a bargain to keep my mind in a pleasant mode of business” (p. 68). This is disingenuous. Von Busch—cofounder of the Fashion Praxis Collective (“a platform where reflective fashion practice meets public action”)—has not only personally evolved far beyond the state of unconscious consumer, he is one of the foremost activists working against it. The Dharma of Fashion is part of this process, and yet it is only in “Fashion in the Bardo” that the author really inhabits the role of the mentor he demonstrably is and connects with the reader.

This last chapter addresses what, exactly, it is that dies in a garment at the end of its loved life. It lacks the go-between faux-neurologist Josh Korda, and is the better for it. “Fashion is dead. And, dear, I think you feel it too. It is not our fault. It had to be this way,” writes von Busch in a new, appealingly intimate, voice, as if the reader had earned the right to coexist on the higher planes of both fashion and the Wheel of Life (p. 88). “Pay attention to the feeling of fashion you seek,” he suggests, using the concept of the bardo, the liminal state between life and death from the Tibetan Book of the Dead, to explore the “inner nature, behind the mask,” which is where true fashion resides in the self (p. 85). In another of the book’s graphic tropes, as if writing on a giant antique typewriter with a yellow ribbon, von Busch concludes: “But death is not the end, dear. Fashion is the process of continuous rebirth, because it is a fire that burns all life” (p. 93). The opening statement, conceivably, of Otto von Busch’s academic follow-up to his trendy gift book.
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Kate Sekules is a PhD candidate in Material Culture and Design History at Bard Graduate Center, New York, and has an MA in Costume Studies from New York University. Her book *Mend! A Refashioning Manual and Manifesto* was published by Penguin (USA) in September 2020. She is a frequent guest lecturer in the history and practice of mending at universities and institutions including FIT, NYU, RISD Museum, Winterthur, Parsons, the New School Tufts, and Drexel. Kate is a board member of the Ethical Fashion Forum and Common Objective, and on the advisory council of the New Standard Institute at New York University.

Classic Knits of the 1980s is divided into two sections: Part 1 is knitting history and design process and Part 2 contains patterns. There is a brief overview of the history of knitting in the first chapter (which telescopes roughly five centuries of knitting history in eight pages (pp. 19–27) consisting mostly of illustrations). The other four chapters in Part 1 are focused on the development of the knitting pattern industry in the 1980s. It would be more accurate to say that this book is a memoir of one designer’s development as an artist than it is a thorough history of knitwear design. However, the author was a major player in the British knitting pattern industry in the 1980s, and she has a lot of first hand insight into that industry’s development. Those interested in hearing an artist explain her process and inspiration in her own words will find Part 1 particularly valuable. Those interested in a more thorough discussion of the history of knitting will probably find the Further Reading section in the Appendix (pp. 261–263) to be of more value than the text itself.

The real meat of the book is Part 2: the patterns. They are authentic patterns that the author released in the 1980s, not patterns that were “inspired by the 1980s” or dumbed down in some way for contemporary audiences (both traps that themed books often fall into). The photos—both the ones accompanying the patterns and the ones illustrating Part 1—are the strength of this book. The photos are a mix of 1980s originals and modern ones commissioned for this volume. The photos do an excellent job of showing off not just the finished garments, but also alternate colourways, and modern ways to style vintage pieces.

Most of the patterns are for jumpers, and all but one of them calls for a monumental amount of colour work. The odd one out is the Zig Zag Sweater (starting on p. 96), which is heavily cabled. There is also a small chapter of accessories. Three of the four accessory patterns found there are explicitly the same
basic scarf and mitten combo, just with different pattern charts. The fourth set—the striped beret and mittens (starting on p. 257)—is the only pattern in the whole book that could be termed beginner friendly, although even it assumes that the knitter knows how to work in the round. The lack of any projects in between the size of a scarf/mitten set and an oversized jumper seems like an oversight in the selection of projects for this book. The lack of any in-between-sized projects is especially noticeable because the earlier chapter about the design process devotes six pages (pp. 77–83) to the design of the Scroll Gilet, yet that pattern is not actually in this book.

A pattern from the 1980s is generally pretty accessible to the modern knitter, both in terms of availability (there is a lively trade online in vintage patterns) and in terms of comprehensibility (a confident knitter would not expect to find any part of the pattern particularly difficult to interpret). However, one of the biggest changes in pattern writing standards that has happened over the last 40 years is an expectation of size inclusivity. That is, the modern knitter expects that a commercially available pattern, put out by a major publishing house, will have instructions for a wide range of sizes. Of the jumper patterns in this book, only six of them are available in two different sizes, and the other nine of them are only available in one size. One of the patterns (Zig–Zag Cable Sweater, p. 96) is sized to fit up to a 42 inch (107cm) bust; the others are all 40 inches (102 cm) or smaller. Not having a greater size range drastically limits the audience for these patterns. Even taking into account that these patterns do call for a lot of positive ease (they were written in the 1980s, after all), they are still far too small for a plus size person, while a petite person would be absolutely swimming in one of these jumpers. Expanding the size range of the patterns would go a long way towards making these vintage patterns seem more modern. As is, the patterns in this book will appeal to knitters who a.) want a faithful piece of 1980s style, and b.) are not afraid of doing a lot of hard work to get it.

Overall, this book will probably appeal to knitters more than historians; however, it would add a lot of value to collections of design history, such as for fashion design or theatrical use where authentically representing a particular time and place is important.
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Elizabeth Swackhamer Davidson is reading for an MA in History at Texas Tech University in Lubbock, Texas, United States. In 2005, she traded a friend with crochet lessons for knitting lessons and never really looked back. Elizabeth is old enough to remember when the 1980s style was in fashion the first time.
The book is authored by Karen Hearn, an exhibition curator and historian of British art and culture, who has previously published books pertaining to her field. Richly illustrated with beautiful, high resolution images of primarily British women who are either noticeably pregnant, or known to have been pregnant at the time of the portrait, the book examines pregnancy portraits starting with the Christian context. The Visitation, a frequently depicted biblical theme through several centuries, where Elizabeth and Mary either gesture to, or lay hands on each other’s pregnant abdomens fills the first chapter.

Perhaps the most compelling in-depth description is Hans Holbein II’s drawing of Cecily Heron (pp. 25–28). Here, the reader gets a description of how Cecily’s gown has been loosened at the front lacing to accommodate the pregnancy (p. 27). Interestingly, Queen Mary I’s phantom pregnancy is included in the section of royal pregnancies. As she never had children, her sister Elizabeth I inherited the throne (who incidentally had no known pregnancies).

Although garment details are described in this book, there is little about how construction of such garments accommodated the pregnant body. Physical changes such as enlarging breasts, growing abdomen, swollen feet, and the heat experienced by pregnant women wearing the magnificent garments of the sixteenth century is of
interest. A pair of stitched pregnancy stays and matching stomacher are included (p. 71). This is one of only two physical garments depicted.

The book does not portray some of the descriptions of pregnant women defeating the purpose of the title. A most notable omission is the memorable picture of a naked Demi Moore on the cover of *Vanity Fair* in 1991 in Chapter 20 (p. 118). The reader will find themselves looking up pictures online, which can be distracting. An additional issue of annoyance is when the description of a portrait is on the next spread as one has to repeatedly turn the pages back and forth to see the details discussed.

Social media is only covered (and not illustrated) by a description of Beyoncé’s posting of her pregnancy announcement on Instagram (year not included). The use of this forum to communicate directly to fans provides additional opportunities for research. As subjects of this type of photography are clad in little or no clothes, this is of uncertain interest for dress historians, but certainly for social scientists, subculture research, or where fields of inquiry intersect with fashion history.

Intended as a broad overview, the topics covered may seem random as they range from religion, royalty, aristocracy, painters, obstetric knowledge, to caricatures and satires. A large portion of pages are dedicated to the sixteenth and seventeenth centuries, and that alone could fill a book. Of note is that there is very little art from the Victorian era depicting pregnant women.

The high-level overview presented in this volume serves as a tickler for future research as few books have been published pertaining to this topic. Many more portraits with child-bearing women exist beyond the scope of this publication. After reading this book, one will pay extra attention to whether the woman depicted might be pregnant.

