Front Cover Image:


This knitted silk glove was preserved in a chest of sixteenth century clothing at The Cathedral Museum, Uppsala. The chest included clothing of the Sture family, including garments worn by Count Svante Stensson Sture (1517–1567), Nils Svantesson Sture (1543–1567), and Erik Svantesson Sture (1546–1567) at the time of their murder by Eric XIV of Sweden (1533–1577) and his soldiers. After the deaths in 1567, the widow of Count Svante Stensson Sture preserved some of her family’s clothing (including this knitted silk glove) in a chest, which is housed at The Cathedral Museum, Uppsala. The single glove was an engagement gift to Nils and Erik’s older brother, Sten Svantesson Sture, who was killed in a naval battle in 1565. It was fastened to his hat according to the custom of that time.

The glove features threads in a variety of bright colours, including yellow, green, red, and very light brown (probably white originally), some of which are metal–wrapped. There are 100 wales and 100 courses per 10cm. The two–ply thread diameter is 0.6 mm on average. The photograph was taken with a Dino–Lite USB microscope at x15 magnification.

To learn more about sixteenth century knitting, visit the *Knitting in Early Modern Europe* (KEME) research project at www.kemeresearch.com.
The Journal of Dress History

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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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The Editorial Board of The Journal of Dress History gratefully acknowledges the support and expertise of The Advisory Board, the membership of which follows, in alphabetical order.

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Welcome

Dear ADH Members and Friends,

I hope you enjoy reading this issue of The Journal of Dress History, which includes two academic articles, 23 book reviews, two exhibition reviews, and several additional sections. This issue also includes an obituary of dress historian Sanda Miller, a valued member of The Advisory Board of The Journal of Dress History and The Association of Dress Historians.

Inclusive of this issue, 90 academic articles and 245 book reviews have been published since the founding of this journal in 2016, all of which are freely available on our website. I invite you to view on our website the separate indexes, which enable readers and scholars to locate specific topics of research in dress history. I’d also like to remind readers that every author and reviewer published in The Journal of Dress History can be directly contacted as individual email addresses are included on the last page of each article and review. We include email addresses to foster communication between dress historians.

At the journal, 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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Playing Pocahontas:  
Secret Society Regalia for Women in the United States,  
1900–1950

Heather Marie Akou

Abstract

Secret societies such as the Freemasons and Odd Fellows were very popular in the United States during the late nineteenth and early twentieth century. This article explores how members of a little-known (but uniquely American) secret society for women—known as the Degree of Pocahontas—used regalia to carry out their rituals and to engage in abstract concepts such as “womanhood” and “leadership.” Although scholars have written about secret societies as sites for entertainment, social connection, philanthropy, and mutual aid (particularly as an early form of life insurance), they have rarely considered how and why women participated in these organizations. They have also paid little attention to the material culture of secret societies, even though scenery, props, and costumes played an essential role in distinguishing members from non-members and helping participants “get into character” for rituals.
Members, come to order. Chiefs, assume your stations and invest yourselves with the jewel of your rank. Guards, secure the wickets and remain in the tepee until further instructed. Scouts, examine all in the tepee, receiving from each the universal password of the term and explanation, and direct all who cannot give the same to approach my station for examination and instruction.

—Ritual Opening for Meetings of the Degree of Pocahontas

Introduction

This article explores two topics that have been neglected in scholarship on secret societies in the United States: participation by women and the role of material culture in rituals. After a brief review of the literature on secret societies, this article focuses on the Degree of Pocahontas—an auxiliary of the “Improved Order of Red Men” (IORM), a little-known but uniquely American secret society—that was created for and led by women. Although some of their activities were truly secret, traces can be found in archival documents, photographs, and material culture including buildings, trade catalogues, and examples of dress. Regalia was essential for setting members apart from non-members, for getting into character during rituals, and for engaging in abstract concepts such as “womanhood” and “leadership.”

Secret Societies in the United States

In the United States during the nineteenth and early twentieth centuries, participation in secret societies was a popular activity for men, especially among skilled workers and small business owners. Some societies, such as the Freemasons and the Odd Fellows, were introduced by immigrants from the British Isles. Others, including the Knights of Pythias, Modern Woodmen of America, and the Ancient Order of United Workmen were developed in the United States, often based on the structure of Freemasonry. By the end of the nineteenth century, the

---

Freemasons and the Odd Fellows each had nearly one million members in the United States, while several other secret societies had more than 100,000 members. These amounts were significant since the total population of the United States in 1900 (including women and children) was only 76 million.

Although they were secretive about some of their activities such as passwords, hand signals, and rituals for initiating members, they also advertised their events in newspapers, marched in parades, conferred burial rites, gave money to public charities, and supported the widows and orphans of members who died at a young age from illness and workplace accidents. During a time of increasing urbanization and social mobility, these organisations offered members new social networks where men from different ethnic backgrounds, neighbourhoods, occupations, and religious denominations could mix. Their rituals—based on themes such as Bible stories, ancient mythologies, and patriotic songs and literature—engaged them in performances of abstract concepts such as “citizenship,” “benevolence,” “freedom,” and “manhood.”

---

7 Most members of secret societies were Protestant Christians. Catholics were typically allowed to join, but rarely did since the Catholic Church periodically threatened Freemasons with excommunication. For additional information, see: Ronny E. Jenkins, “The Evolution of the Church’s Prohibition Against Catholic Membership in Freemasonry,” *Jurist*, Volume 56, Issue 735, Catholic University of America Press, Washington, D.C., United States, 1996, pp. 735–755.

Alternatives such as the Benevolent and Protective Order of Elks, the Rotary Club, and the Knights of Columbus offered many of the same insurance, philanthropic, and social opportunities without the secret rituals.
When he left home for the lodge several evenings each week, keeping his wife in the dark about what transpired there, he imparted to her a painful message about the marital relation. When he performed the roles of Old Testament fathers or Indian chieftains, he re-enacted paternal roles replete with gender significance. And when he ventured into the deepest recesses of fraternal secrets, he encountered ideas about gender expressed nowhere else.\(^8\)

Official regalia separated members from non-members, but also heightened the drama of the rituals by turning ordinary men into kings, knights, guards, and executioners. Oddly, there has been little scholarship about this aspect of secret societies. To date, the only significant study of secret society regalia has been a dissertation written by Harriett Wain McBride, focusing on items worn by members of the Freemasons, Odd Fellows, and Knights of Pythias that were sold by a single manufacturer of regalia, M.C. Lilley & Co.\(^9\) Although there were secret societies in every state, regalia manufacturing was concentrated mostly in the Midwest (Table 1).\(^10\)


\(^9\) Harriett Wain McBride, “Fraternal Regalia in America, 1865 to 1918: Dressing the Lodges, Clothing the Brotherhood,” Unpublished PhD Dissertation, The Ohio State University, Columbus, Ohio, United States, 2000.

\(^10\) The author of this article developed this list by examining regalia, trade catalogues, and auction listings, as well as advertisements in *The Western Odd Fellow*, a newspaper published in Topeka, Kansas (1888–1936) for members of the Odd Fellows and Degree of Rebekah. Further research may uncover additional manufacturers.
Table 1:
Manufacturers of Secret Society Regalia in the United States

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>Benziger Bros.</td>
<td>Cincinnati, Ohio</td>
</tr>
<tr>
<td>C.E. Ward</td>
<td>New London, Ohio</td>
</tr>
<tr>
<td>Cincinnati Regalia Co.</td>
<td>Cincinnati, Ohio</td>
</tr>
<tr>
<td>De Moulin &amp; Bros.</td>
<td>Greenville, Illinois</td>
</tr>
<tr>
<td>Harding Uniform &amp; Regalia Co.</td>
<td>Boston, Massachusetts</td>
</tr>
<tr>
<td>Henderson–Ames</td>
<td>Kalamazoo, Michigan</td>
</tr>
<tr>
<td>Ihling Bros. Everard Co.</td>
<td>Kalamazoo, Michigan</td>
</tr>
<tr>
<td>M.C. Lilley &amp; Co.</td>
<td>Columbus, Ohio</td>
</tr>
<tr>
<td>New London Regalia</td>
<td>New London, Ohio</td>
</tr>
<tr>
<td>Pettibone Bros.</td>
<td>Cincinnati, Ohio</td>
</tr>
<tr>
<td>Ward–Stilson Co.</td>
<td>Anderson, Indiana</td>
</tr>
</tbody>
</table>

At first, the secret societies were also referred to as “fraternal orders” or brotherhoods because only men were allowed to join. That began to change in the mid nineteenth century, partly due to pressure from the women’s suffrage movement (1840–1920). Although some of the smaller African–American societies immediately accepted female members and allowed them to hold significant leadership roles, \(^{11}\) the larger and more established societies responded to agitators by creating separate “auxiliary” branches for the wives and daughters of members. \(^{12}\)

---

\(^{11}\) Treat, op cit., p. 6.


In her studies of the Degree of Rebekah (Odd Fellows), Order of the Eastern Star (Freemasons), and the Pythian Sisters (Knights of Pythias), sociologist Mary Ann Clawson dismissed the auxiliaries as “honorary” memberships since they sent a “clear message” that “women achieve virtue only through family roles and through their relationships to men.” Although Clawson observed that the Pythian Sisters were a bit more egalitarian in their structure and rituals, she did not write about any of the other secret societies for women.13

**Improved Order of Red Men and the Degree of Pocahontas**

In 1887, the Improved Order of Red Men—a relatively new secret society that claimed deep roots in American history—established another women’s auxiliary with a single level of membership called the “Degree of Pocahontas.” Unlike the Degree of Rebekah and the Order of the Eastern Star, members were not required to have a male relative who already belonged to the IORM, which allowed membership to expand quickly. In order to join, a woman had to be white, able-bodied, of “good moral character,” and between the ages of 16 and 50. Men could also join, but only if they were “chiefs” in the IORM—the third and highest rank.16

---

14 Clawson noted that she intentionally limited her focus to the women’s auxiliaries of the three largest fraternal orders. Clawson, 1989, p. 195.
15 Due to their exclusion of non-whites and misappropriation of indigenous material cultures, the author of this article does not personally condone or support the activities of the IORM or Degree of Pocahontas. The purpose of this article is strictly to educate readers and to highlight an example of how secret societies employed dress to carry out their activities.
16 Levels of membership in secret societies are called “degrees.” Freemason lodges typically offer three degrees (culminating in “Master Mason”), although the Scottish Rite Freemasons offer 33 degrees. For details about how and when the Degree of Pocahontas was established, see: Arthur Preuss, *A Dictionary of Secret and Other Societies*, B. Herder Book Company, St. Louis, Missouri, United States, 1924, p. 109.
17 Improved Order of Red Men, *Constitution and Laws Governing the Great Council of Ohio State Degree of Pocahontas*, Great Council of Ohio, Columbus, Ohio, United States, 1921, pp. 42–45.
18 The IORM offered three basic levels of membership: adoption, warrior, and chief. A fourth level, “beneficiary,” entitled the member to life insurance. An auxiliary group known as the Haymakers gave chief-level members additional opportunities for socializing, philanthropy, and rituals based on romanticized imagery of farming.
With the exception of one special leadership role for a man (Powhatan, father of Pocahontas) only women could be elected to the major leadership positions: Pocahontas (president), Wenonah (vice president), Minnehaha (an executive position that did not exist in all states), Prophetess (past president), Keeper of Records (secretary), Keeper of Wampum (treasurer), and Collector of Wampum (membership coordinator).  

To guide the activities of local councils, the IORM’s Great Council of the United States regularly distributed books on governance and standard procedure. “Forms” —texts and songs that were used for rituals such as initiations, funerals, and for welcoming members from other councils—were expected to be memorized and performed consistently regardless of the location. In effect these books were theatre scripts, complete with stage directions showing members where to place the props and scenery, where to stand, and where to move during ritual performances (Figure 1). In the figure, C.B. stands for “council brand,” a simulated campfire used to start and end meetings.

---

19 Improved Order of Red Men, Constitution and Laws Governing the Great Council of Ohio State Degree of Pocahontas, Great Council of Ohio, Columbus, Ohio, United States, 1921, pp. 41–42.

20 Improved Order of Red Men, Forms and Ceremonies, Volume 1, 1947, p. 25.
Figure 1:
Example of a Diagram for the Degree of Pocahontas Initiation Ceremony, Showing Placements for Pocahontas (PO), the Prophetess (PROP), Powhatan (POW), Wenonah (WEN), Scouts (S), Warriors (W), Runners (R), and Props.\footnote{Improved Order of Red Men, \textit{Forms and Ceremonies}, Volume 1, 1947, p. 53.}
Although the structure of the organisation was based on Freemasonry and the Order of the Eastern Star, the IORM and Degree of Pocahontas used language and visual symbols drawn from white (mis)understandings of indigenous cultures, referring to meetings as “council fires,” money as “wampum,” and non-members as “palefaces.” In contrast to the secret societies that were first established in Europe (e.g., Freemasonry) this symbolism made the group uniquely American, but it also revealed a profound enthusiasm for nativism and white supremacy:

While actual Indian people struggled against removal and land loss and calico-hooded farmers plotted resistance, the imaginative urbanites of the Indian fraternities gathered in dark halls to don Indian dress and initiate palefaces into the historical mysteries of Indianness and patriotism. More than a half century before, Bostonians had dressed as Indians to leave their colonial status behind and to define and then become Americans. Now, when the Red Men met in the wigwam in full paint and costume, they journeyed back in time, celebrating not an identity of revolution, but a historical moment—the revered instant in which the Bostonians had dressed Indian to signify a revolutionary identity.²²

By dressing up as “Indians” and taking part in these prescribed rituals, members were actively constructing a new, whitewashed vision of America. With the full knowledge and blessing of their leaders—who forbid use of the group’s regalia and symbols for any “private or individual purpose”²³—members even performed in public on certain occasions. For example, in 1898 for a celebration of George Washington’s birthday, members of the IORM chapter in Laredo, Texas performed a re-enactment of the Boston Tea Party.

Onlookers were enthralled when Yaqui Tribe #59 brothers ‘violently’ overtook a ‘full rigged ship’...docked in front of City Hall. Costumed in genuine buckskin outfits and smeared in war paint, they crawled up on deck and engaged local military personnel and municipal employees in ‘a fierce and realistic hand to hand struggle.’

For the 1947 Columbus Day celebration in San Francisco, members of the IORM and Degree of Pocahontas set up tepees, wore their regalia, and performed “typical Indian dances.” These were not people from the fringes of society or even just one political party. Warren Harding (Republican, U.S. President, 1921–1923) and Franklin Delano Roosevelt (Democrat, U.S. President, 1933–1945) were both initiates of the IORM.

The organization’s peak was in the first half of the twentieth century, with “tribes” in every state, the District of Columbia, and the territories of Alaska and Hawaii (Figure 2). During 1896–1925, the Degree of Pocahontas spread to 24 states. Some chapters operated for decades; others never gained traction. The Great Council of Wyoming, the last state to join the IORM, surrendered its charter in 1917 after just 10 years of membership.

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27 Utah, North Dakota, Alaska, and Hawaii had a few local chapters of the IORM, but never enough to establish a Great Council for the entire state. See list of Great Councils in: Improved Order of Red Men, Record of the Great Council of the United States, 89th Great Council Session, Great Council of the United States, Columbus, Ohio, 1940, pp. 219–220.
28 Ibid., p. 221.
While the President and Vice President of the men’s councils were called the Sachem and Sagamore—generic words for “leader” taken from the Algonquian language—the President of the women’s councils was called the Pocahontas. This was not a generic term, but a nickname for an indigenous woman (Matoaka) who served as a cultural intermediary at Jamestown. In 1908, a publication by the national IORM described the story of Pocahontas as being so well known to Americans “that we do not think it is necessary to mention it.” A script from the same decade for a play about Pocahontas opened with a brief biographical statement:

---

30 This map was generated by the author using data from: Improved Order of Red Men, Record of the Great Council of the United States, 89th Great Council Session, Great Council of the United States, Columbus, Ohio, 1940.
Pocahontas, daughter of Powhatan, the Indian Chief, was born about the year 1595. Her heroism in saving the life of Captain Smith was an act which shall forever place her name among the noblest in all history’s annals.

In 1613 she became the wife of a young Englishman named Rolfe and they were happily married in the little Jamestown church, which was prettily decorated with wild flowers [sic] for the occasion. Before marriage she received baptism and was given the Christian name of Rebecca.³³

Theatrical versions of Pocahontas were inevitably played by white actresses, such as Minnie Conway, who was pictured on a trading card in 1889 after she had performed in the musical burlesque, Po-Ca-Hon-Tas, or The Gentle Savage³⁴ (Figure 3). Scholars (including indigenous keepers of oral history) have clarified who Pocahontas was and why she was sent to interact with the Europeans.³⁵ However, several aspects of her tale—as told by white men and women—would have been appealing in the early twentieth century: Pocahontas was a “princess,” she rescued one of the men at Jamestown from execution (John Smith), became a Christian, adopted an English name, and married an English man. As a role model for an idealised, American woman, Pocahontas was intelligent, selfless, and brave, but always for the greater good of the white patriarchy. To this day, the IORM describes her as a paragon of “kindness, love, charity, and loyalty to one’s nation.”³⁶

Figure 3: 1889 Trading Card from Cigarette Company W. Duke & Sons, depicting a white actress (Marianne “Minnie” Conway) dressed as “Pocahontas.”[^note]

[^note]: Metropolitan Museum of Art, Jefferson R. Burdick Collection, Accession #63.350.204.73.52, Open Access Permission.
Rituals and Regalia

Ordinary meetings of the Degree of Pocahontas could include a variety of entertainments such as dinners, lectures, poetry readings, singing, and competitions with neighbouring councils; however, drinking and gambling were strictly forbidden. Each year, members were given the universal password, which was chosen by the national president of the IORM. New initiates were given a “jewel” (membership pin) consisting of a “single knife of white metal” attached to a metal bar. The surface of the bar was decorated with a canoe holding a woman and inscribed with the letters “D. of P.” While the IORM Constitution authorized local councils to make their own paraphernalia (costumes, flags, props, decorations, et cetera), the jewels could only be purchased by elected officials from the Great Council of the United States. This made the jewels an effective marker of insider/outsider status.

Once elected to positions of leadership, members were expected to wear other pins to show their rank, much like the insignia on military uniforms (Table 2).

---

38 Improved Order of Red Men, Constitution of the Great Council, 1928, p. 72. Prohibitions on alcohol were common for secret societies in the nineteenth and early twentieth century due to the Temperance movement.
39 Ibid., p. 40.
40 Improved Order of Red Men, Forms and Ceremonies, Volume 1, 1947, p. 6.
41 Improved Order of Red Men, Constitution and Laws, 1921, p. 29.
42 Improved Order of Red Men, Record of the Great Council, 1940, Inside Back Cover.
Table 2:
Symbols on “Jewels” Worn by Elected Leaders in the Degree of Pocahontas

<table>
<thead>
<tr>
<th>Position:</th>
<th>Description:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pocahontas</td>
<td>Crossed tomahawks</td>
</tr>
<tr>
<td>Wenonah</td>
<td>Single tomahawk</td>
</tr>
<tr>
<td>Powhatan</td>
<td>Crossed clubs and tomahawk</td>
</tr>
<tr>
<td>Prophetess</td>
<td>Crossed tomahawks in a circle</td>
</tr>
<tr>
<td>Keeper of Records</td>
<td>Scroll partly unrolled [displaying] a wampum belt</td>
</tr>
<tr>
<td>Trustee</td>
<td>Crossed wampum belt</td>
</tr>
<tr>
<td>First Scout</td>
<td>Crossed arrows</td>
</tr>
<tr>
<td>Second Scout</td>
<td>Single arrow</td>
</tr>
<tr>
<td>Warriors</td>
<td>Bow and arrow</td>
</tr>
<tr>
<td>Runners</td>
<td>Single club</td>
</tr>
<tr>
<td>Councilors</td>
<td>Quiver of arrows</td>
</tr>
<tr>
<td>Guard of Tepee</td>
<td>Single spear</td>
</tr>
<tr>
<td>Guard of Forest</td>
<td>Crossed spears</td>
</tr>
</tbody>
</table>

For Pocahontas and the Prophetess, the metal was “yellow” (gold or brass); for other positions, the metal was “white” (likely silver or steel).\(^{43}\) For funerals and parades, an alternative was to wear a reversible badge consisting of a silk ribbon with gold fringe at the bottom, bearing the name, number, and place of the council (Figure 4). The badges also incorporated portraits of an Indian woman wearing a feathered headdress, presumably Pocahontas.\(^{44}\)

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\(^{44}\) The origin of this portrait (a white fantasy about indigenous dress) is unclear.
Figure 4: Reversible Badges for Degree of Pocahontas Members to Wear in Parades and Funerals.\textsuperscript{45}

Although some IORM chapters were prosperous enough to erect their own buildings,\(^{46}\) many were not. Instead, they shared meeting spaces with other secret societies—most often (but not always) the Freemasons, who built more than 29,000 lodges in the United States.\(^{47}\) Sharing space was practical, but it led some members to join multiple secret societies.

Compared to lodges in the British Isles—where Freemasons built on their history as professional guilds and the symbolism of stone cutting and “building” as allegories for human development—sharing buildings led to a more generic style of construction in the United States and more extensive use of scenery and props for ritual ceremonies. Like theatre stages, simple rooms could be transformed from an “ancient temple” one night to a “medieval castle” the next.

Instructions for the initiation ritual in the Degree of Pocahontas encouraged some creativity in decorating the meeting space: “As much natural scenery may be used as is possible, so as to represent a forest. Colored lights can be freely used...”\(^{48}\) Catalogues of supplies from regalia manufacturers like Ward–Stilson Co.\(^{49}\) show additional props and devices including a “wind machine,” “rain box,” and “thunder sheets” for sound effects, a canvas backdrop to be used in a doorway with flashing lights for “very realistic” lightning bolts, “tepees” with painted symbols, “reindeer” skins, “Indian blankets,” and paintings with moonlit forest scenes.\(^{50}\) A simulated campfire—a hollow construction of sticks lined with red cloth that could be “lit”

\(^{46}\) Applications to the National Register of Historic Places are one way to learn about some of these buildings, such as the “Red Men Hall” in Reading, Pennsylvania (filed 29 June 2000); the “Improved Order of Red Men Lodge” in Martinsville, Indiana (6 March 1998, part of an application for the Martinsville Commercial Historic District); and the “Red Men Hall” in Snohomish County, Washington (10 January 1973).


Page 3 displays a letter from the national leader of the IORM dated 23 August 1921, indicating that the company has been approved as an official manufacturer of regalia. Most secret societies did not exert such tight control.
by placing an “oil, gas, or electric lamp” inside the structure—was used to mark the beginning and end of meetings and rituals. Large squares of green cloth were used to build a “mound” inside the meeting hall, which had both a decorative and symbolic purpose:

The green mound represents nature in all its beauty; when the waters of heaven had fallen, the grass sprouted and spread its beautiful mantle over the earth, the flowers peeped forth from among the green blades, showing that it was the design of the Great Spirit to make the earth beautiful as our dwelling place. While the soil produces food for our wants, the flowers delight our senses by their fragrance and beauty.

Costumes helped participants get into character for rituals. For initiation—also known as the adoption ceremony—prospective members were led on a journey “through the forest” by one of the scouts. As they passed by the tent of Powhatan in one corner of the meeting room, he would step out and say, “Ugh! What means this intrusion? A paleface to enter the mystery tepee of the Degree of Pocahontas! Warriors, behold one of our hated foes!”

In response, the other “Indians” would gather around him and reply, “Death! Death! Torture and death to the paleface!” Wenonah would make an impassioned speech in favour of killing the initiate, who would then be seized and threatened by the warriors with clubs. (Scenes of execution were used by many secret societies to symbolise the “death” of non-members and rebirth as initiated members, although guidelines for the Degree of Pocahontas caution that “Great care must be taken not to wound the feelings of the candidate.”)

Hearing the commotion, Pocahontas would emerge from her tent and plead with her father to save the life of the initiate, evoking the story of Pocahontas and John Smith. After the initiates had pledged to remain with the group and learn the ways of the “Indians” (as members of the Degree of Pocahontas), she would instruct them in the symbolism of the ritual:

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31 Ibid.
33 Ibid., p. 32.
34 Ibid., p. 33.
At the end of your journey you were halted by the Powhatan. Upon beholding you he supposed that you were a spy, and by his direction you were seized by the Warriors, and after a consultation by the Chiefs you were condemned to death. While preparations were being made for your execution and you were in danger, one who had been befriended by your people [the Europeans] raised her voice, and it was sufficient to arrest the uplifted clubs of the Warriors and secure for you mercy. This symbolizes the value of true friendship, and that an act of kindness, no matter how small, will in the end return a hundred fold.\textsuperscript{55}

It is difficult to tell if male members of the Degree of Pocahontas were expected to undergo the same ritual; certainly, most of the initiates were women. Ward–Stilson Co. offered only one style of costume for “John Smith,” consisting of a tailored jacket with a high, stiff collar and “short, loose trousers” (Figure 5).

\textsuperscript{55} Ibid., p. 39.
Figure 5:
Costumes for Powhatan and John Smith.\textsuperscript{36}

The scabbard, sword, boots, wig, and beard were sold separately. For men playing the role of Powhatan there were two options. Both included leggings and a long coat, but the “medium-priced costume” was decorated only with felt or leather fringe. The higher-priced version had silk embroidery on the collar, bodice, and sleeves. Feathered headdresses, shoes (moccasins), rattles, and weapons (bows and arrows, tomahawks, war clubs, knives, and spears) were available in different sections of the catalogue. Curiously, although Ward-Stilson Co. offered nine different basic styles of women’s costumes with additional options for fabric, none of them were labelled as being for any particular role, not even for the Pocahontas (Figure 6 and Figure 7).

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37 Moccasins originated within the Plains and Woodlands Indian cultures. Feathered headdresses were originally worn only by indigenous men in the Great Plains region. The Plains region is vast, stretching from the Mississippi River to the foothills of the Rocky Mountains and from present-day Texas to North Dakota (extending into Canada), which is hundreds of miles away from Powhatan territory in present-day Virginia. The Woodlands region includes New England, Pennsylvania, Ohio, Michigan, northern Indiana, Illinois, Wisconsin, and parts of southeast Canada; Powhatan territory is in the southeast region of what is now the United States. For additional information, see: Leo Killsback, “Crowns of Honor: Sacred Laws of Eagle-Feather War Bonnets and Repatriating the Icon of the Great Plains,” Great Plains Quarterly, Volume 33, Issue 1, Center for Great Plains Studies, University of Nebraska, Lincoln, Nebraska, United States, 2013, pp 1-23.

38 Because Ward-Stilson Co. was selling to multiple secret societies, some of these items were used by other groups. For example, the same knives and spears were used by the Odd Fellows. Ward-Stilson Co., Catalogue No. 2, I.O.O.F. Costumes, Regalia, and Supplies, Ward-Stilson Co., Anderson, Indiana, United States, circa 1915, pp. 32, 65.

39 The fabric options were the same for every costume: sateen, khaki cloth, cashmere, wool merino, bengaline, silk serge, silk finished velvet, and heavy satin.
Figure 6: 
Costume Options at Different Price Points for 
Female Members of the Degree of Pocahontas.  

Figure 7:
Costume Options at Different Price Points for Female Members of the Degree of Pocahontas.⁶¹

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⁶¹ Ibid.
Surviving images of councils show groups of women wearing identical or nearly identical outfits. A photograph taken in California in circa 1910 (Figure 8), for example, shows 11 women wearing beaded necklaces, dark hair parted in the middle with long braids, beaded headbands with feathers, and long dresses with elbow-length sleeves, decorated with fringe and beads. Although there are minor differences in the amount and placement of the beading, the only major difference is that the woman in the middle (likely the Pocahontas or Prophetess) is wearing a lighter-coloured dress.

