



The Journal of Dress History

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Front Cover Image:

Detail, Inside Back Cover, *Surf-Riding Illustration*, *London Life* magazine, Printed and Published by New Picture Press, Ltd., 7a Wine Office Court, Fleet Street, London, England, 25 May 1929, p. 47, from the Private Collection of Jennifer Daley, Bath, Somerset, England.

The full-page illustration shows a young woman riding the surf, wearing a one-piece swimming suit, holding a rope with her right hand, with white cliffs to her right and a sailboat to her left. The caption underneath the illustration states, “White Spray Glistens, White Limbs Shine—Surf-Riding Is a Sport Divine.”

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

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

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 ADH is a monogram of three letters, ADH, interwoven to represent the interdisciplinarity of our membership, committed to scholarship in dress history. The logo was designed in 2017 by Janet Mayo, longstanding ADH member.

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Welcome

Dear ADH Members and Friends,

I am delighted to publish this Winter 2019 issue of The Journal of Dress History. The three articles and five book reviews published herein demonstrate the wide range of our academic discipline. I hope you enjoy reading this issue.

If you have an interest in potentially writing an article for publication consideration, please contact me at journal@dresshistorians.org. I especially encourage academic articles that support and promote the study and/or professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day.

I look forward to hearing from you.

Best regards,

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The Trench Coat: Fashioning British Gender Identities in War and Peace, 1851-1930

Alice Gurr

Abstract

The trench coat, an outerwear garment that is characterised by a belted waist and a double-breasted front, originated during the 1850s as British army officers' khaki-coloured raincoats. The First World War (1914-1918), however, was pivotal in the trench coat's evolution in design, function, and name. Subsequently, the coat transcended the stratified boundaries of gender, from utilitarian officers' apparel to emergence in civilian fashion, whilst retaining many features that made the coat functional for war. This article explores how the trench coat was codified within the narratives of British masculinity during and after the First World War, being imbued with symbolism derived from the masculine ideals of military men. This article considers how and why the trench coat became fashionable in the early twentieth century.

Introduction

The trench coat is an iconic garment and is immediately recognisable, irrespective of its length, trimming, or function. This article considers what the trench coat reveals about British masculine ideals and male sartorial consumption in the early twentieth century, since the fashionable stereotypes associated thereto have varied throughout time. Indeed, concepts of masculinity and what is “normative” or idealistic change constantly. Sociologist R.W. Connell’s writings on “hegemonic masculinity” are helpful in understanding the dominance of men in relation to women and the expression or “types” of masculinities seen in western societies.¹ As Connell argues, these tropes reflect certain characteristics, such as bravery and strength, which were considered unique to men and thus glorified and idealised.² This article argues the First World War influenced and fashioned masculine identities such that idealised masculinity was characterised by sacrifice and duty, and this in turn influenced men’s fashion, especially the trench coat.

Until recently, men’s fashion has been largely overlooked. In 1930, psychologist John Carl Flügel described the “Great Masculine Renunciation”³ to argue that at the end of the eighteenth century, “man abandoned his claim to be considered beautiful.”⁴ Flügel suggested that since that notable rupture, men have worn dark and sober clothing because they wished to appear professional and serious.⁵ Art historian Christopher Breward claims that as a result of Flügel’s hypothesis, historical debates on the topic of menswear have searched for the meaning of the renunciation, rather than exploring what was actually available to men.⁶ However, recent scholarship has argued that men’s participation in popular culture concerning dress, such as etiquette manuals and literature, provides evidence that men did not renounce fashion.⁷

¹ R.W. Connell, *Masculinities*, Polity Press, Cambridge, Cambridgeshire, England, 1995, p. 77.

² Ibid.

³ John Carl Flügel, *The Psychology of Clothes*, International Universities Press, New York, New York, United States, 1930, p. 111.

⁴ Ibid.

⁵ Ibid.

⁶ Christopher Breward, *The Hidden Consumer: Masculinities, Fashion and City Life, 1860–1914*, Manchester University Press, Manchester, England, 1999, p. 25.

⁷ For example, see Christopher Breward, op cit.

Also see Philippe Perrot, *Fashioning the Bourgeoisie: A History of Clothing in the Nineteenth Century*, Translated by Richard Bienvenue, Princeton University Press, Princeton, New Jersey, United States, 1994.

This article considers the evolution of the trench coat from a functional garment designed for military action into a fashionable consumer product. The garment is first situated in the complex history of men's clothing whereby military and civilian fashions were mutually influential. Secondly, the development of raincoats and water-resistant fabrics in relation to the heightened need for such garments in trench warfare is considered. Thirdly, the advent of modern commodity culture as a result of advances in technological and social infrastructure turned middle class British males into eager consumers. Next, the construction of masculine identities through clothing is examined in relation to popular culture. Finally, advertisements for trench coats during 1915-1918 are analysed, exploring the connection between masculinity and patriotism through clothing.

The Evolution of the Trench Coat

In order to understand the significance of the trench coat within fashion, it must first be contextualised within military and civilian histories. Men's military attire and civilian dress have influenced one another for centuries as literature professor Brent Shannon has argued.⁸ The military garb worn during the Napoleonic Wars (1803-1815) inspired elite fashions across Europe, and Shannon postulates that during the Boer War (1899-1902), all classes of people adopted clothing inspired by military themes.⁹ Shannon argues that the Boer War stimulated a "patriotic fever" in the public,¹⁰ and indeed, dressing in military inspired clothing became a way of publicly professing one's patriotism by signalling support for the war as well as the British Empire. This association was harnessed by retailers to masculinise the shopping experience for men and create a new market.¹¹ Shops benefitted from the connection of men's clothing and warfare by dressing shop windows with patriotic and military themes.¹²

⁸ Brent Shannon, "Refashioning Men: Fashion, Masculinity, and the Cultivation of the Male Consumer in Britain, 1860-1914," *Victorian Studies*, Indiana University Press, Bloomington, Indiana, United States, Volume 46, Issue 4, 2004, p. 606.

⁹ *Ibid.*

¹⁰ *Ibid.*, p. 605.

¹¹ *Ibid.*

¹² *Ibid.*

The Boer War saw the translation of khaki from British military uniform into civilian fashion.¹³ “Khaki,” the Hindi and Urdu word for dust or earth, was first used in Indian army uniform since this earth tone provided good camouflage, allowing khaki-clad soldiers to blend into the landscape.¹⁴ During the 1840s, khaki was adopted by Lieutenant-General Sir Henry Lumsden, who led the Corps of Guides in Punjab.¹⁵ Lumsden replaced his troops’ red coats with khaki after realising that a bright colour like red jeopardised their safety and was impractical in the heat.¹⁶ By the late nineteenth century, there was a push for British military uniforms to become standardised,¹⁷ and this culminated in the widespread issue of khaki uniforms in 1897.¹⁸ Thus, the camouflage of khaki and its functionality became key features of military uniform. The “khaki craze” that followed the Boer War was the first real military inspired “fashion craze” because the mass-manufacturing technology needed to supply the emerging consumer society had recently been developed.¹⁹ Though this particular “craze” was limited to male items of clothing, women’s accessories such as handbags were also created in khaki-coloured fabrics.²⁰ Similarly, the First World War (1914–1918) inspired another khaki craze which was demonstrated by the purchasing of khaki-coloured, war-themed clothing such as trench coats.²¹ The khaki craze and patriotic fever allowed men to demonstrate their masculinity and patriotism through their clothing.²² This meant that men’s sartorial consumption was met with increasing social acceptance, and thus, the cultural infrastructure for men to become consumers fell into place.²³

¹³ Ibid.

¹⁴ Jane Tynan, *British Army Uniform and the First World War: Men in Khaki*, Palgrave Macmillan, Basingstoke, Hampshire, England, 2013, p. 2.

¹⁵ John Mollo, *Military Fashion*, Barrie and Jenkins, London, England, 1972, p. 211.

¹⁶ Ibid.

¹⁷ Jennifer Craik, *Uniforms Exposed: From Conformity to Transgression*, Berg, Oxford, Oxfordshire, England, 2005.

¹⁸ Tynan, op cit., 2013, p. 12.

¹⁹ Shannon, op cit., p. 606.

²⁰ Ibid., p. 605.

²¹ Ibid., p. 606.

²² Jane Tynan, “Military Dress and Men’s Outdoor Leisurewear: Burberry’s Trench Coat in First World War Britain,” *Journal of Design History*, Oxford University Press, Oxford, Oxfordshire, England, Volume 24, Issue 2, 2011, p. 143.

²³ Breward, op cit., p. 81.

The trench coat is generally made of water-resistant fabric, and the development of such fabrics can be traced back to the early nineteenth century. Various methods were employed in an attempt to create garments that could repel rain and rebut the ingress of damp. This included the careful selection of the material used to fabricate the coat, the manner in which the material was woven, and the methods used to seal the coat against the elements.²⁴ In 1823, Charles Macintosh pioneered the development of a flexible water-resistant fabric using dissolved rubber layered between layers of fabric and this innovation was far less pungent and greasy than those using animal fats.²⁵ In 1851, John Emary founded the company that would later become known as Aquascutum, a term that means “water shield” in Latin;²⁶ Emary supplied officers in the Crimean War (1853-1856) with water-resistant coats.²⁷ In 1879, Thomas Burberry patented a water-resistant fabric, gabardine.²⁸ Although Macintosh was the first to develop water-resistant fabrics, Aquascutum and Burberry succeeded in combining innovative, malleable fabrics with the stylistic details that would become the iconic trench coat. Although both companies have since taken credit for the creation of the trench coat, it is more likely that the trench coat was not consciously invented, rather, it was the product of several adaptations to make it more suited to the conditions in which it was worn.²⁹ It is thus difficult to accurately identify and date when particular adjustments were made to the trench coat.

²⁴ Nick Foulkes, *The Trench Book*, Assouline, Paris, France, 2007, p. 14.

²⁵ *Ibid.*, p. 27.

²⁶ *Ibid.*, p. 32.

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*, p. 40.

Uniform is used to denote rank, therefore, the design of the officers' dress sought to distinguish them from the average enlisted and conscripted soldier.³⁰ However, it was also recognised that too great a distinction was dangerous as it made officers identifiable to the enemy and, thus, their bodies were marked as clear targets. Uniforms needed to protect men's bodies, whilst also displaying their rank discreetly. Although the uniform of the rank and file was standardised by the British War Office and issued by contracted providers, officers were given monetary allowances and purchased their own uniforms.³¹ In 1911, the guidebook *The War Office's Dress Regulations for the Army* helped to promote a level of homogeneity in what officers wore, although an element of variation was permitted in service dress.³² The regulations recommended that officers acquire an overcoat for the cold weather and a water-resistant cape against wet weather.³³

Despite this, soldiers and officers alike were ill equipped for the rain and mud they endured on the battlefields and in the trenches of the First World War. In November 1914 warfare became static; neither side was advancing due to the high level of casualties and attrition of the fighting force. Thus, trench warfare took over, with trenches built to protect the soldiers from the enemy.³⁴ The conditions of the trenches on the Western Front were appalling; rain became known as the "implacable enemy."³⁵ The standard greatcoat was made of wool and weighed 7 pounds.³⁶ When wet, the coat could absorb about 20 pounds of water, indeed, when trench-mud covered the attire, greatcoats could weigh up to 34 pounds.³⁷ Given that soldiers carried 60 pounds of equipment on a daily basis, such heavy coats meant that tired, underfed, and poorly-nourished bodies were carrying a substantial amount of extra weight (about 94-118 pounds in harsher trench conditions).³⁸ In 1914, all British

³⁰ Tynan, op cit., 2013, p. 106.