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Sophie Taylor was educated in clothing technology in Stockholm, Sweden, and has worked in theatre. Now living in the United States, she attends conferences and exhibits pertaining to her passion for historical clothing. She is a member of various guilds and special interest groups including lace, historical costuming, weaving, and embroidery. The rich Scandinavian traditions in fibre arts are of particular interest.

I Am Minded to Rise: The Clothing, Weapons and Accoutrements of the Jacobites in Scotland 1689–1719 is the 52nd instalment of the Century of the Soldier book series, which aims to explain and examine military history during 1618–1721 in a wide, yet brief manner. As the title suggests, this particular book written by Jenn Scott focuses on the clothing and weapons worn by and associated with the Jacobites during 1689–1719. This book clearly and effectively fulfils the goal of looking at the subject in a manner that is simultaneously both detailed and brief, positioning itself as a book that could serve as an introduction to both the Jacobite and their clothing and weapons, while also remaining useful to those who may already have a foundation in either or both subjects and wish to further extend their knowledge.

After a brief introduction, which includes basic explanations of who the Jacobites were, the chosen parameters of the book and why looking at clothing, weapons, etc. is useful, Scott provides a highly detailed timeline of the Scottish uprisings from the discussed 30 years. In Chapter 1, Scott expands upon the wider political, religious, and economic contexts surrounding the Jacobites and Highland society during the late seventeenth century and the early eighteenth century. This not only includes discussions of the changing state of the monarch’s relationship with the clans and their chiefs, but Scott also explains the origins of the wider beliefs surrounding the “barbarous clans” (p. 17) and how this was perpetuated through descriptions of their dress during the Jacobite uprisings. This chapter further expands upon the aims, focus, and concerns of the book touched upon in the brief introduction.
In Chapter 2, Scott describes the garments and appearance of Jacobites from head to toe, placing a heavy focus on the significance of colour and plaids, discussing how, when, and why they were worn. Following that, Chapter 3 examines the weapons, particularly the swords and guns, associated with the Jacobites. Chapter 4 goes on to discuss the adoption of highland garb as a political statement during the Jacobite uprisings in Scotland during this period, followed by Chapter 5, which uses accounts of arms surrender to further examine the weaponry and resources of the Jacobites. The final chapter then uses the 1719 Battle of Glenshiel as a means to explore and understand how the Jacobites’ weaponry, clothing and so on functioned in battle, either complementing or hindering their defensive manoeuvres.

As noted above, this book is the instalment of the well-established Century of the Soldier series, which aims to go beyond the details and understanding of previous historical investigations into the military history of the seventeenth and early eighteenth centuries. This is seen throughout the book and Scott clearly fulfils this objective. However, despite the main focus of the series being warfare and the military history of this period, there are times when Scott assumes a certain level of knowledge of her readers in relation to other topics discussed. For example, when discussing the contemporary religious divisions in Scotland, she quickly talks about the divide between the Covenanters and the Episcopalians, with no explanation for what those terms actually mean, even though a short definition of both could have been added. While this does not take away from the work as a whole, allowing the significance of certain ideas and terms to possibly be lost, these occasional moments have the ability to disrupt and distract the reader from the flow of her discussion, at times making it more difficult to consume and engage.

As a whole, this book is well organised and Scott’s discussion of the clothing, weapons, and accoutrements used by the Jacobite forces in the discussed period flows relatively well. However, some chapters are more rigidly structured than others. For example, the discussions in Chapters 2 and 4 are clearly organised by garment/garment type. Due to the wide, yet brief, nature of the discussions in this book, much like the others in the series, these chapters benefit from this tighter structure, making them far easier to engage with, especially if the reader’s knowledge and understanding of the period is not founded within the material culture.

Scott makes use of a wide range of primary sources, including written accounts, inventories, portraiture, and other surviving pieces of material culture, cleverly balancing this evidence alongside a large number of secondary sources to create a clear and detailed picture of the Jacobite forces during the discussed period. The strength of Scott’s engagement with her sources is furthered by the fact that,
particularly in Chapter 1, she draws attention to and discusses the limitations of these sources and the reliability of the information revealed. Scott’s substantial bibliography and engagement with primary sources also allows her to extend her discussion beyond the realm of elite dress, an issue that can occur within discussions of Early Modern British dress. Her exploration of both elite and plebian experiences with the weaponry, clothing, and accessories adds a further dimension to her investigation, allowing readers to gain a more well-rounded and realistic understanding of the variety of the Jacobites.

Ultimately, Scott has produced a clear and well-developed investigation of the clothing, weapons, and other pieces of material culture related to the various Jacobite uprising that occurred during 1689–1719, while maintaining a clear and focused discussion without allowing the details to overwhelm the investigation. This book has the ability to both provide another layer of understanding to anyone with an interest in either or both dress and military history, while serving as a springboard for further investigation.

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Yael Waller has just completed her final year at The University of Birmingham, England where she studied BA Ancient History and Archaeology and History. Her dissertation explored the developments and changes in the fashions of elite Englishmen during 1603–1685, in which she investigated the relationships between elite male fashion and the wider political, cultural, and military contexts. She is pursuing a career in museum work and plans to begin her MA in the History of Design: Design and Material Culture (RCA/V&A) in Autumn 2021, where she hopes to continue studying Early Modern dress and fashion.
Kate Stephenson is a cultural historian with research interests within the fields of dress and social history. She works for The National Trust for Scotland in Edinburgh, and is a Senior Editor for The Art Story Foundation. The author discusses the lack of academic literature relating to the analysis of school uniform in Britain, against the context of the perceived lack of interdisciplinary scholarship in this field of research. The introduction justifies the study of school uniform against social and educational history, and that the uniforms worn by the differing schools communicate a particular identity and attributes of each particular establishment. Using a methodology of a social and educational framework, this book explores British school uniform from its origins in the sixteenth century through to the present day, over five thematic illustrated chapters, which overlap in certain areas.

Chapter 1 documents charity schools during 1552–1900, utilising uniform garments as its central focus. There is some discussion about how school uniform in this period, alongside the maintenance of gender and class distinctions, and the social change resulting from external influences such the religious, economic, and political turmoil had a notable effect on education, and the clothing that was worn (p. 8). Attributing the wearing of a certain colour or design, along with the meanings associated with such at this point in time is explored, and associated justifications addressed. There is also some interesting discussion regarding the aspirational value of some families at this time, and how this manifested in the school clothing of their children. However, this was met with derision by those in charge, with the author citing social breakdown and a loss of morality, and as a consequence “the powerful and elite continued to seek the preservation of class and patriarchal structures with the ultimate aim of maintaining an obedient working class” (p. 15).
The author acknowledges that the analysis of charity schools from a modern perspective is very different to existing records as kept during the period under investigation.

Chapter 2 focuses on the public school system and the transition from largely under-regulated establishments through to the hierarchical schools of the nineteenth and early twentieth century. Beginning with a discussion against the context of the Industrial Revolution at the end of the eighteenth century, the rise of the middle class, enabled more schoolboys to enter the elitist public school domain (p. 41). Dialogue continues in a chronological sense until it reaches the mid-nineteenth century, where middle and upper class connotations associated with concepts of “manliness” were central to the activities against a sporting context, while also corresponding with the development of the school uniform. The establishment of “sporting houses” or teams, became commonplace, alongside the adoption of specific sporting-wear, which communicated specific meanings and messages, regarding an individual’s aspiration and prowess associated with particular sport(s). The chapter continues the discussion of the public school ethos in terms of reinforcing the class distinction through higher school fees, and associated costs, such as formal and sporting uniform, and the projection of a value system evident in the visual communication of such type forms. The notion of a collective identity is an important development in the public school system, and in this chapter, the author identifies the development of school uniform, moving from a marker of status to merely a sign of respectability (p. 65).