Figure 8:
Members of the Degree of Pocahontas in Coalinga, California, United States, circa 1910.\textsuperscript{\textit{63}}

\textsuperscript{62} Ward-Stilson Co. sold wigs made of “genuine hair” for members of the Degree of Pocahontas who did not have the necessary colour and/or length of hair.

\textsuperscript{63} R.C. Baker Memorial Museum in Coalinga, California, United States, #Cob0242.
Another photograph taken in Eatonville, Washington in 1912 (Figure 9) shows 10 women wearing costumes that are much less ornamented, but nearly identical in style. The relatively simple dresses (with little fringe or beading) may have been purchased from a regalia manufacturer or made by the women themselves.

Figure 9:
Members of the Degree of Pocahontas in Eatonville, Washington, United States, January 1912.64

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Two existing costumes made by Ward–Stilson Co. were given labels after they were received by members of the Degree of Pocahontas in Bloomington, Indiana. The first costume (Figure 10), was labelled “Guard of Wigwam” on the inside by members of Arizona Council No. 99, based in Bloomington, Indiana. The costume appears to be leather from a distance, but is actually made of khaki–coloured cotton twill decorated with dark brown suede fringe, purple twill tape, bands of reddish–brown velveteen, and silver–coloured metal discs. It is possible that small differences in colour (for example, green twill tape instead of purple) were used for different roles; this would not be obvious from a black–and–white photograph.

These costumes were purchased by the author from a resident of Bloomington, Indiana (not a member of the IORM), who had purchased them in 1996 when the group’s belongings were sold at public auction.
Figure 10: Manufactured by Ward-Stilson Co. in Anderson, Indiana, United States, circa 1920–1940, © The Private Collection of Heather Marie Akou.
The second costume (Figure 11), was labelled “Prophetess” on the inside by members of Arizona Council No. 99, based in Bloomington, Indiana. The costume is made of heavy, white satin, decorated with pointed bands of grey felt cut into triangles, strings of white glass beads and turquoise–coloured glass beads, and dark grey rhinestones.

Figure 11: Manufactured by Ward–Stilson Co. in Anderson, Indiana, United States, circa 1920–1940, © The Private Collection of Heather Marie Akou.
Considering that it was nearly impossible in the early twentieth century for a woman to hold political office or serve as the leader of a religious organisation, the role of Prophetess was a precious opportunity to experience “leadership” first-hand. During the installation of newly elected officers, the incoming Prophetess was instructed:

Prophetess...from your lips should come words of wisdom which will guide your council in paths of harmony and peace. It will be your duty to invoke the Great Spirit, that His blessing may be with the council and with the fraternity, that He will keep the feet of its members from going astray and store their wigwams with the harvest of plenty. You will also administer the pledge of the degree to the rescued captives who desire to know its mysteries and keep the faith with you. I now invest you with the regalia (or jewel) of your chieftaincy; wear it with honor to yourself and to those whose guide you are, that when it leaves your possession it may be as bright and untarnished as now when given to you.  

Far from being just entertainment, secret societies offered women opportunities to cast votes, run for office, and to exercise authority. In a report to the Great Council of the United States in 1904, a member of the IORM national board argued that participation by women was becoming essential to the success of the entire organization:

[The Degree of Pocahontas] is a valuable aid to the Improved Order or Red Men in Indiana, and any one visiting a session thereof must go away therefrom more than ever before convinced of how much we owe to Councils of the Degree of Pocahontas for the prosperity and growth of the Improved Order of Red Men.  

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As women gained new rights in the twentieth century—to vote, to hold political office, to serve as religious leaders, and to enlist in the military\textsuperscript{68}—the Degree of Pocahontas faded away along with most other secret societies for women.

### Conclusion

Although it might seem daunting to investigate a “secret society,” many of their activities were not as secret as the term suggests. With the increasing digitization of archives—even at state and local levels—it is becoming more possible than ever to investigate texts, photographs, and other items of material culture that these groups left behind. This article is just one example of research that might be conducted.

The “Degree of Pocahontas” is also just one example of a secret society for women operating in the United States in the first half of the twentieth century. Other groups—such as the Order of the Eastern Star, Degree of Rebekah, Pythian Sisters, and Daughters of America (which should not be confused with the genealogical society, Daughters of the American Revolution)—used other kinds of symbolism in their rituals and had distinct regalia. Rituals for the Daughters of America required participants to dress as “Uncle Sam” and the “Goddess of Liberty.”\textsuperscript{69} Unlike Pocahontas, these are completely fictional characters.

Secret society regalia—and regalia manufacturing—also represents a unique culture of dress in the United States that arose separately from European fashion systems. Further investigation into these regalia manufacturing companies could shed new light on the history of clothing design and manufacturing in the United States prior to the Second World War.

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\textsuperscript{68} The US government’s decision during the Second World War to form the WAAC (Women’s Army Auxiliary Corps) and WAVES (Women Accepted for Volunteer Emergency Service) opened the door for women to have permanent military careers.

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Holy Hands:
Ceremonial Knitted Gloves for Elite Churchmen in Europe
from the Twelfth to Nineteenth Centuries

Lesley O’Connell Edwards

Abstract

Knitted liturgical gloves are finely worked ornamental symbols of high ecclesiastical office, dating from the Medieval period onwards. There are many examples in collections in Europe and the United States. The Holy Hands research project is the first systematic study of them. It defined what constituted a knitted liturgical glove and, using archival and artefactual evidence, investigated their historical and liturgical context from the twelfth to the seventeenth centuries. The project also outlined the limited previous work on liturgical gloves and examined the reasons for their survival, and the dearth of evidence for their dating and provenance. Holy Hands undertook detailed analysis of the gloves by drawing on its new database to compare and contrast their construction including materials, colours, techniques, shaping details, and patterning. The knitters of these items and the likely skills required for creating them were also considered.
Introduction

Liturgical gloves are finely worked ornamental symbols of high ecclesiastical office, used from the Late Medieval period onwards.¹ These gloves have been found across Europe: from the Iberian peninsula in the west to the Czech Republic in the east; from Sweden in the north to Italy in the south. There are examples in museums across Europe and the United States, but these gloves have been little studied, and even less attempt has been made to analyse their construction and heritage: although some were created by looping or from woven fabric, most of the extant gloves are knitted. The Holy Hands project² examined these knitted gloves, both as artefacts and through literature, developed a protocol for examining them, and a database of surviving whole gloves and partial examples. This is the first time these artefacts have been systematically studied—the quantity and quality of data traced for each glove is variable: only 14 artefacts were examined in person, so much of the data is drawn from museum information and photographs, and literature by other authors, because the research was carried out in the period of Covid–19 lockdowns which prevented visits.³ This has nevertheless produced quantifiable data. Some of this data is used to illustrate what the archaeological evidence reveals about the gloves. Although this data provides useful information, the relatively small number of surviving artefacts advises caution in assessing the significance of the data.

¹ This article considers the Late Medieval period to be from the twelfth century onwards.
² The Holy Hands project was led by Dr. Angharad Thomas, assisted by Lesley O’Connell Edwards, with contributions from Sylvie Odstrčilová, and mentored by Dr. Jane Malcolm-Davies. It was supported by a Janet Arnold Award from the Society of Antiquaries of London. The project was a systematic study of knitted liturgical gloves. The project had four aspects: to locate as many knitted liturgical gloves as possible, and compile the available information on these into a database, to review the available literature, to develop a protocol for the examination of these gloves, and to examine the feasibility of a citizen science reconstruction project. For additional information, see: Knitting in Early Modern Europe, www.kemerresearch.com, Accessed 26 September 2021.
³ The research for this article coincided with the coronavirus pandemic, 2020–2021, which prevented visits to archives and museums due to travel restrictions.
What Constitutes a Glove?

Gloves have been known since Egyptian times. Gloves are hand coverings with individual sections for the fingers and the thumbs, unlike mittens where there is usually one section to cover four fingers.¹ There are three areas to a glove: the finger and thumb, the hand which covers the palm and the back of the hand, and a cuff or a gauntlet that covers from the wrist to the lower arm. These areas are visible in all the photographs accompanying this article: Figure 1 and Figure 3 show a trapezoid gauntlet, whilst the others show a straight one.

Definition of a Knitted Liturgical Glove

Knitted liturgical gloves were used by senior prelates of the rank of bishop and above in rituals in the western church from the twelfth century onwards, until Vatican II in 1968.² They were part of the “pontifical insignia” that senior churchmen, such as bishops, cardinals, and some abbots by special permission of the Pope, were allowed to wear. Other regalia included the mitre, the pallium [a type of stole] and stockings, sandals and buskins [boots].

These gloves were used in sacred rituals, and from at least the sixteenth century, their main colour was often one of the main liturgical colours: red, white, purple (or violet), and green. Black was not used. Each glove or pair of gloves is unique, but they do share common features—most are finely crafted and richly ornamented including the use of religious symbols, sometimes with knitted patterns, sometimes embroidered; and often embellished with braid, lace, and fringing. The gloves of William Warham (1456?–1532) Archbishop of Canterbury during 1504–1532, held in New College, University of Oxford, England (Figure 1) show many of these features: densely patterned trapezoid gauntlets, IHS² in a circle

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² IHS might be a contraction of the Latinised version of the name Jesus, or it could be the initial letters of J[esus] hominum salvator; the earliest use of this phrase has been traced to the mid fifteenth century.

F.R. Webber, Church Symbolism, Kessinger, Whitefish, Montana, United States, 2010, p. 94.
of flames in the backs of the hands, colour patterning on the fingers and thumbs, and braid trim along the lower edge.

Figure 1:

Episcopal Gloves of William Warham,
Back of Right Hand and Palm of Left Hand,
New College, University of Oxford, England,
Maker Unknown, Early Sixteenth Century,
Photographed by Lesley O’Connell Edwards, 18 July 2019,
The gloves in St. Gertrudiskathedraal, Utrecht, Netherlands (Figure 2) are embroidered on the hands and the fingers, and have wide bands of lace on their gauntlets.

Figure 2:
Right Glove, Back of Hand,
St. Gertrudiskathedraal, Utrecht, Netherlands,
Maker Unknown, circa 1650–1699,
Photographed by Anique de Kruijf, 9 November 2006; © Anique de Kruijf.
These liturgical gloves (Figure 1 and Figure 2) were not for ordinary secular wear or for use by the laity. Some museum catalogues, such as that of the Glove Collection Trust, London, use the category of ecclesiastical gloves for liturgical gloves, and also include in it gloves that would be used by worshippers. These can include gloves with slits in the fingers, such as a pair in the Glove Collection Trust, but these are very different in style to liturgical gloves, and are not included in this study. By the nineteenth century, a prelate in the Roman Catholic church was allowed to wear official gloves in the style of those used by laymen, when they were at secular ceremonies, but only in the colour that his rank allowed him to wear, such as red for a bishop, and these were not included in the study, either.

**Literature Review**

The nineteenth century saw a growing interest in the history of church vestments, and Barbier de Montault published serious studies of liturgical gloves. In 1907, Braun wrote about them in detail. Both men approached the gloves from the perspective of their use and symbolism, not as knitted artefacts. Little has been written since on liturgical gloves: a recent exception is Warr’s article written from

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11 Joseph Braun, *Die Liturgische Gewandung im Occident und Orient nach Ursprung und Entwicklung, Verwendung und Symbolik* [The Liturgical Garment in Occident and Orient according to Origin and Development, Use and Symbolism], Hedersche Verlagschandlung, Freiburg, Germany, 1907.
an anthropological perspective. Rutt and Turnau touched on these gloves in their studies of knitting history, and the last 30 years have produced a few studies of a specific knitted glove or gloves, including those by Cardon, Coatsworth and Owen-Crocker, and Odstrčilová.

**Methodology**

The data on the gloves was gathered using a combination of personal examination, and published and unpublished literature, such as conservation reports, including photographs. A total of 14 of the gloves in institutions in England were examined in person, using a USB microscope for those in The Victoria and Albert Museum (V&A), London, and at New College, Oxford, but the constraints of Covid-19 lockdowns meant visits to those in the Glove Collection Trust to carry out a microscopic analysis could not happen. The information gleaned from these personal visits was also supplemented by data from the institutions holding these artefacts. Data on the remaining 82 artefacts was gathered from published and unpublished material from the institutions holding them, including photographs, and also literature published by other authors. The gloves were examined following the protocol and vocabulary laid down by Malcolm-Davies, Gilbert, and Lervad. Some characteristics required by the protocol were relatively easy to obtain from photographs but others such as gauge (loop counts), were not always easy to see

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without magnified photographs, reliable scales, or personal examination. Virtually all of the photographs lacked a scale. Each researcher was responsible for a set of gloves, and discussed any gloves with their co-researchers when they felt a second opinion was needed.

The Historical Context

Gloves were a late addition to liturgical dress. They were recognised as part of a bishop’s regalia by the second half of the twelfth century. After then, they were seen as a sign of episcopal status and authority, and occur in various contemporary documents under the term chirothecae [gloves], spelt in different ways. Only one mention of knitted gloves in contemporary literature has come to light so far, in an inventory of Whalley Abbey in Lancashire, England, made in the late 1530s at the time of the Dissolution of the English monasteries. The legends which suggest gloves were used in the first century AD, are actually from a much later period. Some of the tenth century papal bulls [papal decrees], granting the right of usus chirothecarum [the right to use gloves], are probably forgeries. Braun considers that the first reliable document granting the usus chirothecarum was written in 1088 to Abbot Hugh of Cluny.

Macalister considered that gloves owed their invention to the coldness of the early churches, and were simply invented in order to keep the hands of the wearer warm, but assumed a more sacred character in the ninth century. Braun considers that the explanation of northern European cold is unlikely, as the gloves were used in summer and winter: instead he suggests that from the Carolingian period (800–899) onwards bishops wanted to surround themselves with splendour, and thus started to use gloves, as secular lords did. In addition, their use may have been

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21 The Dissolution of the Monasteries in England occurred during 1536–1540, following Henry VIII’s break with the Roman Catholic Church earlier in the decade.
22 Ibid., p. 365.
23 Ibid., p. 369.
influenced by a practical endeavour to protect the bishop’s hands from contamination before the sacrifice of the Mass.\textsuperscript{25}

The earliest records of the ceremonial use of liturgical gloves are from the tenth century. The \textit{Missa Illyrica},\textsuperscript{26} compiled around 1080, includes the use of gloves in the Mass, but it is not certain how widespread this practice was. The Apostolic See granted the privilege of pontifical regalia, which include gloves, to abbots from 1175. However, the western Christian church has not been a uniform body with regard to its liturgical practices for most of its existence, and it is not possible to know how widespread the practice of using gloves was in the eleventh and twelfth centuries.\textsuperscript{27}

\textbf{The Liturgical and Theological Context}

Liturgical gloves were used in church ceremonies by senior churchmen (bishops and above), as part of the ritual of the Mass, and removed at the start of the sacrifice. The bishop did not don his own gloves: the right one was put on by the assisting deacon and the left one by the sub-deacon.\textsuperscript{28} Given the bishop did not clothe himself, it is suggested that knitted gloves would be easier for others to put on his hands, as there would be some stretch in the fabric.\textsuperscript{29}

Gloves were sometimes worn in important processions in the Medieval era, as recorded at Evesham Abbey.\textsuperscript{30} The consecration ritual for a bishop included investing him with gloves, along with other pontifical regalia. Little has been written about the theological justification of liturgical gloves, and most of those who do commentate on these were writing in the twelfth and thirteenth centuries. Durandus, whose \textit{Rational Divinorum Officiorum \textit{[}Rationale for the Divine

\begin{footnotes}
\footnote{Braun, op cit., pp. 383–384.}
\footnote{Braun, op cit., p. 365.}
\footnote{Ibid., p. 380.}
\footnote{Warr, op cit., p. 145.}
\end{footnotes}
Offices] was written soon after 1286, is most frequently quoted as a source, but Honorius of Autun (1130?–?), Bruno of Segni (1045?–1123), Innocent III (1160–1216), and Sicard (1160–1215) are also quoted as authorities by those writing on liturgical gloves. St. Charles Borromeo (1538–1584) also touched briefly on liturgical gloves in the sixteenth century.

Several Medieval theologians used the term *inconsutiles* when referring to liturgical gloves. This has been interpreted as “seamless,” or “interwoven;” writers following Borromeo have interpreted this to mean the gloves must be knitted. However, this is not necessarily the correct interpretation: Medieval writers such as Sicard and Durandus argue that the seamlessness referred to the bishop’s faith, rather than to the nature of the gloves. The bishop’s faith should be the faith of the church: in this period the church was concerned with potential heretical movements that so such “seamlessness,” or conformity, was highly desirable. Knitting as a craft is considered to have developed in the late eleventh and twelfth centuries in Islamic areas of the eastern Mediterranean, and that the skill moved west and north over the following centuries. There are a few surviving seamless gloves created by various simple and complex looping techniques, which can easily be confused with knitting.

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32 Warr, op cit., p. 142.


34 Rutt, op cit., pp. 32–35.


Warr’s recent work on liturgical gloves attempts to set their use in symbolic and cultural context. Liturgical gloves were used to express spiritual truth through material splendour, as were other vestments, but were distinctive in following the contours of the parts of the body they covered. They were used by bishops and those above to distinguish their rank, they were a “material demonstration of their higher level of spiritual perfection and their connection to the apostles and to Christ.”

**Extant Knitted Liturgical Gloves**

Some of these gloves were buried with senior churchmen, and found in their tombs that were opened later, such as that of Archbishop de Rada (1170?–1247). Other senior churchmen might bequeath their gloves to institutions, as was the case of the gloves that Archbishop William Warham (1456–1532) gave to New College. Other gloves are still in church treasuries, or have been passed from church ownership to a local museum, such as the fragments of the gloves linked to Guy van Avesnes, Bishop of Utrecht during 1301–1317, held by the Centraal Museum in Utrecht, Netherlands.

However, many of these knitted gloves entered private collections in the last two centuries, with no information on provenance. Since then, the gloves have moved into museums: notable collections are those of Robert Spence (1871–1965), now owned by the Glove Collection Trust and housed in the Fashion Museum in Bath, England, and that donated by Philip Lehman in memory of his wife Carrie to the Museum of Fine Arts in Boston, United States.

To date, the *Holy Hands* project has located 96 gloves, or partial gloves, in collections throughout Europe and the United States. A total of 79 of these are pairs of gloves, one is a right glove, 11 are left gloves, and five are fragments of gloves. The United Kingdom and the United States have 20 each, and there are 28 in Spain. The gloves are spread across the centuries, as Table 1 shows:

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37 Warr, op cit., p. 136.
Table 1:
Quantity of Gloves (or Fragments) and Probable Dates:
Total 95

<table>
<thead>
<tr>
<th>Century</th>
<th>Pre-14th</th>
<th>14th</th>
<th>15th</th>
<th>16th</th>
<th>17th</th>
<th>17th or 18th</th>
<th>18th</th>
<th>19th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quantity of Gloves</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>20</td>
<td>26</td>
<td>26</td>
<td>21</td>
<td>8</td>
</tr>
</tbody>
</table>

Pairs of gloves have been counted as one.
The dates for the gloves are based on those given by their holding institution.
One glove is not dated.

The vast majority of the gloves are dated by their holding institution to the sixteenth to the eighteenth centuries, but 13 are pre-sixteenth century. However, this pattern of survival should not be seen as indicative of growth and decline in the use of liturgical gloves in general: survival of Medieval artefacts is less likely than those from later centuries.

Dating Evidence

It is difficult to find much information as to how the date of a specific glove is determined. This work has not uncovered any rationale for dating knitted liturgical gloves: the dealers, who sold them to museums, must have had some reason for the date they applied, but this does not seem to have been recorded.

The gloves studied by Carbonell are unusual in having the name of the owner knitted into them, and she was able to trace two possible individuals, ultimately suggesting the later one was more likely.\(^{39}\) De Kruijf dated the gloves in St. Gertrudiskathedraal (Figure 2) to the later seventeenth century by the embroidery.\(^{40}\) Ashton used the same rationale when he argued that decorations surrounding the

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\(^{39}\) Sylvia Carbonell, “Gauntes Episcopales Con Mensaje” [Episcopal Gloves With a Message], Datetextil, Centre de Documentació i Museu Textil [Documentation Centre and Textile Museum], Terrassa, Spain, Number 17, 2007, pp. 82-88.

\(^{40}\) Anique C. de Kruijf, “In Stof Zijt Gij Enkele Textiele Vondstein in de Reliekschat van de Utrechtse Gertudiskathedraal” [In dust thou art: Some Textile Finds in the Reliquary of the Utrecht Gertudis Cathedral], Textielhistorische Bijdragen [Textile Historical Contributions], Veloren, Hilversum, Netherlands, Issue 49, 2009, p. 64.
medallions on the back of the New College gloves date these to the sixteenth century, because the rayed circle is comparable to embroidery on other ecclesiastical artefacts of the period. Bock argued that the red silk gloves taken from Cologne, Germany, by the Bishop of Aachen date to the end of the sixteenth century, as the IHS in the crown of rays is typical of this period. Bažantová dated the glove associated with St. Adalbert in Prague, Czech Republic, to the thirteenth century based on the similarity of the scroll-like colour patterns to Egyptian and Iranian woven fabrics and knitted stockings.

The link between a glove and a specific saint or bishop needs to be treated with caution: the gloves could date from the period when a saint was later beatified or canonised. There was a temptation to attach significant objects to the most prestigious local personality, such as the gloves attributed to St. Remi in the basilica of St. Sernin in Toulouse, France. Barbier de Montault argued that the earliest date for the gloves of Archbishop Peter II of Tarentaise (1102–1174) is the fifteenth century.

**Places of Manufacture**

There is little evidence cited for the attribution of a place of manufacture for knitted gloves. Exceptions to this include the detailed arguments for the possible place of manufacture of the gloves held at New College, provided by Ashton. Their previous attribution to William of Wykeham (1321–1404) has long been rejected, and reasonable evidence links them to William Warham. Ashton posits two possible locations: Spain and Italy, linking both to international political events in which Warham was involved, which might have resulted in the presentation of gloves to him.

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42 Franz Bock, *Geschichte der Liturgischen Gewänder des Mittelalters* [History of the Liturgical Vestments of the Middle Ages], Volume II, Cohen, Bonn, Germany, 1866, p. 147.
43 Odstrčilová, 2016, op cit., p. 10.
45 Barbier de Montault, op cit., 5th Series, Volume 5, Number 43, 1877, pp. 13–14.
46 Ashton, op cit., p. 39.
There is support for the suggestion that some early knitted liturgical gloves were Spanish, created by the Islamic population there, generally referred to as Mudejar work. Stanley argued that the mausoleum cushions at Las Huelgas, Spain were Mudejar work, and that the gloves of Archbishop de Rada, which have been dated to the thirteenth century, were too.\(^4\) Rutt noted that patterning on the small fragments of the gloves of Bishop Seigfried von Westerburg in Bonn is similar to the cushions at Las Huelgas.\(^4\) Feliciano argued that there was a pan–Iberian appreciation of Mudejar textiles in thirteenth century Spain, by both Christian and Islamic rulers.\(^4\) Bažantová considered St. Adlabert’s glove was most likely Islamic work, based on the combination of materials used in its construction,\(^5\) whilst the embroidery on the cuff of the glove at Stará Boleslav indicates it was made in northern Italy in the first half of the fourteenth century.\(^5\)

A total of 59 of the gloves located by the *Holy Hands* project have a named country of manufacture. Italy did not become a single country until the nineteenth century, but 24 gloves are described as Italian, or probably Italian, whilst only 15 are described as Spanish or probably Spanish, with a further four linked to Portugal, its Iberian neighbour.

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\(^4\) Montse Stanley, “*Mil Any de Punt. Pluralisme i Interrogants/Mil Años de Punto. Pluralismo e Interrogantes* [A Thousand Years of Knitting: Pluralism and Questions],” in Eulalia Morral and Silvia Carbonell, Compilers, *Mil Años de Diseño en Punto/Mil Any de Diseny en Punt* [A Thousand Years of Design in Knitting], Centre de Documentacio i Museu Textil [Documentation Centre and Textile Museum], Barcelona, Spain, 1997, p. 62.

\(^5\) Rutt, op cit., p. 56.

\(^6\) Feliciano, op cit., pp. 104, 117.

\(^7\) Odstrčilová, 2016, op cit., p. 10.

\(^8\) Ibid., p. 12.
The Knitters

There is very little evidence as to whom was actually knitting these gloves. The gloves are highly skilled work. The fine gauge of many of these gloves means that knitters would have worked on needles with a diameter of 1.0mm or less. Turnau considers that working five finger gloves required highly developed skills in the use of silk and of fashioning.\textsuperscript{32} Knitting with two (and occasionally more) threads\textsuperscript{33} is also skilled work, which requires continuous concentration. An experiment for the \textit{Holy Hands} project of a partial reconstruction of the gauntlet patterning on Glove Collection Trust inventory number GCT 23408,\textsuperscript{34} using silk but at a coarser gauge, led to an estimate of 27 hours being required to knit the full gauntlet: knitting to a finer gauge would probably take longer. Sometimes there are subtle variations between patterns on the different gloves of a pair, which raises the question as to whether one knitter made both gloves, or if each glove was made by a different knitter. It might even be that different knitters made different sections of a glove, but we simply do not know.


\textsuperscript{33} Most of the gloves were knitted in silk, and this article follows the convention that silk is referred to as thread, rather than yarn.

\textsuperscript{34} The original glove is shown in Figure 3.
Figure 3: 
*A Pair of Ecclesiastical Gloves,*
Back of Left Hand and Palm of Right Hand,
Glove Collection Trust, London, England,
Maker Unknown, circa 1675–1699,
© The Trustees of the Glove Collection Trust Fund,
Inventory Number GCT 23408,
Reproduction of images is with permission of the Trustees of the Glove Collection Trust and the Worshipful Company of Glovers of London.
Turnau states that the majority of gloves were produced in women’s convents, but gives no supporting source for this assertion. Johnstone mentions that a large number of luxurious vestments were produced in sixteenth century Spain, many in secular workshops. She gives no source of reference for this, but if there were a tradition of secular workshops producing liturgical items, it is possible these included liturgical glove knitters. Stam suggests that the Maagden van den Hoeck in the Netherlands, a non-monastic community of devout women, who created ecclesiastical textile work for the Vicars Apostolic during 1614–1663, might have knitted liturgical gloves, but the quotations she provides from their records do not give any direct evidence of this.

Findings: Detailed Observations of the Gloves

Length measurements exist for 105 individual gloves: left and right gloves of a pair are not always the same length. The lengths range from 20cm to 39cm, but the majority (84%) are in the range 23cm to 31cm. Sixty-three of the gloves located were hand knitted and 18, possibly 19, were machine knitted. However, one of the machine knit gloves is dated to the later sixteenth century, which is a very questionable attribution as the knitting frame was only invented towards the end of that century. Two of the remainder are seventeenth or eighteenth century, but the rest are eighteenth and nineteenth century, and these attributions seem viable.

Durandus, writing in the late 1280s, is the only Medieval author to mention colour and he only mentions white. Most writers on liturgical gloves hold the view that gloves were usually white until the sixteenth century, after which they may be in any of the four liturgical colours. Braun suggests that Borromeo was the first to suggest liturgical colours should apply to gloves, and other authors seem to have followed him, but the written source Braun quotes for this is erroneous. The original background colour can be identified in many of the gloves located in the Holy Hands research. Forty-two have red as the main colour, 29 white, seven green, and

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55 Turnau, op cit., p. 377.
56 Johnstone, op cit., p. 81.
57 Stam, op cit., p. 43.
58 Durandus, op cit., p. 186.
59 The four standard liturgical colours are purple (or violet) for seasons of preparation, i.e. Advent and Lent; white for festivals; red for celebrations of saints and martyrs; and green for the other periods in the church calendar. Other colours were sometimes used, especially in the Medieval period, such as blue for the Virgin Mary.
60 Braun, op cit., p. 380.
six purple. Rutt commented that white was the most common colour used for solemn episcopal functions, and then red,\textsuperscript{61} which may explain why not many green or purple gloves have survived, although possibly there should be more white gloves.