³¹ Laura Ugolini, "Consumers to Combatants? British Uniforms and Identities, 1914-18," *Fashion Theory*, Taylor & Francis, London, England, Volume 14, Issue 2, 2010, p. 162.

³² Ibid.

³³ Ibid., p. 9.

³⁴ Tony Ashworth, *Trench Warfare, 1914-1918: The Live and Let Live System*, The Macmillan Press Ltd, London, England, 1980, pp. 4-5.

³⁵ John Ellis, *Eye-Deep in Hell: Trench Warfare in World War I*, Pantheon Books, New York, New York, United States, 1976, p. 45.

³⁶ Ibid., p. 48.

³⁷ Ibid.

³⁸ Ibid.

soldiers were issued with water-resistant capes,³⁹ but this was inadequate since such garments added additional weight and were inflexible.

Trench coats fulfilled the need for a camouflaged, practical, partially waterproof garment, and it was the evolution of this garment in relation to the trench warfare of the First World War that the name “trench coat” was given to this garment.⁴⁰ Such coats were sold by high-end retailers, and thus only men in the officer class could initially afford them, providing a distinctive appearance from the uniforms of the lower ranks. Trench coats were not only practical garments; they involved a certain fashionable element, and indeed, their design and appearance were important as well as their functionality.⁴¹ Officers needed to look smart; their outward appearance ought to reflect their ranking and portray the professional qualities associated with their status. Advertisers were aware that one of the most practical features of the trench coat concerned its multiple-purpose nature and the “Burberry Trench-Warm” was advertised as “three coats in one garment.”⁴² The detachable lining in trench coats made the coat far more convenient since one coat could adapt to the needs of the seasons.

The trench coat shares many features with the greatcoat and the cape. This suggests that the creation of the trench was inspired by the “Military Overcoat,” a greatcoat recommended for officers (Figure 1). The overcoat was described as double-breasted with raglan sleeves; it sported eight buttons arranged in two rows down the front of the coat; it had epaulettes and its collar fastened at throat level with a hook and eye.⁴³ All of these features have since become synonymous with the trench.

³⁹ Ibid., p. 52.

⁴⁰ Tynan, op cit., 2011, p. 149.

⁴¹ W.D. Vincent, “The Cutter’s Practical Guide to the Cutting and Making of All Kinds of British Military Uniforms,” The John Williamson Company Limited, London College of Fashion Tailoring Archive, London, England, 1911, pp. 1-74.

⁴² “The Burberry Trench-Warm,” *The Illustrated London News*, 18 August 1917, p. 20.

⁴³ Vincent, op cit., pp. 54-56.



Figure 1:
Military Overcoats, W.D. Vincent,
“The Cutter’s Practical Guide to the Cutting and Making
of All Kinds of British Military Uniforms,”
1911, The John Williamson Company Limited,
© London College of Fashion Tailoring Archive,
London, England, p. 55.

The rise and expansion of commodity culture in late nineteenth century Britain⁴⁴ was crucial to the trench coat becoming a fashionable item amongst middle class men. Technological developments such as “The Great Expansion” of the press saw an increase in the number of newspaper publications.⁴⁵ This, in turn, led to a growing industry of advertising that facilitated the promotion of trench coats that were advertised in national and local newspapers. Moreover, the appearance and growth of department stores from the mid nineteenth century opened the experience of shopping to middle class men.⁴⁶ Men were provided with some choice and quality of what they wore without the exorbitant prices of bespoke tailors.⁴⁷ This increasing sartorial awareness allowed for individuality whilst maintaining the professionalism that was considered so crucial to men’s appearance at the time. Further, increasing market demands were met by the simplified construction of clothing and its rapid turnover, as the technology behind mass-produced clothing became more efficient.⁴⁸ The mass-produced clothing industry, in turn, was facilitated by increasingly efficient sewing machines. All these changes facilitated the concept of the trench coat: a mass-produced item of clothing that could and would appeal to middle and upper class men. Thus, contrary to Flügel’s theory, British men were, indeed, interested in sartorial consumption and in clothing generally. Furthermore, men did not renounce fashion, rather the opposite was the case: society was becoming more accepting of men as consumers.

⁴⁴ Shannon, op cit., p. 626.

⁴⁵ Terence Nevett, *Advertising in Britain*, Heinemann, London, England, 1982, p. 67.

⁴⁶ Shannon, op cit., p. 597.

⁴⁷ Diana Crane, *Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing*, University of Chicago Press, Chicago, Illinois, United States, 2000, p. 4.

⁴⁸ Stanley Chapman, “The Innovating Entrepreneurs in the British Ready-Made Clothing Industry,” *Textile History*, Taylor and Francis, London, England, Volume 24, Issue 1, 1993, pp. 5–25.

The Best Coat in the World for the Soldier

Appearance is usually the first thing one notices about another person,⁴⁹ and the distinctive look of a trench coat projects meanings from the wearer to the onlooker. Sociologist Joanne Entwistle postulated that fashion is a social process where the body becomes identifiable and indeed, socialised within modern society.⁵⁰ The next part of this article considers how the trench coat fits into contemporary understandings of clothing and masculinity. To understand what symbols may be projected by the coat, it must be placed into the narratives of warfare and peacetime.

Early twentieth century popular culture, such as books, literature, magazines, and fashions regularly referenced warfare and battles.⁵¹ Historian Graham Dawson referred to this as the “pleasure culture of war”⁵² and these war-based fantasies of both boys and men readily contributed to idealised notions of masculinity. Concepts of masculinity have been linked to warfare in western culture since the Ancient Greeks,⁵³ and notions of the soldier-hero articulated masculinity as something that could be tested or proven by partaking in war.⁵⁴ Upper class male identities were informed by Imperialism from the 1870s until 1914, which saw the blending of notions of masculinity with those of nationalism.⁵⁵ Indeed, to become a “real man,” one had to be prepared to fight and die for Queen and country such that masculinity was defined in terms of sacrifice and such concepts of sacrifice and heroic masculinity filtered down into the public imagination through popular culture.⁵⁶

⁴⁹ Gilles Lipovetsky, *The Empire of Fashion*, Princeton University Press, Princeton, New Jersey, United States, 1994.

⁵⁰ Joanne Entwistle, *The Fashioned Body*, Polity Press, Cambridge, Cambridgeshire, England, 2000, p. 11.

⁵¹ Graham Dawson, *Soldier Heroes: British Adventure, Empire and the Imagining of Masculinity*, Routledge, London, England, 1994, p. 3.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Martin Francis, “The Domestication of the Male? Recent Research on Nineteenth and Twentieth-Century British Masculinity,” *The Historical Journal*, Cambridge University Press, Cambridge, Cambridgeshire, England, Volume 45, Issue 3, 2002, p. 640.

⁵⁶ Francis, op cit., p. 643.

Upper class men who had been raised on Imperialistic and nationalistic notions of masculinity would become the first enlisted officers in the First World War.⁵⁷ However, due to the extremely high number of casualties of officers, the British army was forced to recruit men from the lower classes.⁵⁸ This change in the recruitment of officers was reflected in advertisements; companies that advertised trench coats, created their advertisements in a way that appealed to officers. As officers were now being recruited from the lower classes, the advertisements selling trench coats to officers adapted to the altered audience. For example, companies such as Burberry had previously targeted their advertisements to upper class clientele, but as more men from the middle class became officers, advertisements were adapted. The creation of “temporary gentlemen” (as they were described) saw over half of the British officers come from the middle class, under a quarter from the working class; and thus, by 1916, only a quarter of officers were the public school educated elite.⁵⁹

The mechanised slaughter of the First World War hugely undermined and challenged concepts of masculinity.⁶⁰ New forms of industrialised warfare were incomparable to the conventional understandings of individual heroism.⁶¹ Cultural scholar Alison Light assumed that this modern and mechanistic type of warfare undermined “heroic masculinity” leading to a reassertion of private and domestic masculinities.⁶² However, historian Alexander Watson and author Patrick Porter argued that chivalric and heroic ideals did not perish in the war.⁶³ Rather, soldiers still understood their role through the concept of “sacrificial ideology,” they were defending their country, women, and children.⁶⁴ Indeed, the concept of the “heroic

⁵⁷ Edward Spiers, *The Army and Society, 1815-1914*, Longman, London, England, 1980.

⁵⁸ Gary D. Sheffield, *Leadership in the Trenches: Officer-Man Relations, Morale and Discipline in the British Army in the Era of the First World War*, Macmillan, Basingstoke, Hampshire, England, 2000, p. 29.

⁵⁹ Martin Petter, “‘Temporary Gentlemen’ in the Aftermath of the Great War: Rank, Status and the Ex-Officer Problem,” *The Historical Journal*, Cambridge University Press, Cambridge, Cambridgeshire, England, Volume 37, Issue 1, 1994, pp. 127-152.

⁶⁰ Jessica Meyer, *Men at War: Masculinity and the First World War in Britain*, Palgrave Macmillan Basingstoke, Hampshire, England, 2008, p. 1.

⁶¹ Connell, *op cit.*, p. 213.

⁶² Alison Light, *Forever England: Femininity, Literature and Conservatism between the Wars*, Routledge, London, England, 1991, pp. 6-11.

⁶³ Alexander Watson and Patrick Porter, “Bereaved and Aggrieved: Combat Motivation and the Ideology of Sacrifice in the First World War,” *Historical Research*, Wiley, London, England, Volume 83, Issue 219, 2010, p. 643.

⁶⁴ *Ibid.*, p. 147.

soldier” gave men a purpose, suggesting that those who died did not die in vain.⁶⁵ Thus, changes to the methods of war did not completely redefine previous notions of masculinity since service could lead to simultaneous feelings of fulfilment and disillusionment.⁶⁶ Soldier’s uniforms partook in this notion of masculinity. Khaki propagated a “fantasy of masculine durability” with which the trench coat became associated.⁶⁷

Trench coats fit into the narrative of the soldier-hero, in that it was both a coat for warfare and a symbol of sacrifice, worn by someone willing to risk their life to defend others. Clothing companies, such as Burberry, played upon this idealised notion of masculinity, advertising clothing in ways that would appeal to a war-obsessed generation. Moreover, such companies navigated their way around the decreased public demand for clothes and a lack of resources by supplying war clothing and becoming military outfitters.⁶⁸ Adopting associations with warfare, including the naming of garments like the trench coat, helped consolidate this link. Thus, companies promoted their image by bolstering this association with war.

Advertising the Trench Coat

Examining promotional sources reveals how trench coats were marketed and sold, since advertisements, as “a form of social communication,”⁶⁹ are imbued with cultural meaning.⁷⁰ Advertisements often feature idealised “types” in order to sell garments, in that the preferred aspects of culture and gender are often unrealistic and based on fantasy.⁷¹ An analysis of how the trench coat was advertised and embodied reflected ideas that were present at the time.⁷²

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Tynan, op cit., 2013, p. 10.

⁶⁸ Tynan, op cit., 2011, p. 139.

⁶⁹ Trevor Millum, *Images of Woman*, Chatto & Windus, London, England, 1975, p. 11.

⁷⁰ Tynan, op cit., 2013, p. 18.

⁷¹ Connell, op cit., p. 77.

⁷² Roy Church, “Advertising Consumer Goods in Nineteenth-Century Britain: Reinterpretations,” *Economic History Review*, Economic History Society, Glasgow, Scotland, Volume 4, 2000, p. 625.