Chapter 3 explores gender roles in public schools for girls and the symbolism of clothing during 1850–1939, with an initial discussion centred on the distinction between families educating sons within a formal school environment, whilst daughters were conversely educated within the domestic environment, and with an expectation to assist with the running of the household, with their mothers (p. 66). The chapter continues with analysis of early girls’ schools and the feminine ideal from 1850, and further discussion focuses on the role fashion and clothing played in the reinforcement of the feminine ideal in incidences of the education context, through to the 1890s, with strict codes associated with clothing. The author cites the Women’s Suffrage Movement as central to challenging the gender imbalance in terms of education alongside the dialogue associated with the appropriateness of dress, and associated dialogue on the concept of sport and femininity, and the continuation such into the twentieth century.

Chapter 4 concentrates on education for all, with reference to the working and middle class during 1680–1939, highlighting the parallels of state education. The author discusses the concept of respectability associated with the middle class in particular, and is successful in contextualising this against the grammar school
model, alongside further discussion of the associated school uniform. As with other chapters, the influence of private school uniform is described as being instrumental in the state school adoption of the equivalent, and that the standardisation and compulsory nature of uniform is consistent with the development of an education framework availability to a wider demographic.

The fifth and final chapter initially explores the context of social change on school uniform of the twentieth and twenty-first centuries, further quantifying the evidence against social and political change on both the education system and the manifestation of school age children. Beginning with the developments from the Second World War onward, the author contextualises the restrictions on fabric and trims in the design of school uniform in the 1940s as reflective of the wider clothing shortages in this period for example (p. 115). The post-war period school uniform is also analysed against rapid social change (p. 142), and that ultimately the development of school uniform is a reflector of social and educational trends (p. 143).

The arrangement of the five chapters is thematic and logical, with the development of school uniform being reflective of the wider social and cultural development of dress in a wider sense consistent throughout. Stephenson identifies that notions of gender and class, with religion and national identity being of influence, are key to the development of school uniform (p. 136). The study concludes with reference to the twenty-first century developments in technology, influence, and design as being important in the context of promoting a more targeted school uniform aesthetic that is more akin to wider developments in fashion (p. 143). The author also discusses how a more focused study could contribute to, and expand upon the central themes evident in this publication, and as such this is an opportunity for other academics to identify and add to the ongoing debate of school uniforms. The illustrations in the book are presented in black and white, albeit briefly in some chapters, and are fully referenced in the text of the book, which ensures that the contextualisation of such is obvious.

*A Cultural History of School Uniform* is a well-researched publication. Valuable for both fashion and dress historians alike, the collection of thematic chapters allows the reader to make associations between the development of school uniform and the wider social, political, and cultural context. Kate Stephenson offers the first comprehensive study of school uniform development in Britain, and as such offers the reader a reminder that the modern ideas associated with school uniform are the result of a long history of communicating identity akin to the consumption of clothing in a wider sense. As such, this publication would be of interest to anyone with an interest in the development of school uniform and the wider social, cultural, and historical context in which it existed/exists.
Lisa Watt is a design and cultural historian, involved in the teaching of a range of undergraduate and post-graduate students in the creative arts field for over 20 years in both the United Kingdom and in Australia. Her Master’s thesis discussed the significance of clothing and culture of the Second World War, utilising specific type forms to assess concepts of patriotism and the notion of collective identity in Britain, while her current studies in her PhD concentrate on the consumption, aspiration, and visual and textual language associated with the gender narrative of the craft aesthetic. In particular, the exploration of the elevation of the masculine to that of an artisan or a theorist, juxtapositioned against traditional domestic home crafts, such as sewing, knitting, et al., which are predominantly associated with the feminine.
Exhibition Reviews

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

If you have a comment about a published exhibition review—or a suggestion for a new exhibition that should be reviewed in The Journal of Dress History—please contact exhibitions@dresshistorians.org.
The exhibition *Haute Bordure* opened in March 2021 at the Fries Museum, in the Dutch city of Leeuwarden, and was curated by Eveline Holsappel and Anne–Marie Segeren. Eveline Holsappel works at the Fries Museum as the curator of material heritage from the sixteenth to the twentieth centuries. She has an extensive experience gained in other Dutch museums. Anne–Marie Segeren is a junior curator of fine arts at the Fries Museum. Their exhibition examines embroidery as a clothing decoration in the Netherlands during 1620–2020 through nearly 150 objects.

Next to haute couture pieces, the curators exhibited everyday outfits and accessories, mostly but not exclusively worn by members of the Dutch upper class. The selection of objects included dresses, vests, jackets, blouses, scarves, headwear, gloves, shoes, purses, and bags. Moreover, several pieces of regional dress accentuated the Dutch dimension of this exhibition. Many of these objects belong to the collection at the Fries Museum itself; however, the curators enriched their selection with outfits and accessories from the collections of several other Dutch museums, such as Utrecht Museum, Amsterdam Museum, Zuiderzee Museum, Kunstmuseum Den Haag, and Groninger Museum.

The Fries Museum was founded in 1881. Currently, its collection consists of nearly one million objects and includes a rich textile collection, mostly pieces of dress belonging to the Dutch province of Friesland. Textile and dress are a recurring theme in the exhibitions organised by the Fries Museum. Among others, there were past exhibitions dedicated to needlework samplers (2005), knitting (2015), and chintz (2017), which deserve a special mention.
Dutch culture, identity, and specific embroidery patterns used in the Netherlands run like a thread through the exhibition, which opens with an outfit by the famous Dutch fashion designers Viktor Horsting (1969–) and Rolf Snoeren (1969–), collaboratively known as Viktor & Rolf. The dress, which was a part of their first couture collection in 1998, is covered with several circles embroidered with beads and sequins. One of the circles is unfinished and an embroidery hoop is still attached to the dress, highlighting the experimental path that the Dutch designers have chosen in their haute couture journey. This extraordinary item makes a promising introduction to the following five exhibition rooms, in which the choice of objects clearly reveals the division of topics intended by the curators. These include materials and techniques, embroidery in relation to identity, as well as embroidered clothing in the context of fashion history.

In the room titled Precious Display, the curators introduce the visitors to the world of fabrics and embroidery threads made of all kinds of fibres, such as wool, linen, silk, cotton, and metals such as silver and gold. The richness of these outfits and accessories, often covered additionally with beads, pearls, gemstones, and sequins made them a luxury reserved only for wealthy people.

The exhibition space, called Hours of Embroidering, contains a variety of embroidery techniques and stitches and is a feast for embroidery lovers. Small accessories are displayed in glass cases, which allow for taking a closer look at the magnificent details of Luneville embroidery, Blackwork embroidery, Berlin woolwork, corded quilting, gold embroidery needlepoint, satin stitch, cross-stitch, French knots, chain stitch, and Queen stitch.

Embroidery Makes the Man, which is the title of the following room, explores embroidery in relation to social status, political sympathies, ethnic identity, subcultures, and regional identity. Some of the displayed objects are particularly well chosen, as they indicate how embroidery could add important meanings to pieces of clothing or accessories that otherwise would lack significance. An example of this symbolic power of embroidery is a purse, decorated with oranges, which belonged to Isaac Sweers II (1671–1732). The fruits communicated his political sympathies and loyalty with Willem III, Prince of Orange (1650–1702). In the case of some other objects, the significance of the embroidered work is less explicit. For example, the idea that embroideries reveal the wealth of the dress owner, yet they are not absolutely required to make the dress a sign of status.

The curators decided to give Whitework embroidery a special place in a separate room titled The White Thread. The pieces displayed in this section were created in the eighteenth and nineteenth centuries and include everyday clothing, shirts, shawls, gowns, underwear as well as baptismal clothing for children. A sustainable
feature of white textiles is that they can be repeatedly washed without fading. However, it takes much effort to keep white clothing clean, so white was often more suitable for wealthy people. With these pieces of clothing, decorated with fine English and French Whitework and *Point de Saxe*, the curators managed to highlight the practicality of textiles in the previous centuries, along with their high aesthetic values.

The final exhibition space, titled *Embroidery upon the Latest Fashion*, contains a catwalk with historical clothing displayed chronologically. Again, a very thoughtful selection of objects shows the way the embroidered surface of clothing has transformed over the last centuries. The final garments in the exhibition continue the Dutch focus: four embroidered dresses worn by four Dutch Queens: Wilhelmina (1880–1962), Juliana (1909–2004), Beatrix (1938–) and Máxima (1971–).