Researchers agree that most of the gloves were knitted from silk. The trade in silk with the Near East was expanding in the Late Medieval period (1200–1400) and in addition the spread of silk manufacture in northern Italy provided an increased supply of European fibre.\textsuperscript{62} The main thread in all the gloves located by the project has been identified by their holding institutions, and in the case of 91 out of the 96, this is silk. The five exceptions are three made from wool, one from linen, and one from cotton. There are 45 gloves with one or more contrasting threads, and in 36 cases the contrasting thread is a metallic one. In three instances, the contrasting thread is not metallic, and in a further five cases both metallic threads and non-metallic threads have been used: the contrasting thread has not been identified in the other instance. Little work has been done on analysing the structure of the threads used for the gloves, nor much dye analysis. A few metallic threads have been examined by their institutions, and they are usually described as fine metal wrapped around a silk core, usually yellow or white, and the metal is usually silver or silver-gilt.

Most of these gloves are knitted to a very fine gauge, suggesting the use of small diameter needles. About a quarter of the gloves located have data on either wale (stitch) counts or course (row/round) count, or both. A wales per cm count was only available for 23 items, and within those, there is a wide range of values, from five to 11. The average is eight wales per cm, with a median value of nine: this equates to 21 and 23 wales per inch, respectively. However, within the 23 items, 13 (56 per cent) have a gauge of more than eight wales per cm, and the average of these is nine wales, although this includes two gloves that are machine knitted. The sample is not representative enough to analyse by date, and pre-1500 gloves have a range of counts, including six, seven, and nine wales per cm.

A courses per cm count was only available for 22 items, and, again, there was a wide range of values from seven to 16 courses per cm. The overall average (and median) is 11 courses: this equates to 28 courses per inch. A total of 60 per cent of the items have a course count of 10 or more, and the average of these is 12 courses per cm, although this includes two gloves that are machine knitted. As with the wale

\textsuperscript{61} Rutt, op cit., p. 56.

\textsuperscript{62} Johnstone, op cit., p. 21.
count, the sample is not representative enough to analyse by date, and pre-1500 gloves have a range of counts, including eight, nine, and 11 courses.

The yarn diameters for the main thread of the three gloves held by the V&A, London and that in New College, Oxford are the only ones so far recorded and they range from 0.49 mm to 0.65 mm. The diameter of the contrast threads was also recorded for the two gloves in the V&A which have knitted patterning, and the New College one: the metallic thread varied between 0.29 mm and 0.57 mm, and the one contrast silk thread had an average diameter of 0.5 mm. The plans to measure yarn diameters on other gloves, especially those in the Glove Collection Trust, had to be abandoned with Covid-19 lockdowns. This paucity of data is insufficient for statistical analysis; and, for the same reasons, nor can numerical comparisons using yarn diameter and gauge be made on the density of the finished fabric of most gloves.

Most of the gloves (74) are simple knit fabric with face loops on the outside. A few gloves have marker ribs in reverse loops, or reverse loops in ridges or damask patterning. Two gloves include eyelets. There are 45 gloves with knitted patterns. Of these, 19 have patterning on the fingers, hand, and gauntlet; 20 on the hand and the gauntlet, four only on the gauntlet, one only on the fingers, and the last is a fragment, and its position in the glove is unclear. Most gloves have only one contrasting colour, but seven have two or more contrasting colours, as is the case in William Warham’s gloves (Figure 1), and one in the Glove Collection Trust (Figure 3). There is no obvious link between where the patterning appears and the date of the item.

The patterns on the gauntlets can be very ornate: some are quite small patterns, such as the pair in the Glove Collection Trust, (Inventory Number GCT 2007.25), shown in Figure 4, which has a repeat of six, 12, and 14 wales, with a very small repeat of four stitches along the outer edge. A pair in the V&A (Inventory Number 876&A–1897), have other small patterns. Others are large repeats, such as that of the gloves in the Whitworth, Manchester University, England, whose central pattern has a wale repeat of around 60 stitches.

Figure 4:
*A Pair of Ecclesiastical Gloves,*
Back of Left Hand and Palm of Right Hand,
Glove Collection Trust, London, England,
Maker Unknown, circa 1600–1699,

*Note that the IHS is created from right to left on the back of left glove, so that it reads “backwards” to modern European eyes; the back of the right glove has IHS in the same direction.
Many of the glove patterns are geometric, but some are floral. The patterns on the fingers are either simple rings around the fingers in a single course of a contrasting colour, or small two-colour patterns: both are visible on Warham’s gloves (Figure 1). Some of the patterns are quite similar: there is a pair of gloves in the Rustkammer in Dresden, Germany (Inventory Number i.0098/1.01), in which one of the patterns is very similar to that of Warham’s gloves,\(^66\) and it could be argued that these came from the same workshop. The pair in the Glove Collection Trust shown in Figure 3 has the same geometric layout, although the colour distribution is different. However, the similarity of patterning may be simply due to their simplicity and universal appeal.

A few gloves have patterns and symbols that cover both the gauntlet and the hand. A pair in the V&A (Inventory Number 437&A-1892) are very well known for the quantity of patterns.\(^67\) There are three gloves that change their pattern colour through the glove, such as the example in the Glove Collection Trust (Inventory Number 23413) shown in Figure 5, or the pair discussed by Carbonell.\(^68\) However, most of the ornamentation on the hands, is a medallion on the back with a religious symbol, surrounded by a circle of flames, as can be seen in Figure 1 and Figure 3. The gloves attributed to de Rada have an *agnus dei* [lamb of god] on the back of the hand.\(^69\) Two pairs of gloves have a monogram of the Virgin Mary: these are different, but both contain the letter M.\(^70\) The usual symbol is IHS; sometimes this is “written” in the correct direction (left to right), as in Figure 1 and Figure 3; sometimes reversed, as in Figure 4; occasionally one hand mirrors the other in a pair, as in Figure 5. All these raise the question of the literacy of the knitter, and how the knitter created the pattern: was a chart provided, similar to a cartoon for tapestry weaving? Unlike other gloves, the monograms on those from St. Gertrudiskathedraal read with the fingertips towards the bottom, so that they are correct to a third party facing the wearer rather than the wearer themselves.

\(^{66}\) *Paar Pontifikalhandschuhe* [Pair of Pontifical Gloves], Rustkammer Museum, Dresden, Germany, Inventory Number i.0098/1.01, https://skd-online-collection.skd.museum/Details/Index/283518, Accessed 30 April 2021.


\(^{68}\) Carbonell, op cit., pp. 82–88.


\(^{70}\) de Kruijf, op cit., p. 213.

Figure 5:
A Pair of Ecclesiastical Gloves, Backs of Hands,
Glove Collection Trust, London, England,
Maker Unknown, circa 1675–1699,
© The Trustees of the Glove Collection Trust Fund,
Inventory Number GCT 23413,
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Trustees of the Glove Collection Trust
and the
Worshipful Company of Glovers of London.
Gloves that were hand knitted were generally created in the round. However, it has been suggested that if the medallion on the back of the hand was knitted in then this section was knitted back and forth, and then seamed along the side. Black suggests that this was the way that the gloves in the V&A (Inventory Number 876&A–1897) were created.71 This would certainly economise on the amount of metallic thread used, as it would mean that it would not need to be carried across the plain palms.

All the gloves were fully fashioned to fit the hand with four fingers and a thumb, and a gauntlet that extends above the wrist, as with secular examples. Some gloves have quite short fingers relative to the rest of the hands, as is the case with William Warham’s gloves (Figure 1). There are two main types of fingertips: 62 have blunt, rounded tips, whilst 24 gloves have longer pointed tips.

Exceptions to this full fashioning are some of the thumbs. There are 30 with what are referred to today as “peasant thumbs”—that is, created directly from the loops on the palm of the hand. (The modern technique to create these is to put a number of loops on waste thread, and then cast on the same number of loops with the main thread: the waste thread is then removed and the exposed loops picked up and the thumb is created from those.) More than 13 of these date to before the seventeenth century, but this shaping continues through the seventeenth and eighteenth centuries. Gusset shaping is used to create 51 thumbs: these occur throughout the period.

The knitted gauntlets vary in shape: 52 are trapezoid, whilst 13 have straight cuffs. There is no obvious link between the date of the glove and the shaping of the gauntlet. All but two of the 16 gauntlets identified as woven fabric are trapezoid in shape.

Virtually no work has been done on the knitting direction for the construction of the gloves; an exception to this is the so-called St. Adalbert’s glove in Prague, for which evidence shows it was created from fingers to gauntlet.72 To modern glove knitters this is unusual, but this is not the only known instance: the child’s mitten in the Museum of London (Inventory Number A1989) is also created from fingertips to wrist, for example.73 The data collected in the Holy Hands project will

72 Odstrčilová, 2016, op cit., p. 11.
be accessible via the Knitting in Early Modern Europe (KEME) website. This KEME database will be expanded as further gloves and partial gloves are located, and as more work is done on existing items already included, such as a study of thread composition. The full literature review will also be available on the website.

Conclusion

The Holy Hands project demonstrated the feasibility of a detailed analysis of extant examples of liturgical gloves by gathering a comprehensive body of evidence into an easily accessible online reference collection, which can be used by future researchers. It also explored historical and liturgical contexts for the use of liturgical gloves, using both contemporary sources, and studies from more recent writers. Holy Hands has brought liturgical gloves out of the shadows and shown that there are sufficient surviving numbers of these to make it possible to provide a quantifiable analysis through which the skills and techniques that went into their production can be assessed. Much of the data was acquired remotely, but the project was nevertheless able to produce clear and informative results. Researchers studying other groups of artefacts may find that it is more time efficient to examine these online, at least initially, to develop a clearer understanding of their research focus.

There is undoubtedly much scope for further research on knitted liturgical gloves. In particular, little study has been done on the thread used to make the gloves: more data is needed on the construction of the thread and its diameter in order to understand the fabric. Scientific analysis of the fibres could provide more definitive dating and provenance: something that is currently lacking, and means that most information on these aspects can only be provisional. The information in the database is incomplete, but the protocol developed by the Holy Hands project for examining knitted liturgical gloves provides a common template for future research, enabling researchers work to the same standard and depth. In addition, the protocol could be adapted for the study of other gloves, both knitted, and those created in other ways. The project considers it is likely that there are other knitted liturgical gloves in existence of which it is unaware, which could be added to the database: it would welcome any information about such gloves.

71 Visit the Knitting in Early Modern Europe (KEME) website at: www.kemerresearch.com
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Lesley O’Connell Edwards is an independent scholar who researches the history of hand knitting, on which she has published a number of articles. Her main interests include hand knitting in Tudor England, and hand knitters as an occupational group. Her research sources include archives, and also surviving textiles. During 2015/2016 she held the Pasold/ Museum of London Fellowship, which she used to examine the sixteenth century wool stockings in the museum. She contributed to the Knitting in Early Modern Europe project. She recently completed a Masters’ degree in English local history at The University of Oxford, which included a dissertation on the development of the hand knitting industry in late sixteenth century Norwich. She worked with Dr. Angharad Thomas on the Holy Hands research project on knitted liturgical gloves.
Book Reviews

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In the book *Taste and Fashion* (1937), historian James Laver declared that any style returning 30 years later was “amusing”; however, the current trend for nineties fashion clearly dispels that theory. *Reinvention & Restlessness: Fashion in the Nineties* reaffirms this.

Written by Colleen Hill, curator of Fashion Institute of Technology Museum (MFIT) to accompany an exhibition due to open at MFIT in New York later this year, *Reinvention & Restlessness: Fashion in the Nineties* creates a fine balance between an illustrative exhibition catalogue and standalone academic text. The book features iconic imagery from contemporaneous fashion editorials and advertising campaigns from the 1990s alongside photos of key garments from the decade, many of which are now housed in the MFIT museum collection. Primarily written by Hill, the book also includes chapters from MFIT director and chief curator Valerie Steele and deputy director Patricia Mears, alongside scholar Shonagh Marshall, adding further academic weight to the book.

Hill acknowledges the challenge of distilling a magnitude of disparate trends from the 1990s into a succinct tome, but she successfully achieves this. The book is divided into four chapters offering a clear structure to this eclectic period in twentieth century fashion. The first of the two chapters, titled, “Reinvention,” and written by Hall, includes four essays overviewing dominant trends from the 1990s. In the first essay, “Minimalism” (pp. 18–35), Hill explores the response to the extravagance of the 1980s, which resulted in a streamlined aesthetic from featured fashion designers Calvin Klein, Helmut Lang, and Anne Demeulemeester. The following essay, “Grunge” (pp. 36–53), explores the impact of subculture on
fashion, music, and media. Initially an anti-fashion style worn by musicians from the indie music scene of the same time, grunge trickled up from the street to catwalk, through the commercial interpretations of showcased designers Marc Jacobs, Anna Sui, and Christian Francis Roth.

Hill continues with “Deconstruction and the Avant-Garde” (pp. 54–73), highlighting the work of designers such as Martin Margiela, Yohji Yamamoto, and Rei Kawakubo. Deconstruction questioned conventional tropes of beauty and fashion through an approach that literally took clothes apart and reconfigured them, simultaneously celebrating and challenging the notion of fashion and the body. Hill notes (p. 56) that this seemingly bizarre trend did not emerge from the ether and as with minimalism and grunge, deconstruction was a reaction to the excessive consumerism of the 1980s, challenging the capitalist systems and industrial infrastructures responsible for the production and consumption of fashion.

Hill ends this chapter with “Reinvention: The Revival of Luxury” (pp. 74–91), which acknowledges the resurgence of luxury brands towards the end of the 1990s. As a result of the popularity of minimalism and grunge, but also the economic recession, many luxury brands struggled to make a profit; however, within several years, their fortunes were revived through the appointment of visionary young designers. Hill refers to the period when designers such as Tom Ford successfully reintroduced glamorous high-fashion during his time as creative director for Gucci and avant-garde British designers John Galliano and Lee Alexander McQueen, were appointed to revamp the image of the heritage couture houses, Givenchy and Christian Dior, for a new generation.

Hill follows this chapter with a section, titled, “Restlessness,” which discusses the eclecticism of 1990s fashion through four essays. Hill states that “Fashion’s restlessness was seen not only in the sheer number of competing trends, but also in its inspiration” (p. 11). The first essay, “Retro Revivals” (pp. 92–109), highlights the propensity for designers to look to the past for inspiration, as seen in the work of Galliano, Vivienne Westwood, and Anna Sui. At the other end of the spectrum, Hill identifies the influence of “Technology” (pp. 110–121) on fashion, drawing attention to the work of designers such as Hussein Chalayan, who used technological materials and techniques to address the cultural and social shifts that came with the advent of the Internet age. Next follows “Environmentalism and Re-use” (pp. 122–134), which discusses the growing concern for environmental issues during the 1990s. Although the damaging effects of fashion production and consumption were not quite at contemporary levels of consciousness, designers during the 1990s started to question the relentless cycle of the fashion system. Hill refers to Susan Cianciolo and Martin Margiela, who did this through upcycling
vintage garments and fabrics, and Franco Moschino who used his designs and ad campaigns as a canvas to publicly chasten unethical industry practices.

The final essay in this section, titled, “Restlessness: The Global Wardrobe” (pp. 134–145), considers the influence of world dress and culture on fashion during the 1990s. Hill makes the important point that western designers who interpreted non-western cultures during this decade, albeit with the best of intentions, would be accused of cultural appropriation today. It is notable that lauded designers such as Galliano and Karl Lagerfeld do not go uncriticised by Hill and that a critique is happening in the context of current debates and awareness around the issues of misappropriation. This no less diminishes the contribution of Galliano or Lagerfeld, but rather reframes their place within fashion and cultural history through a contemporary lens.

Hill reiterates this by including the work of African American and African fashion designers from the nineties who have largely been, until only recently, underrepresented in previous fashion history books. The work of American Byron Lars, which referenced African and Black American culture, is celebrated as is the ascendance of African designers such as Malian Lamine Kouyaté, who established the label XULY.Bët in Paris (p. 138). Hill also acknowledges the influence of Chinese designers such as Han Feng and Vivienne Tam on nineties fashion, underpinning the burgeoning contribution of China on the production and consumption of global fashion at the end of the twentieth century (p. 142). This goes a long way to challenge the Eurocentric version of fashion history that until only recently has been dominant in academia.

Hill’s chapters are bookended with essays from Patricia Mears, titled, “Spectacle: Fashion on Parade,” focusing on catwalk presentations during the 1990s. Shonagh Marshall writes on visual tropes in 1990s fashion photography in “Constructing Photographic Realities,” and Valerie Steele’s essay, “The Rise of Fashion Studies,” charts the increase in academic activity which led to fashion being recognized as a scholarly subject.

As the century drew to a close, the 1990s were clearly characterised by a sense of restlessness in anticipation for the changes that the new Millennium would bring. Colleen Hill succinctly captures the zeitgeist of the time through definitive images and an accessible collection of academic essays, serving as a beautifully packaged research resource for any designer or student. This timely book and exhibition reinforce the legacy of the 1990s and will likely appeal to the Millennial generation, as well as those of us lucky to have experienced this decade the first time around.
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Caroline Alexander has been a fashion educator since 2003, after graduating from Middlesex University with an MA in Film and Visual Culture preceded by a first class honours degree in Womenswear Design from Ravensbourne College of Design and Communication. She currently teaches fashion design on the world-renowned BA Fashion Design course at Kingston School of Art, a Faculty within Kingston University. In addition to her teaching, Caroline is responsible for managing an in-house archive at the university, including the Benenden School Costume Collection, which consists of men’s and women’s wear spanning the nineteenth and twentieth centuries. Caroline has also contributed to the Bloomsbury Fashion Video Archive since 2018 and had five articles published covering the decades of the 1980s, 1990s, and 2000s, as well as the work of Maison Lesage.

Kimono Couture: The Beauty of Chiso, a companion to the current online exhibition of the same name curated by Worcester Art Museum in Worcester, Massachusetts, not only uniquely illuminates the kimono as a contemporary art form with transcultural currency, but also provides the reader with a truly rare insight into a traditionally very private industry. Never before has one of Japan’s oldest and most eminent kimono houses, Chiso, founded in 1555, granted westerners such access to its textile and art collection, and its methods.

Rather than providing one essay by a single author, as is common in similar publications, this compact volume is separated into three multiauthored essays. The first essay, “From the Everyday to Couture: Chiso and Contemporary Kimono” by editors Vivian Li and Christine D. Starkman, provides a refreshingly honest account of the challenges they faced trying to show the kimono as a contemporary design. This is because surprisingly Chiso’s most modern looking kimono, used to inspire their current designers, is in fact one of the oldest in their collection. Currently curator of Contemporary Art at Dallas Museum of Art, Li served as associate curator of Asian Art and Global Contemporary Art at the Worcester Art Museum, 2015–2019. Starkman is an independent curator with an interest in global, transnational, and transcultural histories of modern and contemporary art between Asia, Europe, and Latin America. Li and Starkman’s exploration of Chiso’s history in both western and eastern cultures makes for interesting reading, ultimately leading them to conclude that “Chiso values what is beautiful above all else and as such they are always contemporary” (p. 21). Unquestionably beauty is a subjective analysis, but it would be hard to argue this is
not a point borne out in the plates showing kimonos in Chiso’s collection dating as far back as the Edo period (1603–1868).

Through their research, Li and Starkman became increasingly aware that there was no better way of crystalizing the modern kimono than to commission one, and spearheaded Worcester Art Museum’s order for a wedding kimono from Chiso for display. The piece, titled, Worcester Wedding Kimono (2020), is the first kimono assigned by an American art museum for its collection. Arguably, by presenting the kimono as an art piece, Li and Starkman subtly herald in a new type of reader, i.e., those who relate more instinctively to objets d’art than textiles and fashion. Indeed, in the section, titled, “Kimono Construction,” it is stated that the kimono has not changed its basic form since the 1600s, thus kimono fashion “references not the cut but the art on the kimono” (p. 110). However, the more puritanical members amongst us need not fear, for Chiso’s underlying ethos is that these sectors are not mutually exclusive. This is borne out in the interview article, titled, Inside Chiso: A Conversation with Kimono Designer Imai Atsuhiro by Monica Bethe (director of the Medieval Japanese Studies Institute in Kyoto), Li and Starkman. Atsuhiro, who has been with Chiso since 1998, says that when designing a kimono, “I always have two aspects in mind: the kimono’s beauty as an art piece and the beauty born when worn by women” (p. 49). Indeed, Li and Starkman’s spotlight on the artisan industry that supports Chiso, such as experts in coloured flour paste–resist dyeing and barrel tie–dyeing, unique to Chiso, reinforces the inherent fact that the kimono is a textile.

The second essay, titled, “The Kimono as Japan’s “Cultural Property” by Kikuchi Riyo (a senior researcher who specialises in textile techniques, in the Department of Intangible Cultural Heritage at the Tokyo National Research Institute for Cultural Properties), steps away from Chiso. However, as a concise well-constructed overview of the history of the kimono in Japanese society from the 1600s to the present day, it answers the questions that start to organically arise from Li and Starkman’s piece and so creates a logical flow. The reader is provided with a greater understanding of the kimono’s history in Japan and consequently the cultural context within which Chiso adapted and survived.

The final essay, “The Turning Point: Kishi Chikudō’s Ōtsu and Karasaki Screens” by Yukio Lippit, professor of the History of Art and Architecture at Harvard University, reveals a different aspect of Chiso, i.e., its standing as an art collector. Lippit focuses exclusively on the pair of eight-panelled folding screens painted by the artist Kishi Chikudō (1826–1897) owned by Chiso, which marked the artist’s transition from the traditional Kishi painting lineage to painter, designer and instructor in the Meiji period (1868–1912). Chiso first came into contact with
Chikudō when he was originally employed as an art teacher in 1873 by Nishimura Sōzaemon XII (1855–1935), the twelfth-generation head of the kimono house, who then persuaded Chikudō to make designs for Chiso. Lippit provides a studious account of Chikudō’s life and work, and one wonders what would have been lost to the world of Japanese art without Chiso’s patronage which catalysed Chikudō’s career.

An invaluable insight into Chiso’s machinations today can be found in the interview with its head designer Atsuhiro (see above). Through the thought-provoking questions of Bethe, Li and Starkman, Atsuhiro explains the ethos behind Chiso’s design for the Worcester Wedding Kimono, providing a definitive link with Chikudō’s move away from traditional poetry-based frameworks in favour of the reality of nature, as demonstrated in Ōtsu and Karasaki. Atsuhiro also describes how the kimono house interacts with its network of artisans (which number approximately 600 in total), and his hopes for the kimono’s reception in America. Access to such first-hand sources is rare and instrumental to one’s understanding and appreciation of how the kimono comes to fruition.

Uncharacteristically in books of this genre, illustrations are integrated with the text—an appealing factor which seems to amplify the book’s modern perception of the kimono. A note to the reader unfamiliar with Japanese syntax and a helpful glossary of Japanese terms also demonstrate an empathic approach towards the book’s western readership.

In summary, Li and Starkman have initiated a somewhat novel practice of buying a kimono as an art piece, and it is certainly a different approach to stimulate demand for the kimono, which reached its pinnacle in terms of sales during the 1970s. Whether this will be adopted by other western art institutions, however, is yet to be seen. Nevertheless, this book provides a very informative and enlightening insight into the modern kimono industry, and through their endeavour, Li and Starkman reveal the kimono to be a multifaceted item. Kimono Couture: The Beauty of Chiso is an excellent purchase for anyone interested in the kimono, whether as a piece of art, a textile, or a fashion item.
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Samantha Browne is a member of The Association of Dress Historians, with an avid interest in fashion history. Before relocating to London, she regularly contributed to the online contemporary art magazines *Art in Liverpool* and *this is tomorrow*, writing reviews on fashion and art exhibitions based in northwest England.

Material Literacy in Eighteenth-Century Britain is a collection of essays inspired by the conference, titled, Fashioning Dress: Sewing and Skill, 1500–1800, held at The University of Warwick in 2017. The essays in the current volume expand the exploration of material literacy well beyond the bounds of sewing and textile arts to include furniture and the home, shell crafts and painting, various decorative arts including taxidermy and waxwork, as well as manufactured objects such as the tomahawk and scalping knife. The contributors are all very accomplished scholars at various stages of their academic and curatorial careers.

Dyer and Smith define material literacy as “the competence, knowledge and understanding of the material world which coursed across eighteenth-century society” (p. 1). Material literacy serves as an excellent organizing principle for the volume as it encompasses both production and consumption, while also engaging with the professionals and amateurs, the shoppers and shopkeepers, the traders and customers who populated the cities, towns, and homes of eighteenth century Britain. Thus, this volume moves beyond the gendered binary of woman consumer/man producer, and others such as craft/industry, amateur/professional, and craft/art. By engaging with and at times deconstructing these well-worn categories, this volume provides fresh perspectives on the entanglement of people and objects in eighteenth century Britain.

One of the many strengths of this collection is the deft handling of a wide variety of sources, as in the chapter “Material Literacies of Home Comfort in Georgian
England” by Jon Stobart. Here, the author draws upon promotional directories produced by Chippendale and other high-end designers as well as trade cards for ready-made furniture sellers and sale catalogues from auctioneers to show how “didactic learning and kinetic learning went hand in hand” and shared tactile knowledge between traders and customers existed at various social levels (p. 85). In the chapters, titled, “Stitching the It-Narrative in The History and Adventures of a Lady’s Slippers and Shoes” and “Fancy Feathers: The Feather Trade in Britain and the Atlantic World,” readers are provided with new ways of exploring context for objects that have been stripped of it in museum collections.

Three chapters on dress consumers, tailors, and mantua makers, and the evolution of Regency dress construction methods explore potential answers to questions that have been difficult to address using traditional historical sources and methods. For example, Emily Taylor shows how material literacy and methods of construction were gendered in the work of tailors and mantua makers. She accomplishes this by examining extant garments, professional guidebooks, and letters. Sarah Howard draws upon the detailed account books of provincial tailors to trace how their material knowledge and craft skill allowed them to adapt to the rapidly changing fashion landscape of the late eighteenth to early nineteenth century (p. 135). Hilary Davidson demonstrates the value of reconstruction to enhance her own material literacy and hence scholarship on “manual techniques that accommodated the new [Regency] fashions” (p. 173).

The final three chapters extend the discussion of material literacy outward in interesting ways. Readers encounter a kind of failure of material literacy in the transculturation of European axes and knives that came to be thought of as “Indian” (p. 220). Even as eighteenth century museum goers handled these knives and axes, their cultural meaning outweighed the physical evidence or “haptic knowledge” of them as industrially produced European objects to place them in the category of native products associated with savagery. In her chapter on the waxwork self-portraits of Madame Tussaud, Laura Engle takes the analysis of hybrid material artefacts in yet another very productive direction, one which “connects us to these material legacies, threads that operate within and between media and across history, in the porous boundaries that tie the living to the dead” (p. 253). The final chapter moves into commercial spaces within the social landscape to explore how material knowledge was acquired and transmitted by focusing on the ways in which supply shops and instructional literature could provide imagined and real communities of practice to transmit craft knowledge to women who sought such knowledge for both the pursuit of genteel accomplishments and as a means to earn a respectable livelihood.
While the chapters above give a sense of the ways in which this collection expands both the theoretical and methodological work on material culture in the eighteenth century, it is not an exhaustive account of the excellent scholarship in this volume. Explorations of material objects such as women’s pockets (here examined by Ariane Fennetaux, co-author of *The Pocket*), and embroidery samplers, as well as fascinating new ways of reading familiar sources, such as fashion plates and genteel women’s correspondence, are also to be found in this volume.