Advertisers manipulated notions of the pleasure culture of the war with illustrations of men in trench coats conforming to ideals of the heroic soldier. The Parliamentary Recruiting Committee launched a poster campaign in early 1915 in response to the substantial drop in recruitment numbers.⁷³ Companies such as Burberry played upon the notion that one's patriotism could be identified by the wearing of khaki. An analysis of Burberry trench coat advertisements during 1915-1917 published in Britain reveals how companies connected their trench coats with the war.

Burberry's advertising campaigns during 1915 often featured Field Marshal Horatio Kitchener (1850-1916), the Secretary of State for War.⁷⁴ Kitchener fought for the Crown defending the Empire in the Sudan, India and Egypt,⁷⁵ and was considered an embodiment of military success with his achievements widely covered in the press.⁷⁶ Burberry successfully harnessed Kitchener's position in British society as a soldier-hero and as the public face of the Empire. For example, in November 1915, Burberry advertised a trench coat called the "Tielocken" in *The Times* (Figure 2).

⁷³ Tynan, op cit., 2013, p. 27.

⁷⁴ Keith Surridge, "More Than a Great Poster: Lord Kitchener and the Image of the Military Hero," *Historical Research*, Wiley, London, England, Volume 74, Issue 185, 2001, p. 302.

⁷⁵ *Ibid.*, p. 307.

⁷⁶ *Ibid.*

TIELOCKEN BURBERRY



Tielocken Burberry.

What LORD KITCHENER accepts as "the best" may be held up as an example to Officers whose campaigning experiences are less varied.

When therefore he prefers a Patent TIELOCKEN BURBERRY, after a critical examination of every other model, it is for the solid reason claimed by Burberrys, and endorsed by him, that it is—

*The Best Coat in the
World for the Soldier*

BURBERRY SERVICE KIT

The Burberry, Trench-Warms, Uniforms, and every detail of equipment.

READY FOR USE,
or completed to
measure in 2 to 4 days

Illustrated Military Catalogue Post Free

Genuine Burberry Garments are labelled "Burberrys."

BURBERRYS Haymarket
LONDON

8 & 10 Bd. Malesherbes PARIS & Provincial Agents

Figure 2:
Advertisement, *Tielocken*,
The Times, 18 November 1915,
© The Times Digital Archive, London, England, p. 4.

The “Tielocken” advertisement (Figure 2) was illustrated with a line drawing of an officer-soldier-hero, dressed in a trench coat described as “what Lord Kitchener accepts as ‘the best’.”⁷⁷ This style of coat was referred to as Kitchener’s favourite, since he enjoyed the efficiency of the easily fastened belt.⁷⁸ Not only does the advertisement include Kitchener’s endorsement, it also reads *The Best Coat in the World for the Soldier*.⁷⁹ The illustration accompanying the advertisement shows a man in uniform standing and looking towards something in the distance; his left leg is slightly bent. He appears confident and composed. He holds a walking stick in his left hand, an accessory that signals that the wearer of the coat is an upper class man; the walking stick is not a practical item but rather denotes his status. Despite the advertisement promoting “Burberry service kit,” the man carries no weapons or obvious war gear. The ambiguous setting suggests that the advertiser realised the importance of retaining familiar creature comforts for the reader.⁸⁰ Moreover, in Britain before the First World War, leisure pursuits of the upper classes, such as hunting, were associated with military masculinities. Thus, although the reference to leisure was subtle, it likely would have resonated with upper class readers, connecting the trench coat and Burberry to military-based masculinities.⁸¹

Advertisements for trench coats in the following year featured more stark and realistic suggestions of fighting. *The Times* published a Burberry advertisement in June 1916 featuring a Trench-Warm coat (Figure 3).⁸² In this illustration, the officer stands in what looks like a trench, and the copy states that the trench coat is an indispensable “article of campaigning.” In this case, the advertisement more clearly acknowledges the conflict of war in light of the fact that conscription was introduced in Britain in January 1916.⁸³ With a large portion of the male population involved in the war and being called up to fight, Burberry adjusted its advertisements to appeal to soldiers. This change could suggest a different targeted audience of Burberrys’ trench coats, if more men were becoming officers from lower classes, then the advertisements would need to be adapted to target the new clientele.⁸⁴

⁷⁷ “Tielocken,” *The Times*, 18 November 1915, p. 4.

⁷⁸ Foulkes, op cit., p. 74.

⁷⁹ “Tielocken,” op cit., p. 4.

⁸⁰ Nicoletta F. Gullace, *The Blood of Our Sons: Men, Women and the Renegotiation of British Citizenship during The Great War*, Palgrave Macmillan, Basingstoke, Hampshire, England, 2004.

⁸¹ Tynan, op cit., 2011, p. 142.

⁸² “Indispensable!” *The Times*, 9 June 1916, p. 12.

⁸³ Lucy Noakes, *Women in the British Army: War and the Gentle Sex, 1907–1948*, Routledge, New York, New York, United States, 2006, p. 61.

⁸⁴ Tynan, op cit., 2011, p. 141.

Every Burberry garment is labelled "Burberrys."

Military or Naval Catalogues Post Free

Indispensable!

If there is one article of campaigning kit that is absolutely essential it surely is a Trench Coat; especially if it is

THE BURBERRY TRENCH-WARM

which not only excludes the keenest wind and provides efficient protection, warmth, and comfort during cold stretches in the trenches, but combines the services of two other top-coats as well. A reliable

WEATHERPROOF that turns the heaviest downpour, yet, owing to its faultless air-freedom, maintains healthful temperature at all times; and a

BRITISH WARM of Camel Fleece, with detachable collar. A smart, light and snug coat for night-work or when off duty.

The three coats can each be worn separately or together as the needs of the moment require.

Officers' Complete Kits in 2 to 4 Days or Ready to Use.

BURBERRYS Haymarket LONDON
8 & 10 Boul. Malesherbes PARIS; also Provincial Agents

NAVAL & MILITARY WEATHERPROOFS
Until further notice BURBERRYS CLEAN AND RE-PROOF Officers' "Burberrys," Tielocken Coats, and Burberry Trench-Warms
FREE OF CHARGE.
The process takes 10 clear days.




Figure 3:

Advertisement, *Indispensable!**The Times*, 9 June 1916, © The Times Digital Archive, London, England, p. 12.

As the war continued, advertisements for the trench coat featured more blatant war symbols, and this change likely reflects the fact that the war was more destructive, deadlier, and lasting longer than could have been imagined.⁸⁵ A 1917 advertisement for a Burberry trench featured an illustration of an officer supporting a gun in his right hand (Figure 4).⁸⁶ The gun is a central point of the advertisement; there is no attempt to conceal the use of the gun and its association with warfare. Nonetheless, advertisers purposefully avoided explicit references to the trenches and the harsh conditions the men faced.⁸⁷ Symbols tended to play into wider notions of chivalry, rather than acknowledging the reality of the war and thus, the fantasies of warfare and masculinities persisted.

⁸⁵ Watson and Porter, op cit., p. 146.

⁸⁶ "Ready for all Emergencies," *The Illustrated London News*, 24 November 1917, p. 25.

⁸⁷ Tynan, op cit., 2013, p. 146.

Ready for all Emergencies

Whether facing the Hun or facing the Weather, the most efficient and comfortable Safeguard is a

BURBERRY TRENCH-WARM

Practical in every detail, smart and soldierlike in appearance, and designed in two parts which can be worn separately or together, it supplies the services of

THREE COATS IN ONE GARMENT.

The outside, worn alone, provides a

WEATHERPROOF that is thoroughly reliable, yet self-ventilating and healthful. It excludes anything in the form of wet, yet is entirely free from rubber, oiled-silk or other airtight fabrics. The inside makes a capital

BRITISH WARM. Made of luxuriously soft Camel Fleece, it is warm in chilly weather, yet very light. A most comfortable coat for wear in dug-outs or when off duty. The two parts together form the finest

TRENCH-COAT available. A staunch double-breasted safeguard that withstands a steady downpour or blizzard and engenders abundant warmth.

Officers under Orders for Europe or the Far East, can obtain at Burberrys, Uniforms in suitable materials, and every detail of kit

READY-TO-PUT-ON

Perfect fit is assured, as each garment is made in more than 50 different sizes. Complete kits to measure in 2 to 4 days.

BURBERRYS
HAYMARKET S.W. 1 LONDON
BOUL. MALESHERBES PARIS; & AGENTS

Illustrated Naval or Military Catalogue Post Free.

Every Burberry Garment is labelled "Burberrys."

Burberrys' Copyright

SERVICE WEATHERPROOFS.
During the War BURBERRYS CLEAN AND RE-PROOF Officers' "Burberrys," Tielockens, Burtrons, and Burberry Trench-Warms **FREE OF CHARGE.**



Figure 4:

Advertisement, *Ready for all Emergencies*,

The Illustrated London News, 24 November 1917,

© The Illustrated London News Historical Archive, London, England, p. 25.

Burberry's advertisements varied slightly according to their male or female audiences. Advertisements placed in newspapers, surrounded by male-oriented commodities such as motorcars, military tailors, and watches, tended to have clearer, more realistic connections to the war (as can be seen in Figure 4).⁸⁸ Burberry advertisements stated that officers could have their trench coats cleaned and "reproof[ed]," "free of charge" upon sending them to Britain.⁸⁹ This suggests that the men had access to these newspapers and advertisements at the Front.

In other instances, advertisements for Burberry trench coats also appeared on pages with products aimed at female readers. For example, in a 1917 advertisement in *The Illustrated London News*, the coat appears on a page with an advertisement for Rowland's cream, which would "make your skin more beautiful"⁹⁰ and other advertisements for such things as linen and bedsteads (Figure 5).⁹¹ In this case, the officer in the advertisement for the "Burberry Trench-Warm" is depicted in the foreground of the illustration; his coat is worn open but belted at the waist, thus he looks smart yet somewhat relaxed. He looks into the distance, leaning against his walking stick. Behind him is a woman in civilian dress, a fur coat, who smiles contentedly. This illustration is poignant for two reasons. Firstly, the first line of the copy is emboldened, "Adapts itself to all conditions," which represents both its use in various weathers; and indeed, the coat is adaptable from warfare and duty on the Front-line to being worn in a civilian context. The officer is smartly dressed; he is clearly identifiable in his military uniform. His clothing suggests that he is performing his duty for the war effort. Secondly, this advertisement feeds into the narrative of the masculine defender. By standing in the foreground the woman behind him appears to be safe. This man's identity is thus linked to his role as a protector.⁹²

⁸⁸ "Ready for all Emergencies," op cit.

⁸⁹ Ibid.

⁹⁰ "Multiple Display Advertisements," *The Illustrated London News*, 9 June 1917, p. 25.

"Rowland's Kalydor," *The Illustrated London News*, 9 June 1917, p. 25.

⁹¹ "Adapts Itself to All Conditions", *The Illustrated London News*, 9 June 1917, p. 25.

⁹² Meyer, op cit., p. 2.

THE ILLUSTRATED LONDON NEWS, June 9, 1917.—683



MAKE YOUR SKIN MORE BEAUTIFUL.

Don't you sometimes wish you could make your complexion fresher, clearer, softer—your hands and arms whiter and smoother? You dare not use so-called "beautifiers"—you value your skin too much. But you can easily and safely rely on

Rowland's Kalydor

"FOR YOUR SKIN."

This preparation will soothe and heal the most delicate skin when heat, cold, winds or hard water sets up irritation or causes ugly blotches. It will make your skin healthier—more beautiful.