All the exhibition rooms are rather dark, with lights dimmed exactly enough to protect the textiles and to illuminate the beauty of details. The display is distinguished by its simplicity and elegance. The descriptions of the objects are the only weakness of this exhibition, as they sometimes diverge from the clearly defined theme of the individual exhibition rooms. For example, in the space devoted to embroidery materials, some descriptions of objects say little about those materials in relation to fashion history. Also, pieces of clothing embroidered with particular stitches make the visitor want to know more about those embroidery techniques in the history of dress. Curiosity is triggered, but not always fully satisfied.

The exhibition is accompanied by a catalogue titled *Haute Bordure. Geborduurde kleding en accessoires in Nederland 1620–2020* [Haute Bordure: Embroidered Clothing and Accessories in the Netherlands, 1620–2020], a richly illustrated book written in Dutch by Holsappel and Segeren. The publication is an important complement to the objects, as the descriptions of the exhibits are a set of impressions, connected by the specific themes of the different rooms. The book structures this knowledge, charting the research from the exhibition through a distinguished storyline. The curators deliberately wanted to build their narrative as a collection of stories about “craft, luxury, gender, fashion and identity” (p. 10).

Dress can exist without embroidery. Similarly, embroidery can exist without dress as decoration of interiors, as samplers, or as fine art. This exhibition is expected to ultimately demonstrate the coexistence of embroidery and fashion, and the curators have successfully displayed this mutual relationship.
Marta Kargól, PhD, received her MA in History (2007) and History of Art (2009) from Jagielloński University in Cracow, Poland. In 2013, she obtained her PhD in Cultural Anthropology for the dissertation, titled, * Tradition in Fashion: Dutch Regional Dress in Various Contexts of the Contemporary Culture* (written in Polish), published in 2015. Dr. Kargól is also the author of two catalogues for the exhibitions, *Contemporary Fashion: Klederdracht in een nieuwe jas* at Klederdrachtmuseum in Amsterdam, and *Groninger Dracht Meets Fashion Tech* at Museum Landhoed Verhildersum in Leens. Furthermore, she worked as assistant curator for the exhibition *Women of Rotterdam* (Museum of Rotterdam, 2017). Since 2016, she has been writing regularly about contemporary textile art for the Dutch periodical *Textiel Plus*. 

“Fashion does not exist only in dresses; fashion is in the air, it is borne on the wind, you can sense it, you can breathe it, it’s in the sky and on the highway, it’s everywhere, it has to do with ideas, with social mores, with events.”

—Gabrielle Chanel


Gabrielle Chanel: Fashion Manifesto is the inaugural exhibition of Palais Galliera’s newly refurbished galleries. The extensive renovation of the museum’s historic façade and vaulted basement has been designed to showcase the museum’s permanent collections and host temporary exhibitions. The House of Chanel is the exclusive sponsor of the renovation project and has also supported the development of the exhibition. Spanning two floors, the exhibition is an exploration of Gabrielle Chanel’s 60-year career from the beginning of her métier in the early years of the twentieth century to her death in Paris in 1971.

The exhibition was developed by a curatorium from the Palaris Galliera, led by Miren Arzalluz, Véronique Belloir, and Olivier Saillard. The exhibition features over 350 of Chanel’s designs, including 167 fashion looks drawn predominantly from the holdings of the Palais Galliera and the Patrimoine de Chanel, as well as loans from private and public collections including The Metropolitan Museum of Art (New York), Musée des Arts Décoratifs (Paris), and The Prince’s Palace of Monaco (Monte Carlo). Accessories, cosmetics, and jewellery complement the garments and sit alongside drawings by Jean Cocteau, fashion illustrations by Christian Bérard, and emblematic portraits of the couturière herself by Man Ray and Richard Avedon, amongst others.
This first ever retrospective of the designer’s work in Paris is divided into chronological and thematic sections. The first part focuses on Chanel’s professional trajectory, the development of her style, and the importance of Biarritz in particular, a beach town on the Basque coast where Chanel opened her first couture house in 1915, as a testing ground for her innovative designs of simple lines, fluidity, and functionality. Signature pieces on display include a silk jersey blouse with sailor collar (1916), delicate silk chiffon gowns with floral prints from the 1920s and 1930s and, of course, her response to the colourful “gaudy” palette of Paul Poiret and the Ballets Russes (p. 12), the ubiquitous little black dress. There is also a room devoted entirely to the perfume, Chanel N°5, which was created in 1921 by perfumer and chemist Ernest Beaux.

The second part of the exhibition is thematic. Aside from a room devoted to Chanel’s jewellery and accessories, it is largely dominated by the distinctive tailored two-piece suit “that more than any of her other designs...seemed like a culmination, almost a manifesto of Chanel’s principles” (p. 145). These principles as defined by Arzalluz, include “a respect for the female anatomy...a rejection of superfluous decoration...but also a subtle but exact combination of technical, decorative and symbolic touches” (p. 8). From the basic braided tweed suit stems a seemingly endless variation on the theme in either wool, silk, or a blend of fibres, of different colours and textures, sometimes matched with a blouse with a tie neck or a coat of matching fabric and lining. When Maison Chanel reopened in 1953 after its closure during the Second World War, and Chanel’s subsequent self-imposed exile to Switzerland to avoid allegations of collaboration with the Nazis, the simplicity of her designs set against Dior’s 1947 “New Look” was seen as unchanging and lacking innovation. It is unfortunately an impression somewhat reinforced by the monotonous row of static mannequins seen in the exhibition.

While there is no denying the tailoring or distinctiveness of Chanel’s designs, the exhibition’s scenography, while precise and moody, made for a flat, inflexible, and almost claustrophobic atmosphere. What is surprising is that Chanel herself stressed freedom of movement and a spirit of naturalness, and fought against restrictive forms, yet the exhibition design made for an immovably prosaic and unvarying presentation. Exhibition designers are often faced with the challenge of animating the objects on display, whilst telling their story within the context and themes determined by the curators, and in this instance the exhibition struggled to bring the clothes or the stories of the wearers to life. As stated in the press kit, the scenography purports to be an embodiment of Chanel’s personality, reflecting “the presence of the creator” and therein is of the crux of the issue. Who was Gabrielle Chanel? What is her character, her disposition? What were her social mores, her attributes, her values, her flaws, her strengths, her prejudices?
As quoted in *Women’s Wear Daily* (26 September 2020) Arzalluz hopes that through the exhibition “visitors are going to discover a facet of Chanel they didn’t know.” However, the decision to opt against a biographical show and to not analyse or reflect on her life other than a simple unenlightening timeline was problematic. In the catalogue foreword, Arzalluz states unequivocally that “the Palais Galliera in Paris, in its capacity as a museum of fashion, has chosen to concentrate on the couturière’s work...and aims to analyse her career trajectory, the birth and evolution of the famous Chanel style, the characteristics of her work and her legacy within the world of fashion” (p. 7). To suggest that Chanel’s work and creativity is somehow distinct from the woman herself feels disingenuous and lacks authenticity. From a contextual point of view, it is difficult to see how her oeuvre can be disentangled from her political and ethical beliefs or the tumultuous events of the different periods she lived through.

Regardless of their speciality, museums have a responsibility to address racial and social injustice, and inequality. As we have learned from Black Lives Matter, and the #metoo and decolonisation movements with their calls of “silence is violence” and “to be silent is to be complicit,” there is a growing expectation that museums must be active agents. This exhibition does not engage with any of the potentially challenging topics relating to the subject matter that one could have expected in today’s world. It should also be noted that while the relationship between fashion brands and museums can be beneficial, it can also raise overarching questions about actual or perceived conflicts of interest in relation to curatorial independence, scholarly rigour, and commercial motivations between sponsor, brand, and institution.