As the overview of the chapters above suggests, this book has much to recommend to anyone interested in the material culture of the eighteenth century. Individual chapters and groups of chapters will also make fascinating reading for scholars interested in the place of reconstruction in academic work, the status of craft and craft knowledge in Britain (and elsewhere), the textile, clothing and furnishing trades, shopping, and visual culture.

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April Bullock is Professor of Liberal Studies and Environmental Studies at California State University, Fullerton, and Chair of the Department of Liberal Studies. She teaches courses in interdisciplinary food studies, food and the environment, and interdisciplinary approaches to the history of society and culture. Her scholarship focuses on British and American history, especially the relationship between gender and culture, material and sensory objects such as food and clothing, and southern California foodways. Her publications include work on bohemianism in the novels of William Makepeace Thackeray, restaurants and celebrity chefs in Victorian London, and the relationship between ideas of nationality and food. She is currently exploring the role of maker knowledge in the historical analysis of food and clothing, as well as the ways in which the examination of the production and consumption of textiles and dress can be used to organize global and inclusive histories.

Sheila Cliffe holds a PhD from The University of Leeds, England. She is a Professor at Jumonji Gakuen Women’s University, Japan. Cliffe began her personal study of kimono during a trip to Japan in 1985 and eventually became one of the first non-native Japanese people to hold an official kimono dressing and teaching license. She has an online media presence, presenting several TEDx talks on kimono, and she has been interviewed widely. It may be noted that Cliffe presented ideas for the future of kimono wearing, but as the timing of the publication came just prior to the Covid-19 pandemic of 2020–2021, it will be interesting to learn what effect Covid-19 has had on kimono. Hopefully, she will continue to observe and document for, as she states in the first chapter, “The kimono of tomorrow will not be the kimono of yesterday...” (p. 2).

Cliffe begins by presenting the argument that the kimono has been overlooked by a Eurocentric definition of fashion. She has considered multiple academic definitions and described five groups of fashion theories that she has distilled to five key factors. Throughout the book, she presents a strong case that reorients the western eye to understand how kimono does, in fact, fit this definition. The author brings us into the world of Japanese culture and clothing, giving the reader extensive background, beginning with the Heian period (794–1185), explaining how the garment shapes and textile designs developed and changed.

In the chapter “Mode Becomes Modern: Meiji to Twenty-First Century,” Cliffe outlines how western art styles and the fashion trends of the Art Nouveau movement were affected by Japanese textiles and shapes and how the western
motifs in design influenced the prints in Japan. Current events are expressed on the fabric of kimono, “Because fashion change in kimono is about the designs and patterns, like a painted canvas, its flat surface is able to reflect art movements clearly and also to speak fluently about social and contemporary issues, in a way that perhaps western fashion only does through slogans on T-shirts” (p. 66).

Cliffe discusses the adoption of western styles in the early twentieth century noting that “First, the group that is usually last to adopt new fashions, conservative elderly males, were forced into advocating the new western clothing and becoming its first wearers” (p. 42). She argues that the adoption of western style dress for women was not as rapid as other authors have suggested. “Women were interested in getting a western look, but they were largely not interested, at this point, in abandoning their kimono” (p. 50). She refers to the work of anthropologist Kon Wajiro and his studies of dress on the street in the Ginza district of Tokyo in 1925, 1933, and 1951 to support this view.

She documents how it was the trend of kimono-wearing mothers to dress their children in western styles that began to erode the common use of kimono “so the natural order of a mother teaching her daughter to dress was broken. Kimono gradually became confined to its role as formal wear...” (p. 62), and follows up by showing how the everyday wearing of kimono came back into use, beginning in the 1990s. To bring kimono up to date, Cliffe has interviewed craftspeople and various trendsetters of kimono attire, from Japan and internationally, to provide a survey of the contemporary world of kimono making and wearing.

The book is laid out with numerous coloured photographs incorporated into the text, making visual connection to the information immediate. Cliffe defines the Japanese words as she uses them and provides a glossary to assist the reader. However, a map showing the places in Japan that she refers to in the text, particularly in regards to textile production, would have been useful. As well, a brief overview of how the kimono is put on and common kimono accessories would have been informative. The bibliography is extensive, showing evidence that the author has consulted many sources to support her commentary on kimono wearing.

This book provides a good resource for a broad range of study regarding kimono, whether the reader is interested in following fabric and textile design trends of different periods and understanding their societal and economic connections, to learning how the effects of association with the “outside” world affected fashion, both within Japan and abroad, or to the production and marketing of kimono and on to current publications, social media, and trendsetters for modern kimono wearing.
The Social Life of Kimono animates the flat textile that the western world is used to seeing on display in clothing collections as works of craftsmanship and art, demonstrating how it is, in fact, fashion with styles that change and reflect the social, industrial, and economic influences of the moment. In conjunction with textile art resources on kimono and guides for dressing, the reader would gain a solid base of information with which to understand the Japanese kimono.

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Charlotte Burke holds an MFA in Design for the Theatre from The University of British Columbia, Vancouver, Canada. She has designed and created sets and costumes for theatre and worked as a costume builder for film and television. Charlotte has recently retired from the Costuming for Stage and Screen programme at Capilano University in North Vancouver, Canada, where she taught, among other courses, Costume Cutting and Construction and a survey course in Western Costume History.
The principal editor, Klas Nyberg, is a Professor of Fashion Studies in the Department of Media Studies and Centre for Fashion Studies at Stockholm University. His research areas include textile history, consumption history, and material culture through the lens of economic growths and downturns in Sweden. One of his books, *Till Salu: Stockholms textile Handel och manufaktur, 1722–1846* (Stads- och kommunhistoriska Institutet, 2010), might be considered a prerequisite to this anthology for scholars of textiles and costumes histories as it specifically discusses Stockholm’s textile manufacturers and the development of Swedish design at the onset of an industrialized era.

The broad aim of *Luxury, Fashion, and the Early Modern Idea of Credit* is to demonstrate how the phenomenon of luxury consumption is “intimately connected” (p. 1) to the change in policy and legislation of credit and bankruptcy in Early Modern times. An important point to consider for those who do not come from an art historical background is that the term “Early Modern” designates a timeframe spanning the early seventeenth through the early nineteenth centuries.
The book also puts the concept of establishing credit in a historical context. In Chapter 3, the authors Karl Gratzer, Mats Hayen, and Klas Nyberg describe how, historically, one could accumulate material possessions, luxurious or not, on the principle of trustworthiness. In Early Modern times, the vast working class population of Sweden “acquired household goods that were beyond sheer necessity” (p. 152). This theme strings the essays in this anthology together.

In his introduction, Klas Nyberg summarizes the context of the book and substantiates its four parts. Part I, “Paris: The Capital of Luxury,” has only two chapters but is the most enticing. Chapter 1, “Rational Follies: Fashion, Luxury, and Credit in Eighteenth-Century Paris” by Paula von Wachenfeldt, provides the backdrop of the fashionable and extravagant lifestyles of pre–Revolutionary France. She examines how fashion influenced the structure of all societal factions and notes the distinction between fashion and luxury that emerged during this time—the particularity of which is paramount to the point of the anthology. Also, in this chapter, we are informed of the “role played by marchandes de modes as individuals who gave rise to both the culture and economy of fashion” (p. 9). This group of merchants, comprised of women tailors and seamstresses, set fashionable trends by styling the nobility. Their prominent position as businesswomen is an extraordinary example of a female phenomenon and authority in the ranks of commerce. Chapter 2, “The French Model and the Rise of Swedish Fashion, 1800–1840” by Klas Nyberg, is also one of the more compelling essays. It asks why and how Stockholm’s citizens adopted pre–Revolutionary France’s reckless consumption of fashion and luxury goods. Another highlight of the book from this chapter describes the first fashion magazines and how Paris’ news and fashion advertisements dominated them.

Part II, “The Swedish Financial System and Bankruptcy Law,” also comprises two chapters. While the topic of bankruptcy and its development may not trigger the reader to pick up the book, the definitions of insolvency and the descriptions of debt payment bring the meaning of credit into a new light. Once upon a time, debt payment could include sacrificing a limb, taking a beating, or selling a family member. These chapters introduce how the concept of credit transitioned from a transaction of creditworthiness, or trust, to a monetary agreement. Then the administration of bankruptcy gradually developed. The early bankruptcy process alleviated the burden of monetary debt, yes. However, the new bankruptcy institution relieved spouses, extended family, and friends of financial, and thus social, ruin.

Part III, “Credit and Bankruptcies in the Fashion and Luxury Trades in Sweden, 1730–1850,” is a selection of case studies that exemplify the transition of establishing credit with a financial institution and the payment of debts. These case
studies include chapters that dissect the complicated business relationships of hair professionals, book printers, silk weavers, painters, and cabinetmakers. The essay “Hair Professionals in Financial Distress in Stockholm, 1750–1830” by Riina Turunen and Kustaa H.J. Vilkuna stands out in the depiction of the luxury market conundrum. The growth and success of hair professionals were particularly volatile since fashionable hair and wig styles changed quickly. By the nineteenth century, wigs would go out of fashion (except in the costume of certain professions), and hair accessories and hair services that were “once valued were largely forgotten” (p. 121). Hair professionals in the Early Modern era produced luxury products and luxury services, and they often served as credit transfer hubs since every person in every social class was tending to their hair. This precarious yet prominent arrangement led to financial distress and a lot of bankruptcy documentation. The reader will not be surprised to find that the hair professionals of Early Modern Stockholm managed (discreet) financial relationships with everyone from the grocery to the lord of the manor, all of which was unearthed in bankruptcy documentation. Each case study in Part III ultimately shows that fashion influenced market demand and consumer behaviour, leading to modifications for purchase power and eventually a new definition of credit and the evolution of bankruptcy legislation.

Many of the essays utilize data collected solely from bankruptcy applications. It is impressive how much juicy social history is extracted from what could be conceived as a relatively dry topic. Most of the essays include multiple data charts and statistical information that show everything from the number of working looms in silk weaving manufacturers to the number of creditors utilized to establish a wig-making business. The interesting flip side of the dull black-and-white graphs reveals a complex system of relationships among skilled workers, merchants, family, and friends. All of them took part in the consumption of fashion goods and new luxury. The questions addressed in this anthology are based on the economic theories of Jan de Vries, “namely that borrowing grew in scale and significance in the light of the growing demand for fashion and luxury goods” (p. 8).

Indeed, this anthology contributes to the study of textile and costume histories as it provides thorough research about luxury consumption in Early Modern Europe. The essays cover consuming fashion and luxury goods, how fashion trends spread, and the political and economic logistics of acquiring fashion and luxury goods. But also, the reader comes to understand Early Modern fashion and consumer behaviour from an unexpected viewpoint—a transition of the concept of credit and the development of bankruptcy administration.
Kirsten Burrall earned her BA, Art History and Studio Art, from Hartwick College, Oneonta, New York. She studied art history in Madrid, Spain, and Athens, Greece, and worked as an intern in The Victoria and Albert Museum (V&A) in London. She has an MA in Art History from Syracuse University, Syracuse, New York. Her scholarly area of interest is in European textile and costume histories, specifically Medieval to Early Modern liturgical vestments and textiles, and costume and fashion design during the Aesthetic Movement and into the early twentieth century. She currently conducts research and writes for a private textile collection in New York. Kirsten is passionate about the stewardship of textile and costume collections, teaching art history, painting, and volunteering for arts advocacy in the Finger Lakes. Kirsten lives in the Finger Lakes region of upstate New York with her husband and four children.

In 2017 an eighteenth century cloth merchant’s dispatch book belonging to Claude Passavant, a Swiss émigré, was discovered in the London Metropolitan Archives by Exeter historian Todd Gray. Todd Gray MBE is Honorary Research Fellow at The University of Exeter and the author and editor of a number of publications on the history of Exeter and Devon. Passavant’s book, which contains 2475 wool samples, contains the biggest collection of cloth samples for Georgian Exeter and Devon to date, and Gray assembled specialist authors to write 13 chapters discussing the local and wider contexts of eighteenth century cloth making.

The book is divided into seven sections: Introduction; Chapter 1, “Claude Passavant and Exeter;” Chapter 2, “Cloth Manufacture;” Chapter 3, “Cloth;” Chapter 4, “Pattern Books;” the reproduction of the pages of the dispatch book; and the appendices, which contain a reproduction of the Topsham bale book, a transcription of the cloth account of John Hern of Ashburton, 1771–1776, two letters, and four Devon dye recipes from around 1710. The chapters are divided into sub-sections dealing with specific topics under the general heading.

The introduction gives an overview of the context of the dispatch book, the range of other existing cloth samples from the same period and area, and the research that already exists regarding cloth manufacture in the county of Devon, and especially the city of Exeter.
The first chapter looks at information on the life of Claude Passavant and on Exeter during the 1760s. The second chapter contains several subchapters concerning aspects of Exeter’s cloth industry, the merchants, the different stages of manufacture, and the international trade, drawing on written records, maps, and archaeological finds. They cover a history of Exeter’s cloth merchants, the archaeology of the cloth industry in Exeter, the fulling mills, seals and tillet blocks, bale merchant or ship marks, and dyers.

The third chapter is about cloth production in Exeter’s hinterland, and the types of cloth produced there; the fourth chapter introduces the concept of pattern books as commercial sample books. This chapter draws on information from outside Exeter, and to showcase how common pattern books would have been in the period, although Passavant’s dispatch book was created for accounting purposes, not as a commercial sample book.

Passavant’s dispatch book contains not only the samples of wool cloth, but the bale marks, identifying the cloth’s customers. A dispatch book was created for accounting purposes, whereas a pattern book is a sales book to show potential customers, and a dyer’s book records dyestuff and recipes.

The reproduction of the Passavant dispatch book in full in the next section gives an idea of the richness of the colours being produced in Georgian Exeter, the number and variety of not just colours, but weaves, textures, and patterns.

There is only a small section in the front of the book that shows more detailed closeups of various cloth samples from different collections, including the dispatch book. The relatively small format of the reproduction, the modern publication measures 24 cm x 16 cm, makes the reproduction of the dispatch book without further closeups, or detailed descriptions of the different sections, slightly less helpful to those who are interested in a more in–depth study of the different weave structures and textures, and the cloth names given in the sample book, and leaves the reader hoping for further detailed research regarding this find.

There is no bibliography, which makes searching for publications mentioned in the footnotes a slightly more difficult task, since the footnotes, though numbered for each chapter, only list the first mention in the book with full details, which in some cases means searching through footnotes of several chapters. The index, though, is fairly complete and covers a range of different aspects. There are some slight differences in the use of some terms and descriptions, especially of cloth and weave names, across the chapters written by different authors, and a glossary might have been helpful to collect the different aspects.
The book is not a detailed study and description of the Passavant cloth dispatch book itself, but a well-rounded detailed study of various aspects of the wool trade and cloth production in Exeter and surrounding area, based on a variety of sources, placing Exeter and Devon in comparison to other English textile centres of the period like Norfolk or Manchester.

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Christine Carnie studied German Medieval Literature, English Linguistics and American Studies at The University in Tübingen, Germany. She is an independent researcher specialising in textiles and clothing of the Middle Ages and beginning of the Early Modern period in Northern Europe. Christine runs her own business as a historical tailor.
In the academic discipline of dress history, which has been formally in existence since the 1965 establishment of the first academic course in dress history at The Courtauld Institute of Art, London, there has only just recently been a continual availability of new, highly illustrated dress history publications. This constant churn of new publications, often including many colourful images that make books so enjoyable to read, is a result of relatively new internet supported rapid supply chains that enable the speedy printing and distribution of coffee table styled books with full-blown colour images. We have now come to expect this explosion of colour images in fashion and dress history publications. Images play an important role in our understanding of dress history, especially with object–based research; yet, sometimes the overindulgence of images in books naturally moves us closer to visual analysis—and away from purely textual examination and documentary evidence.

The recently published book, *Fur: A Sensitive History* by Jonathan Faiers (Yale, 2020), is a good example of a grand gorgeous book that naturally relies on the colourful imagery of fur as a fashion staple. *Fur* delivers a wide “fashion studies” approach to research, which is just one way that research can be delivered. At the other end of the delivery spectrum of recent fur research in dress history, though, is John C. Appleby’s 2021 book, titled, *Fur, Fashion and Transatlantic Trade during the Seventeenth Century: Chesapeake Bay Native Hunters, Colonial Rivalries and London Merchants*, John C. Appleby, The Boydell Press, Woodbridge, Suffolk, England, 2021, Acknowledgements, A Note on Conventions, Abbreviations, Maps, Appendix, Select Bibliography of Works Consulted, Index, 2 Black-and–White Maps, 294 pages, Hardback, £75.00.
Rivalries and London Merchants, which strips away the expected fashion illustrations and instead hones in on textual and documentary evidence to deliver a refreshing perspective on fur in trans-Atlantic fashion and trade during the seventeenth century. If you’re looking for a big beautiful colourful book, Appleby doesn’t deliver it. Instead, his book is a deep dive into the fur topic at hand, researched thoroughly, without colourful illustrations, and annotated with footnotes on each page, a referencing format that is greatly appreciated by scholar-readers.

Appleby teaches history at Liverpool Hope University and is also the author of Women and English Piracy, 1540–1720: Partners and Victims of Crime (Boydell, 2013). His 2021 book, Fur, Fashion and Transatlantic Trade, though, analyzes the fur trade in the Chesapeake Bay, which is an area geographically associated with modern-day Virginia and Maryland in the United States, and where during the British colonial rule of seventeenth century America, several cash crops were cultivated, including tobacco. Appleby has chosen a rich historic time period to research as seventeenth century trans-Atlantic powers represent important trends in supply and consumption. During the seventeenth century, the American colonies were ripe with natural resources (such as fur) and other commodities that were demanded in the British Isles and which were more easily supplied by American sources, than, for example, by declining reserves of Russian fur.

The book is organized in six logical themes: Chapter 1 “Fur and Fashion: The Infrastructure of a New Trade;” Chapter 2 “Commerce and Colonization: The Emergence of the Fur Trade in Chesapeake Bay;” Chapter 3 “Trade and Rivalry: The Promise of Expansion and Innovation during the 1630s;” Chapter 4 “Trade, Rivalry and Conflict during a ‘Time of Troubles’ from 1640 to 1660;” Chapter 5 “Commercial Change and Conflict: Contrasting Experiences after 1650;” and Chapter 6 “Trade, Consumption and Industry: Transatlantic Constraints on the Bay Trade.”

Readers of The Journal of Dress History will most likely have the greatest interest in Chapter 1, titled, “Fur and Fashion: The Infrastructure of a New Trade.” In this chapter, Appleby examines the historic friction between those who desired new fashions and “moral reformers who insisted that clothing and accessories serve necessity not vanity. Their anger was fuelled by the use of jewellery and feathers, highlighting the distinctive qualities of the beaver” (p. 13). Appleby does a good job of providing an overview of the social situation of that time, with dress history as the theme. He breaks down Chapter 1 into sub-sections, titled, “Medieval Bearings: Clothing, Fashion, and Fur,” “The Hat: Symbolizing Status, Style, and Fashion,” “Consumption and the Market,” and “The Beavermakers: Craft, Competition, and Control,” all of which provide different perspectives on
seventeenth century dress history in relation to fur. This book is huge in scope, involving fur in dress history and trans-Atlantic supply chains. *Fur, Fashion and Transatlantic Trade during the Seventeenth Century* is a valuable addition to the bookshelves of dress historians.

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Japanese Dress in Detail is one of the most recent additions to The Victoria and Albert Museum’s V&A Fashion in Detail series, written by the Project Curator of the museum’s Asian Department, Josephine Rout, in collaboration with the Keeper of the Asian Department, Anna Jackson. Starting from the premise that clothing speaks a “silent language” (p. 7), this book explores Japanese fashion through various details which might reveal something about the identity of its wearer. Through this object-based approach, Rout provides a useful overview of Japanese fashion in general, but also of the collection housed at The Victoria and Albert Museum more specifically, as the museum “has been collecting examples of Japanese clothing since 1871 and now has one of the most important holdings outside Japan” (p. 7).

The introduction briefly outlines Japanese fashion history, starting with the Edo period, then the Meiji and Taishō periods, and finally the Shōwa period up to the present. This equips the reader with the necessary social, economic, cultural, and political context to interpret the subsequent eight chapters, which focus on the eighteenth to twenty-first centuries and are not organised chronologically, but thematically. The chapters mix garments from the aforementioned periods in clusters focusing on (1) “Necklines and Shoulders,” (2) “Headwear,” (3) “Sleeves,” (4) “Waists,” (5) “Waist Accessories,” (6) “Hems,” (7) “Linings and Undergarments,” and (8) “Footwear.” The majority of these chapters dedicate two pages to each garment or accessory: one page contains a short object description and an overview photograph or line drawing, while the other features a full-page closeup of a particular detail.
The photographs are of a very high quality, allowing the reader to examine the weave of textiles, the patterns created with particular dyeing techniques, or the stitches of certain embroideries. The accompanying text aims to provide insight into the different types of garments and accessories: their construction, their context, or the meaning of recurrent decorative motifs, such as the “auspicious motifs of plum blossom, bamboo and pine” signifying “longevity, perseverance and renewal” (p. 42), or the “[a]nimated _shishi_ (mythical lions) among peonies” which are “an auspicious motif associated with the play _Shakkyō_” (p. 105).

*Japanese Dress in Detail* seems to be part of a range of recent publications focusing on Japanese fashion and specifically on kimonos, emphasising that these garments are not part of an unchangeable, fixed past—as they were represented for a long time—but belong to an evolving fashion system. In 2017, for example, Sheila Cliffe published *The Social Life of Kimono: Japanese Fashion Past and Present*, exploring the kimono’s historical evolution and its present-day popularity. In 2020, Jenny Hall published *Japan beyond the Kimono: Innovation and Tradition in the Kyoto Textile Industry* (reviewed in Volume 4, Issue 4 of this journal), similarly focusing on the evolution of the kimono, especially in present-day Japan.

During that same year, The Victoria and Albert Museum staged the exhibition *Kimono: Kyoto to Catwalk* (27 August 2020–25 October 2020), emphasising the kimono’s evolution and present-day relevance. As this exhibition was organised by the V&A and curated by Anna Jackson and Josephine Rout, it is unsurprising that it should show some overlap with *Japanese Dress in Detail*. For example, the kimono depicted on the cover of the latter was included in the former’s catalogue, while several garments and prints showcased in the exhibition also feature in *Japanese Dress in Detail*. One major difference is that the latter strictly focuses on Japanese fashion, only including garments and accessories created by Japanese craftspeople or designers, while *Kimono: Kyoto to Catwalk* also included western reinterpretations of Japanese garments.

Another difference is that the focus of *Japanese Dress in Detail* goes beyond the kimono, also including, for example, headgear, footwear, and other accessories. Finally, the book can also be placed alongside *Kimono: The Art and Evolution of Japanese Fashion*, edited by Anna Jackson. Originally published in 2015, but reissued in 2020, the latter provides an overview of Japanese fashion, similarly departing from a single collection: the Khalili Kimono Collection. While containing several in-depth essays, this book is similar to *Japanese Dress in Detail* in its buildup and juxtaposition of closeup shots of garments with overview photographs and brief object descriptions.
As *Japanese Dress in Detail* is exclusively based on the collection of The Victoria and Albert Museum, the book necessarily presents a partial view of Japanese fashion. Rout acknowledges this bias in the introduction, explaining for example that “women’s dress predominates as do the clothes of the upper middle classes, particularly those made for special occasions such as weddings” (p. 7). This bias is not unusual in collections of fashion, as the garments of the upper classes—made of precious materials and using labour-intensive techniques—historically tend to be preserved, while the garments of the lower classes have often not been deemed worthy of preservation. Throughout the book, one clearly sees Rout’s attempt to counter this imbalance by addressing garments worn in various layers of society, by men and women of various ages.

While the introduction contains useful information to prepare the reader for the subsequent chapters, it would have been useful if it included footnotes, which would immediately point the interested reader to the correct source, for further exploration. Nevertheless, in the rest of the book, this lack of footnotes does not form an issue. A strong point of this book is that it uses a lot of Japanese terminology, much of which is included in the glossary at the end. For example, Rout clarifies general terms such as *yōrīku* (western-style clothing) and *wafuku* (Japanese clothing) (p. 7), but also more specific ones such as *kariginu* (a type of cloak originally worn for hunting) (p. 25), *sashinuki* (a type of trousers) (p. 103), *mon* (a family crest) (p. 205), *rinzu* (figured silk) (p. 205), *taima–fu* (hemp cloth) (p. 89), *hira–nui* (flat stitch), *sagara–nui* (knot stitch) (p. 112), et cetera. These terms are extremely useful for readers wishing to further study particular aspects of Japanese fashion.

In conclusion, *Japanese Dress in Detail* takes an object-based approach to Japanese fashion. It contains many high-quality photographs and detailed information about the materials, techniques, and iconography of various garments and accessories, making it a pleasure to look at and read for anyone fascinated by Japan’s material culture. The book provides an excellent introduction for readers who are new to the subject, familiarising them with the relevant terminology and context. The thematic juxtaposition of objects from different time periods is an interesting change from the often chronological overviews of fashion. For more experienced readers, too, this publication can be useful, as it serves as an introduction to The Victoria and Albert Museum’s extensive Japanese collection, perhaps stimulating researchers to further study it.
Dries Debackere holds a Master’s degree in English and French literature and linguistics (2018), and a Master’s degree in art history (2021) from The University of Ghent, Belgium. His research interests include late nineteenth and early twentieth century fashion, the role of fashion in literature and periodicals, and fashion display. In his 2018 Master’s dissertation, he examined the link between Fin-de-Siècle little magazines and present-day avant-garde fashion magazines. In 2019, 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. In his 2021 Master’s dissertation, Dries studied the display of fur in fashion museums and its conceptualisation as contested heritage. Currently, he is preparing a PhD project on the Othering inspirations of undress garments, circa 1870–1930, focusing on the link between wearer, embodied garment, and domestic interior.
The title indicates the object discussed in the book; however, the author’s objective is not only to discuss the collecting and archiving practices of MoMu. Pecorari’s perspective is more related to the analysis of material and immaterial information contained in invitations, catalogues, and press releases, defined by the author as fashion ephemera, created mainly by/for Belgian fashion brands from the end of the twentieth century until the beginning of the twenty-first century and preserved in the museum’s archives.

Structured in five parts: an introduction, three chapters, and a conclusion; the book combines moments of theoretical articulation with analytical descriptions of selected artefacts, enabling the reader to transpose theory knowledge to the materiality of objects. It is important to emphasize that all fashion ephemera documents analysed by the author are accompanied by their photographs, allowing the reader to recognize the aspects pointed out by the author through a fluid reading.

The introduction is the chapter with the highest theoretical density in the book, as it is the section where the author presents the complexity that involves the definition
of the ephemeral nature of objects and fashion. Articulating several authors from the fields such as anthropology, philosophy, art history, and fashion, Pecorari introduces the reader to some properties and problems related to the physical and immaterial aspects of ephemeral fashion, which are developed throughout the chapters.

The first chapter presents the issue of authorship in invitations, catalogues, and press releases, as Pecorari writes, to highlight the role of ephemera “...as performative instruments of knowledge about the different and multiple approaches to authorship in fashion design” (p. 51). Based on the material archived at MoMu, Pecorari mentions several agents involved in the creation, circulation, and preservation of these documents, such as fashion designers, photographers, graphic designers, journalists, and MoMu curators. In this chapter, the author analyzes how the presence of these agents is registered and visible on these artefacts, whether through photography, text, signature, or other codes that distinguish the identity of professionals or a brand.