Rowland's Kalydor is harmless—it contains nothing that could injure even a baby's tender skin. Order a bottle to-day from your Chemist, E.J. and A.B., ROWLAND & SONS, 47, Hatton Garden, London, E.C.

MILLIONS OF PEOPLE

FLORILINE FOR THE TEETH.

Use and this most economical dentifrice with utmost satisfaction. A few drops produce a most refreshing, lather and cleanse, rendering the teeth white and preserving them.

Also put up in Travel form. **Absolutely BRITISH.** Why not give it a trial?

HARRODS ALWAYS for High Quality.

Harrods

HARRODS ALWAYS for Good Value.

QUALITY BEDSTEDS AND BEDDING



DEFERRED PAYMENTS
Harrods gives 12 months of all purchases on 10% deposit and balance, plus 4% per cent per annum, for monthly instalments over 12 months, at 10% per cent.

INEXPENSIVE Oak and Cane Bedstead, with twisted pillars and under rail. Cane panel in centre of head and foot ends. Fitted with sanitary steel sides. **SIZE, 20, by 6 ft. 6 in. £5 15 0**

HARRODS Ltd. LONDON S W

Adapts Itself to All Conditions

whether it be slashing rain—continuous drizzle—piercing winds—summer heat—or sudden falls of temperature—THE BURBERRY SUMMER TRENCH-WARM conforms to the needs of each and every weather emergency. It is smart and soldierly in appearance. Light-weight, yet stout enough to resist the roughest weather and wear right to the end of the campaign. The outside of the

BURBERRY TRENCH-WARM

(Summer Weight) is made in airtight Burberry woven and proofed material, and provides effective security without the aid of rubber, oil-silk, or other airtight fabrics. The inside is of luxuriously soft Camel Fleece. These two parts can be worn alone or together, and thus supply the services of three coats in the one garment. Worn alone, the outside provides a Weatherproof as efficient as an oilskin, yet as healthful to wear as an ordinary cloth coat; the Fleece lining a capital British Warm, whilst the two together make the finest war coat available; a safeguard that excludes a steady downpour or blizzard, as readily as it does a light breeze or shower.

NEW KIT

BURBERRYS supply well-tailored Uniforms in durability-proved fabrics of varying weights, suitable for any part of the world, as well as every detail of equipment, at reasonable prices.

Officers' Complete Kits in 2 to 4 Days or Ready to Use

SERVICE WEATHERPROOFS
Using the NEW BURBERRY CLEAN AND RE-PROOF Ointment—Burberry's London, Burberry, and Burberry Trench Warmers **FREE OF CHARGE.**

BURBERRYS HAYMARKET LONDON
8 & 10 Ed. Malherbes PARIS and Agents

No better linen obtainable, yet it is offered at manufacturers' prices.

Robinson & Cleaver's real Irish Linen, woven from the finest flax yarn, has been "recognized as the best for a generation," and may be depended upon for lasting wear. It is produced by weavers who take a pride in the beauty of their work, and it is sold at almost prices.

Our latest linen lot and cuttings sent post free upon application.

Our Green Book of Damasks sent free to all intending purchasers.

TABLE LINEN.—Heavy Double Damask, Table Cloth, 14 ft. 6 in. by 18 ft. 6 in., 12 ft. 6 in. by 18 ft. 6 in., 10 ft. 6 in. by 18 ft. 6 in., 8 ft. 6 in. by 18 ft. 6 in., 6 ft. 6 in. by 18 ft. 6 in., 4 ft. 6 in. by 18 ft. 6 in., 2 ft. 6 in. by 18 ft. 6 in., 1 ft. 6 in. by 18 ft. 6 in., 10 ft. 6 in. by 12 ft. 6 in., 8 ft. 6 in. by 12 ft. 6 in., 6 ft. 6 in. by 12 ft. 6 in., 4 ft. 6 in. by 12 ft. 6 in., 2 ft. 6 in. by 12 ft. 6 in., 1 ft. 6 in. by 12 ft. 6 in., 10 ft. 6 in. by 8 ft. 6 in., 8 ft. 6 in. by 8 ft. 6 in., 6 ft. 6 in. by 8 ft. 6 in., 4 ft. 6 in. by 8 ft. 6 in., 2 ft. 6 in. by 8 ft. 6 in., 1 ft. 6 in. by 8 ft. 6 in., 10 ft. 6 in. by 6 ft. 6 in., 8 ft. 6 in. by 6 ft. 6 in., 6 ft. 6 in. by 6 ft. 6 in., 4 ft. 6 in. by 6 ft. 6 in., 2 ft. 6 in. by 6 ft. 6 in., 1 ft. 6 in. by 6 ft. 6 in., 10 ft. 6 in. by 4 ft. 6 in., 8 ft. 6 in. by 4 ft. 6 in., 6 ft. 6 in. by 4 ft. 6 in., 4 ft. 6 in. by 4 ft. 6 in., 2 ft. 6 in. by 4 ft. 6 in., 1 ft. 6 in. by 4 ft. 6 in., 10 ft. 6 in. by 2 ft. 6 in., 8 ft. 6 in. by 2 ft. 6 in., 6 ft. 6 in. by 2 ft. 6 in., 4 ft. 6 in. by 2 ft. 6 in., 2 ft. 6 in. by 2 ft. 6 in., 1 ft. 6 in. by 2 ft. 6 in., 10 ft. 6 in. by 1 ft. 6 in., 8 ft. 6 in. by 1 ft. 6 in., 6 ft. 6 in. by 1 ft. 6 in., 4 ft. 6 in. by 1 ft. 6 in., 2 ft. 6 in. by 1 ft. 6 in., 1 ft. 6 in. by 1 ft. 6 in.

HANDKERCHIEFS.—Used of your Green Book's best quality, 12 ft. 6 in. by 18 ft. 6 in., 10 ft. 6 in. by 18 ft. 6 in., 8 ft. 6 in. by 18 ft. 6 in., 6 ft. 6 in. by 18 ft. 6 in., 4 ft. 6 in. by 18 ft. 6 in., 2 ft. 6 in. by 18 ft. 6 in., 1 ft. 6 in. by 18 ft. 6 in., 10 ft. 6 in. by 12 ft. 6 in., 8 ft. 6 in. by 12 ft. 6 in., 6 ft. 6 in. by 12 ft. 6 in., 4 ft. 6 in. by 12 ft. 6 in., 2 ft. 6 in. by 12 ft. 6 in., 1 ft. 6 in. by 12 ft. 6 in., 10 ft. 6 in. by 8 ft. 6 in., 8 ft. 6 in. by 8 ft. 6 in., 6 ft. 6 in. by 8 ft. 6 in., 4 ft. 6 in. by 8 ft. 6 in., 2 ft. 6 in. by 8 ft. 6 in., 1 ft. 6 in. by 8 ft. 6 in., 10 ft. 6 in. by 6 ft. 6 in., 8 ft. 6 in. by 6 ft. 6 in., 6 ft. 6 in. by 6 ft. 6 in., 4 ft. 6 in. by 6 ft. 6 in., 2 ft. 6 in. by 6 ft. 6 in., 1 ft. 6 in. by 6 ft. 6 in., 10 ft. 6 in. by 4 ft. 6 in., 8 ft. 6 in. by 4 ft. 6 in., 6 ft. 6 in. by 4 ft. 6 in., 4 ft. 6 in. by 4 ft. 6 in., 2 ft. 6 in. by 4 ft. 6 in., 1 ft. 6 in. by 4 ft. 6 in., 10 ft. 6 in. by 2 ft. 6 in., 8 ft. 6 in. by 2 ft. 6 in., 6 ft. 6 in. by 2 ft. 6 in., 4 ft. 6 in. by 2 ft. 6 in., 2 ft. 6 in. by 2 ft. 6 in., 1 ft. 6 in. by 2 ft. 6 in., 10 ft. 6 in. by 1 ft. 6 in., 8 ft. 6 in. by 1 ft. 6 in., 6 ft. 6 in. by 1 ft. 6 in., 4 ft. 6 in. by 1 ft. 6 in., 2 ft. 6 in. by 1 ft. 6 in., 1 ft. 6 in. by 1 ft. 6 in.

Robinson & Cleaver
LONDON BELFAST LONDON

BURBERRY'S HAYMARKET LONDON
8 & 10 Ed. Malherbes PARIS and Agents

FEROCAL
(SQUIRE'S CHEMICAL FOOD)

Strengthens. Nourishes. Improves the Appetite.

For children who are naturally delicate, or who are inclined to outgrow their strength.

Pleasant to the Taste. Children like it.

In bottles, 1/6, 2/6, 4/6 and 8/6, of all Chemists.

SQUIRE & SONS, Ltd., The King's Chemists,
403, Oxford Street, London, W.

Figure 5: Advertisement, *Multiple Display Advertisements*, *The Illustrated London News*, 9 June 1917, © The Illustrated London News Historical Archive, London, England, p. 25.

A Coat Fit for War, Worn in Peace

Extant trench coats from the period that survive in museum collections also attest to the concept that the soldier-hero was not discarded during or after the war. Many officers likely continued wearing coats they had acquired during the war since they were designed to be durable and long lasting. After the end of the First World War, new designs for trench coats continued to be sold. A trench coat dating to the 1930s, distributed by Webbers of Oxford and presently in the collection of The Imperial War Museum in Duxford, Cambridgeshire, England, is comparable to the trench coats made for warfare (Figure 6).⁹³

The coat (Figure 6) is pale khaki, double breasted with a waist belt. It features raglan sleeves and button-sealed storm pockets, and the threadbare fabric around the collar and its subsequent repair suggests the coat was worn regularly. Whilst some of these features were usual in peacetime, such as sealable pockets, others such as epaulettes, were clearly only useful for their war-related functions. An illustration of the classic trench coat (Figure 7) and the annotations of the features of a trench coat (Table 1) summarise various features and explain the origins or purpose of these elements.

⁹³ UNI 14118 “Trench Coat” 1930, Uniforms and Insignia, The Imperial War Museum, Duxford, Cambridgeshire, England.



Figure 6:
Trench Coat, Webbers of Oxford, 1930,
© The Imperial War Museum, Duxford, Cambridgeshire, England,
UNI 14118, Photographed by Alice Gurr, 11 January 2019.