Chanel was, without doubt, a formidable and unique figure, responsible for creating a new sartorial style, and this exhibition offers an unprecedented opportunity to engage with the breadth and depth of her output and her design principles as well as her legacy and broader contribution to the development of womenswear. Her recognisable talent and timeless style are not debatable, nor is her influence or impact on the field of fashion, but this exhibition disappointing misses the opportunity of telling the rich and complex story of the fallibilities and strengths of this polarising figure. Hard truths can be delivered within the boundaries of an aesthetically driven show. Exhibitions of this nature should enable the field of fashion studies to move ahead, adding new voices and views to the conversation. They should lead the way with open and fearless discourse about the sometimes troubling and contradictory aspects of a designer’s or artist’s life and its inherent relationship to their oeuvre, which this exhibition, unfortunately, does not.

The exhibition is accompanied by a full colour catalogue and is scheduled to tour to Australia’s National Gallery of Victoria, Melbourne, opening in December 2021.
Dolla Merrillees is a writer and curator. She frequently presents at museum and academic conferences and brings a wealth of national and international experience to her work having had senior roles in large scale festivals, museums, cultural spaces as well as the tertiary sector. Merrillees was the former Director of the Museum of Applied Arts and Sciences and the Associate Director, Sherman Contemporary Art Foundation, in Sydney, Australia.
The Victoria and Albert Museum’s current *Bags: Inside Out* exhibition, curated by Lucia Savi and Research Assistant Georgia Mulvaney-Thomerson, is a treat for those who remember the 1990s/2000s “It bag” mania with fondness. These also include international premium designer-name brands, for whom the “stock one to sell one” mantra of fashion merchandising made bags the first item in any brand extension campaign.

The exhibition commences with a look at bags, or their equivalents, through time, and then dissipates somewhat, as it focuses on international fashion brands’ merchandise on the upper floor of the venue and the process of making. When the exhibition first opened, the smell of leather pervaded this upper floor, as hides are displayed alongside short video clips with leatherworkers and designers, including Tom Dixon. Sadly, this has now dissipated, and is a reminder that an olfactory experience might also contribute to a successful exhibition.

Occupying the area given to temporary dress exhibitions within the textile and dress gallery, the exhibits, many from the V&A’s own collection, are considerably enriched by inclusion of examples from the Horniman and Ashmolean museums and other ethnographic collections. The anthropological nature of these collections adds an extra dimension to what otherwise might be a wander through time in an upmarket international-brand shopping mall anywhere in the world. From the largest handbag that women carry (and although a few men’s bags are included, there are not many), to the smallest minaudiere, almost every adult carries a bag of some sort, and, apart from school backpacks, only children do not.

Commencing with the hidden pockets that predate the function of women’s bags and the chatelaine, both very nicely demonstrated, inclusion of how other cultures carry, or carried, day-to-day personal items might have been instructive. For
example, today, the Japanese obi [kimono waist band] is widely used to conceal a tissue and a mobile phone. The exhibition considers the concept of scale, from the traveller’s trunk to the tiny sixteenth century embroidered frog purse from the Ashmolean Museum, with high-quality workmanship throughout. In use, bags are seen at a distance of less than a metre, which makes them much more susceptible to scrutiny than say, shoes, which are generally viewed at a more than a metre and a half from the human eye.

A section on bags of importance includes Winston Churchill’s red box used when he was Secretary of State (circa 1921); a gold thread embroidered bag containing the Great Seal of London (circa 1558–1603); and the handbag of the former Prime Minster, Margaret Thatcher (circa 1984). This last was a particular trope of the first female British Prime Minister (1979–1990): the term “to handbag,” being invented to suggest that she would forcefully browbeat her cabinet into agreement. Politicised bags have a small section in the exhibition, as do novelty bags, in the form of a milk carton, a chestnut, and a balloon. A considerable number serve as a canvas for limited edition promotions between a popular artist and the host designer brand. Whilst there is also a short section of movie clips where bags play a significant role, including The Importance of Being Earnest (1952) and the James Bond movie From Russia with Love (1963), where “Q” demonstrates a briefcase which detonates if opened incorrectly, it might have been interesting to include Halliburton briefcases, which, stuffed with U.S. paper bills, have starred in many heist movies.

Predictably, images of handbags made famous by their use by celebrity owners are included in the exhibition. These include Audrey Hepburn for Hermes and Paris Hilton and Kim Kardashian, for Louis Vuitton. Worthy perhaps of being “made more of” is the Fendi baguette bag, the longevity of which is worthy of note. A relatively small rectangular handbag with a flap and a shoulder strap, Fendi’s reinvention through a wide range of materials and decorative embellishment is, truly, an achievement. The example shown in the exhibition is constructed using fur, itself an item which has now been proscribed by a number of international brand fashion houses, and thus doubling the example’s rarity if Fendi chooses to eschew fur in the future.

Rarity explains a good number of the inclusions: bags are unlikely to be able to be produced in larger quantities than that of predicted sale, and should fashion light upon a particular bag as a “must-have,” scarcity is the immediate result. Video clips with notable brands might have explained this phenomenon. Examples of “It bags” and perennially popular bags are included from just about every brand that includes handbags in its remit, besides smaller evening bags, some of which might almost be classified as fine jewellery. Given the importance of bag sales to international
designer brands, perhaps it might also have been possible to include a clip from Marc Jacob’s first collection for Louis Vuitton in 1997, which, for the first and only time, showed no bags on the runway at all.

As an intrinsic item, inclusion of Loewe’s three-dimensional bag from Jonathan Anderson’s 2017 collection for Loewe, adds a touch of 3-D form to a collection of largely rectangular exhibits. Similarly, whilst a large number of bags are made from various leathers, or embroidered silk fabric, the inclusion of a Lucite (acrylic) bag from 1950s USA is truly a reminder that, like many of any museum’s contents, many of these items displayed are no longer fit for their secondary purpose, to reflect fashionability, in a contemporary world, excepting vintage clothing fans who may collect and reuse them.

To conclude, the exhibition discourse is thorough but somewhat predictable, and visually the exhibition is conflated by the overwhelmingly repetitive, rectangular form of many bags, which must make any exhibition on the subject a challenge. The exhibition might have examined the changing meaning of bags: as a repository for valued items, and their shifting social and cultural meanings. Discussing the physical space that bag collections occupy in “It bag” fans’ wardrobes, and the market for their subsequent resale would have been interesting.

In the past, bags offered the same personal–filing–space that laptops and mobile phones now do, and again, clips discussing how they were used—what was actually carried in them—would have added to the exhibition. Similarly, the comparative heavy weight of early “It bags” and the leather suit–carriers beloved of the late 1980s, might have been explored, all enriched by oral histories.

The exhibition is worth a visit in that it documents the fashion for “It bags,” and their role as a fashion accessory, but without the context of the entire outfit worn when they were used, this is something of an artefact “collection,” rather than an examination of the role of the bag in fashion.
An international fashion professional with a background in design, retailing, and marketing, Dr. Valerie Wilson Trower worked in Asia for 15 years as a consultant, lecturing in Visual Merchandising (VM) and Marketing for three academic institutions and private clients, and with a doctorate in Historical and Critical Studies on Asian dress from London College of Fashion, University of the Arts London (UAL), as Trend Director, APAC, for Stylesight, the United States online fashion trend and analysis provider. Valerie spoke and published on global fashion trends and VM, before joining a premium VM supplier as Creative Director. Returning to the United Kingdom, Valerie published +300 articles as a VM journalist for Retail Design World, and curated VM conferences. Lecturing in Historical and Contextual Studies for three years at Istituto Marangoni, Conde Nast, Valerie has been an Associate Lecturer at London College of Fashion for the past six years.
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

Between the mid-1950s and the mid-1970s, British men let their hair down. Throughout the first half of the twentieth century the overwhelming majority of British males had worn short hair and, with the exception of the occasional moustache-craze, had been clean-shaven. In the space of a few short years all of this changed, and by the early 1970s long hair, sideburns, moustaches and beards—articles of appearance which had held connotations of delinquency, dirtiness, effeminacy and deviance—were a common sight on high streets across the country. This shift in fashion, highly contested and widely debated by contemporary observers, has yet to be analysed in any depth by historians of post-war Britain. This thesis represents the first critical social and cultural history of white men’s hair in Britain between the mid-1950s and the mid-1970s, providing a detailed examination of changing fashions and the explosion of discourse which surrounded these shifts in style. Drawing upon Alan Sinfield’s concept of ‘the faultline’, it argues that the stories that were told about men’s hair during the immediate post-war decades were inescapably intertwined with understandings, anxieties and hopes for a wider moment of social and cultural flux. Shifts in hair fashions reflected these broader upheavals, but men’s hair—and the surrounding discourse—also helped to shape how individuals understood a post-war society and culture which was changing around them. The thesis considers a series of case studies in order to explore both lived experience, and the discursive significance of men’s hair within British society between the mid-1950s and the mid-1970s: classroom disputes between teenagers, parents and schools over the length and styling of male pupils’ hair; the efforts to exclude long-haired “beatniks” from leisure spaces in English seaside towns; the emergence of a new, heterosexualised ideal of flamboyant “peacock” masculinity; and the rise of the upmarket men’s hairdressing salon during the post-war period. Each of these chapters engages with wider questions of class and gender to make interventions concerning the decline of deference, shifting ideals of masculinity, and the extent and character of post-war cultural change.