The second chapter highlights the fashion ephemera as documents of different temporalities. Although invitations, catalogues, and press releases have specific purposes when created, Pecorari expands the interpretation of these artefacts beyond the events to which they are intimately linked. The author demonstrates that these archival artefacts can operate as instruments that extend the temporality of the events for which they were conceived, reconstituting fashion show situations, but also creating new experiences and meanings.

The third chapter addresses the poetic dimension of fashion ephemera, both in the physical and conceptual aspects of these artefacts. In this section, Pecorari is interested in relating the materiality of invitations, catalogues, and press releases with the sensory experience they promote, predominantly through touch and poetic writing. Based on the analysis and interpretation of some fashion ephemera, the author reveals the power of these artefacts to compose other narratives, autonomously from the event or function for which they were conceived.

In his conclusions, Pecorari takes up questions developed throughout the book, mainly those related to the archival of ephemeral fashion. The author highlights the ambivalences of this typology of artefacts: whether the relationship between materiality and immateriality or their duality functioning as informational materials and self-performative documents. Given the growing digitization of fashion, Pecorari briefly reflects on the fashion ephemera produced and shared recently through technological devices, foreseeing the challenge of keeping these materials and the history of contemporary fashion alive in archives.
The book *Fashion Remains: Rethinking the Ephemera in the Archive* carries out an unprecedented study, which analyzes material that has been overlooked by researchers in the field of fashion studies. In his publication, Marco Pecorari presents some analysis and interpretations of several invitations, catalogues, and press releases preserved in the MoMu archive, enabling the reader to know the relevance and complexity intrinsic to fashion ephemera. Marco Pecorari and his book contribute to the development of fashion studies, and it is a great reading recommendation for those researchers looking for new perspectives within their studies on material culture and fashion. The book enables the reader to realize the potential to explore other artefacts, places, and practices of the fashion system beyond clothing, fashion shows, and museums, such as fashion ephemera and the archive.

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A compelling examination of the significance and unrecognized impact that African-American designers have had on fashion,” Renee Minus White writes in the Black-owned newspaper *The New York Amsterdam News* (12 January 2017, p. 23), reviewing the exhibition *Black Fashion Designers* that was held from 6 December 2016 until 16 May 2017 at the Museum at the Fashion Institute of Technology in New York. The exhibition, curated by Elizabeth Way and Ariele Elia, highlighted the overlooked work and significance of Black designers from the mid twentieth century until the present. Now there is a book, edited by Way, that picks up where the exhibition left off.

The contributions by various authors have been ordered chronologically into four sections. The book goes further back in time than the exhibition and also moves beyond designers, at least in the traditional meaning of the word. The first section starts in the eighteenth century with “Anonymous Histories,” focusing on those people, often women, who have mostly been uncredited or altogether lost to history. To uncover these stories, unorthodox sources have been used such as runaway slave ads. Consequently, it is possible that the otherwise forgotten Lucy Ann Brown is suddenly featured in a fashion book to demonstrate the highly individualised styles of enslaved people (p. 13). Katie Knowles interestingly extends the meaning of designer to include people like Lucy “who stylize existing apparel in inventive ways” (p. 15), opening up a new way to explore the dress of marginalised people.
The next section, “In the Atelier: Modistes and Independent Designers,” moves to the early twentieth century, when designers like Fannie Criss and Ruby Bailey managed to make a name for themselves, despite the cards being stacked against them. Criss’ client list, for example, reads as a who’s who of Richmond, Virginia’s white elite. These very same clients often supported the Democratic party, who in turn endorsed Jim Crow legislation aimed at Black citizens like Criss (p. 74). Or jewellery designer Arthur George Smith, whose Afrofuturist work combines Surrealism and African tribal jewellery to re-imagine the possibilities of Black identity that, according to author Kristen J. Owens, would not be out of place in the fictional African kingdom of Wakanda (p. 111).

Designers like Wesley Tann and Dapper Dan, working within or adjacent to the mainstream fashion industry, take centre stage in the third section “Into the Mainstream: Seventh Avenue and Beyond.” Darnell-Jamal Lisby writes about “The Unsung Couturier” Jay Jaxon, who remains relatively unknown, despite being the first Black designer at the helm of a Parisian couture house. He apprenticed under Yves Saint Laurent and Marc Bohan at Dior. He was appointed as the artistic manager of Jean-Louis Scherrer in 1969. “Jaxon showed that Black designers were talented, capable, and true arbiters of taste” (p. 162). As such he paved the way for designers like Olivier Rousteing at Balmain or Virgil Abloh at Louis Vuitton.

Finally, the likes of Stephen Burrows, Scott Barrie, Willi Smith and Patrick Kelly, the most familiar names, are discussed in the fourth section “The Star Designer: National and International Impact.” Burrows showcased the “Black Is Beautiful” philosophy through his designs and use of Black models, for example at the Battle of Versailles in 1973. His use of bright colours and his characteristic visible seams are moreover rooted in the culture of the African diaspora. “His fashions were praised as expressing the Black experience: an innate gaiety, exuberance, and joy in dressing up” (p. 213). Barrie likewise helped to shape the new American look of the 1970s with soft, unstructured draped silhouettes (p. 219). The last chapter looks at the work of Smith and Kelly, “unarguably, two of the most successful and famous Black designers in history” (p. 241).

Overall, the book provides a good introduction into this often overlooked chapter in fashion history. The various contributions are well balanced, each providing a different perspective and employing a different approach. Some chapters, like the one on Wesley Tann, are more biographical in nature, whereas other chapters take on a more critical approach. Eric Darnell Pritchard, for example, interestingly uses the concept of “race werk” to analyse the work of WilliWear and Patrick Kelly. The term werk is derived from Black queer vocabulary. In the sense of race werk it refers to both their successful work as a fashion designer and their disruption of
the fashion system and its discourses of race and racism (p. 242). How Pritchard aptly puts it: “They do racial commentary, but make it fashion” (p. 243).

The book is at its strongest when past and present meet. It is remarkable, for example, that many fashion designers, from Ann Lowe to Scott Barrie, were taught to sew by their mothers and grandmothers. This is a tradition that goes back to enslaved people who were taught to sew by their family, as they had no access to formal education (p. 39). Or how Black designers past and present have struggled with being classified as a “Black” designer. Both Willi Smith and Kerby Jean-Raymond, for example, “did not like being called a Black fashion designer when white designers were not identified as “White fashion designers” (p. 244). However, simultaneously their Blackness forms an integral part of their vision. Smith played with racialised and classed social identities (pp. 245–247), whereas Jean-Raymond as creative director of Pyer Moss repeatedly addresses the erasure of African American narratives in United States history (pp. 42–43).

Above all, the book highlights the emancipatory power fashion holds. It allowed enslaved people like Lucy Ann Brown to assert her personal identity and taste (pp. 13–14). Moreover, sewing has enabled activists to sustain themselves while fighting the good fight. Harriet Jacobs, for example, is most known for her work as an abolitionist, which was made possible through the income she derived from sewing to look after herself and her family (p. 35). Rosa Parks likewise had finished a long day of work as a seamstress when she famously refused to give up her bus seat (p. 29). Dressmaking offered higher wages, chances of advancement and the opportunity to own property to Black people and women in particular (p. 58). To this day, Black fashion designers can disrupt the fashion system through their designs. The book’s editor, Way, could not have captured the essence of the book better:

Producing fashionable clothing could be a lucrative form of empowerment for Black people, but just as importantly, it was and is an outlet to assert their humanity, express artistic impulses, and to achieve visibility, even fame, in a society that has sought to render them invisible (p. 3).
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Fleur Dingen graduated cum laude from the Master’s programme “Arts of the Netherlands” at The University of Amsterdam, Netherlands. Her pioneering Master’s dissertation looked into the Dutch National Ballet and its use of costume to establish identity. While writing her dissertation, Fleur interned at Kunstmuseum The Hague, formerly called Gemeentemuseum, and worked on the Let’s Dance! exhibition, which focused on the reciprocal relationship between dance and fashion. Fleur was a contributor to the magazine that accompanied the exhibition. Currently, Fleur works as Exhibition and Collections Assistant at the Dutch Leather and Shoe Museum in Waalwijk, which will reopen its doors in 2022 at a new location. In addition, she works as a freelancer on fashion exhibitions like Voices of Fashion: Black Couture, Beauty & Styles at the Centraal Museum in Utrecht. Her research interests include fashion in popular culture and (gender) identity, themes that she hopes to explore in a future PhD.
Material Approaches to Polynesian Barkcloth: Cloth, Collections, Communities, Frances Lennard and Andy Mills, Editors, Sidestone Press, Leiden, Netherlands, 2020, Acknowledgements, Image Credits, Biographies of Contributors, Introductions, Bibliography, 5 Black-and-White Illustrations, 217 Colour Illustrations, 12 Tables, 342 pages, Softback, £55.00.

Material Approaches to Polynesian Barkcloth: Cloth, Collections, Communities, edited by Frances Lennard and Andy Mills, is the outcome of a four-year research project with a focus on the collections held at the Hunterian Museum of Glasgow, Royal Botanic Gardens Kew and the Smithsonian National Museum of Natural History. The approach to the research for this study is object-based with investigations focusing on the barkcloth itself, physical properties of the plant species, manufacturing processes, makers’ knowledge, and experiences and communities within the origins of the tapa: Oceania and Hawaii. There are many contributions from historical literature, researchers, curators, textile conservators, academics, artists, and the makers of barkcloth. The project objectives were to contribute to existing research and to further underpin and strengthen current knowledge of the collections before it disappears with the elders within these communities.

The introduction establishes the purpose and importance of the research with a concise but thorough summary of historical and existing research. It is completed by Frances Lennard and she gives a good overview of the context of barkcloth or tapa describing the historical literature from the Dutch explorers in 1616, the voyage by James Cook in 1769 and findings from further ventures throughout the eighteenth and nineteenth centuries. Lennard offers a glimpse into the reliability or unreliability of this historical research in that the observations may not be as accurate as previously thought either through possible inaccurate translations or too
much reliance on “secondary historical harvesting” (p. 20). The importance of this particular research project and the diverse methodologies utilised are highlighted through the main focus being that of the objects: plants, cloth, and fabrics.

The publication is broken down into three parts with each part containing papers from a good variety of researchers within this specialist subject. Each chapter is completed with a “discussion” or summary reflecting and appraising the findings. There is also a wide selection of illustrations showing manufacturing processes, dying and pigment processes, plant profiles, and ceremonial purposes contextualising and strengthening the depth of the research.

The first part focuses on the botanical aspects exploring the different species of tapa; mulberry, breadfruit, and banya, discussing the origins, characteristics, cultivation, and harvesting throughout Polynesia. This is followed by detailed descriptions of the manufacturing processes in Polynesia and Hawaii discussing not only the actual processes, but the differentiation and progress of the techniques and its markers. The section also explores the colourations and the plant species used within the different regions of Oceania detailing the physical properties of the plants used within these processes with notes or acknowledgement of modern perspectives alongside the historical records.

This is followed by the second part, which discusses the processes within context through history from 200 BC to 1950. These chapters communicate the processes through more of a personal narrative with contributors sharing their experiences on field work visits within the communities. Additionally, details of individual design elements are noted such as the details of differences in cloth weight are discussed alongside design features specific to each of the communities such as in Fiji “…the extreme fineness of the pleats...” (p. 119), or in Hawaii in the 1850 single threads or small scraps of European fabrics were beaten into the kapa “…to produce pastel-coloured, mottled fabrics” (p. 129). Diversity across Oceania is further highlighted through the details on the Maori ancestors and their migration to Aotearoa New Zealand and how they adapted their “fibre textile technologies” (p. 186) to what was available and to the cooler climates of Aotearoa New Zealand. The importance of spirituality, traditions and stories from ancestors is recognised as part of the narrative of the barkcloth making, consumptions, and practices.

The concluding part of the book details the purpose and dissemination of the research through museum collection and exhibition reviews, research symposiums, projects, and conservation of barkcloth. The unique complexities of the cloth preservations and heritage are embraced particularly in the chapter written by Monique Pullman, “Shown to Full Advantage: Conservation and Mounting of Barkcloth for Display in the ‘Shifting Patterns: Pacific Barkcloth Clothing’
Exhibition at the British Museum,” as it gives a detailed account of the specific conservation techniques and effective reasoning behind the display choices of presenting the garments as flat pieces of cloth rather than dressed on mannequins. These chapters clearly demonstrate and encourage the importance of sharing of ideas, techniques, and information particularly with the workshop accounts of Reggie Meredith Fitiao and Su’a Tupuola Uilisone Fitiao, all of which would be beneficial to conservators and students.

The structure of the volume is organised, factual, and academically strong; however, it would be beneficial to have some background knowledge of Polynesia, Oceania, botanicals, and barkcloth. The aspect that resonated throughout the book is the importance of reading from the objects, the immense respect for the communities, the conservation, and the sharing of knowledge to ensure the preservation of these collections. This underlining focus being conservation and preservation makes this book a good source for researchers, academics, museums curators, conservators, and students.

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Phionna Fitzgerald is a fashion lecturer at University Centre Bishop Burton, England, and has lectured within fashion and costume for over 15 years. She studied her Advanced Diploma in Fashion Design and Technology at Wellington Polytechnic Te Kuratini O Te Whanganui A Tara, Aotearoa New Zealand. Phionna graduated from The University of Huddersfield with a Master’s of Research where she explored the pattern cutting and garment construction of nineteenth century women’s dress. Her findings were presented at “The Second International Conference for Creative Pattern Cutting,” University of Huddersfield, in 2016. Phionna hopes to continue her research into historical dress exploring the objects, culture, and the attachment we hold to our clothing through completing a PhD.

Fashioning Character: Style, Performance, and Identity in Contemporary American Literature examines the varied ways in which post–Second World War American writers of fiction, poetry, and memoir explore the power of fashion both to suppress and to foster the performance of exploratory, countercultural, or overtly subversion notions of identity and community. It thus serves as a clear sequel to Dr. Cardon’s 2016 Fashion and Fiction: Self-Transformation in Twentieth-Century American Literature, published by the same press. Despite the titles, the 2016 book ends before the first half of the twentieth century has concluded, and the current book picks up the historic account from around 1950 to the present time. The method of analysis is the same in each book. First, a historical period or cultural grouping is identified along with a summary of issues related to fashion and style. Second, literary works in a range of genres are analyzed in terms of their representations of encounters with fashion, marketing, or other style trends as this group or individuals in this period are affected.

Inevitably, at times complex periods in fashion history are over-simplified, and at times literary works are mined as sources of sociological information rather than as layered and sometimes contradictory art forms. Nevertheless, Fashioning Character offers a useful overview of representations of fashion in late twentieth century and early twenty-first century United States literature. The book is particularly strong in its analysis of style and fashion as depicted in canonical works
by African American and Indigenous American writers and in its provocative coda examining depictions of fashion in recent post-apocalyptic novels.

Dr. Cardon is Associate Professor of English at The University of Alabama. In addition to her interest in fashion history as reflected in literary works, she has worked extensively in Diversity, Equity, and Inclusion pedagogy and scholarship. Her first book, *The White Other in American Intermarriage Stories, 1945–2008*, demonstrated this focus at the start of her career, and in *Fashioning Character* the two strongest chapters focus on Afrocentric fashion in the work of Alice Walker, Toni Morrison, and Danzy Senna and misappropriation of indigenous fashion as explored in the works of Sherman Alexie, Joseph Boyden, and Winona LaDuke.

*Fashioning Character* is broadly focused, however, and opens with an introductory discussion of the postwar period, the increasing diversity in terms of both gender and culture in streetwear of the 1960s and the later rise of fast fashion with all of its environmental harms. The first two chapters focus on gender, which is to say that they largely focus on white women, with one focused on poetic responses from Sylvia Plath and Anne Sexton to fashion oppression (particularly in the context of Dior’s New Look) and the second largely on women associated with male Beat movement authors (in the context of what Cardon calls “the dawn of street fashion”). The next two chapters focus on Afrocentric fashion and on the misappropriation of indigenous fashions in North American. Cardon concludes with a chapter which, interestingly, touches on clothing and the depiction of clothing less than any other chapter. “Gendered Fashion and Transgender Literature” does include attention to scenes in which autobiographical and fictional characters try on new forms of clothing as they explore ways of using clothing to articulate new identities and newly powerful senses of how they might be sexed, gendered, or beyond available categories. However, the chapter primarily deals with the contrast between transition narratives (in which the narrator often finds a true clothing home at the end) and narratives such as Leslie Feinberg’s *Stone Butch Blues* and Johnathan Ames’s *The Extra Man* in which protagonists at the end are just as betwixt and between culturally monolithic definitions as they were at the start of their narratives.

In her introduction, and occasionally in later chapters, Cardon argues against what Erin Mackie called “anti-fashion alarmism” in her 1997 book on *The Tatler* and *The Spectator*. Anti-fashion alarmism, sadly, is not yet a stranger in most English departments at least in my country, so Cardon’s emphasis is not surprising. It does mean that specialists in fashion history and theory will have to gage carefully whether they will find this book useful. The summary of, say, Dior’s New Look, will most likely cover familiar territory. However, for scholars of literature interested in how fashion’s force has been staged in literary works, this book offers
fascinating new readings of familiar texts such as Alice Walker’s short story “Everyday Use” and brings less familiar texts into conversations about fashion, identity, and cultural representation in literary works.

While they vary widely in decade and the group of Americans (“women” as in white women, African Americans as in both male and female African Americans), the representation of whose fashion practices are under investigation in literary works, each chapter focuses on moments of resistance against what Cardon calls the “dominant culture.” This dominant culture can appear perhaps more monolithic in this analysis than the various routes for and manifestations of elite power would suggest. Nevertheless, Cardon’s focus on those who were marginalized in their own decade or are still marginalized today enables powerful new readings of literary works that have become canonical since the 1950s as well as literary works that are still largely unknown today. With the caveats noted above, I would recommend this book for any university library and for any literary scholars interested in representations of clothing and its power in political movements in the post Second World War period. Scholars of fashion more generally should find fruitful materials for thinking and teaching about the appropriations and misappropriations of the fashions of marginalized and economically suppressed communities of our recent history.

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Dr. Laura George is Professor of English at Eastern Michigan University in Ypsilanti, Michigan, United States. Professor George writes about British romantic poetry with a particular focus on fashion and masculinity in the work of William Wordsworth and Lord Byron.
Fashioning Alice: The Career of Lewis Carroll’s Icon, 1860–1901

Charles Lutwidge Dodgson (1832–1898), Alice’s creator, who wrote under the pseudonym Lewis Carroll when publishing his celebrated stories, is surrounded by a scholarly fraternity and yet a new academic perspective is welcomed to the field. In Fashioning Alice, Kiera Vaclavik, Professor of Children’s Literature and Childhood Culture at Queen Mary, University of London, England, has brought together a considerable amount of material to support the concept of Alice as a style icon. Vaclavik devised and curated the exhibition The Alice Look in 2015 for The Victoria and Albert Museum of Childhood, Bethnal Green, London, and contributed to Fairy Tale Fashion (edited by Colleen Hill, Yale University Press, 2016) recording in some detail the minutiae of Alice’s changing hair styles in her chapter, “Of Bands, Bows, and Brows: Hair, the Alice Books, and the Emergence of a Style Icon.”

Alice as an inspiration for fashion and culture is well known in twentieth century history and continues apace in the twenty-first, vis-à-vis the 2021 exhibition Alice: Curiouser and Curiouser at London’s Victoria and Albert Museum with its accompanying publicity on- and off-line, but Vaclavik has concentrated on the earlier time frame, 1860–1901. For her study, she has trawled the internet, extolled the virtues of digitization, and sought the expertise of known and found collectors. She acknowledges their generosity in allowing her access to their collections to link letters and entries in Carroll’s diaries that reveal his interest in costume and general attire, and likewise in the theatre where he was a constant visitor. Vaclavik has noted the care Carroll took in collecting items of dress to adorn his photographic subjects...
or use aesthetically as drapes—a practice he took very seriously as an adjunct to his renowned child photography.

In her initial chapter, “Carroll, Dress and the ‘Original’ Tenniel Alice,” Vaclavik looks at the earliest editions: Carroll’s handwritten manuscript of his original story Alice’s Adventures Under Ground (1864) which he illustrated, and the first publication of Alice’s Adventures in Wonderland (1865) illustrated by John Tenniel, the acclaimed illustrator and cartoonist for Punch, whose satirical portrayal of fashion is well known. Carroll gives the reader virtually no written description as to Alice’s appearance in his texts; however, his handdrawn illustrations for his manuscript depict Alice in what would seem to be loose, lightweight clothing more akin to the aesthetic dress so favoured by the pre–Raphaelite artists—many of whom Carroll knew. Alice’s hair in the main appears dark, is parted in the middle and hangs untamed around her shoulders and down her back. Vaclavik points out that Carroll’s early images vary in detail whereas Tenniel gives Alice a constancy. It is Tenniel’s portrayal which is commonly cited as today’s most recognised image: the dress with its full skirt, the short, puffed sleeves, the pinafore and pockets, and, of course, the long hair of a lighter hue swept back from the high forehead.

Minor differences, possibly to signify Alice being a little older, or to bring her image up-to-date, appear in the sequel Through the Looking-Glass, and What Alice Found There (1871). The skirt of the dress becomes less full with the addition of a frill to the hem of the pinafore; the striped stockings are introduced as is the hairband. But there are also two distinct outfit changes for the heroine in this second book which Vaclavik discusses in her chapter “The Evolution of Alice:” the outdoor clothing worn on the train including the addition of both hat and bag, and a newly styled dress, plus crown, for becoming “Queen Alice.”

Modifications too were made in 1890 for the first authorized coloured edition of the book, The Nursery Alice, again illustrated by Tenniel throughout but with a cover by Emily Gertrude Thompson. In these enlarged images for younger readers, pleats were added to Alice’s skirt whilst a bow and/or a band adorns her hair, and it is here Alice starts to become, in Vaclavik’s words, a more “composite Alice” (p. 75). Yellow, known to be a popular colour at the time, is used for the dress on both the cover and the inside illustrations of The Nursery Alice. Colour had appeared three years previously as an addition to the covers of Macmillan’s 1887 publications, The People’s Edition of Alice’s Adventures in Wonderland and Through the Looking-Glass, each featuring different sections of Alice’s outfit in red. (It is a major regret that Fashioning Alice has no images other than the cover in colour.) Pink, blue, orange, and green representations of her outfit are also recorded.
Under the section “Alice in Other Hands,” Vaclavik looks at how artists as well as illustrators were shaping the “Alice style” even in these early years; George Dunlop Leslie’s painting of his own daughter in blue dress and white pinafore, *Alice in Wonderland* (1879), being one such suggested, if often debated, example. Different illustrators were to make their own interpretations for the numerous publications to follow, especially those in the United States and other parts of the English-speaking world, alongside translations; others tended to stick closely to Tenniel’s images although with “adaptations”—some being virtual copies. The same could be said for advertising where look-alike versions of Alice, together with variations, publicised a wide array of merchandise and entertainment.

For those looking to follow Alice’s career as a style icon in the twenty-first century, *Fashioning Alice* provides background information to the phenomenal interest her character continues to attract in the fashion world, evidenced not only on the catwalk but in film and stage. In her final section, “Dressing as Alice,” Vaclavik draws on information she has found regarding early domestic theatricals and amateur productions. She relates how keen Carroll was to have his stories staged and his interest in the choice of the child playing Alice in the early professional productions, and the clothes she might wear. There is mention too of the fancy-dress character emerging.

Reflecting on the popularity of Alice, not only in England but internationally, Vaclavik has succeeded in bringing children’s illustrated literature further into the realms of fashion history whilst encouraging more research. As Vaclavik states in her conclusion, “...this book prompts a whole range of avenues to pursue...” (p. 195). That she has articulated how Carroll and Tenniel, and subsequent illustrators, have been influenced by their own perspective and understanding of fashion adds endless interest. With the dress and pinafore being considered fairly standard wear for the Victorian child, Vaclavik illustrates that Alice’s image was not such an unusual one to be portrayed in literature of the day (pp. 47–51). For the dress historian there are many such questions to consider. Ada S Ballin’s *The Science of Dress in Theory and Practice* (1885), might be worth re-visiting, as indeed William Egley’s painting *Omnibus Life in London* (1859) and, with the fascination in the world of culture and fashion surrounding several other memorable characters in Carroll’s *Alice* books, much is enticingly left to explore.
Ann Gibson studied design history before undertaking a written MA in textiles/fashion at Manchester Polytechnic. This was followed by a research post at Manchester Metropolitan University where she completed her PhD in 2000 regarding early machine embroidery on nineteenth century dress. A summary of her findings formed the chapter “A Fashionable Detail” in *Machine Stitch Perspectives* (Alice Kettle and Jane McKeating, A&C Black, 2010). During 2004–2009, she co-edited *TEXT: For the Study of the History, Art and Design of Textiles* (The Textile Society) and has written several book reviews and exhibition reviews.

Young Poland is frequently catalogued as the Polish rendition of Art Nouveau rather than Arts and Crafts, due to a lack of nuance in public reception. While largely influenced by the British Arts and Crafts movement, Young Poland remains an ambiguous movement which struggles to secure its place in the lexicon of art and design history. Julia Griffin, curator for the Young Poland Project at the William Morris Gallery in London, England, and Andrzej Szczerbowski, professor of Art History and director of the National Museum in Kraków, Poland, have aimed to explore the writings and visual arts of this period, as a way to better communicate the ideals of the artists and writers of the Young Poland movement. This work has been published in anticipation of a major exhibition by the same name, and will serve as the catalogue for the show, which will open at The William Morris Gallery in Fall 2021.

The editors have organized this publication into two parts. Chapters 1–10 focus on the ideas, makers, groups, sites, and schemes associated with the Young Poland movement. The second part, which concludes with Chapter 17, provides overviews of each facet of the movement using objects of different branches of Polish craft, including textiles, furniture, ceramics, and painting. Specific attention to dress, textiles, and interiors is highlighted in Chapters 11 and 13, written by Alicja Kilijańska and Joanna Regina Kowalska.
In the first chapter, Szczerski introduces us to the basis from which the artists of the time were working, most notably the influence and reaction to the artistic movements in Britain. He argues that while the Polish artists wanted validation within the movements of the time, they did not want to be reputed as a facsimile. And so, these artists sought to create their own unique identity which was shared and discussed in Polish journals, permeating that artistic world within Poland. Critical stylistic movements within Young Poland included the Zakopane Style and the Hutsul Style, which were attempts at creating a national style. These movements were borne out of the foundation of the Museum of Technology and Industry in Kraków (1868), which demonstrated the ideals of Adrian Baraniecki, focusing on the applied and industrial arts, craftsmanship, and raw materials sourced from both his own collection and from the Paris Exposition Universelle of 1867. While this institution concentrated on industry and craft from all corners of the globe, Baraniecki sought to follow the British model of training in the arts, creating educational programs and research methods for a Polish audience. This museum would be a major catalyst for Polish design theory and appreciation.

The Polish Applied Arts Society (1901) promoted the revival of Polish craft and applied art, and revival of applied art by means of exhibitions, educational opportunities, publications, and collecting. It is important to mention that the Society is best known for their effort to balance nuanced vision of the British Arts and Crafts movement with the creation of a national identity. The Kraków Workshops were less interested in the creation of a national identity within the scope of art, and instead concentrated on unifying artists and people who were enthusiastic about furthering the artistic industry within Poland. The Workshops also had less in common with the British Arts and Crafts movement and were notably less ornamental. Other contemporary groups included the Podhale Arts Society, the Kilim Association, the “Golden Horn” Applied Art Association, the “Seed” Art Lovers Society, and the influential “Union.” Szczerski opens the readers’ eyes to just how influential the British Arts and Crafts movement was, and how far reaching it was, motivating groups of artists in Poland to begin to ascertain both a national identity within the artistic world, and a revival of Poland’s already rich folk-art heritage. The remainder of the first part of this book contains hyper-focused essays by various authors which go further into detail about Zakopane Style, the Kraków Workshops as well as specific artists and visionaries within Young Poland.