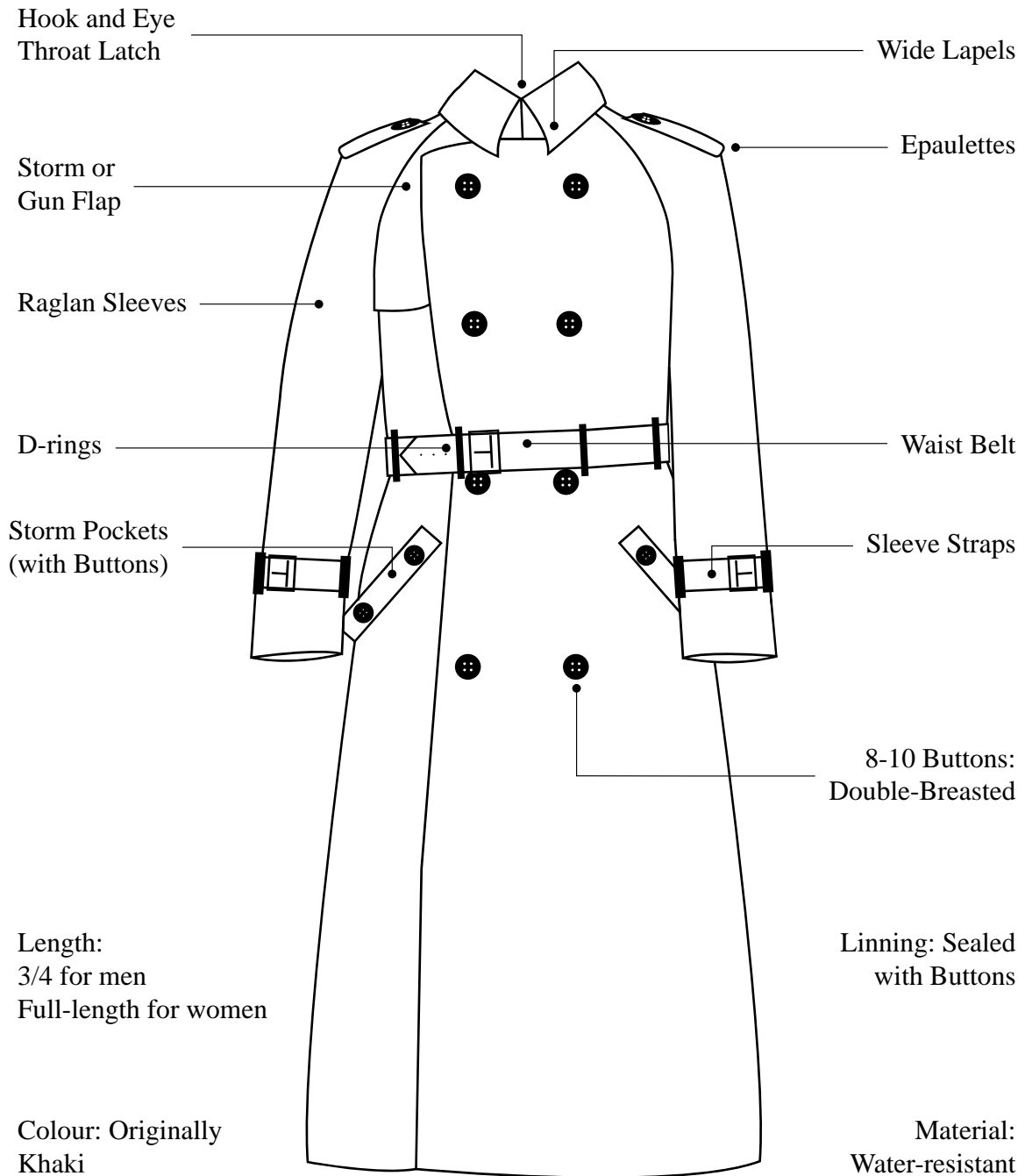


Figure 7:
Illustration of a Trench Coat, September 2019,
by Alice Gurr, Edinburgh, Scotland.
Interpretation based on advertisements and extant coats, 1910-1920.

Trench Coat Feature	Purpose
Hook and eye	Seals coat to throat. Protects neck from the elements.
Wide lapels	Can be worn multiple ways.
Raglan sleeves	Covered seam decreases likelihood of water ingress. Greater width around upper arm allows for layers to be worn under coat.
Epaulettes	Attach badges to display rank. Secures strapped object on shoulder, such as gloves or binoculars.
Sleeve straps	Prevents rain entering sleeve when arm raised, such as when using binoculars or rifle.
Back yoke or cape	Prevents rain trickling down back.
8-10 buttons	Coincides with military uniform specifications. Functionally secure.
Double breasted	Body appears wider; therefore, one looks more powerful. Conforms to conventions of tailoring.
Storm flap	Keeps rifle dry when aiming. Prevents water entering through lapels when coat is sealed to the throat.
Storm pockets	Angle of pocket prevents rain from gathering inside. Large waterproof pockets practical for carrying maps.
Belt	Ease and speed of fastening.
D-rings	Items can be attached.
Lined	All-season wear.
Length	$\frac{3}{4}$ length men's trench coat permitted movement. Did not trail in mud.
Material	Water repellent. Provided protection against rain.

Table 1:
Features and Purposes of a Trench Coat,
February 2019, by Alice Gurr, Edinburgh, Scotland.

Many, if not most, of these features (Table 1) can be found on trench coats designed to be worn in peacetime. The maintenance of these features suggests a positive association with the original purpose of the coat and its use in warfare. Upon comparison it becomes evident that many of the features found on the Webbers coat (Figure 6) are unnecessary in peacetime and thus the question arises as to why the features were retained. For example, on the Webbers coat, the sleeve strap only covers half of the sleeve. Sleeve straps prevent rain from entering the sleeve whilst holding up a rifle; since this coat was made during peacetime, the strap does not need to serve this purpose and instead becomes a fashionable component. The printed lining of this coat was uncommon in trenches during the war as it was too conspicuous for warfare but, in peacetime, it makes an attractive, individualistic addition. Therefore, the trench coat and its associated meanings became part of fashion. Furthermore, the continued use of the name “trench coat” suggests a positive association with the history of the garment. The trench coat acted as a camouflaged, yet conspicuous way of associating one’s self with the symbolism of warfare masculinities. By the end of the First World War, the trench coat was connected with ideas of patriotism, chivalry, and sacrifice, and these notions saw the coat become a fashionable item for men in the post-war era.

Conclusion

This article traced the evolution of the trench coat from its functional origins in the military to a fashionable and iconic item. In tracing the history of the garment, the coat’s colour, shape, and features were linked to the needs of the military men fighting in the trenches during the First World War. The coat became associated with the narrative of sacrifice and duty, and thus, the coat and its features were imbued with symbolic meaning. These connections are one of the reasons the coat became—and has remained—popular. This iconic garment has been celebrated in popular culture, including novels such as Dorothy L. Sayer’s *Unnatural Death*,⁹⁴ and films such as *A Foreign Affair* in the 1940s.⁹⁵ The trench coat is a fashionable item to this day, such that the name “trench coat” has long-since been “normalised” and the coat’s association with the trenches of the First World War has largely been forgotten. This represents the ultimate transition of the trench coat from military wear to civilian wear.

⁹⁴ Dorothy L. Sayers, *Unnatural Death*, Victor Gollancz, London, England, 1927.

⁹⁵ Foulkes, op cit., p. 192.

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The Libertine Body: Bare Breasts in French Fashion, 1775–1800

Gabriela Juranek

Abstract

This article explores the ambiguity of meaning of the French fashion for necklines that revealed women's nipples during the last quarter of the eighteenth century. Selected examples of breast-revealing fashion found in illustrations, engravings, paintings, magazines, diaries, and novels from this period are interpreted under themes of hierarchy, sexuality, and maternity, the three most common meanings attributed to that fashion in the pre-revolutionary period. It is argued that nipple-revealing dresses from this time reflected a libertine culture in which French fashions for women emulated the philosophy of libertinism, in which pleasure was a principal aim of human life.¹

¹ Michel Delon, *Le savoir-vivre libertin [The Libertine Savoir-vivre]*, Hachette Littératures, Paris, France, 2000, pp. 19–49.

Introduction

During the last quarter of the eighteenth century in France, the encounter between aristocratic rococo culture and the sentimentalism associated with the values of the middle class became visible in the fashion for breast-revealing necklines. In the essay, “‘Du monde au balcon,’ Quand le décolleté défraie la chronique” [“‘From the Street to the Balcony’ When the Décolleté Becomes the Main Subject of All Conversations”], Hélène Renaudin demonstrates that the fashion for necklines that revealed female nipples was a distinctive phenomenon of the late eighteenth century.² She emphasises that such necklines were worn by the most courageous French women and connects this look with an immorality of Parisian fashion of this period.³ Renaudin gives weight to the connection between fashion for bare breasts and frivolous, libertine Parisian society. However, the most important thing about this fashion phenomenon may not be its very existence, but its meaning since bare breasts were perceived in many different, often contradictory, ways.

This article argues that the meaning of this phenomenon differed according to the context. The ambiguity of this phenomenon is complicated by the fact that it was often connected with the liberation of the body, which was propagated by both sentimentalism, a philosophy glorifying nature and sensibility,⁴ and libertinism, a philosophy of selfishness and resistance, according to which a pleasure is a principal aim of human life.⁵ Moreover, while libertinism was combined with the sense of decadence characteristic of the French aristocracy, the sentimentalism was connected primarily with the bourgeoisie. As a consequence of these diverse influences, the meaning of this fashion for breast-revealing necklines presents contradictions. This article aims to explore the various meanings in terms of sexuality, maternity, and hierarchy as can be found in visual culture as well as texts that date from the last quarter of the eighteenth century in France.

² Hélène Renaudin, “‘Du monde au balcon,’ Quand le décolleté défraie la chronique [“‘From the Street to the Balcony,’ When the Décolleté becomes the Main Subject of All Conversations”], *Tenue correct exigée: quand le vêtement fait scandale [The Correct Outfit Required: When the Clothing Makes Scandal]*, Denis Bruna, ed., Musée des Arts Décoratifs, Paris, France, 2016, pp. 166-173.

³ Ibid.

⁴ Jean-Jacques Rousseau, *Rousseau on Women, Love and Family*, Christopher Kelly, Eve Grace, eds., Dartmouth College Press with University Press of New England, Lebanon, New Hampshire, United States, 2009, pp. xiii-xxx.

⁵ Delon, op cit.

Bare Breasts as Fashion

During the eighteenth century, there were three principal ways of perceiving the female body,⁶ namely in terms of hierarchy, sexuality, and maternity. Hierarchy was connected with the fact that in the absolutist monarchy both the king's and courtiers' bodies and clothes were considered to be expressions of power and splendour of the monarchy.⁷ For this reason, deep necklines were primarily associated with noble women and perceived as an aristocratic privilege; and for this reason, the ceremonial *robes de cour* [court dress] had the lowest necklines.⁸ However, what can be observed during the eighteenth century is a gradual dissociation of hierarchical rules of fashion, such that during the second half of the century, female necklines were more often perceived primarily in the contexts of sexuality and motherhood.

Towards the end of the 1760s and into the 1770s, fashions for women became simultaneously more comfortable and more eccentric.⁹ It seems probable that this phenomenon was dictated by an aristocrat's wish to maintain fashion's exclusivity and a willingness to make it somehow unobtainable for middle class women. In the novel *Julie, ou La nouvelle Héloïse* [*Julie, or The New Heloise*], published in 1761 by Jean-Jacques Rousseau (1712–1778), the main character, Saint-Preux, writes a letter to Julie, indicating that the deep necklines of Parisian aristocrats are dictated by a desire to distinguish their dress from the middle class:

⁶ Benedetta Craveri, *Złoty wiek konwersacji* [*The Golden Age of Conversation*], Oficyna naukowa, Warszawa, Poland, 2009, pp. 28–29.

⁷ Jennifer M. Jones, *Sexing La Mode: Gender, Fashion and Commercial Culture in Old Regime France*, Bloomsbury, New York, New York, United States, 2004, pp. 19–25.

⁸ Kimberly Chrisman-Campbell, *Fashion Victims: Dress at the Court of Louis XVI and Marie-Antoinette*, Yale University Press, London, England, 2015, pp. 90–94.

⁹ Caroline Weber, *Queen of Fashion: What Marie Antoinette Wore to the Revolution*, Picador, New York, New York, United States, 2007, pp. 114–117.

The same fabrics are worn by people of all conditions so that it could be difficult to distinguish a duchess from the middle class woman [...]. Every fashion which appeared at court is immediately followed in the city [...]. So what did they [noble women] do? They chose more certain and more clever ways characterised by much more ingenuity. They knew that decency and modesty are deeply engraved in the common people's minds. That is what inspired them to create inimitable fashions [...]. They knew that a revealed neckline is scandalous in the eyes of the public, so they have made their dresses extensively low cut.¹⁰

In Saint-Preux's letter, he indicates that middle class women could imitate an aristocratic look in almost everything but deep necklines, but opines that exposed breasts themselves were a sign of degenerate Parisian noble women.¹¹ Although the novel by Rousseau does not specify how deep such necklines were, the accompanying illustration of Saint-Preux leaving fashionable Parisian society shows a woman wearing a dress with a low neckline that reveals her nipples (Figure 1).