Abstract

This thesis is a study of hairwork—the crafting of decorative objects from human hair—in Victorian literature and culture. Hairwork constitutes not only the hair of an individual, but is hair worked into a suggestive form for a particular purpose, whether commemorative, mournful, romantic, reconciliatory or aesthetic and which may be exchanged to reify a relationship. I argue that, in this way, hairwork is a means and process of representation in which hair at once figures its donor while its working signifies a more complex set of associations that are frequently in tension with one another. Hairwork expresses seemingly conflicting or incompatible ideas but holds them in equipoise: body and object; present and past; life and death; presence and absence; nature and craft; sentiment and fashion; authenticity and artifice. This set of antithetical qualities are specific to hairwork, emphasised in forms of hairwork that became popular in the mid-nineteenth century, and represent its unique place in Victorian material culture. As hair was physically worked and worn, it imaginatively shaped and framed the tensions between the affects, relationships, and identities of its donor, maker, and wearer, which rendered it a compelling subject of representation in Victorian fiction. The thesis begins with a chapter addressing the history of hairwork in Britain which is followed by studies of the writings of Charlotte and Emily Brontë, Robert and Elizabeth Barrett Browning, Wilkie Collins, and Margaret Oliphant. Through analysis of how hairwork was represented in the fiction of these authors, I demonstrate that hairwork was not just a relatively frequently represented object in Victorian literature but a rich subject of representation in its matter, form, and craft. Considerations of hairwork artefacts are positioned throughout this thesis at points at which they aid and develop my reading of literary texts: they prompt or emphasise ideas latent in textual representations or illuminate something of hairwork’s significations. Thus, as I analyse representations of hairwork in literature, I trace the tensions underlying hairwork, whether real or represented.
Abstract

This thesis examines over one hundred caricatures from Britain in the late eighteenth century, exploring the social, cultural, medical and political meanings attached to the breast in contemporary graphic satire. Caricaturists such as William Hogarth, James Gillray, Thomas Rowlandson and Isaac Cruikshank recycled and reimagined the symbolism of the breast to capture, interpret and intervene in important aspects of Georgian life. The breadth and depth of satirists’ engagement with the breast as a satirical motif necessitates closer investigation. By working outwards from the breast rather than taking a panoptic view of women in prints, this thesis moves beyond existing histories of gendered representations in graphic satire. Making connections between the graphic body, the physical body and social experience, it identifies four recurring themes which frame caricatures of breasts; these form the basis of each chapter. The first demonstrates how the transgressive breast was employed as a motif of maternal selfishness; the second explores how fashion satires used the breast to condemn the nefarious influence of fashion; the third addresses how grotesque breasts emblematised civic corruption and decline, and the final chapter scrutinises how breasts were appropriated for propagandist agendas in anti-revolutionary prints. These discussions shed critical light on complex ideological debates on women’s bodies, exploring discourses on the family, domesticity, sex, sexuality, class, social ills, artificiality and ‘nature’, ageing, moral decline, political disorder and more. Alongside a close examination of graphic satire as visual discourse, this thesis draws on medical treatises, lady’s magazines, conduct books, poetry, philosophical works and sentimental art to contextualise the aesthetic and intellectual processes which framed specific caricatures of the breast. In the context of national preoccupations with questions of health, morality and prosperity, answers were sought in the false ideal of the nurturing, virtuous female body. As the first major study of breasts in satirical prints, this thesis offer scholars of gender, medicine and visual culture an original and nuanced perspective on the political representation of the female body.
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
Chile

Museo de la Moda, Santiago
The collection brings together pieces from the seventeenth century to today. The museum also offers a timeline of fashion with descriptive information and images. https://museodelamoda.cl/colecciones

China

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

Denmark

The National Museum, Copenhagen
The National Museum holds a large collection of men’s and women’s clothes, circa 1700–1980s. For a number of different dresses, suits, special occasion clothes, et cetera, there are downloaded sewing patterns. The following website features dress history but also links to additional research portals, including celebrations and traditions, cosplay, military history, monarchy, fur, and more. https://natmus.dk/historisk-viden/temaer/modens-historie

England

Art UK, London
This searchable database is a compilation of public art collections within the UK. https://artuk.org

Ashmolean Museum, Oxford
The Ashmolean has embarked on a major project to digitise its collections with an initial target of making 250,000 objects available online by 2020. http://collections.ashmolean.org
On this page, select Online Catalogue. The Bank of England Archive contains over 88,000 records relating to all aspects of the Bank’s history and work, dating from the founding of the Bank in 1694 to the present day.
https://www.bankofengland.co.uk/archive

Bloomsbury Fashion Central and Berg Fashion Library
This platform offers instant access to scholarly research, iconic images, and quality textbooks. To gain comprehensive access, log in by subscription, which may be available through an affiliated educational establishment or public library.
https://www.bloomsburyfashioncentral.com

The Bowes Museum, Barnard Castle
The online database includes an array of dress and textile artefacts, including items from the wardrobe of Empress Eugenie (1826–1920) and other pieces from the Blackborne Lace Collection.
http://bowes.adlibhosting.com/search/simple

Bridgeman Images
This online collection has over two million art, culture, and historic images.
http://www.bridgemanimages.com

Brighton and Hove Museums Costume Collection, Brighton
Brighton and Hove Museums’ comprehensive costume collection is of considerable national significance. It embraces men’s, women’s, and children’s dress and accessories from the sixteenth century to the present day.
https://brightonmuseums.org.uk/discover/collections/fashion-and-textiles

British History Online
This is a digital library of key printed primary and secondary sources for the history of Britain and Ireland, with a primary focus on the period, 1300–1800. BHO was founded in 2003 by The Institute of Historical Research and The History of Parliament Trust.
http://www.british-history.ac.uk/using-bho/subject-guides

The British Library, London
The website contains many images, such as illuminated manuscripts, which could support dress history research.
https://www.bl.uk
The British Museum, London
A search box enables comprehensive research through over four million objects.
http://www.britishmuseum.org/research

The British Newspaper Archive, London
Access hundreds of historic newspapers from all over Britain and Ireland through the search tool on the following webpage.
https://www.britishnewspaperarchive.co.uk

The Illustrated London News began weekly publication in 1842 as a primarily conservative leaning paper and was the world’s first illustrated newspaper.
https://www.britishnewspaperarchive.co.uk/titles/illustrated-london-news

British Pathé, London
The world’s leading multimedia resource offers a search tool, a Collections tab, and free availability to view newsreels, video, archive, film, footage, and stills.
https://www.britishpathe.com

The Burgon Society, London
The following website contains a list of the items of academical dress owned by The Burgon Society, with many images of academical gowns and hoods.
https://www.burgon.org.uk/collections/academic-dress

Central Saint Martins, London
This searchable online collection includes art and design of Central Saint Martins alumni and images from the British Artists’ Film and Video Study Collection.
http://collections.arts.ac.uk

Chertsey Museum, The Olive Matthews Collection, Chertsey
This collection features many items of national significance, with over 4000 men’s, women’s and children’s fashionable clothes dating from circa 1700 to the present.
http://www.chertseymuseum.org.uk