The second part of Young Poland explores facets of the Arts and Crafts movement in Poland, including furniture and interior design, textiles, ceramics, toys, painting, as well as book design, Christmas decorations, and a fascinating look at a bespoke set of furniture made for an archetypal nursery, which was featured in a 1912 exhibition in Kraków. Chapter 13, written by fashion historian and curator of the
Textile Collection of the National Museum in Krakow, Joanna Regina Kowalska, is of particular interest and touches on a broad range of textile designs and uses throughout the history of Young Poland. Specifically, Kowalska discusses a Zakopane style dress from the early twentieth century (p. 181), which is similar in style to the loose-fitting robes worn by the pre-Raphaelites but is decorated with traditional regional embroidery. Additionally, a lace collar made by a schoolgirl from the turn of the century (p. 183) is a perfect example of craft that was not traditional to the region, but was adopted and taught, and then adapted to fit the Zakopane style.

Overall, this publication serves its purpose as an analysis of a lesser-known theme within the broader scope of European Arts and Crafts as well as Art Nouveau. The authors bring this theme to light by employing essays that help to establish chronology, while making considerable effort to always connect back to the influence of Morris, Ruskin, and the like. The highlights of this book are the images of objects, paintings, and photographs of interior spaces; these images are critical to understanding just how similar the British and Polish movements were, and yet how Young Poland design managed to maintain folkloric appeal and formulate artistic identity.

From an academic perspective, this book speaks to the arena of possibilities that live within larger themes of art history. In terms of dress history, we can discern for our own academic understanding how such artistic ventures influenced the dress of the time. We can also better pinpoint styles and attributions related to the Polish Arts and Crafts.

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Linsey Labson is a fashion and textile historian based in New York. She received her MA from the Fashion Institute of Technology (2021) with a concentration in textile conservation and has worked in several New York conservation laboratories. Her path has led to a career in the luxury cosmetics and skincare industry, where she enjoys exploring how this theme is included in the narrative of historical and contemporary fashion. Her Master’s thesis, Babani: Life and Legacy of a Forgotten designer, 1894–1935, was published in May 2021.
Without context, black skinny jeans, Wellington rain boots, flower headbands, and African dashikis might appear to have no connection. According to Rachel Lifter, they are each a piece of the puzzle formulating indie fashion.

In *Fashioning Indie: Popular Fashion, Music and Gender*, Rachel Lifter tracked the spread of “indie” style from the independent music scene of the 1980s and 1990s to its widespread transformation of pop culture and fashion in the twenty-first century. Lifter earned a Master’s degree in Sociology and a PhD in Fashion, Social and Cultural Analysis from The University of the Arts London and was an Assistant Professor at the Parsons School of Design at the time of writing. In addition, the inclusion of Lifter’s own recollections, anecdotes, and interviews throughout the book inform the reader that she was often a direct observer of the indie scenes described. This education and personal experience certainly qualified her to address the social and cultural history of indie style. Lifter also demonstrated familiarity with important research in the fields of fashion theory and subcultural theory by referring to works by Dick Hebdige, Michel Foucault, Yuniya Kawamura, Joanne Entwistle, Agnes Rocamora, and Sarah Thornton.

In Chapter 1, Lifter tackled the subject of indie’s evolution “from subculture to hot look” (p. 13). Here, she detailed major players of the 1980s British independent music scene, as well as Britpop and American grunge during the 1990s. Gender comes into play as Lifter explained how female indie musicians were sexually objectified in the music press, despite the ideal indie man of this era being the picture of androgyny or soft masculinity. It was this androgynous and very skinny
indie look that was transformed into a “fashion icon” by mainstream fashion designers like Hedi Slimane for Dior Homme in the 2000s (pp. 41, 51). Lifter focused on this subject in Chapter 2, “Skinny Boys and Parisian Runways: The Commodification of Indie Authenticity.” There, she not only presented the influence of indie style on mainstream fashion, but also the pressure placed on indie musicians to participate in the fashion industry. Lifter included several stories behind promotional photoshoots for indie bands, focusing on the difficulties stylists faced when dressing them.

The focus of Chapter 3 is the rise and commercialization of music festival fashion. Lifter discussed what is typically worn at different music festivals, including how the notoriously rainy weather at the music festival in Glastonbury, England, led to “wellies” (Wellington rain boots) becoming an outfit staple for festival attendees. This is in stark contrast to the hot and dry climate of California’s Coachella music festival, which prompts “boho chic” outfits (p. 74). Lifter then called attention to how the indie music festival’s rise in popularity inevitably led to mainstream fast-fashion brands like H&M and Topshop attempting to capitalize on festival style. Another major theme of this chapter is the necessity of the festival attendee to simultaneously fit into mainstream fashion ideals while wearing something one-of-a-kind. Lifter also discussed the role of the street style photographer in both creating and spreading the fashion imagery coming out of these music festivals and perpetuating the popular image of festival style.

In Chapter 4, Lifter built upon the previous chapter in which the ideal festival woman was “racially coded as white” by focusing on the Afropunk music festival in Brooklyn, New York (p. 105). Through an interview with photographer Simbarashe Cha, the reader learns that Afropunk is a bustling hub of festival style that is virtually comprised solely of young Black attendees (p. 107). Similar to the festival styles introduced earlier in the book, Lifter describes Afropunk style as featuring a mix of fast fashion and vintage garments, but while also including elements associated with the African diaspora. This includes a celebration of natural hairstyles, such as afros in the style associated with Civil Rights figures like Angela Davis (pp. 115–121). Lifter also explained that unlike the festivals discussed in the previous chapter, Afropunk has a less welcoming relationship with commercialization and corporate partnerships.

The title of Chapter 5 is “Beyond Retro and the Pop Ragtrade,” the final chapter in the book. Beyond Retro is a London-based vintage clothing retailer that opened in 2001 (p. 141). Lifter framed this business as a taste-maker in the market of secondhand clothing, and as such, a key player in the popularity of vintage in the twenty-first century. This chapter contains an interview with Amber Butchart, fashion historian and former Beyond Retro employee, who provided insights into
and the challenges presented by—trying to fit secondhand clothing into fast and fleeting fashion trends. Lifter also delved into other issues pertaining to used garments, including repurposing, up-cycling, and their mass export to other countries (pp. 148–155).

With this book, Rachel Lifter has presented 40 years of indie style through “snapshots” documenting its evolution (p. 159). This was achieved by thoroughly analysing rather diverse facets of indie style, relating to popular fashion, music, and gender, and specific to the United Kingdom and United States. Lifter was successful in addressing these broad and dynamic topics with clear and direct writing and good organization. Furthermore, the introduction and conclusion of the book served as helpful tools when navigating this work. It should be stated, as Lifter herself acknowledged in the conclusion, that this book is not exhaustive but is “one story of indie’s evolution” (p. 159). With that said, Fashioning Indie: Popular Fashion, Music and Gender is recommended for those studying twenty-first century fashion, especially those focusing on its intersections with independent music, music festivals, and the vintage and secondhand clothing markets. On those subjects, this book lays out many important concepts, events, and influential figures, making it a very solid resource for students and scholars.

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Summer Lee holds a Bachelor’s degree in Communications and Media and has completed the coursework towards a Master’s degree in Fashion and Textile Studies: History, Theory, Museum Practice at the Fashion Institute of Technology. She is currently developing her thesis on emo and subcultural style in the early to mid 2000s, and has presented on this subject to The Costume Society of America. Summer will also present research at the 2022 conference, Fashioning the Body for Sport and Leisure: A History of Dress and Textiles, hosted by The Association of Dress Historians.

Reina Lewis is Centenary Professor of Cultural Studies at the London College of Fashion, University of the Arts London. She has written extensively on the Middle East. Yasmine Nachabe Taan is Associate Professor of Art and Design at The Lebanese American University, Lebanon, and is currently Visiting Professor at Bilkent University in Turkey. The book is part of a longstanding collaboration between the two editors and their institutions which led to a symposium “Modern Bodies: Dress, Nation, Empire, Sexuality and Gender in the Modern Middle East” held in Beirut in 2018. Several speakers have adapted their papers into chapters which appear in the book, each addressing the role of fashion in the development of modernity in the Middle East from the mid-nineteenth to the mid-twentieth centuries. Throughout this period, the region was subjected to significant changes of control from Europe, Russia, and America as well as changes within the Ottoman and Persian empires after the First World War. This has had an impact on dress, appearance, and attitude of the people which were dependent upon the ruling power.

The Middle East is usually confined to the Arab world including Turkey and the Persian Gulf region; however, for the purposes of the book, Lewis and Taan have stretched the region across two continents to include areas in Egypt, Iran, Syria, Palestine, Lebanon, Turkey, and Sudan.

Lewis and Taan have chosen their authors with care. They too are Orientalists who have researched their subjects thoroughly, unearthing new primary sources and reinvestigating previously well-known resources to elicit the impact of social variations of religion, gender, sexuality, ethnicity and race. Those authors wishing
to study original garments discovered that very few have survived, but those that have were studied alongside visual and literary explanations of clothed and unclothed bodies.

In the first chapter, Lewis and Taan introduce the reader to the critical and historical terms used in the discussion of fashion to address the development of modernity in the Middle East from the mid nineteenth to the mid twentieth centuries.

Nancy Micklewright, who has made a study of photography and women writers in the Middle East centred her essay on the inhabitants in Istanbul in the dying days of the Ottoman empire when photography and fashion shared a complex relationship. Istanbul had quickly embraced modernity. Women readily gave up the loose-fitting Oriental gowns for those seen in western fashion magazines, including the corset. Micklewright demonstrates the transition from the traditional robe to the European dress by a close examination of the tailoring and garment construction.

Yasmine Nachabe Taan explores the heterogenous representations of women in photographs of the 1920s and 1930s, living in Palestine, Lebanon, and Egypt. She investigated the ways in which these women challenged the social norms both in Europe and the Arab world. Cross-dressing was assumed to be a western practice which, when introduced into Arab countries, was considered to represent female freedom. These women were viewed as activists who challenged the stereotype of the Ottoman Arab woman who was seen as passive. Taan argues that by adopting male attire and behaviour in the photographs, these women were challenging deep-rooted patriarchal ideologies.

When nudism was introduced into Beirut during the 1930s, its supporters were accused of political corruption and all forms of social falsity. Kirsten Scheid who is Associate Professor of Anthropology at The American University of Beirut, suggests that the movement was launched with Fouad Hobeiche’s loose translation of a French “educational novel” which was published in 1930 as The Prophet of the Nude. Four years later he produced a newspaper which combined “pornographic” imagery and literature. He used the publication to criticise the French colonial authorities on various stand points including the oppression of women. Scheid investigates the ways of learning to look, firstly at nudes and secondly as nudes. She cites the artist Moustapha Farrouk who developed a physical reaction to painting nudes which could only be controlled in by various actions including showering in cold water and studying the Quran. As a result, his work demonstrated complex experiences of looking at and being looked at as a viewer of nudes.
Afsaneh Najmabadi investigates the previously unseen photographs of Iranian family where the bride and groom are seen posing in western style wedding outfits in a photographer’s studio. This photograph was important to the aspirational image of modernity both of the self and the family. Najmabadi uses both the photographic evidence and oral histories to stress changes in the structure of the family and personal relationships within.

This volume sheds new light on the Middle East. The underlying theme throughout the essays is in order to claim modernity people had to be prepared to absorb into their daily lives all that they perceived as that which constituted the western modernity. The book makes fascinating reading uncovering a life which few westerners could envisage.

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Anthea Lilley is completing her MA in Design History at the Northern School of Art with a dissertation, titled, *The Plight of the Dressmaker in the Nineteenth Century*. She hopes to take this work further. She has studied the work of Bill Gibb, the designer of the 1960s and 1970s, and she has also made an in-depth study of the dead and the dying in Victorian England.
This edited volume has a wide scope and it deals with aspects of dress practices among the ancient Persians, Greeks, Romans, Jews, and Christians in the Mediterranean region. The editors, Batten and Olson, are from different academic disciplines, but both are professors at Canadian universities. Alicia J. Batten in Religious Studies and Theological Studies at The University of Waterloo, and Kelly Olson in Classical Studies at The University of Western Ontario. Already at the beginning of the volume, they point to the growing number of studies on dress and textiles of the past and to their own ambition to make an interdisciplinary contribution to dress studies and “to bring together these various fields together in a single volume” (p. 1). The structure of the volume has an introduction by the editors, followed by three sections with altogether 26 chapters. The first section (A) is “Methods” (4 chapters, pp. 11-50), the second section (B) is “Materials” (7 chapters, pp. 53–155), and the third section (C) is “Meanings.” The last section is also the largest one consisting of 14 chapters (pp. 159–348).

Very little remains of a once extensive textile production in the ancient Mediterranean. This situation presents several methodological problems for modern scholars of ancient dress and textiles. The most resourceful area when it comes to actual textile finds from Antiquity is Egypt, due to climatological reasons. Two chapters in the book focus on evidence of dress in Roman Egypt, but of different kinds of source material. Chapter 10, by Lise Bender Jørgensen, deals with archaeological textiles found in Egypt. There is an impressive amount of textile finds, usually small in size and found in particular in rubbish dumps at quarries,
ports and forts in the Egyptian desert. This type of finds largely represents everyday life and work clothes.

Chapter 12 by Lorelei H. Corcoran focuses mainly on visual evidence: dress and self-representation in mummy portraits and portrait mummies. Such portraits appeared in the first century AD and, Corcoran argues, they were made as self-representations for eternity where the depicted persons appear in their best attire, “in an ideal state” (p. 154). Nevertheless, such portraits also meditate several aspects of dress practices in Roman Egypt; daily life, gender, and not least the colours of clothes. In the archaeological record, the original colours of textiles are usually blurred or more or less completely lost, but in paintings, like in the mummy portraits, we can still appreciate ancient colour spectrums.

More aspects of colours in textiles, in particular ancient Greek dress, are discussed by Cecilie Brøns in Chapter 8. She argues for a “multi-methodological approach” (p. 94), i.e., to use diverse source categories “to gain further insight into the choices and preferences for specific colours for textiles” (p. 94). A related topic, on information on dress in visual evidence, but with a Roman focus appears in Chapter 11, by Lisa A. Hughes. She uses wall paintings and mosaics from Pompeii to discuss how various categories of women in the region of Pompeii, such as ritual participants, entertainers, and craftswomen, appear in mosaics and frescoes. Hughes calls for more regional studies on female dress in the Roman world as “more detailed treatments of women can help break stereotypes...in order to revivify more voices of ancient Roman women that have been lost and forgotten over time” (p. 136).

As mentioned above, only little is left of ancient clothing items and what is left is often in a fragmentary state of preservation. It has been argued before that iconography is our best source for how ancient dress may have looked in real life in Antiquity. Contrast to textiles, a huge amount of Greek and Roman images is left for us to study, but the value of them for dress studies is not uncomplicated. In Chapter 6, Glenys Davies discusses the vital methodological question of how well sculpture in bronze and marble reflect Greek and Roman dress in real life. Davies points to questions such as visual representations of real versus ideal dress, to the fact that many statues depict divinities and not real people and may be dressed accordingly. Still, she concludes that statues are still “the best evidence for how Greek and Roman clothing might have looked...how it was draped, the range of textiles available and how fashions changed over time” (p. 65).

This volume does not only discuss aspects of dress, but also considers other details in appearance, such as hair and social status (Llewellyn–Jones, Chapter 14), the meaning of shoes in ancient Greece (Blundell, Chapter 15), of jewellery in the
Roman period (Ward, Chapter 9), and the (ambivalent) significance of Roman crowns (Gallia, Chapter 18). Some of these aspects have also been touched upon briefly in other chapters. The major part of section C, “Meanings,” is dedicated to aspects of Jewish and Christian dress (Chapters 19–26). In Chapter 19, Joshua Schwartz asks whether there was a distinctive Jewish dress in the Greco-Roman world. Some examples of Jewish clothing details are presented here, such as the tzitrit, “fringes attached to the edges or corners of a mantle worn by a male” (p. 250), and the tefillin. The latter were small leather cases attached to the arm or head with leather straps. The cases contained parchment with biblical lections used by men but also by women and children. Wearing them in public, Schwartz argues, was a clear marker of a Jewish identity. However, it may have been a matter of regional dress practices as the conclusion of the chapter is that in the Diaspora, Jews may have tried to avoid attention by specific dress markings. Many more aspects of Jewish and Christian dress are discussed in the following 13 chapters.

This volume is not entirely especial in the choice of topic as there are other edited, multiauthored publications on dress in Antiquity. The uniqueness rather lies in the scope of presenting aspects of Greek, Roman, Jewish, and Christian dress in one volume. It shows the potential of various source categories and methods, and on the whole this book clearly demonstrates the multidisciplinary approach of current dress studies in the ancient Mediterranean. The ambition of bringing together various research fields in one volume is reinforced by the four chapters of section A, “Methods,” which summarize previous research and discuss methodological issues for the study of dress from various academic disciplines, in a) classical studies (Olson); b) religious studies (Batten); c) anthropology (Hume); and d) sociology (Graybill).

As is usually the case with multiauthored edited volumes (in this case with altogether 21 different contributors, including the editors of the book), individual readers will find different chapters of the book variously useful for their own work. However, the methodological chapters will be useful for a broader audience working with how to approach and understand dress practices in various contexts and regions of the ancient Mediterranean and beyond. Section A of this volume stands out as the vigour of the volume and these chapters will serve both as a useful overview for students and researchers alike, and as a point of departure for further methodological discussions.
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Lena Larsson Lovén is a Professor in Classical Archaeology and Ancient History at The University of Gothenburg, Sweden. Her research areas concern Roman social history, visual arts, dress studies, and ancient textile history. She took part in the interdisciplinary European project “dressID: Clothing and Identities—New Perspectives on Textiles in the Roman Empire” (2007–2012). She has published extensively on ancient Roman dress as a means of visual communication, work organization, and gender roles in the Roman world. Her current research concerns textiles of the Roman house, and the recycling of clothes in Antiquity.

Geraldine Howell’s book Women in Wartime: Dress Studies from Picture Post 1938–1945 was first published in hardback in 2019, and was released in softback in 2021. Howell is an independent scholar based in the UK, and the author of Wartime Fashion: From Haute Couture to Homemade (2012). She referenced Picture Post widely in this seminal work, making Women in Wartime a natural progression. British wartime fashion has been the subject of several books in the past decade, including cornerstone works such as Julie Summers’ Fashion on the Ration (2014), and Jayne Shrimpton’s Fashion in the 1940s (2016). Women in Wartime strengthens this collection of works as a whole, with the focus on Picture Post setting Howell apart from the rest.

Picture Post was a pioneering photojournalistic magazine which ran during 1938–1957 and sold an average 1.5 million copies weekly. Howell strives to demonstrate the extent to which articles in Picture Post can shape our understanding of women’s lives during this era, and to emphasise “the distinctive use of the photo–story in facilitating an appreciation of the changing nature of fashion and female identities” (p. 2). Howell goes to lengths to inform her readers of the nature of Picture Post as a publication, and its corresponding reliability. She claims that despite the inherent bias of any photograph, the editorial policy of editor Stefan Lorant, alongside the authentic photo–journalistic style of the Picture Post photographers, earned Picture Post its reputation for socially democratic, progressive, and honest storytelling.

Howell acknowledges that most fashion features were middle class in tone, even when discussing making, mending, and austerity regime fashions. However,
Howell’s use of indirect fashion stories, which highlight everyday people, to supplement the fashion features helps to balance the overall scope of the publication. The photo-story reporting style and broad diversity of ages, backgrounds, and aspirations among the women featured in *Picture Post* provide a well-rounded, reliable, and multifaceted resource for studying dress, gender history, and wartime living.

*Women in Wartime* is divided into 11 sections, with an introduction, nine chapters, and a conclusion. The chapters are thematically oriented, with an overarching, though not strict, chronological progression. Each chapter is further divided by topic, and is oriented around case studies. The book enjoys 75 black-and-white images taken from *Picture Post* articles, all of which appear clearly captioned and referenced.

The first two chapters establish the ways in which beauty and dress are depicted in *Picture Post* and encompass the years 1938–1940. Chapter 1 presents conceptions of female beauty through fashion stories and lifestyle stories, while Chapter 2 focuses on the myriad eras and inspirations which informed fashion in these years, from couture for royalty to the everyday styles of common people. Chapter 3 stays with the timeframe of 1938–1940, but shifts focus to the reality of living with less wealth and fewer resources and opportunities. Chapter 3 demonstrates “how clothes were acquired and worn” in various working class communities (p. 59). It is exemplary of how lifestyle articles in *Picture Post* may be useful for researchers interested in the material and sartorial culture of Britain’s poorer communities. Howell’s attention to class and wealth in her discussion of dress shows an awareness of the overemphasis of middle and upper class clothing within her field. There is, however, little mention of race and of refugees, which would elevate the work further. It remains unclear if this was Howell’s choice, or dictated by her source material.

From Chapter 4 onwards, the impact of war takes the forefront. Case studies range from rationing advice and DIY projects in “Practical Living,” a weekly *Picture Post* segment intended to help female readers make the most of what little they had, to wardrobe maintenance, and finally to clothing initiatives and the supply of textile war needs “from surgical dressings to summer dresses” (p. 115). Wartime social concerns arise within the text, including state welfare programs (or the lack thereof), war work, and the new prevalence of trousers in women’s wartime wardrobe, and the state’s emphasis on women’s fitness which directly contradicted former assumptions of female frailty. Overall, each chapter is efficient in demonstrating the contributions of *Picture Post* to historical and current understandings of wartime fashion restrictions, clothing hardship, and changes to the ways in which garments were used and perceived within British wartime society.
The structure and organisation of content is straightforward and easy to navigate. There are instances where an important date, or details about an organisation or individual are unclear within the main text. These are clarified in the footnotes with helpful resources for further learning, and a touch of refreshing light humour. Howell's tone and steadfast reliance on footnoting communicates that her intended audience is scholarly. However, her writing style is unpretentious and accessible throughout, making her work a resource not only for academics and scholars, but for non-professional beauty and dress history enthusiasts alike.

To conclude, *Women in Wartime: Dress Studies from Picture Post 1938–1945* is successful in demonstrating the value *Picture Post* has as an academic resource. Furthermore, it is relevant to studies of the Second World War, beauty, gender, and material culture. While the themes within this work may not be novel for a seasoned fashion researcher, the source material is fresh, and the extensive use of images makes it a serviceable resource for those interested in visual culture. Most of all, this book leaves the reader curious, with a desire to explore the *Picture Post* archive for themselves.

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Kimono: Kyoto to Catwalk is divided into six main themes featuring the kimono as a multifarious timeless item of dress and reformed sartorial expression. The authors provide an exhaustive sequential trajectory and complex history of the kimono from its status as a cultural icon—reserved as an expression of the essence of Japaneseness—to its network of exchange and influence in modern manifestations that resonate through international fashion today. The introduction to the premise of the book is to counter this attitude and present the kimono as a dynamic and fashionable item of dress by revealing the social, cultural, and sartorial significance of historical and contemporary contexts in both Japan and the rest of the world (p. 13). Jackson introduces readers to the avant-garde and characteristic T-shape form of the kimono, which unsurprisingly, is used as a surface for decorative design and site of meaning. However, this radical fashion icon not only weaves together the complex aesthetic and cultural geographies that lie within its codified system of social etiquette, but speaks to its blatant gender fluidity and androgynous level of style: a particularly significant theme that is repeated throughout the book. Featuring contributions from over 16 leading scholars, this book provides an exceptional narrative of the pursuit of social status, the shuffling between the custodians of tradition and etiquette clothing to an international interpretation and assimilation of the West, as well as the rapid growth of the economy and preservation of historic weaving and dyeing practices.

The hardback book is printed in a magnificent indigo blue colour, designed by Daniela Rocha. It features a short foreword from Tristram Hunt, Director of The Victoria and Albert Museum (V&A) with an introduction by Anna Jackson (V&A Keeper of the Asian Department); as well as 24 essays divided into six overarching
themes: “Kimono in Japan,” “Fashion for the Foreign,” “Shifting Styles,” “Kimono as Costume,” “Kimono Reinvention,” and “Kimono Transformation.” In addition to the thematic format, the book also features over 250 beautiful illustrations and photographs. The contributing authors, including Sheila Cliffe (Professor at Jumonji Gakuen Women's University, Japan), Lesley Downer (Author, journalist, visiting lecturer and broadcaster), Ruper Faulkner (Senior Curator, Japan, Asian Department), Ariane Fennetaux (Associate Professor of History at Université de Paris), Akiko Fukai (Director and Chief Curator of the Kyoto Costume Institute), Anna Jackson (V&A Keeper of the Asian Department), Elizabeth Kramer (Senior Lecturer in Design History at Northumbria University), Iwao Nagasaki (Former Curator of Textiles at the Tokyo National Museum), Susan North (Senior Curator in the V&A Fashion, Textiles and Furniture Department), Yuzuruha Oyama (Chief Curator of Asian Textile and Costumes, Tokyo National Museum), Josephine Rout (Curator, Asian Department at The Victoria and Albert Museum), Akiko Savas (Japanese Fashion Scholar), Claire Wilcox (Senior Curator, Department of Furniture, Textiles and Fashion at The Victoria and Albert Museum), Masami Yamada (Curator for Japan in the Asian Department at The Victoria and Albert Museum), and Kohka Yoshimura (Tokyo–based Curatorial Adviser), reveal how the kimono is not a stagnant remnant of the past, but a constantly modified sartorial expression with symbolic meaning. The contributors explore the ways the kimono has performed, transformed, and evolved whilst displaying status, gender ambiguity, subversion to its so-called unsullied national and traditional significance and concurrently grappled a new cultural identity. Jackson and Nagasaki state that kimono design served “the taste and literary discernment of the wearer and acted as a playful way of inviting those they met to engage in word games or to literally ‘read’ something of their personality through their dress” (p. 96).

Scholarship on the kimono, albeit dated and brief, has been published (Yamanaka, 1982; Munsterberg, 1986; Liddell, 1989; Crichfield Dalby, 1993; Fujisawa, Sano, Woodson, and Kawakami, 1997; Imperatore and Maclardy, 2001; Till, Warkentyne and Judith Patt, 2006; Satsuki Milhaupt, 2014). Within these texts, the focus is not exclusively on the kimono. This gap of research is present in *Kimono: Kyoto to Catwalk*. While the strength of expertise shines through the demonstration of both the culturally situated origins and significance of the iconic garment and knowledgeable discussion of the technical details of its design and function, it would have been valuable to have a perspective from an author with a different weight of opinion—solely because all contributing authors have textile, design, or curatorial backgrounds, many of which are practicing curators and academics. Although, the thematic chapters trace the kimonos trajectory from Edo period (1603–1868) to the Meiji period (1868–1912), the sequence of research is not featured in a chronological order, making it difficult to follow the historical course. In relation to recent literature within the field of Japanese dress history,
there has been similar scholarship written—namely by Anna Jackson, V&A Keeper of the Asian Department and editor of this publication, and by Josephine Rout, Curator, Asian Department at The Victoria and Albert Museum, who has also contributed to *Kimono: Kyoto to Catwalk*. Nevertheless, a similar book was published by Vivian Li just last year, *The Kimono in Print: 300 Years of Japanese Design*, where she focuses more on Japanese print design and culture, yet it does address similar concerns in the field of Japanese textile artistry and fashion.