¹⁰ Jean-Jacques Rousseau, *Julie, ou La nouvelle Héloïse [Julie, or The New Heloise]*, Vve Dabo, Paris, France, Volume 2, 1823, pp. 13-14.

“On voit les mêmes étoffes dans tous les états, et l'on auroit peine à distinguer une duchesse d'une bourgeoise [...]. Quelques modes qu'on prenne à la cour, cette mode est suivie à l'instant à la ville [...]. Qu'ont-elles donc fait? Elles sont choisi des moyens plus sûrs, plus adroits, et qui marquent plus de réflexion. Elles savent que des idées de pudeur et de modestie sont profondément gravées dans l'esprit du peuple. C'est là ce qui leur a suggéré des modes inimitables [...]. Elles ont vu qu'une gorge découverte est en scandale au public; elles ont largement échangé leurs corps.”

¹¹ *Ibid.*, pp. 14-15.



Figure 1:
Saint-Preux sort de chez des femmes du monde
[Saint-Preux Leaving the Fashionable Women],
Nicolas Delaunay after Jean-Michel Moreau, 1776,
© National Gallery of Art, Washington D.C., United States, 1942.9.2489.

Rousseau, one of the most influential philosophers in France during the eighteenth century, articulated the middle class point of view that assumed a strong connection firstly between a woman and fashion and secondly, between clothes worn by women and their morality.¹² According to Rousseau, fashion was the natural female occupation, and the principal aim of female clothes was not to reflect their social status, but to please and seduce men.¹³ As such, he believed that a woman's appearance reflected her morality and station in life.

It might be asked whether the existence of dresses that revealed women's nipples was a marginal occurrence or a widespread phenomenon.¹⁴ An analysis of the French fashion publication *Galerie des modes et costumes français* (1778-1785)¹⁵ confirms that such necklines were presented as contemporary fashion. However, it is worthy of emphasis that this fashion publication had an unequivocal rococo character in presenting the frivolous world subordinated to a woman and her pleasures. In this publication, necklines that revealed women's nipples were shown on both noble and middle class women, but mainly as informal dress such as a *robe à la polonoise* (Figure 2), a caraco jacket and skirt ensemble (Figure 3), and a *robe à l'Austrassienne* [Austrasia style dress]¹⁶ (Figure 4), which appears only once in the publication.

¹² Jones, op cit., pp. 1-2, 97-100, 216.

¹³ Jean-Jacques Rousseau, *Émile ou de l'éducation [Emile, or On Education]*, Éditions Garnier Frères, Paris, France, 1957, pp. 448-449, 456-459, 465-467.

¹⁴ Piotr Szaradowski, "Uwagi dotyczące kostiumologii i historii mody jako dyscyplin naukowych w Polsce" ["Notes on Costume and Fashion History as Scholars Disciplines in Poland"], *Historia@Teoria*, Poznań, Poland, Volume 2, Issue 4, 2017, pp. 206-207.

¹⁵ Émile Lévy, ed., *Galerie des modes et costumes français 1778-1787: dessinés d'après nature / réimpression accompagnée d'une préface par M. Paul Cornu [Gallery of French Fashions and Costumes, Drawn from Life/Reprint with a Preface by M. Paul Cornu]*, Librairie Centrale des Beaux-arts, Paris, France, Volumes 1-3, 1912, Bunka Gakuen Library, Tokyo, Japan, BB00114340.

¹⁶ Austrasia style dress was a part of the costume of Joan of Arc; however, the editors of the *Galerie des modes* indicated that they did not know why this whole ensemble was called "Joan of Arc style" or referred to as Austrasia. The name of the dress style must have been somehow associated with Joan of Arc, but although this Austrasia style dress referred once to an eastern part of France, it was not used after the Carolingian era.



Figure 2:
Jeune Bourgeoise vêtue d'une Polonoise,
Galerie des modes et costumes français 1778-1787:
dessinés d'après nature/réimpression accompagnée d'une préface par
M. Paul Cornu, Edited by Émile Lévy,
 Librairie Centrale des Beaux-arts, Volume 1, Paris, France, 1912,
 © Bunka Gakuen Library, Tokyo, Japan, 169-0001-097, p. 97.



Figure 3:
Gallerie des Modes et Costumes Français, 1782, qq 234,
Deshabillé à l'Anglaise de tafetas, Nicolas Dupin after Pierre Thomas Le Clerc,
 1782, Engraving, 28.3 x 19.6 cm,
 © Rijkmuseum, Amsterdam, Netherlands, RP-P-2009-1194.



Figure 4:
*Jeune Dame vêtue à l'Austrassienne, Galerie des modes et costumes français
 1778-1787: dessinés d'après nature/réimpression accompagnée d'une préface par
 M. Paul Cornu, Edited by Émile Lévy,
 Librairie Centrale des Beaux-arts, Volume 1, Paris, France, 1912,
 © Bunka Gakuen Library, Tokyo, Japan, 169-0001-140, p. 140.*

Only a few of the engravings in *Galerie des modes* include descriptions of the fashion for bare breasts. In Figure 5, a “young mother” is pictured wearing a caraco jacket that reveals her nipples, an ankle-length skirt, and a large brown scarf over her shoulders. The accompanying text states, “The costume that is offered on this engraving breathes a voluptuous tone that is difficult to be denied. That is why it is chosen only by these beauties who Salomon called a quiver ready to receive each shot.”¹⁷ The description of the woman in this engraving as a “young mother” seems to connect her neckline with maternity. However, the editors suggest that there is another reason for her deep neckline unrelated to her status as a mother. The text states, “The beautiful woman wrapped herself deliberately with a large scarf [...]. With it, she need not be afraid that her very beautiful breasts will go unnoticed.”¹⁸ This implies that the nipple-revealing neckline of her dress was associated with her desire to be attractive. Although there are many examples of such necklines in this journal, in this particular example, the editors were not neutral and gave emphasis to the controversial nature of the breast-revealing ensemble.

¹⁷ Ibid., Volume 1, p. 92.

“Le costume qu’offre cette gravure respire un ton d volupté dont il est difficile de se défendre; aussi est-il choisi de ces beauté que Salomon appelle des carquois propres à recevoir toutes sortes de flèches.”

¹⁸ Ibid.

“C’est donc avec raison que cette belle s’est enveloppé d’un vaste mantelet [...]; avec lui elle n’a point à craindre que les sein le plus beau reste inconnu.”



Figure 5:

La Petite Mère [sic] au rendez-vous,
Galerie des modes et costumes français 1778-1787: dessinés d'après
nature/réimpression accompagnée d'une préface par M. Paul Cornu,
 Edited by Émile Lévy, Librairie Centrale des Beaux-arts,
 Volume 1, Paris, France, 1912,
 © Bunka Gakuen Library, Tokyo, Japan, 169-0001-093, p. 93.

Nonetheless, what really defines the *Galerie des modes* is the illustration of a world that is subordinate to seductive and sensual pleasures, in which moral rules seem to have lost their importance. In fact, a fashionable woman could afford to do anything as long as she acted according to specific codes of the fashionable society.¹⁹ Moreover, *Galerie des modes* presented a specific position of a woman as a leader of the fashionable society, which was a reflection of elite French society, where rules of behaviour and taste were created primarily by fashionable women.²⁰ It is therefore reasonable to surmise that female fashion in that time, with its liberty and frivolity, also expressed the seductive power connected with sexuality.²¹ And consequently, it can be argued that the fashion for bare breasts in the *Galerie des modes* gave emphasis to the prevailing role of women—not only in the world created by its editors, but as a reflection of the real world of French fashionable society.

Paintings and engravings from this time also offer evidence of this fashion. A miniature portrait of Rose Bertin by Pierre Adolphe Hall (1739–1793), painted in the early 1780s, illustrates the fashion for breast-revealing necklines (Figure 6). Rose Bertin was a *marchande de modes*,²² most notably to Queen Marie Antoinette, but also to other noble and middle class women.²³

¹⁹ Jean-Pierre Guicciardi, “Introduction,” in Armand Louis de Gontaut, duc de Lauzun, *Mémoires [Memories]*, Mercure de France, Paris, France, 2017, pp. 20–21.

The codes of fashionable society made it permissible for the *Galerie des modes* to include scenes showing a woman with her husband and her lover. It was not that adultery was lauded in the journal, but the clever way a woman could arrange a rendez-vous in a discreet manner. See for example, *Galerie des Modes*, op cit., Volume 2, p. 94.

²⁰ Władysław Tomkiewicz, *Rokoko [The Rococo]*, Arkady, Wrocław, Poland, 2005, pp. 18–20, 25–29.

²¹ Clare Haru Crowston, *Fabricating Women: The Seamstresses of Old Regime France, 1675–1791*, Duke University Press, Durham, North Carolina, United States, 2001, pp. 54–55.

K. Chrisman-Campbell, op cit., p. 67.

²² *Marchandes de modes* were fashion merchants specialised in adorning clothes and making hats and headdresses.

See C.H. Crowston, op cit., pp. 67–71.

²³ Giuseppe Scaraffa, “Introduction,” in Rose Bertin, *Mémoires sur Marie-Antoinette [Memories on Marie-Antoinette]*, Rivage Poche/Petite Bibliothèque, Paris, France, 2014, pp. 7–15.



Figure 6:
Portrait of Rose Bertin, Pierre Adolphe Hall, circa early 1780s,
© Drouot, Paris, France,
https://fr.wikipedia.org/wiki/Fichier:Rose_Bertin_Hall.png,
Accessed 29 December 2019.

In the portrait of Rose Bertin (Figure 6), the artist Pierre Adolphe Hall depicts her wearing a light-coloured dress that reveals both of her nipples. In many other portraits, Bertin can be seen wearing the most fashionable outfits, probably designed by herself.²⁴ It is therefore likely that the attire worn by Bertin in this portrait might also be considered as evidence of contemporary fashion.

²⁴ See, for example, the extravagant gown worn by Bertin in *Élisabeth Vigée Le Brun*, presumed portrait of Rose Bertin, circa 1770s, Audap-Mirabaud, Paris, France.

Bare Breasts as a Sign of Libertinism

Nipple-revealing necklines did not, however, appear only on fashion plates or artworks showing the current fashion. During the eighteenth century, especially from the end of the 1760s onwards, nipple-revealing necklines were often used by French artists as an erotic motif associated with libertinism, a philosophy that places personal freedom and sexual pleasure as the principal aim of life.²⁵ One such example in which the deep neckline of the figure is used to emphasise eroticism was *La Lecture* [*The Reading*], painted by Pierre-Antoine Baudouin (1723-1769) in the 1760s (Figure 7).



Figure 7:

La Lecture [*The Reading*], Pierre-Antoine Baudouin, circa 1760s,
Gouache on Paper, 29 x 22.5 cm,

© Musée des Arts Décoratifs, Paris, France, 26829,

https://commons.wikimedia.org/wiki/File:Baudouin,_Pierre_Antoine_-_La_Lecture_-_c._1760.JPG, Accessed 29 December 2019.

²⁵Delon, op cit.