The Costume Research Image Library of Tudor Effigies
This is a Textile Conservation Centre project now hosted by The Tudor Tailor and JMD&Co. The website includes images of sixteenth century effigies in churches in the English counties of Norfolk, Suffolk, Essex, Sussex, and Hampshire, including the Isle of Wight. This resource is useful to anyone interested in the cut and construction of sixteenth century dress.
http://www.tudoreffigies.co.uk
The Courtauld Gallery, London
The following website includes the complete collection of paintings, sculpture, decorative arts, and drawings, as well as a selection of prints.
http://www.artandarchitecture.org.uk

The Fashion Museum, Bath
There are almost 100,000 objects in the Fashion Museum collection, some items of which can be accessed on the following website.
https://www.fashionmuseum.co.uk/collection

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

Goldsmiths Textile Collection, London
The Collection, founded in the 1980s by Constance Howard and Audrey Walker, comprises textile art, embroidery, and dress.
http://www.gold.ac.uk/textile-collection

Hampton Court Palace, Historic Royal Palaces Image Library
This online database includes images of fashion, caricature, art, portraits.
http://images.hrp.org.uk

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

The John Bright Historic Costume Collection, London
This website is a catalogue of key items from the collection of original garments and textiles belonging to award-winning costume designer, John Bright.
https://www.thejohnbrightcollection.co.uk

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**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.cnecs.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., circa 1500–1900.
http://digital.bunka.ac.jp/kichosho_e/index.php

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

Netherlands

**Rijksmuseum, Amsterdam**
The collection of the Rijksmuseum includes more than 10,000 items of costumes and accessories. On the following webpage, researchers can search with keywords, such as fashion, textiles, etc, or select the link, Search the library catalogue.
https://www.rijksmuseum.nl/en/search
Textile Research Centre, Leiden
The collection of the Textile Research Centre in Leiden contains over 22,000 textiles, garments and accessories such as headgear, footwear, jewellery, and walking sticks. It also includes technical items such as hand spinning and weaving equipment. The objects derive from all over world and date from some seven thousand years ago to the present day. Scroll down the following webpage to search items by country, date, technique, as well as by subject category, such as hats, shoes, belts, etc.
https://trc-leiden.nl/collection

New Zealand

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

Northern Ireland

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

Russia

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

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

Heriot Watt University Textile Collection, Edinburgh
The Textile Collection of archives, fabric, and apparel, charts the evolution of the Scottish textile industry from the mid eighteenth century to the present day.
https://www.hw.ac.uk/uk/services/is/heritage/textile-collection.htm

The National Library of Scotland, Edinburgh
This online source includes art and design images, medieval manuscripts, maps, photography, sport, theatre, war, and more.
https://digital.nls.uk/gallery

National Museums Scotland, Edinburgh
The museum has over 12 million objects and specimens. Their collection of fashion and textiles numbers approximately 50,000 items dating from the fourteenth century to the present day, and includes the archives of the internationally renowned, British fashion designer, Jean Muir (1928–1995), and the Serbian artist and textile designer, Bernat Klein (1922–2015).
https://www.nms.ac.uk/explore-our-collections/search-our-collections/

Spain

The Virtual Fashion Museum of Catalonia, Barcelona
This website is a platform to present historical and period costumes of public collections in Catalonia, Spain. More that 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.augustaauction.com

The Digital Library Collection holds additional collections that could be beneficial in dress history research.
https://www.brooklynmuseum.org/opencollection/archives/set/198

Brown University Library Collections, Providence, Rhode Island
This page lists the different collections that the library has compiled, many of which contain interesting images of dress. A search box at the top, right-hand corner allows a comprehensive sweep of the whole Brown Digital Repository.
https://repository.library.brown.edu/studio/collections/library

Brown University also holds The Anne S.K. Brown Military Collection, the foremost American collection of material devoted to the history and iconography of soldiers and soldiering, and is one of the world’s largest collections devoted to the study of military and naval uniforms.
https://library.brown.edu/collections/askb
Chicago History Museum, Chicago, Illinois
The Museum’s collection of more than 23 million objects, images, and documents records the evolution of Chicago, from fur-trading outpost to modern metropolis. https://www.chicagohistory.org/collections

Chicago History Museum has an especially strong Costume and Textiles Collection, which can be accessed through the following link. https://www.chicagohistory.org/collections/collection-contents/costume-and-textiles

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

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

Cornell University, The Costume and Textile Collection, Ithaca, New York
This collection includes more than 10,000 items of apparel, accessories, and flat textiles dating from the eighteenth century to present, including substantial collections of functional clothing, technical textiles, and ethnographic costume. To view images, scroll down the page and select the link, “Online catalogue database.” Then, select “Guest account,” which will take you to the searchable database of costume. https://www.human.cornell.edu/fsad/about/costume/home

Cultural Institutions Online Collections, Newport, Rhode Island
This database includes items from participating cultural institutions in Newport, Rhode Island, including the Doris Duke Fashion Collection of Newport Restoration. http://newportalri.org
Daughters of the American Revolution Museum, Washington, DC.
The DAR Museum’s collections include over 30,000 objects reflecting the material culture and social history of the United States prior to 1840. Its strengths are decorative arts, costumes, quilts and needlework. https://www.dar.org/museum/collections

de Young Museum, San Francisco, California
The Caroline and H. McCoy Jones Department of Textile Arts contains more than 13,000 textiles and costumes from traditions around the world. https://deyoung.famsf.org/deyoung/collections/textile-arts

The de Young Museum is a part of The Fine Arts Museums of San Francisco, which maintains a searchable database: https://art.famsf.org

Drexel University, Historic Costume Collection, Philadelphia, Pennsylvania
This is a searchable image database comprised of selected fashion from the Robert and Penny Fox Historic Costume Collection, designs loaned to the project by private collectors for inclusion on the website, fashion exhibitions curated by Drexel faculty, and fashion research by faculty and students. http://digimuse.westphal.drexel.edu

Fashion Institute of Design and Merchandising (FIDM), Los Angeles, California
The collections of the FIDM Museum and Galleries span more than 200 years of fashion history, from Parisian haute couture to iconic film costumes. http://fidmmuseum.pastperfectonline.com

The Fashion Institute of Technology, The Museum at FIT, New York, New York
This collection of fashion, textiles, and accessories is fully searchable. The website also includes a Photography Archive that features the work of fashion photographers. http://fashionmuseum.fitnyc.edu

Fashion Institute of Technology (FIT), State University of New York (SUNY), New York, New York
The address is for the digital collections of the FIT Library’s Special Collections and College Archives. On the main page, there is a search box into which any term can be inserted. Images are of high resolution and easily downloaded. At the top of the page, select Images or Collections to view sources for research in dress history. https://sparcdigital.fitnyc.edu
The Folger Shakespeare Library, Washington, D.C.
The Folger Shakespeare Library holds the world’s largest collection of Shakespearean art, from the sixteenth century to the present day, as well as a world-renowned collection of books, manuscripts, and prints from Renaissance Europe. The Digital Image Collection includes some stage costumes and other dress images.
https://www.folger.edu/works-of-art

HathiTrust Digital Library, Ann Arbor, Michigan
HathiTrust is a partnership of academic and research institutions, offering a collection of millions of titles digitised from libraries around the world. These books are especially good for textual evidence to support dress history research. Photographs and pictorial works can also be searched in this database.
https://www.hathitrust.org

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

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

Iowa State University, The Textiles and Clothing Museum, Ames, Iowa
This online collections includes dress, dating from the 1840s to today.
http://tcmuseum.pastperfectonline.com
The Irma G. Bowen Historic Clothing Collection at The University of New Hampshire in Durham, New Hampshire
Professor Irma G. Bowen began collecting items in 1920 as a hands-on teaching tool for students in the Home Economics department at The University of New Hampshire.
https://scholars.unh.edu/bowen_collection

The J. Paul Getty Museum, Los Angeles, California
The collection comprises Greek, Roman, and Etruscan art from the Neolithic to Late Antiquity; European art (including illuminated manuscripts, paintings, drawings, sculpture, and decorative arts) from the Middle Ages to the early twentieth century; and international photography. The images are fully searchable.
http://www.getty.edu/art/collection