This interdisciplinary piece of scholarship meticulously represents a comprehensive review of the kimono. The methodical analysis of each chapter is brilliant as a first approach to this subject or as a resource for those who wish to widen their knowledge on the topic or engage in a more–depth study of the garment. The research, although at times quite complex, is presented in an accessible and engaging manner with great clarity. In efforts to highlight the kimono as an exemplary cultural artefact, the book does not aim to provide a complete directory of technical language, instead, all contributors successfully communicate specialised knowledge with clear terminology, explanations, and illustrations. The book also highlights its western sartorial influence on pop–culture and how modern–day fashion designers have rediscovered, reimagined, and rendered its legacy, contributing to a larger understanding of the evolution of contemporary fashion. Thus, it is made clear that while the kimono is an icon of tradition characterised by creativity and representation, it is also an extremely complex and contemporaneous garment that seeks to share its culture, elegant styling, and unalterable identity with the world, keeping the ever–changing future of fashion alive. This book would be a cherished gift to a reader who has an interest in fashion history but is not necessarily a scholar of the subject. *Kimono: Kyoto to Catwalk* is a much needed and well–placed resource in the global network of fashion, serving as a great foundation for further research in dress history.
Vanessa Recine is a curator, producer, and editor based in the United Kingdom. She holds an MA in Fashion Curation from London College of Fashion, University of the Arts London, and a BFA in Art History from Concordia University, Canada. Her research focuses on the practice of exhibiting fashion, revealing how the language of visual merchandising is echoed in curatorial conventions of display. Vanessa has edited and translated work in the field of fashion studies including Exhibit! Fashion on Display: Exhibition and Brand Spaces (2020) by Luca Marchetti and Simona Segre Reinach and the Italian/English edition of Fashion Curating/La Mode Exposée: Understanding Fashion through the Exhibition by Luca Marchetti (2019). She is currently a Collections Review Assistant at The Amelia Scott Museum in Tunbridge Wells and Co-Founder and Producer of Wearers Festival, an arts organisation that explores the relationship between people, their clothes and its links to identity and culture.
In this book, the editors recollect a series of essays that were presented on a homonym conference which was the result of an international research collaboration between CNRS (Archéologie et Sciences de l’Antiquité, Nanterre), CTR (Centre for Textile Research, University of Copenhagen), and The University of Leicester under the name “Ancient Textiles from the Orient to the Mediterranean” (ATOM). The book is also dedicated to Marie-Louise Nosch and Professor Eva Andersson Strand in recognition for their valuable inspiration and influence in the development of ancient textiles research with a transversal and interconnected perspective. The different editors represent the three members in the ATOM programme and have different backgrounds. Mary Harlow is an Associate Professor at The University of Leicester and guest professor at the CTR, whose research focuses on gender in the Roman world; Cécile Michel is a senior researcher at CNRS as an Assyriologist with a focus on cuneiform archives of Upper Mesopotamian and Anatolia during the second millennium, while Louise Quillien is a researcher at the same centre specialized in Assyriology and cuneiform archives from the first millennium Babylonia BC.

The book covers three millennia in the study of the relationship between gender and ancient textiles led by a wide range of resources including archaeological evidence, texts, and iconography. The compilation explores questions around the gendered activities in textile production and the role of dress as a marker of gender in different periods of Antiquity. The book is divided in four parts to provide a
guidance to the reader and organize the different contributions in a comprehensive manner, even though there are many interconnections within the essays, as expressed by the editors in the introduction. The first three sections are where the main contents reside, while the fourth serves as a conclusion to the book. These three main parts in which the book is divided follow a chronological order within their themes. These are defined by their titles as follows: “Gendered Textile Terminologies,” “Gendered Textile Activities,” and “Gendered Wardrobes.”

As the first part focuses on the vocabulary in relation to gendered textile inquiries, the four contributions “Textiles and Gender During the Middle Babylonian Period (c. 1500–1000 BC): Texts from Syria and Babylonia” by Philippe Abrahami and Brigitte Lion; “The Goddess Nanaja’s New Clothes” by Francis Joannès; “Textiles and Gender at Ugarit” by Valérie Matoïan and Juan-Pablo Vita; “Towards Engendering Textile Production in Middle Bronze Age Crete” by Agata Ulanowska; refer to different textual sources to draw and support their findings and conclusions in which certain aspects of gendering can be deducted.

The second part includes contributions from Damien Agut-Labordère with “A Man’s Business? Washing the Clothes in Ancient Egypt (Second and First Millennia BC);” Hedvig Landenius Enegren with “Women, Men, Girls and Boys: Gendered Textile Work at Late Bronze Age Knossos;” Beate Wagner-Hasel with “Female Dues and the Production of Textiles in Ancient Greece;” Lena Larsson Lovén with “Gender and Textile Production in Roman Society and Politics;” and Magdalena Öhrman with “Work Gendering Space? Roman Gender, Textile Work and Time in Shared Domestic Space;” and delves into the interconnection of gender and the division of different textile tasks considering and comparing the domestic and more industrialized aspects of work, ranging from Ancient Egypt to the Roman period.

The third part is the one with more contributions: “Some Remarks on Textiles and Gender in the Ebla Texts of the Third Millennium BC” by Maria Giovanna Biga; “A Visual Investigation of Feminine Garments at Mari During the Early Bronze Age” by Barbara Couturand; “Belts and Pins as Gendered Elements of Clothing in Third and Second Millennium Mesopotamia” by Cécile Michel; “I Made You Put on Garments, I Made You Dress in Linen’: Gender Performance and Garments in Sumerian Literature” by Anne-Caroline Rendu Loisel; “The Gender of Garments in First Millennium BC Mesopotamia: An Inquiry Through Texts and Iconography” by Louise Quillien; “White Men and Rainbow Women: Gendered Colour Coding in Roman Dress” by Cecilie Brøns and Mary Harlow; “Garments for Potters? Textiles, Gender and Funerary Practices in Les Martres-de-Veyre, France (Roman Period)” by Catherine Breniquet, Marie Bèche-Wittmann, Christine Bouilloc, Camille Gaumat, and Marion Veschambre; “Fashioning the
Female in the Early North African Church” by Amy Place; and “Climate Change and Clothing Changes in Late Antique Male Dress” by Nikki K. Rollason. Every essay of the above examines aspects of gendered garments or gendering details in different ancient periods conducting enlightening and rich research in the field.

The final part includes a reflection and a link to more contemporary times with “A Note on Gender and French ‘Haute Couture’ in 1970: ‘Les Sumériennes’ by Jacques Estérel” from Brigitte Lion who remarks how the designer gave the name “Sumerians” to unisex garments, which contradicts research shown in some chapters of the book (Chapters 12 and 14), as reductive interpretations of ancient dress. The book is completed with “Concluding Remarks” by Eva Andersson Strand highlighting the importance of the research and study of textiles and garments in history and gender studies by intertwining different resources such as archaeological material, text, and iconography, with this volume as an example thereof.

Overall, Textiles and Gender in Antiquity: From the Orient to the Mediterranean is a comprehensive compilation of research that elucidates the relationship between ancient textile history from a wide range of periods and gender expanding the study of gender and textiles dating as far as the third millennia BC. The specific and academic tone of the essays make this book a reference for readers who are versed on the subject and have an interest in deepening their knowledge in any of the periods, history of textiles in Antiquity, or methodologies in textile and gender studies. Otherwise, readers less familiar with matters touched upon in this volume could find themselves lost in details and the use of numerous abbreviations, for instance. In addition, this book signals further areas of study that may not only inspire academic readers to conduct future research, but also guide them to develop their own research essays in a comprehensive fashion. Therefore, this is a great resource for in–depth knowledge and studies of Antiquity, textiles, and gender, whilst for readers unversed in the subjects tackled, the publication may be challenging to comprehend.
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Since September 2021, Alba Sanz Álvarez has been a PhD student at The University of Edinburgh, Scotland, where her interdisciplinary research approach combines the study of fashion collectors, fashion collections, and museums. She holds a Bachelor’s degree in History of Art from Universidad Complutense of Madrid and two Master’s degrees from Stockholm University: one in Fashion Studies and the other in Fashion Communication and Marketing. She has gained experience in the fashion industry by working for the Swedish high-end fashion brand Acne Studios. Alba’s research interests also include gender perspectives within fashion and the ability to work with a different range of materials.

“The purpose of this book is to preserve and promote velvet-weaving knowledge, skills and appreciation...” (p. 141). Thus, the author, Dr. Wendy Landry, concisely describes the aim of the book. Dr. Landry is an experienced academic scholar of textiles, and a weaver. She holds a PhD in Interdisciplinary Studies and Fine Arts (Concordia University, 2011). She has devoted most of her career to studying velvet hand-weaving from a technical perspective around the globe. This book can be seen as a culmination of the author’s research on this theme. The demise of velvet hand-weaving motivated the urgency of this publication. Dr. Landry writes: “The modern era has witnessed the rapid decline of the ancient practices of velvet-weaving around the world. The wide and rapid spread of machine-weaving nearly eradicated centuries of knowledge and skills, retaining only a fraction appropriate to the industry” (p. 141). Therefore, bearing in mind this meaningful and “noble” goal, the book guides the reader into the diverse, intriguing, and multicoloured world of velvet-weaving from a historical and technical perspective.

Before delving into the contents of the book, it is worthwhile recalling the definition of velvet, following the indication of the author. Velvet is “a well-known fabric, a staple of the global textile and garment industry” (p. 16), which can be defined as a “pile fabric that is woven using a supplementary or extra pile warp usually held up by rods or wires” (p. 17). The author notes that she mainly uses “the term velvet to refer to the extra-warp pile types formed with the use of removable rods to raise and hold the pile above the foundation cloth” (p. 18). As the title of the publication itself suggests, the book is divided into two parts “Velvet on My Mind” (pp. 29–141) and “Velvet on My Loom” (pp. 142–231).
The first part of the book, “Velvet on My Mind,” accurately explores the techniques of velvet-weaving from the earliest evidence to the nineteenth century. In accordance with the aim of the publication, the author motivates her historical analysis by remarking that the “long, international history and preindustrial hand-weaving methods have become obscure” (p. 16). The author looks closely at artefacts, mainly conserved in American, Canadian, and European museums, such as the Cleveland Museum of Art, Katoen Natie collection in Antwerp, Los Angeles County Museum of Art, Musée des Tissus de Lyon, Metropolitan Museum of Art of New York, Montreal Museum of Fine Arts, Rhode Island School of Design, Royal Ontario Museum, Textile Museum of Washington, DC, and The Victoria and Albert Museum.

Dr. Landry describes the aim of her object-driven investigation: “In spite of this decline [velvet handweaving]...its knowledge persists in the preservation of historical artefacts in cultural institutions (e.g. museums), historical-restoration industries, and individual artistic curiosity and creation, sometimes as a small, precarious, and endangered production” (p. 141). The investigation began from the earliest evidence of velvet-weaving in sheets, employing the weft-looped pile technique, dating back to ancient Egypt (Eleventh Dynasty, 2009–1998 BC) and spanned around a vast array of velvet-weaving techniques, developed around the globe in different historical periods. Through historical contexts and different materials employed in velvet-weaving, such as linen, cotton, or silk, the author thoroughly guides the reader into the history of this technique, referencing relevant scholarly literature. A detailed chronology (Appendix 1, pp. 232–233) integrates the historical analysis of the technique. Notably, Dr. Landry encompasses the development of the technique all over the world, without giving privilege to a European or western perspective.

The aim of the book and the aforementioned object- and technique-driven approach guides the investigation of Dr. Landry in this first part. The author accurately defines the reasons for her approach in the introduction: “The story of velvet can be viewed from several perspectives. The perspective of the history of an artefact is the most common approach. It has the benefit of being anchored to the actual surviving artefacts and documentation of them in common social records...Unfortunately, another central perspective has received far less attention, undoubtedly due to the comparative lack of definitive artefacts and documentation until the modern era. That is the perspective of the activity of weaving velvets” (p. 26). Overall, Dr. Landry drew a compelling and exhaustive biography of the technique of velvet-weaving, writing her analysis in an informative and relatively accessible style. Her approach resembles the material turn of recent historical literature, which led to a closer investigation of the artefacts, textiles, and dresses of the past. Notably, the book needs to be included in contemporary scholarly
research, which aims to preserve and promote indigenous and endangered weaving techniques around the world. The book also tackles some aspects of social and economic history, but these themes are not always fully delineated, preferring a purely technical approach.

However, the book is not just a historical investigation of velvet hand-weaving. The author, in the second part of the book “Velvet on My Loom,” also describes the more practical side of preserving velvet hand-weaving by guiding the reader step-by-step into the actual weaving process. First of all, the author, by introducing readers to velvet hand-weaving, remarks on the dedication required by this weaving technique: “Weaving velvet is not for the faint of heart. I say this not because it is complicated or requires complex equipment, neither of which is especially true, but because it requires dedication, vigilance, patience, and care” (p. 12). Overall, the second part leads the reader from designing the textiles (Chapter 6), the principles of velvet-weaving (Chapter 7), dealing with the required equipment (Chapter 8) and materials (Chapter 9), to weaving (Chapter 10) and after-treatments for velvets (Chapter 11).

The book fulfils the initial aim of preserving and promoting the knowledge of velvet hand-weaving, and the author pursues this goal throughout the publication in an informative form. The purchase of the book is advisable for those interested in the “theoretical” textile history, material culture, or “practical” weaving.

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The series Medieval Clothing and Textiles has been published regularly by Boydell since 2005. Unique in its devotion to the Medieval period, this series, dedicated to textile and dress history, focuses on this field of research that has been growing in recent years. This edition offers seven specialised articles that cover both a wide chronology and geographical area: “from the tenth through the sixteenth century... Scandinavia to Spain, with stops in England and the Low Countries” (p. xiii). It also comprises approaches from different disciplines, namely literature, history, art history, archaeology, and historical reconstruction. This is a thoroughly illustrated volume, which certainly will be appreciated by textile and dress historians. The final section, with book reviews, constitutes an excellent guide for novelties in the field. A list of more detailed abstracts and keywords provided by the authors themselves would be useful.

A quite detailed lexical analysis on the various terms for banners and their use in Anglo-Saxon texts is presented by M. Wendy Hennequin in the article “Anglo-Saxon Banners and Beowulf.” Banners were “clearly textile creations” (p. 10) and “used as identification before the advent of heraldry” (p. 8). The author explores several excerpts not only from the poem Beowulf but from other Anglo-Saxon texts, proving that banners were currently quoted and therefore had a crucial importance for society at the time, being clearly associated with military conquest, royal treasure, royal succession, and also with magical powers.
Maggie Kneen and Gale Owen-Crocker, in their article, titled, “The Use of Curved Templates in the Drawing of the Bayeux Tapestry,” demonstrate that research on this famous textile is far from over. By carefully analysing the drawings of the embroidery, they managed to identify standardised symmetric and asymmetric curved shapes, which are constantly repeated along the piece, thus suggesting that curved templates were used to compose the drawings. They also managed to identify similarities of drawing techniques between the Bayeux embroideries and the illuminated manuscripts from Canterbury and Mont Saint-Michel, shedding some light on the type of workshop in which this embroidery might have originated.

The essay, “Construction and Reconstruction of the Past: the Medieval Nordic Heritage of Hemp,” authored by Git Skoglund, puts hemp—a relatively marginalised fibre in textile history—at the centre of the discussion, proving that its use in Medieval Scandinavia was much more common and important than what written sources reveal. The ambiguity brought by the use of “linen as an umbrella term for bast–fiber textiles” (p. 81) helps to explain the difficulty in distinguishing flax textiles from hemp. But, as the author argues, the use of polarized light microscope (PLM) fibre analysis showed that textiles previously classified as flax also included hemp yarn. Textile art history and “observing plant fiber cultivation and textile production in peripheral areas that have preserved their textile tradition” (p. 84) are the proposed ways to achieve and promote the historical importance of hemp.

John Slefinger presents a complex and inspiring interpretation of the attire of Lady Mede, a character from the allegoric poem Piers Plowman, authored by William Langland in the mid fourteenth century. Arguing that “medieval clothes were symbols as much as they were fabric” (p. 98), Slefinger seeks to unveil the allegoric significance of Lady Mede’s clothes. But, by analysing the evolution of the narrative, he concludes that the symbolism of those clothes was ambiguous and was interpreted differently, according to the eyes of various characters, thus proving that “dress does not always fit someone’s character” (p. 100).

With the sassy title “Sex, Lies and Verdugados: Juana of Portugal and the Invention of Hoopskirts,” Mark D. Johnston deconstructs the legend that claims that Juana of Portugal, queen of Castille during 1455–1474, invented the verdugado [farthingale], used in hoop skirts, with the purpose of hiding an illicit pregnancy. By critically analysing chronicles and iconographical documents and placing them in their historical context, the author concludes not only that Juana of Portugal did not invent the hoopskirt, which was already in use by 1468, but also neither the hoopskirt nor the subsequent guardainfante were used to hide pregnancy. Those
claims served only as a way of denigrating the image of the queen, serving as political propaganda in the context of the War of Castilian Succession.

John Block-Friedman and Melanie Schuessler Bond present their article, “Fashion and Material Culture in the Tabletop of the Seven Deadly Sins Attributed to Hieronymous Bosch,” in which they analyse in detail the elements of fashion depicted in the specific scenes of Envy, Pride, and Lust. By carefully classifying the type of clothes and by comparing them to other contemporary iconographical documents, they suggest that several elements depicted are old fashioned and/or exaggeratedly expensive and decorated and that these choices had a moral purpose. By using these specific elements, the artist sagaciously managed “to mock those who would fall prey to these sins” (p. 162).

Finally, Cynthia Jackson, a professional embroiderer, proves that historical recreation is a precious path to achieve deep historical knowledge in her article “The Broderers’ Crown: The Examination of a Sixteenth-Century City of London Livery Company Election Garland.” She describes, in detail, the challenges faced, and the methodologies and techniques used for reconstructing one of the two embroidered crowns from the company, dating from the sixteenth century. Research demonstrated that the four sections of the crown present differences, which suggest that it was a work of multiple embroiderers, although the chance that it could have been made by a sole embroiderer cannot be discarded. Besides contributing to the safeguarding of the piece, this reconstruction and the research it demanded also “reaffirmed the high level of technical skill and creativity” (p. 188) of embroidery in this particular period. In the Appendix, the author also offers a detailed list of extant embroidered crowns of the City of London livery companies (during the sixteenth and seventeenth centuries).

All papers in this volume are clearly written and organised, especially for non-English readers. This is one of the top series in the field of textile and dress history and continues to maintain high scientific and academic standards, whilst providing great contributions for the advancement of knowledge.
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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).
The Covid–19 pandemic has decisively demonstrated the world’s interconnectivity, but an increasing number of studies by dress historians make it clear that the world has long been linked through the conception, creation, and consumption of what people wear. *Dressing Global Bodies* contributes to these discussions. Focusing on the four centuries between 1600 and 1900, the book’s 13 chapters are authored by an international group of interdisciplinary academics, including anthropologists, economists, and historians, who participated in a conference convened at The University of Alberta in 2016, “Dressing Global Bodies: Clothing Cultures, Politics and Economies in Globalizing Eras, c. 1600s–1900s.” The book does not reproduce all papers from the conference and in framing the present volume it is interesting that Lemire and Riello have chosen to emphasize “Politics” over “Cultures” and “Economies.” Of course, these three topics are deeply interwoven, reinforcing and contaminating one another in myriad ways, but a focus on “Political Power,” as per the book’s sub-heading, tends to prioritise a focus on the creation, maintenance, and frustration of hierarchical relationships from the perspective of Europeans.

Within their introduction, Lemire and Riello assert that “Dress was a charged cultural instrument, as evidenced in colonial and decolonial politics, social and political agendas, animated by cross-cultural and commercial flows, industrial and institutional innovations” (p. 5). The point is compelling, but it could be suggested that the “charge” acquired by dress was a consequence of the unequal encounters between Europeans and indigenous communities beyond their frontiers. The “agendas,” “flows,” and “innovations” that followed these initial meetings were
consequently reactions—to varying degrees respectful and ruinous—of the colonised to the coloniser. Consequently, whilst the book’s chapters do move discussions of dress beyond Eurocentrism, many are nonetheless rooted in Europe—physically and psychologically—and the prevailing narrative is of a world responding to the West.

Two themes that are unique to this book, and which contribute most to its dissection of political processes and the presentation of new global histories in dress (p. 7), relate to materiality and anxiety. Many authors frame their discussions around specific garments to introduce personal stories that elucidate, and humanise, complex and drawn out social and political processes. This includes a silk satin dress with gold embroidery associated with Queen Ranavalona I of central Madagascar (Chapter 7), and the cream cotton wedding dress of Catherine Valpy, who emigrated to Otago, New Zealand, in 1849 along with her family. Catherine’s father had previously worked in New Zealand for the East India Company and in India as a judge (Chapter 8). It also includes the cream silk wedding dress of Anna Blaxland, whose family emigrated to Australia from the United Kingdom in 1806 (Chapter 9), as well as the chitenge outfits that were worn by women in parts of Africa as a form of national dress after their countries gained independence from colonial rule (Chapter 13). In chapters where specific garments are not analysed, a focus on materiality remains. For example, Susanna Burghartz (Chapter 1) looks at the richly engraved costume books printed by Belgian Theodor de Bry from the 1590s, which “became the most extensive and influential pictorial archive of the first globalization,” for their depiction, often idealised, of the dress and appearance of people from different global cultures (p. 15). Beverly Lemire (Chapter 3) studies the manufacture and supply of white linen shirts and snowshoes to explain the “complexities of material exchange” (p. 65) and how European and indigenous technologies and processes came together to ensure adequate provision of both. A focus on materiality, highlighting local and nuanced circumstances, is helpful, perhaps most especially for readers unfamiliar with some of the geographical cultures and regions considered within the book, for demonstrating how human dress acts as a “dynamic ‘social skin’” (p. 7).

A focus on materiality also highlights how global interactions between 1600 and 1900, particularly through the establishment and expansion of European empires, created an omnipresent, if diffuse, sense of unease and anxiety among colonisers and colonised alike about their self and social identities. For example, Burghartz’s analysis of de Bry’s engravings (Chapter 1) convincingly shows how first impressions could deceive. European dress and bodily adornment may have appeared very different to that of indigenous Americans, but closer inspection reveals that the clothing of the two people was “at once similar and distinct” (p. 22). Burghartz asserts that there were “remarkable similarities between the texture of
[European] clothing and the Indigenous bodies and their tattoos” (p. 22). These parallels raised many, and troubling, questions for Europeans about their assumed cultural and physical superiority. Anxieties over self and social identity also loom large in Sophie White’s discussion about the dress of enslaved people in Louisiana (Chapter 4). If slave owners generally ensured that enslaved people were adequately clothed, primarily as a means to protect people who they considered their property, White argues that some slaves—she focuses on the case of the enslaved African sexagenarian Jeanot in 1764—used access to clothing to “draw on the protean qualities of dress to create a rich and polyvalent means of cultural expression that might equally allow them to forge ties with one another as to thumb their noses at the authority of those who held their lives in their hands” (p. 86). Personal, complicated, challenging stories of people trying to live their lives in the face of arduous circumstances recur throughout the book. Not only do they shift the focus of analysis from Europe—although it remains, inevitably, ever-present—they make a topic as formidable and foreboding as colonialism and globalisation accessible, particularly for new readers.

The format of the book—with its focus and flashes of humanity—makes it a useful and important contribution to evolving discussions that, in the words of the editors, “reveal clothing practice as a key cultural phenomenon and mechanism of defining one’s identity” (frontispiece).

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Dr. Benjamin Linley Wild, FRHistS, is a cultural historian and currently Lecturer in Contextual Studies (Fashion) at The Fashion Institute, Manchester Metropolitan University, England. Interested in the dress and appearance of a society’s leaders and elite, his research also considers the self- and group-presentation of people marginalised by their community. Specific areas of research interest and publishing include: history of clothing and fashion, fancy dress costume, royal dress and appearance, menswear, and masculinities. Benjamin’s most recent book, Carnival to Catwalk: Global Reflections on Fancy Dress Costume, was published by Bloomsbury in February 2020.
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 aptly titled *Epic Iran* exhibition at The Victoria and Albert Museum (V&A) was co-curated by John Curtis, Director of the Iran Heritage Foundation (IHF) and Tim Stanley, Senior Curator at the V&A. They were supported by Astrid Johansen, Director of Operations for the IHF, and the V&A’s Project Curator Sarah Pigram and Exhibition Research Assistant, Alexandra Magub. This collaborative approach to curation also includes Associate Curator Ina Sarikhani Sandmann, Director of the Sarikhani Collection, who contributed a sixth of the objects on display. She led *Modern and Contemporary Iran*, the final exhibition section, which does important work locating contemporary Iranian art in context with both its ancient and Islamic predecessors. As Sandmann says,

Contemporary Iranian art is dynamic and exciting, critically self-examining and engaged in the global world, and both intellectual and playful. The rich variety and quality, often radical and experimental and unapologetic in playing with themes such as gender, politics and religion, may surprise visitors – and helps explain why Iran’s long legacy of culture continues to be so relevant to the world today.

(IHF Press Release, 2021)
As Sandmann told *Art Quarterly* magazine in 2020, when former V&A Director Martin Roth suggested an exhibition of the Sarikhani family’s prized collection as the first exhibition of Iranian culture in Britain in nine decades, Sandmann proposed that they bring together key private collections of Iranian treasures with those of important institutions, including the V&A, The British Museum, Louvre in Paris, and The Metropolitan Museum of Art in New York. The outcome is 300 unique objects from ancient and contemporary Iran, from dispersed private collections and around 40 key institutions, that span five millennia. The immensity of this exhibition is perhaps its only downfall—in that absorbing a microcosm of 5000 years of astonishing visual culture in a single session can be challenging. However, it is a challenge worth undertaking.

A specific interest in dress history offers a useful thread for this review through the vast scope of the V&A exhibition, *Epic Iran*. The *Royal Patronage* section, featuring materials from 1300 AD onwards, will hold particular interest for those preparing for the October 2021 Association of Dress Historians Conference in Turin, Italy, titled, *Curation and Conservation: Dress and Textiles in Museums*. After over a century in storage, this exhibition section includes three 10-metre-long paintings in oil on canvas, commissioned by the V&A from Iranian craftspeople in the 1850s to record in full size a segment of the remarkable tiled interior dome of the mosque of Sheik Lutfullah in Isfahan (pp. 250–251; all pages referenced from the exhibition catalogue by John Curtis, Ina Sarikhani Sandmann, and Tim Stanley, Editors, V&A Publishing, London, England, 2021, £35). Displayed suspended from the ceiling alongside a projection that uses them to reconstruct the entire dome, these canvases give a clear glimpse of the scale of the Iranian architectural wonders of the period. Specifically designed to conserve and display this architectural art form in a museum, the canvases had also become objects in need of conservation.

Careful chronological charting of the different eras of Iranian history and Gort Scott’s immersive *Exhibition as City* design concept that Scott used for *Epic Iran* combine to create an engaging sensory experience. The use of cautious lighting in *Epic Iran*, often to protect objects that have survived for thousands of years, does mean it can be difficult to read all of the thoroughly annotated exhibition text. However, cautious lighting also immediately serves to carry the visitor from the busyness of everyday London to the reverent stillness brought on by seeing such aged, yet relatable, objects in the exhibition section, titled, *Emerging Iran: Silent Treasures from the Dawn of History*. Dating back to 3200–2900 BC, these objects include the bronze figurine of a man with identifiable dress including curl-toed boots for mountainous areas (p. 23). However, proclaiming this period “the dawn of history” requires clarification. The section includes some of the oldest ancient
artefacts bearing writing but this does not overrule evidenced millennia of other human culture forms.

Speaking again to questions of conservation and curation are two fragments of a gold belt from approximately 2600 years ago. The belt, beautifully enhanced with pressed ibex and stag shapes is thought to have been excavated in Iranian Kurdistan in 1947 and cut into pieces to maximise selling prices (p. 51). Today, eight other fragments sit in collections, private and public, around the world. These two, purchased 60 years apart by the Sarikhani Collection and British Museum, are reunited, along with a depiction of how all the fragments are thought to fit together.