In this gouache, Baudouin illustrates a young woman lying on a chaise, her body and head in repose with her book discarded on the floor beside her. Her gown is in disarray and her nipples emerge from the décolletage of her dress. As Robert Muchembled has observed, Baudouin's heroine was probably shown in the moment of masturbation.²⁶ This artwork gives emphasis to a woman's sexuality and thus illustrates one of several meanings associated with necklines that revealed breasts. However, it is impossible to conclude whether this painting reflects a real fashion, or if the breast-revealing fashion was an artistic and symbolic tool. This question must be asked in the context of all paintings and engravings, including the numerous illustrations in libertine novels like *Le Paysan perversi ou les dangers de la ville* [*The Perverted Peasant, or The Dangers of the City*] (Figure 8)²⁷ in which such necklines appeared throughout, not only in erotic scenes.²⁸ Such illustrations have to be treated with caution, since even if the scene was not erotic, its main objective was still to arouse the reader's desire.

²⁶ Robert Muchembled, *Orgazm i zachód: historia rozkoszy od XVI wieku do dziś* [*Orgasm and the West: A History of Pleasure from the Sixteenth Century to the Present*], Wydawnictwo Aletheia, Warszawa, Poland, 2013, pp. 185–186.

²⁷ Jean-Baptiste de Boyer d'Argens (presumed), *Thérèse philosophe ou Mémoires pour servir à l'histoire du P. Dirrag* [*Girard*] *et de mademoiselle Eradice* [*Cadière*] [*Thérèse the Philosopher, or the Memories to Serve History of P. Dirrag* [*Gigard*] *and Miss Eradice* [*Cadière*]], 1748, Bibliothèque Nationale de France, Paris, France, ark:/12148/bpt6k15135432, Accessed 28 December 2019. Louis Binet, Louis-Sébastien Berthet, Sébastien Leroy, Nicolas-Edmé Rétif de la Bretonne, *Illustrations de Le Paysan perversi ou les dangers de la ville* [*Illustrations to the Perverted Peasant, or The Dangers of the City*], Esprit, Paris, France, 1776, Bibliothèque Nationale de France, Paris, France, ark:/12148/btv1b2200099g, Accessed 28 December 2019.

²⁸ Frontpiece, *Le Pied de Fanchette* [*Fanchette's Foot*], Volume 2, 1786, Bibliothèque Nationale de France, Paris, France; re-printed in: Nicolas Edme Rétif de La Bretonne, *Le Pied de Fanchette* [*Fanchette's Foot*], Edition Garnier, Paris, France, 2010.



Figure 8:

Edmond et la jeune libertine Madelon Baron
[*Edmond and the young libertine, Madelon Baron*],
[*Illustrations de Le Paysan perverti ou les dangers de la ville*]/Binet, dess.;
Berthet, Le Roy, grav.; Nicolas-Edmé Rétif de la Bretonne, aut. du texte,
Paris, France, 1776, p. 21, © gallica.bnf.fr /Bibliothèque nationale de France,
ark:/12148/btv1b2200099g, Accessed 28 December 2019.

This fashion had the potential to both cover and reveal, and this titillating phenomenon was often used by rococo painters, who gave it a symbolic and clearly erotic meaning. The erotic potential can be seen in the painting *Le Repetir tardif* [*The Belated Penance*] by Nicolas Lavreince from the early 1780s, in which the handkerchief, which is moved away, and the exposed nipple gives emphasis to the erotic nature of the encounter.²⁹ Another example is a recently attributed painting by Jean-Frédéric Schall (1752-1825), titled, *L'Amour frivole* [*The Frivolous Love*] from the circa 1780s.³⁰ The painting shows a young girl wearing a light dress, sleeping at the dressing table in a careless pose, while a young man, standing in an open window, is using a long stick to move her *fichu* away and reveal her breasts. What is worthy of emphasis in this case is that, although the young woman's dress evidently had a neckline that revealed her breasts, she covered her exposed breasts with a shawl.

Several illustrations in *Galerie des modes* also illustrate the potential of necklines to reveal and conceal. In Figure 9, a woman wearing a *robe à la polonaise* moves her handkerchief to reveal her nipples before her lover. In Figure 10, a woman wearing a *robe à la Marguerite* is depicted with one breast exposed accidentally in a moment of erotic negotiations with a man, perhaps her future lover.

²⁹ Nicolas Lavreince, *Le Repetir tardif* [*The Belated Penance*], circa 1780, Musée Cognacq-Jay, Paris, France, <http://parismuseescollections.paris.fr/fr/musee-cognacq-jay/oeuvres/le-repentir-tardif#infos-principales>, Accessed 25 October 2019.

³⁰ Jean-Frédéric Schall, *L'Amour frivole* [*The Frivolous Love*], circa 1780s, Musée Cognacq-Jay, Paris, France, <http://parismuseescollections.paris.fr/fr/musee-cognacq-jay/oeuvres/l-amour-frivole#infos-principales>, Accessed 25 October 2019.



Figure 9:

Les Délassemens du Bois de Boulogne

*[The Bois de Boulogne Recreation], Galerie des modes et costumes français
 1778-1787: dessinés d'après nature/réimpression accompagnée d'une préface par*

*M. Paul Cornu, Edited by Émile Lévy, Librairie Centrale des Beaux-arts,
 Volume 1, Paris, France, 1912,*

© Bunka Gakuen Library, Tokyo, Japan, 169-0001-106, p. 106.



Figure 10:

La Belle engagée [sic] par les discours touchans... [A beautiful lady engaged by the touching speeches..], Galerie des modes et costumes français 1778-1787: dessinés d'après nature/réimpression accompagnée d'une préface par M. Paul Cornu, Edited by Émile Lévy, Librairie Centrale des Beaux-arts, Volume 3, Paris, France, 1912, © Bunka Gakuen Library, Tokyo, Japan, 169-0003-095, p. 95.

In these illustrations, deep necklines appeared as a kind of libertine game, in which female nipples were hidden from society but on occasion were revealed, accidentally or deliberately. The motif of nipples emerging from a *fichu* was used also by illustrators of libertine novels (Figure 11). As Denis Diderot (1713–1784) observed, the partially covered body is much more provocative than complete nudity.³¹ He wrote in the *Salon* from 1767, “A naked woman is not indecent; the truly indecent is that one who has a dress rolled up.”³²



Figure 11:
*Première déclaration
 d'Edmond à Madame
 Parangon*
 [Edmond's First
 Declaration to Madame
 Parangon],
 [Illustrations de *Le Paysan
 perversi ou les dangers de la
 ville*/Binet, dess.; Berthet,
 Le Roy, grav.; Nicolas-
 Edmé Rétif de la Bretonne,
 aut. du texte,
 Paris, France, 1776, p. 137,
 © gallica.bnf.fr
 /Bibliothèque nationale de
 France,
 ark:/12148/btv1b2200099g,
 Accessed
 28 December 2019.

³¹ Dorinda Outram, *Panorama oświecenia [Panorama of the Enlightenment]*, Arkady, Warszawa, Poland, 2008, p. 207.

³² Denis Diderot, *Oeuvres de Denis Diderot [Denis Diderot Artworks]*, Volume 4, A. Belin, Paris, France, 1818, p. 211.

“Une femme nue n'est point indécente; c'est une femme troussée qui l'est.”

The matter of covering and revealing also appeared in memoirs, and such memoirs reveal conflicting opinions as to the propriety of such fashions. However, it is necessary to emphasise that in many such cases the authors did not specify exactly how deep the necklines were. In her memoirs, Madame Roland (1754–1793) recalled a conversation with a nobleman about the dress of a Madame Roudé:

a lot was said [...] about their eccentricities, like those of Madame Roudé who, despite her advanced age, still loved to expose her breasts and always wore deep necklines. Only when she went into and out of the carriage did she cover her breasts with a big shawl which she had in her pocket especially for this purpose, since, she said, it was not intended to be shown to the footmen.³³

This passage suggests that Madame Roudé, despite her advanced age, treated deep necklines as a privilege of the elite. On the other hand, Baroness d'Oberkirch (1754–1803) expressed outrage after observing the fashion for deep necklines following a visit to Paris during winter 1786. Her memoirs indicate that she thought such necklines were indecent when she wrote, “A lot has been said about new fashions and women who had begun to wear really indecent necklines.”³⁴ Her views were not shared by the Duke of Orléans, who replied: “I find this very pretty, only nudity dresses a man.”³⁵ What is significant about this fragmentary exchange is not only that there were two reactions to the same fashion, but that the correspondents lived in two different places: the Duke of Orléans living in the urban centre of Paris and the Baroness living in the rural province of Alsace. Notably the Baroness very often commented that she could not accept many Parisian “follies.”

³³ Jeanne-Marie Roland, *Mémoires de Madame Roland [Memories of Madame Roland]*, Baudouin Frères, Paris, France, 1827, p. 74.

“On parlait [...] de leurs travers, comme de ceux de madame Roudé, par exemple, qui, malgré son âge, aimait encore à faire belle gorge, et portait toujours la sienne à découvert, excepté lorsqu'elle montait en voiture, ou qu'elle en descendait; car elle la cachait alors d'un grand mouchoir qu'elle tenait à sa poche dans cette intention, parce que, disait-elle, cela n'est par fait pour montrer à des laquais.”

³⁴ Henriette Louise von Waldner, baronne d'Oberkirch, *Mémoire de la baronne d'Oberkirch [Memories of the Baroness of d'Oberkirch]*, Charpentier, Paris, France, 1853, p. 220.

“On parla beaucoup des nouvelles modes, et de la manière indécente dont les femmes se décolletaient.”

³⁵ Ibid.

“Je trouve cela fort joli, il n'y a que le nu qui habillée.”

Bare Breasts as a Sign of Motherhood

The motif of bare breasts was used not only to express eroticism in visual culture but also as a symbol of motherhood.³⁶ In France, paintings of mothers with an infant gained popularity during the 1760s, and this can be connected with the sentimental promotion of breastfeeding.³⁷ Therefore, in many of these types of paintings, breastfeeding was clearly emphasised (Figure 12).



Figure 12:
Young Woman
Breastfeeding her
Child,
Louis-Roland
Trinquesse,
1777,
Private Collection,
[https://de.wikipedia.org/wiki/Datei:
Louis-Roland_
Trinquesse_Young_
woman_
breastfeeding_
_her_child.jpg](https://de.wikipedia.org/wiki/Datei:Louis-Roland_Trinquesse_Young_woman_breastfeeding_her_child.jpg),
Accessed
29 December 2019.

³⁶ Marilyn Yalom, *Historia kobiecych piersi [A History of the Breast]*, Wydawnictwo Zielone Drzewo, Warszawa, Poland, 2012, pp. 59-67.

³⁷ *Ibid.*, pp. 133-145.

This motif, connecting bare breasts to motherhood, also appeared in representations of Queen Marie Antoinette, as seen in the engraving from 1778 (Figure 13) in which she was shown breastfeeding. This gives emphasis to the Queen's status as a mother. However, in later engravings and satirical drawings of the Queen, her breasts were used as a symbol of her libertinism and depravation.³⁸



Figure 13:

La Reine avec Madame première pendant qu'on l'alaite
 [The Queen with the Madame Première while Breastfeeding], Artist Unknown,
 1778, © gallica.bnf.fr /Bibliothèque nationale de France,
 ark:/12148/btv1b8410125h, Accessed 28 December 2019.

³⁸ Queen Marie Antoinette's breasts were also revealed in other satirical illustrations, including ones suggesting sexual problems with her husband, Louis XVI. See *Louis seize, impuissant [Louis XVI, Powerless]*, 1789-1792, Bibliothèque Nationale de France, Paris, France, FRBNF40256587, Accessed 28 December 2019.