Kent State University, Gallery of Costume, Kent, Ohio
This online collection includes an impressive array of dress and historic costume from the eighteenth century through the twentieth century.
https://www.kent.edu/museum/gallery-costume

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

The Los Angeles County Museum of Art, Los Angeles, California
This LACMA website includes links to many useful collections, including a collection, titled, Fashion, 1900–2000.
https://collections.lacma.org

Los Angeles Public Library, Los Angeles, California
There are several different collections that are freely available and searchable, including travel posters, movie posters, book plates, and fashion plates. The Casey Fashion Plates Collection includes over 6200 hand-colored, finely detailed fashion illustrations produced during 1780–1880 for British and American fashion magazines.
http://www.lapl.org/collections-resources/visual-collections
Margaret Herrick Library Digital Collections, Hollywood, California
The database contains more than 35,000 digitised images about American cinema, including original artwork and Hollywood costume design.
http://digitalcollections.oscars.org

The Metropolitan Museum of Art, The Thomas J. Watson Library, New York
The following address is the main page, which lists items in The Costume Institute and the Irene Lewisohn Costume Reference Library. Searchable image databases include dress, fashion plates, textual references, and more.
http://libmma.contentdm.oclc.org/cdm

The following webpage includes more than 5000 years of art from across the globe.
https://metmuseum.org/art/collection

The Museum of Chinese in America, New York, New York
The Museum of Chinese in America (MOCA) has amassed a nationally significant collection, documenting Chinese life in America, including fashion and textiles.
http://www.mocanyc.org/collections

Museum of the City of New York, New York
The museum presents an online exhibition of 119 garments by Englishman Charles Frederick Worth (1825–1895) and Chicago-born Mainbocher (Man 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 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.

**Valerio Zanetti, Managing Editor**
Valerio Zanetti recently completed a PhD in History at The University of Cambridge, England, where his project on female equestrianism in seventeenth century France was funded by the AHRC and the Cambridge Trust. He currently holds a Postdoctoral Fellowship with the Society for Renaissance Studies and continues teaching at Cambridge. His research and publications investigate various aspects of women’s athletic culture in the Early Modern period, with a particular focus on horseback riding and hunting. During his doctorate, Valerio cultivated a strong interest in the study of fashion, embodiment, and material culture. During 2017–2019, he co-convened the “Things” and “Interdisciplinary Performance Network” seminar series at CRASSH. His 2018 conference “Fashioning the Early Modern Courtier” fostered a dialogue between the fields of dress history and court studies.
Georgina Chappell, Commissioning 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.*

Benjamin Linley Wild, 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.

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

Emma Treleaven, Exhibition Reviews Editor
Emma Treleaven is the Assistant Curator at the Charles Dickens Museum, London. She previously worked as the Research Assistant for the exhibition, Christian Dior: Designer of Dreams, at The Victoria and Albert Museum, London, and at Bletchley Park as Exhibitions Assistant. Emma has a Master’s degree in Museum Studies from University College London, and an Undergraduate degree in Fashion History and Theory from Central Saint Martins, University of the Arts London. Emma’s publications include the articles, “Dressed to Disappear: Fashion as Camouflage during the Second World War” in the Spring 2018 issue of The Journal of Dress History, and “Standard and Supremely Smart: Luxury and Women’s Service Uniforms in WWII” in the journal, Luxury: History, Culture, Consumption.
The Editorial Board would like to thank the following Editorial Assistants whose time and dedication were appreciated during the production of this issue.

**Dries Debackere, Editorial Assistant**
Dries Debackere holds a Master’s degree in English and French literature and linguistics from The University of Ghent, Belgium (2018). Currently, he is obtaining his Master’s degree in Art History, at the same university. His research interests include late nineteenth and early twentieth century fashion, contemporary designer fashion, fashion display, and the role of fashion in literature and periodicals. In his 2018 Master’s dissertation, he examined the link between Fin-de-Siècle little magazines and present-day avant-garde fashion magazines. He interned at the MoMu Fashion Museum in Antwerp, where he examined a Belle Époque lace gown, which resulted in a research paper on its reconstruction and display. Currently, Dries is studying the display of fur in fashion museums and its conceptualisation as an example of problematic heritage. Furthermore, he is preparing a PhD proposal in which he combines his interest in literature with his fascination for late nineteenth and early twentieth century fashions.

**Evie Jeffrey, Editorial Assistant**
Evie Jeffrey is a PhD candidate in the School of English Literature, Language, and Linguistics at Newcastle University, England. Her thesis examines the significance of subject-object relations in the detective fiction of Agatha Christie from a thing theory perspective, focussing specifically on women’s accessories including hats, jewellery, makeup, and cosmetics. Her research explores the socio-historical contexts of these items contemporary to the publication of Christie’s texts to establish how these relations impact on the detective fiction narratives in Christie’s works.
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 Fugen 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).


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.kemeresearch.com), which was kickstarted with a Marie Skłodowska Curie Fellowship at the Centre for Textile Research, University of Copenhagen, 2015–2017. She was a postdoctoral research fellow at Aalto University, Helsinki, The University of the Highlands and Islands (Centre for Interpretation Studies), and The University of Southampton. Jane lectured in entrepreneurship and heritage management at The University of Surrey, introduced costumed interpreters at Hampton Court Palace (1992–2004), and coordinated training for the front-of-house team at Buckingham Palace each summer (2000–2010).

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

Sanda Miller, Southampton Solent University, Southampton, England
Dr. Sanda Miller is an art and fashion historian and accredited art critic (and member of AICA since 1982). Dr. Miller holds an MA and PhD from The

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 Minho, Braga, 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 an Assistant Researcher (2020.02528.CEECIND) in Medieval History based at the Landscape, Heritage, and Territory Laboratory at The University of Minho, Braga, Portugal and Co-PI of the collective project MedCrafts: “Crafts Regulation in Portugal in the Late Middle Ages, 14th–15th Centuries” (PTDC/HAR–HIS/31427/2017).

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

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-

**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.
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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.

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Please visit our website, www.dresshistorians.org, for the most up-to-date information about our association.
ADH Conferences

Please mark your calendar for these upcoming ADH conferences!

21–22 October 2021:
This is the date for our International Conference of Dress Historians, titled, Curation and Conservation: Dress and Textiles in Museums. The conference will be held at the Conservation and Restoration Center (CCR) “La Venaria Reale,” one of the most important Italian institutes for higher education, research, and conservation of cultural heritage, in Turin, Italy. The conference ticket purchasing page is https://tinyurl.com/TurinTickets. For more information about this special conference, please visit www.dresshistorians.org/Turin.

30 September–1 October 2022:
This is the date for our International Conference of Dress Historians, titled, Fashioning the Body for Sport and Leisure: A History of Dress and Textiles, which will be held at the historic Art Workers Guild, 6 Queen Square, London, WC1N 3AT, England. The Call For Papers submission deadline is 1 September 2021. For more information about the Call For Papers, please visit www.dresshistorians.org/cfp-sport.
The Journal of Dress History CFPs

The Journal of Dress History welcomes articles that feature new research into the history of dress, textiles, or accessories of any culture or region of the world, from before classical antiquity to the present day.

Articles of any theme can be submitted to journal@dresshistorians.org on any day of the year.

However, please note the following deadlines for the special themed issues of The Journal of Dress History.

For additional information, please visit www.dresshistorians.org/journal.

Curation and Conservation: Dress and Textiles in Museums
Deadline: 23:59 GMT, 1 December 2021
Topics of potential articles could include Conservation (ie, planning and intervention problems; applied studies and diagnostic analyses) or Museum Displays (ie, organisation and exhibition curation between past and present; exhibition practices and museography).

Fashioning the Body for Sport and Leisure: A History of Dress and Textiles
Deadline: 23:59 GMT, 1 December 2022
Topics of potential articles could include (but are not limited to) dress and textiles for sport activities, such as archery, cricket, cycling, football, golf, hiking, mountaineering, Olympic sports, riding, soccer, tennis, winter sports; or leisure activities, such as camping, dancing, fishing, gardening, holidays, hunting, photography, playing a musical instrument, roller-skating, shopping, sunbathing, water sports.