The internationalism and cultural exchange throughout the exhibition disrupt western media narratives of Iran isolated via international sanctions since the 1979 Islamic Revolution. For example, the practice of khel’at [robes of honour] dates to the Sasanian period of 224–651 AD and continued into the Qajar period until 1925. This began with a ruler removing their outer clothing and presenting it to a court official or guest as a sign of honour and loyalty. It evolved into a ruler having a number of such robes on hand, made from extravagant court-controlled materials and printed with dynasty specific designs. A rare example to survive intact is displayed in Epic Iran, contributed by the Royal Armoury of the Swedish court where it has been since it was sent by the Russian tsar Aleksey Mikhailovich to Swedish Queen Christina in 1644. Another stunning example has survived in another form—the robe, a seventeenth century example made of woven silk and lustrous silver-wrapped thread, was cut up and remade into a Greek Orthodox bishop’s vestment (p. 227).

The Old and the New section of the exhibition brings together another compelling set of objects that demonstrate such global cultural entanglements, in this case of gender, dance, and dress. An exquisite example of a court lady’s dress, dated circa 1800–1850 AD and reportedly owned by the British Ambassador in Tehran 1844–1854, includes an ankle length full skirt of 10 loom widths of coral silk. During the reign of Nasir al-Din Shah in the second half of the nineteenth century, upper class women’s skirts shortened to a third of their previous length to become the shaliteh [short loose skirt] mirroring the shortening of the tutus worn on stage by European ballerinas. This was rumoured to be ordered by the Qajar king who had relished ballet on his trip to Europe in 1873 (p. 272).

As the first British exhibition for 90 years on Iran’s rich and resilient culture, Epic Iran is an incredible achievement. It brings together dispersed artefacts from over 40 institutions and remarkable private collections, such as The Sarikhani Collection, to open a window into five millennia of astonishing visual history. The profound beauty, ingenuity, and links with other regions of the world are
particularly salient for audiences often exposed to limited narratives of Iran. The ticket batches released each week sell out in minutes, which testifies to its ongoing appeal. This review has drawn out a single thread to encourage those with an interest in dress history to attend this exhibition. However, the splendour of the tiled mosque domes and fabrics woven of silver, and the wonder of human commonality in the outfit details of a bronze figurine made 5000 years ago, will resonate much more widely.

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Nica Cornell is a South African writer with an Honours degree in Political and International Studies, and a Master’s degree in African Studies. Most recently, her poems *First Friend* and *Confession* were published in the *Best New African Poets Anthology 2021*, and she published a book review in the *Journal for Contemporary African Studies*. Her work can be read at www.nicacornell.com. She currently lives in London.
With the support of the Arizona Costume Institute, the Phoenix Art Museum has become a leader in fashion history programming in the western United States. *Fearless Fashion: Rudi Gernreich* is another engaging offering, organized by the Skirball Cultural Center in Los Angeles, California, where the exhibition was originally displayed in 2019 before traveling to Phoenix in April 2021. The exhibition showcases the life and designs of Rudolph “Rudi” Gernreich (1922–1985), an Austrian immigrant to California whose breakthroughs in women’s dress include the modern thong and the breast-baring monokini. With a selection of photographs, magazines, clothing, and recorded interviews, *Fearless Fashion* aims to situate this sartorial daring in Gernreich’s personal values, his gay and Jewish identities, and his political activism, both public and private.

The exhibit, set against the high, white walls of the Steele Gallery, begins chronologically with Gernreich’s childhood and his family’s escape from Austria to the United States, in the wake of Hitler’s takeover of Austria. Guests are led through eight categories in the exhibition—“Becoming Rudi Gernreich;” “Dance and Theater;” “Minis, Mods, and Pantsuits;” “Swimsuits and Undergarments;” “Youth and Politics;” “Unisex Solidarity;” and “Experimental Fashion and Legacy”—that provide an overview of Gernreich’s life and most iconic designs. Accompanying the exhibition are, of course, many examples of clothing and related media. Particularly of interest are the afore-mentioned interviews, conducted specifically for the exhibition. The interviews feature figures such as fashion designer and Holocaust survivor Renée Firestone, who was an early collaborator with Gernreich, and Christopher Claxton, the son of model Peggy Moffitt and photographer William Claxton, who both worked with Gernreich on the infamous publicity for the monokini and other projects.
Aesthetically and thematically central to the exhibition is Gernreich’s love of the human body. Besides a memorable stint working at a morgue in his youth, this devotion is traced to his involvement with the Lester Horton Dance Theater in Los Angeles, which Gernreich joined as both a dancer and costume designer. A modern dancer’s sensibility is apparent in his clothing—and, indeed, the lack of it—as his designs privileged ease of movement and were not concerned with conventions of modesty or propriety. Though the publicity and editorials featured in the exhibition suggest that Gernreich’s love of the human form was extended primarily to one type of human body—long and lean—the exhibition demonstrates that the risks he took with his most daring designs were motivated by genuine love of the body as well as the avant-garde, futurist sensibilities more readily observed in his work.

Another primary theme of Fearless Fashion, which is compellingly recounted in the exhibition, is the designer’s social justice activism. Spurred by former lover Harry Hay, Gernreich became a founding member of the Mattachine Society, which advocated for homosexual rights in the United States. Despite never publicly coming out for fear of adversely affecting his career, Gernreich lived with his partner Oreste Pucciani, a UCLA French professor, for 31 years. After Gernreich’s death, Pucciani established a trust in their names for the American Civil Liberties Union to support LGBTQ causes. Along with Gernreich’s support for the homosexual community, additional documentation in Fearless Fashion demonstrates his support in 1972 for the Equal Rights Amendment. These political and ethical motivations were reflected in his work: in his Unisex Collection of 1970, he designed clothing that demonstrated his belief that in the future clothing would be devoid of traditional gender markers; later, he designed a military-inspired collection to protest the Vietnam War. Unfortunately, it was shown soon after the violent Kent State University protests where four students were killed by the National Guard, and the collection was deemed as being in poor taste. Gernreich is thus shown to be a designer motivated not only by a desire for artistic expression, but also by a belief that fashion could play an integral role in creating a more progressive and ethical world.

Fearless Fashion: Rudi Gernreich brings to the forefront a fascinating and groundbreaking designer whose name has dropped into obscurity while his designs and aesthetic philosophies continue to resonate around the globe. Besides the examples of his designs, which include playfulness and colour echoed in modern Instagram street style, the exhibition feels timely in its consideration of a designer and brand that made social responsibility a priority—a trait that many contemporary fashion houses have tried to emulate with varying degrees of success. Gernreich, as gregarious and personally beloved as he was forward-thinking, will
continue to be a subject of interest and inspiration for fashion scholars as the twenty-first century progresses.

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Obituary

Sanda Maria Miller, 1942–2021

Dr. Sanda Miller was born in Romania in 1942 and died in London on 5 February 2021. She was an art and fashion historian, critic, journalist, and TV and radio broadcaster. She undertook her BA (Hons) 1968–1972 in Philosophy and Fine Art at Birkbeck College, London, and she frequently noted how important Philosophy was to the rest of her working life. Her MA (1973–1975) on the Venetian Quattrocento was undertaken at The Courtauld Institute of Art, London. She did her doctorate on Constantin Brancusi part-time at the Courtauld during 1979–1989. Sanda worked at London University, Open University, Canterbury College of Art, and Wimbledon School of Art before becoming Senior Lecturer in the History and Theory of Dress (1994–2011) and finally Research Fellow at Solent University, Southampton. In recent years she taught at the Istituto Marangoni, London, and Milano Fashion Institute. These settings blended into a series of knowing stories about the academic mission and encounters with various workplace trends and personalities, and Sanda clearly influenced a vast array of student minds along the way.

Typical of Sanda’s public lectures on dress is one that I found on the “Fanariot Courts of the Danubian Principalities,” delivered at the Anglo–Turkish Society (London) in 2011. The topic and the group indicate her cosmopolitanism as well as a precocious interest in non-mainstream fashion histories, the interface of multi-cultural societies and cross-cultural encounters. She gave other public papers on Dada (absurdity being one of her favourite topics); the relationship of religion and art (she was profoundly interested in her Jewish background and had been studying kabbala mysticism); papers on Henry Moore and Le Corbusier.
modernist practice was a passion); Chanel and craft (the intellectual apparatus for defining the difference between art and craft was another); and the relationship of taste, fashion, and the periodical. She presented “To be de bon ton: The critical vocabulary of fashion” at one of Valerie Steele’s innovative conferences at the Museum at the Fashion Institute of Technology New York in 2007: this was the occasion on which Sanda and I first met. We see from these papers Sanda was a true humanist thinker and something of a polymath, which gave her work on fashion and dress a depth and contextual richness often lacking elsewhere.

Sanda was very proud of her early work as a journalist and broadcaster and she carried her Press Pass to the end. For BBC Radio 3 she had worked with producer Piers Plowright on a series of art documentaries, from The Arnolfini Betrothal to Stanley Spencer. She also wrote and produced several art programs for British TV. Her writing in the national press was extensive and ranged from The Financial Times to The Daily Telegraph. She was very proud of having interviewed Jack Lang (French Minister of Culture) for The Times and for her profile of Eugene Ionesco for The Sunday Times. For much of her working life she wrote for the specialist art press: Art Scribe, Art Monthly, The Burlington Magazine, ArtPress, Gazette des Beaux-Arts, Artforum, The New European, Art Press France (she was London correspondent). Although much of this writing was not about fashion, part of it was, and she performed the important role of placing fashion as a topic at the heart of cultural debate. Particularly notable here was her work for Apollo incisive reviews of exhibitions and books including “Schiaparelli” (2004); Paula Rego and clothing (2006); Paris exhibition of menswear “l’homme pare” (2006); Balenciaga (2006); Brancusi and his women (2007); Poiret (2007); Music, Fashion and Modernity (2008); Valerie Steele’s book and exhibition Gothic Dark Glamour (2009) and FTt’s Seduction (2009); Diaghilev (2011); Djurda Bartlett’s book Fashion East (2011); Yamamoto (2011); Capucci (2011); Aileen Ribeiro’s Facing Beauty (2012); “Impossible Conversation: Schiaparelli/ Prada” (2012); and “Impressionism and Fashion” (2012). Sanda was always current: she was invited to write about contemporary art including the work of her friend Riccardo Cinalli. She wrote pithy reviews for Art History and Fashion Theory; for the latter she wrote the useful essay Fashion as Art: is Fashion Art? (2007); and an extended review of Aileen Ribeiro’s Facing Beauty (2013). At the time of her death, Sanda had other unfinished projects including a history of “Beautiful Clothes,” “Bad Boys” of the Italian Renaissance, and “Tales from Transylvania.” The working titles indicate her range and sense of humour. Sanda gave service very widely: she worked with several academic groups in Italy including Università Cattolica del Sacre Cuore (Milan), and she was a member of The Association of Dress Historians and The Advisory Board of The Journal of Dress History.
Sanda’s books include *Constantin Brancusi: A Survey of His Work* (Oxford University Press, 1995), which was followed by a second book on the sculptor with Reaktion (2010). *Fashion Writing and Criticism* and *Fashion Journalism: History, Theory, Practice* were co-authored with me and published by Bloomsbury in 2014 and 2017. These books were constructed at Sanda’s kitchen table when she explained to me her innovative teaching of over 30 years. I declared the ideas should be in print and we worked together for several years to bring this suite to press. Sanda asked me to co-author her final work, *Images on the Page: A Fashion Iconography* (2021) but I declined, saying this should be her story, and we are now lucky that the book was able to be published shortly after her death. *Images on the Page* is in many ways a fitting tribute to Sanda, as it encapsulates her great passions, art history and the iconography of dress. In preparing its preface just before she unexpectedly passed away, I told Sanda that I would use it as a vehicle to say thanks to her for the extraordinary feeling, erudition, and joy concerning both art and fashion that she had always shared with me. She had made it her recent life’s mission to bring the fields more closely together, underpinned by the intellectual apparatus and practical skills drawn from her multi-faceted roles as art historian, critic, writer, broadcaster, and keen observer of the city and people.

Sanda was a very stylish woman: she loved clothes and was proud of her appearance, as she was of her flat which was decorated simply with Lalique glass, comfortable sofas, and modern art. She dressed in a very up-to-date but simple manner that echoed the avant-garde modernity she so admired. There was nothing she loved more than a good vernissage with lots of old friends and funny stories. A favourite place was the Chelsea Arts Club where she knew many of the regulars and more tales were recounted. She also loved attending the Romanian Cultural Institute in London where she was something of a star. I well remember her jaunty feather hat newly purchased for a conference in New York: Sanda said it was suitable for “flâning” as she called it. There was nothing conventional about Sanda. On a trip to Paris, her long mink coat (that she never dared wear in London) became entangled in her high heel on an escalator: saying nothing, Sanda took the lining in hand and simply ripped the offending piece out.

The loss of Sanda has caused me a pain I had not previously encountered. No more hysterical conversations; no more visits to her airy flat in Putney with the “water only” fat free cooking and copious amounts of champagne; no more books to compose. I also mourn the passing of a particular type of post-war intellectual. One who had grown up knowing the suffering of war and dislocation. One who pursued ideas for their own sake, had not suffered fools and had built their own career through sheer determination and loads of charm. One who chose to work in areas that were generally yet to be proven. And one whose wicked sense of humour and delight in scholarship live on in the pages of her books.
Sanda is survived by her greatly loved daughter Dr. Giulia Miller and her family.

Image:
Sanda Miller with the artist Ricardo Cinalli (left) and Edmundo Erba (right), London, England, 2020. Photo supplied by Peter McNeil and courtesy Ricardo Cinalli.

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Distinguished Professor Peter McNeil is an award-winning design historian who works at University of Technology Sydney. He is a Fellow of the Australian Academy of the Humanities. For a decade he was Professor of Fashion Studies at Stockholm University where he worked to establish the dignity of this topic in the European university system. More recently he was Academy of Finland (FiDIPro) Distinguished Professor, Aalto University (2014–2018) for “Costume Methodologies.” Publications include: Fashion: Critical and Primary Sources, Renaissance to the Present Day (4 Volumes, 2009); “Pretty Gentlemen:” Macaroni Men and the Eighteenth-century Fashion World (2018).
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

This dissertation addresses the development of the costume book in the rapidly globalising world of the sixteenth century, concentrating on two costume albums produced in the second quarter of the sixteenth century and whose owners and creators shared close ties to the imperial court of Habsburg ruler and Holy Roman Emperor Charles V (r. 1519–56). These richly illustrated albums were among the first known and surviving attempts to make sense of cultural difference by compiling visual information about regional clothing customs in and around Europe and further abroad. Their method of codifying sartorial customs through representative costume figures became a prevailing method through which to examine human difference on an increasingly vast and complex geo-political stage.

Yet to have been satisfactorily investigated is the significant role that Habsburg networks and relationships played in shaping these costume albums and their ethnographic interests. The Trachtenbuch, or costume album, of Augsburg portrait medallist Christoph Weiditz (c. 1500–59) is a primary example, constituting a work of keen ethnographic observation which depicts customs and cultures largely witnessed first-hand when the artist travelled to Charles V’s Spanish court in 1529. Of equal interest is the second primary example of this dissertation, the costume album of Christoph von Sternsee (d. 1560) the captain of Charles V’s German Guard. Sternsee’s album, introduced to scholarship for the first time in this study, illustrates diverse cultures and costumes encountered across the imperial Habsburg lands and its neighbours. The emperor’s far-reaching sovereignty propelled Christoph Weiditz and Christoph von Sternsee across the Habsburg lands as they each attempted to benefit their careers and gain prestige from imperial patronage. Their costume albums testify to an empire that encouraged interactions between ambassadors, agents, merchants, military officers, and courtly elite of diverse cultural backgrounds, against a backdrop of shared political, religious, commercial, and military interests. This milieu facilitated the transfer of knowledge and developed methods of visual communication and human representation that were shared and reciprocally recognised.

Abstract:

This research examines the identity of Kuwaiti women in the context of dress. Specifically, it investigates the extent to which their lifestyle has been impacted by the recent economic boom stimulated by the oil trade. From a simple life governed by norms and social customs to a sudden influx of wealth and foreign cultural influence, the identity of the typical Kuwaiti woman is being transformed. Nowhere is this transformation more evident than in their dress. Through the lens of fashion, this thesis examines changes in Kuwaiti women’s identity via the traditional thawb over the past 65 years, and how the impact of historical events and economic change is reflected in its changing form. This study proposes that the theory of fashion is grounded in social, behavioural science and economics theories, and it includes aspects of social class and behaviour (e.g. imitation, innovation) concerning disposable income. The researcher employed interviews as the major method for data collection with observation and analysis of visual evidence as supporting methods. Furthermore, the selection strategy was related to case studies and action research. Data was obtained via interviews with prominent Kuwaiti designers and a wholesaler of traditional dress. Thematic analysis was applied to identify the key themes that were then analysed to establish the nature of the relationship between fashion and the cultural identity of Kuwaiti women. The analysis of fashion trends in Kuwait revealed a significant shift in women’s fashion, indicating that a woman is able to utilise fashion to communicate her image and hence build her national and cultural identity. The relationship between fashion and identity manifested itself in two main ways—traditional dress and fashion. The study concludes with original designs for the thawb (the practical design element of this study), which represent and reflect both traditional and modern Kuwaiti female identities.
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 the author of this article, Jennifer Daley, at 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](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](http://www.chinasilkmuseum.com)

Denmark

**The National Museum, Copenhagen**
The National Museum holds a large collection of men’s and women’s clothes, circa 1700–1980s. For a number of different dresses, suits, special occasion clothes, etc., there are downloaded sewing patterns. The following website features dress history but also links to additional research portals, including celebrations and traditions, cosplay, military history, monarchy, fur, and more. [https://natmus.dk/historisk-viden/temaer/modens-historie](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](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](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
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.kemeresearch.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.augusta-auction.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 collection includes dress, dating from the 1840s to today.
http://tcstemuseum.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://libmmma.contentdm.oclc.org/cdm

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

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

Museum of the City of New York, New York
The museum presents an online exhibition of 119 garments by Englishman Charles Frederick Worth (1825–1895) and Chicago-born Mainbocher (Main Rousseau Bocher, 1891–1976). This online exhibition of the Costume and Textile Collection of the Museum of the City of New York includes images, museum identification numbers, and complete garment descriptions.
https://collections.mcny.org/C.aspx?VP3=CMS3&VF=MNYO28_4

The Museum of Fine Arts, Boston, Massachusetts
The David and Roberta Logie Department of Textile and Fashion Arts offers a wide range of online materials for dress history research. Scroll down the page to see the links to the Textiles and Fashion Arts Collection. The museum also holds a large collection of prints and drawings, containing almost 200,000 works.
http://www.mfa.org/collections/textiles-and-fashion-arts

The Museum of Modern Art, New York, New York
The museum contains almost 200,000 works of modern and contemporary art, more than 77,000 works of which are available online.
https://www.moma.org/collection
The New York Public Library Digital Collections, New York, New York
The New York Public Library offers many different online collections, including Fashion Collections and an Art and Picture Collection.
https://digitalcollections.nypl.org/collections/lane/fashion-collections

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

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

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

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

Philadelphia University, The Design Center, Philadelphia, Pennsylvania
Tapestry is an online resource that catalogues thousands of historic fabric swatches from Philadelphia University’s vast textile collection.
http://tapestry.philau.edu

Phoenix Art Museum, Fashion Collection, Phoenix, Arizona
The Fashion Collection holds more than 4500 American and European garments, shoes, and accessories, and emphasises major American designers of the twentieth century. http://www.phxart.org/collection/fashion
Prelinger Archives, New York, New York
Prelinger Archives has grown into a collection of over 60,000 ephemeral (advertising, educational, industrial, and amateur) films. https://archive.org/details/prelinger

Shippensburg University, Fashion Archives and Museum, Shippensburg, Pennsylvania
The Fashion Archives’ 15,000-item collection, comprised mostly of donations, consists of clothing and accessories worn by men, women and children, dating from the eighteenth to the twentieth century. Primarily focused on middle and working class Americans, clothing from all walks of life is represented in the collection. http://fashionarchives.org

Smithsonian Institution, Washington, D.C.
The Smithsonian is the world’s largest museum, education, and research complex. http://collections.si.edu/search

To search the Smithsonian Institution Libraries, insert “fashion” (for example) for a variety of fashion plates, shoes, and more. https://library.si.edu/image-gallery

The National Museum of American History offers many images and information online. For a list of subject areas, select the following link, which includes Clothing and Accessories as well as Textiles. http://americanhistory.si.edu/collections/subjects/clothing-accessories

https://amhistory.si.edu/costume

The Smithsonian American Art Museum provides many collections online that could be useful for research in dress history. http://americanart.si.edu/collections/search

Spencer Museum of Art, The University of Kansas, Lawrence, Kansas
The Museum’s collection exceeds 45,000 objects spanning the history of European and American art from ancient to contemporary, with broad and significant holdings of East Asian art. Areas of special strength include medieval art; European and American painting, sculpture, and prints; photography; Japanese Edo-period painting and prints; and twentieth century Chinese painting. https://www.spencerart.ku.edu/collection
Staten Island Historical Society, New York, New York
The Staten Island Historical Society’s collections tell the story of the American experience through the lives of Staten Islanders.
http://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.
Elizabeth Castaldo Lundén, Stockholm University, Stockholm, Sweden

Dr. Elizabeth Castaldo Lundén is Senior Lecturer in Fashion Studies at the Department of Media Studies at Stockholm University, Sweden. Her research focuses on the historical liaisons between Hollywood and the fashion industry. Her most recent book, *Fashion on the Red Carpet: A History of the Oscars, Fashion and Globalisation*, was published by Edinburgh University Press in 2021. Castaldo Lundén is currently working on a research project to study fashion newsfilms in collaboration with the Media Ecology Project.

Suchitra Choudhury, Independent Scholar, Carlisle, England

Dr. Suchitra Choudhury is a literary scholar focussing on British imperialism and the social history of dress and textiles. Awarded the 2020 University of Glasgow Visiting Research Fellowship, she is currently completing a monograph, *Cashmere and Paisley Shawls in British Literature and Culture*, to be published by Ohio University Press. Choudhury is also working on an invited curation of “Shawls in Literature” for permanent display at Paisley Museum, Scotland. She has spoken at a variety of venues on the cultural history of Indian/Paisley shawls and has recently assisted and advised The Victoria and Albert Museum’s Dundee, Scotland project to “decolonise” their collections.

Daniel James Cole, New York University, New York, United States

Daniel James Cole is co-author, with Nancy Deihl, of *The History of Modern Fashion* (2015), and contributed to *The Hidden History of American Fashion* (2018), and *Critical Studies in Men’s Fashion* (2018 edition). Areas of expertise include dress since 1850, religiously motivated dress, and dress and textiles of the Malay archipelago. Speaking engagements have included Fujen University, L’école 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.
Jane Malcolm-Davies, The University of Copenhagen, Copenhagen, Denmark

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

Janet Mayo, Independent Scholar, Bristol, England

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

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 The University of Cambridge, a Diploma from Christie’s Education, and a Master’s degree in the History of Art from The Courtauld Institute.


**Georgina Ripley, National Museums Scotland, Edinburgh, Scotland**

Georgina Ripley is Principal Curator of Modern and Contemporary Design and Head of the Modern and Contemporary design section at National Museums Scotland (NMS), where she is primarily responsible for fashion from 1850 to the present. She is editor of a forthcoming publication on the little black dress that will accompany a major temporary exhibition (postponed due to Covid-19). Her
exhibitions include the international touring exhibition *Body Beautiful: Diversity on the Catwalk* and she was 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), and constructs of intersectional masculinities in contemporary menswear and image-making. Georgina is a member of The Advisory Board of The Journal of Dress History and board member for the ICOM Costume Committee. She holds a Master’s degree in the History of Art from The Courtauld Institute of Art, London.

**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. stoljeću [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 Kashyap Sood, National Institute of Fashion Technology, New Delhi, India
Ruby Kashyap Sood is a Professor in the Textile Design department at National Institute of Fashion Technology, New Delhi, India. She has nearly two decades of teaching experience. Her areas of specialisation include surface design, yarn craft, fabric and costume studies. A Master’s in Textiles and Clothing from Delhi University, she has done extensive research on traditional Indian textiles and costumes. Her Master’s dissertation was a detailed study on the traditional costumes of the Gaddi tribe in Himachal Pradesh, India. Ruby has also co-authored a book, titled, Celebrating Dreams: Weddings in India, that covers the traditional bridal costumes of different regions of India. Her doctoral thesis, titled, A Study on the Metamorphosis of the Indian “Choli” Blouse and the Development of a Readymade Sari Blouse, is an extensive body of work on the Indian blouse. She has presented research papers on the Indian sari and choli at prestigious international conferences.

Anne M. Toewe, University of Northern Colorado, Greeley, Colorado, United States
Dr. Anne M. Toewe is the professor of costume design in the School of Theatre Arts and Dance at The University of Northern Colorado in Greeley, Colorado, United States. She holds an MFA in Costume Design from Tulane University in New Orleans, Louisiana, and a PhD in Theatre Literature and Criticism from The University of Colorado at Boulder. Her Bachelor’s degree is in Biology from The College of William and Mary in Williamsburg, Virginia and it was at William and Mary that she gained her passion for dress history. Dr. Toewe has written and presented on Victorian Mourning for Men and on Steampunk as a Rejection of Victorian Fashion mores for numerous conferences and journals. In addition to
Victorian fashion, Dr. Toewe is researching dress as identity in the queer community. She is a member of the Costume Society of America and the American Design Union, United Scenic Artists.

Kirsten Toftegaard, Designmuseum Danmark, Copenhagen, Denmark
Kirsten Toftegaard, curator at Designmuseum Danmark, Copenhagen, is the keeper of the museum’s Dress and Textile Collection. She has arranged several exhibitions at Designmuseum Danmark, including Rokoko-mania (2012), British Post-War Textiles (2013), the permanent exhibition Fashion and Fabric (2014), Marie Gudme Leth: Pioneer of Print (2016), and I am Black Velvet: Erik Mortensen Haute Couture (2017). In 2015, she curated an exhibition on Modern Danish Tapestry at the State Hermitage Museum in Saint Petersburg, Russia. Her research field has, in recent years, focused on twentieth century Danish fashion and textiles. Another main research area is eighteenth century textiles and fashion. From 2005 onwards, Kirsten has been a member of the Conseil du CIETA (Centre Internationale d’Études des Textiles Anciens), representing Denmark. In 2016, Kirsten received a positive evaluation at the PhD level by the research committee under the Danish Agency for Culture.

Igor Uria, Cristóbal Balenciaga Museum, Getaria, Spain
Igor Uria has been the Collection Director at the Cristóbal Balenciaga Museum since May 2014. He previously served as head of the Cristóbal Balenciaga Museum’s Conservation and Register Department (2004–2014). With 15 years of experience as a manager of and researcher into the collection, which has been reinforced since the founding of the Cristóbal Balenciaga Foundation, Uria has curated a number of different exhibitions. He holds a Bachelor of Fine Arts from The University of the Basque Country, specialising in conservation and restoration, and has completed numerous specialised courses at the universities of Deusto and Alcalá de Hernares, 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.
ADH Membership, Conferences, and Calls For Papers

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

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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 both in-person and virtually 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 additional information about this special conference, please visit www.dresshistorians.org/Turin.

27 May 2022:
This is the date for our annual New Research in Dress History Conference, to be held at National Museums Scotland in Edinburgh (covid permitting). The Call For Papers submission deadline is 31 January 2022. For additional information about the Call For Papers, please visit www.dresshistorians.org/cfp-2022.

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 was 1 September 2021. For additional information about the conference, 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.

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.