In the 1790 engraving *Ma Constitution* [*My Constitution*], Queen Marie Antoinette is shown with both breasts exposed while Gilbert du Motier, Marquis de Lafayette, takes the oath on her exposed genitals (Figure 14).



Figure 14 :
Ma Constitution [*My Constitution*], Artist Unknown, circa 1790,
Engraving, 11 x 16 cm,
© gallica.bnf.fr /Bibliothèque nationale de France,
ark:/12148/btv1b6942360w,
Accessed 28 December 2019.

In other paintings from this time it can be difficult to determine with exactitude whether an exposed breast was intended to convey both motherhood and the fashions of that time. Such doubts arise upon consideration of the engraving *Les Délices de la Maternité* [*The Delights of Motherhood*] published in 1777 (Figure 14) in the second volume of *Suite d'estampes pour servir à l'histoire des mœurs et du costume des Français dans le dix-huitième siècle: années 1775-1776*.³⁹ There is a notable difference between the first and second volumes of this publication, since the first volume reflected rococo or even libertine character,⁴⁰ while the second volume, steeped in Jean-Jacques Rousseau philosophy, was clearly sentimental.

The second volume includes the story of a young noble woman who became pregnant and gave birth to her first child. The accompanying illustration shows the elegant and noble young parents with their infant in the park (Figure 15). The mother is wearing a dress with a very deep neckline, and while it is possible to see one of her nipples, her other breast is covered by the position of the baby leaning against its mother's arm. Although it seems likely that this image was intended to convey the noblewoman's maternal status given that the engraving's description included a lengthy glorification of motherhood and breastfeeding, it is unclear whether the dress revealed the nipples as part of its construction and was also representative of fashions of that period. Thus, the significance of the nipple emerging from the young mother's dress is, in this case, ambiguous.

³⁹ *Suite d'estampes pour servir à l'histoire des mœurs et du costume des Français dans le dix-huitième siècle: années 1775-1776* [*The Set of Engravings to Serve the History of French Manners and Costumes in the 18th Century*], Prault, Paris, France, 1777, Bibliothèque Nationale de France, ark:/12148/bpt6k55601503, Accessed 28 December 2019.

⁴⁰ Małgorzata Możdżyńska-Nawotka, *Od zmierzchu do świtu. Historia mody balowej* [*From Dusk to Dawn: The Fashion History of the Ball*], Wydawnictwo Dolnośląskie, Wrocław, Poland, 2007, pp. 42-43.



Figure 15:
Les Délices de la Maternité [Delicacies of Maternity],
Isidore Stanislas Henri Helman after Jean Michel Moreau, 1777, Engraving,
40.9 x 31.5 cm, © Rijkmuseum, Amsterdam, Netherlands, RP-P-OB-43.610.

Bare Breasts in the Post-Revolutionary Period

After 1785, French fashion began to change, reflecting a new model of femininity, based on the middle class philosophy that assumed that, regardless of the social status, a woman had to look decent and modest.⁴¹ New trends, presented primarily in the French fashion magazine *Magasin des modes nouvelles françaises et anglaises* [*Magazine of New French and English Fashion*], glorified values such as simplicity, modesty, and austerity.⁴² One of the most significant features of this period was the almost complete disappearance of necklines that revealed breasts, in both informal and formal attire, such that a *fichu* became a necessary accessory for every woman, even for formal occasions such as a ball or a court ceremony.⁴³ Moreover, during the French Revolution, deep necklines became a symbol of the sexual degeneration and decadence of aristocrats, while wearing a *fichu* started to be recognised as a symbol of renewed morality.⁴⁴

After the fall of Maximilien Robespierre on 27 July 1794 and the end of the Terror, clothes began to be used as a way to forget about the horrors of the Terror.⁴⁵ Dictated by *les merveilleuses* [marvelous women], female fashion became eccentric and provocative, which was possible, primarily due to the chaos in the period after the revolution.⁴⁶ The leaders of new fashion inspired by Antiquity were not, however, common women, but aristocrats Joséphine de Beauharnais and Madame Tallien as well as Madame Récamier who was from the upper middle class.⁴⁷ Breast-revealing fashions came back, not as a deep neckline, but rather in terms of a columnar dress, often made in transparent fabrics, and worn by the most courageous women without

⁴¹ Katell Le Bourhis, ed., *The Age of Napoleon: Costume from Revolution to Empire, 1789-1815*, The Metropolitan Museum of Art/Harry N. Abrams, Inc., New York, New York, United States, 1989, pp. 30-33.

⁴² Gabriela Juranek, "Płeć mody. Kształtowanie się estetyki płci na podstawie francuskich publikacji modowych z lat 1768-1793" ["Gender of Fashion: The Formation of Gender Aesthetics Based on French Fashion Publications, 1768-1793"], *Orbis Linguarum*, Volume 50, Dresden, Germany and Wrocław, Poland, 2018, pp. 375-388.

⁴³ *Magasin des modes nouvelles, françaises et anglaises* [*Magazine of New French and English Fashion*], Buisson, Paris, 20 December 1786, 20 May 1787, 10 Janvier 1788, Bunka Gakuen Library, Tokyo, Japan, SB00002311.

⁴⁴ *Journal de la mode et du goût* [*Journal of Fashion and Taste*], Volume 13, Buisson, Paris, France, 25 June 1790, pp. 1-2, Bunka Gakuen Library, Tokyo, Japan, SB00002319.

⁴⁵ Akiko Fukai, ed., *Moda: Historia od XVIII do XX wieku* [*Fashion: A History from the 18th to 20th Century*], Volume 1, Taschen, Warszawa, Poland, 2012, p. 114.

⁴⁶ *The Age of Napoleon*, op cit., pp. 59, 64-69.

⁴⁷ *Ibid.*, p. 60.

stays or even a shift.⁴⁸ In the fashion magazine *Journal des dames et des modes*, fashion plates illustrating transparent dresses that exposed both nipples began to appear in its pages from the end of 1799 (Figure 16).



Figure 16:
Chapeau-Capote,
orné de Fleurs et d'Epis
 [Hat-hood, Adorned
 with Flowers and Eares],
Journal des dames et
des modes,
 15 Fructidor Year VII,
 [1 September 1799],
 Paris, France,
 1797-1838,
 © Bunka Gakuen
 Library, Tokyo, Japan,
 414-0003-327,
 Volume 3, p. 327.

⁴⁸ François Boucher, *Historia mody [History of Fashion]*, Arkady, Warszawa, Poland, 2003, pp. 321-322.

There are two notable aspects of these post-revolutionary fashions compared to the fashion plates of the 1770s and 1780s. In the post-revolutionary period, such fashions were often shown as a part of formal attire, typically dresses worn to the theatre or to the ball (Figure 17). Furthermore, the descriptions associated with such engravings generally did not offer any editorial commentary on the morality of these breast-revealing fashions.



Figure 17:
Coiffure Antique;
Robe ouverte
[Ancient Hairstyle;
Open Dress],
Journal des dames
et des modes,
 15 Messidor Year IX,
 [4 July 1801],
 Paris, France,
 1797-1838,
 © Bunka Gakuen
 Library, Tokyo, Japan,
 414-0005-200,
 Volume 5, p. 200.

However, an engraving showing a transparent dress exposing nipples (Figure 18), published on 25 Fructidor Year VII (11 September 1799) offers a description that states, “The dresses are still very low cut and the breasts very naked, even under a *fichu-chemise*.”⁴⁹ This suggests that such necklines must have been relatively popular. It has to be emphasised, though, that after the growing popularity of necklines revealing nipples in the years IX and X (1800/1801 and 1801/1802), they disappeared, along with transparent dresses exposing nipples, in about the year XI (1802/1803).



Figure 18:
Bonnets négligés, [Mobcaps],
Journal des dames et des modes,
 25 Fructidor Year VII,
 (11 September 1799),
 Paris, France, 1797–1838,
 © Bunka Gakuen Library,
 Tokyo, Japan,
 414-0003-336,
 Volume 3, p. 336.

⁴⁹ *Journal des Dames et des Modes [Journal of Ladies and Fashion]*, 25 Fructidor Year VII (11 September 1799), p. 432, Bunka Gakuen Library, Tokyo, Japan, SB20042674.

“Les robes sont toujours très-décolletées, et les gorges très nues, même sous le fichu-chemise.”

During 1801–1802, such necklines were associated with fashionable women and were depicted in satirical engravings from the series *Le bon genre*.⁵⁰ In an engraving from this series, *Les glaces* [*The Ice Cream*] from 1801 (Figure 19), one of the fashionable women, probably one of the *merveilleuses*, is wearing a transparent dress that reveals her whole breasts and nipples, and the other is wearing a dress with a neckline revealing both of her nipples. After 1802, necklines that revealed nipples went out of fashion. Female nipples became a kind of fashion taboo, which was connected with a new way of perceiving a woman, her body, and her sexuality.⁵¹



Figure 19:

Le Bon Genre/Les glaces [*The Good Genre/The Ice Cream*], Artist Unknown, Paris, France, 1801, Print, 20.5 x 25.9 cm, © The British Museum, London, England, 1866,0407.864.

⁵⁰ *Les glaces* [*The Ice Cream*], Paris, France, 1801, British Museum, London, England, 1866,0407.864.

La Toilette, Paris, France, 1801–1802, British Museum, London, England, 1866,0407.869.

⁵¹ Małgorzata Semkowska-Gluck, *Życie po rewolucji: przemiany mentalności i obyczajów w napoleońskiej Francji* [*To Live after the Revolution: The Changes in Mentality and Customs in Napoleonic France*], Zakład Narodowy im. Ossolińskich, Wrocław, Poland, 1994, pp. 52–55, 63–67, 148–162.

Conclusion

The fashion for bare breasts is one of the most enigmatic of the eighteenth century and evidence of this fashion can be found both in visual and print culture. It can be said that this particular phenomenon was produced by an aristocratic culture just the moment before its decay, but such a statement refers to only one, probably the most important, of three main contexts in which these necklines appeared during that period, namely hierarchy, sexuality, and maternity. As has been demonstrated in this article, breast-revealing necklines could have opposing meanings, since on the one hand they were associated with libertinism, which assumed a woman's right to sexual pleasures also beyond marriage, and on the other hand with sentimentalism, which assumed that a woman's primary role was motherhood. There is an inherent ambiguity as to the meaning of this fashion, such that meaning becomes dependent on the form and the context in which they were shown or described.

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Swimming Stars of the Silver Screen and the Construction of Gender in the British Surf, 1890–1967

Julie Ripley

Abstract

Clothing for swimming and riding the surf, first on plywood boards known as bellyboards and later on fibreglass surfboards, was developed to suit the chilly waters surrounding the British Isles as growing numbers took to the waves from the nineteenth century onwards. This article traces the development and consumption of such clothing, and links it to the style inspiration provided by Hollywood cinema, namely the films featuring Annette Kellerman, Esther Williams, and Sandra Dee as Gidget. Despite the popularity of such films, suitable clothing for swimming, bellyboarding, and surfing was slow to be produced commercially, so many enthusiasts created homemade versions. In a period (1890–1967) bookended by two waves of feminism, debates around gender roles were negotiated and renegotiated through dress in the “liminal zone” of the beach, where rules governing neither land nor sea fully applied.

Introduction

This article concerns three aspects of British life not often discussed together: swimwear, gender, and Hollywood icons. This article traces the development of swimwear from the 1890s to the 1960s, during which new leisure activities were developing in the surf around Britain, “liminal” territories in which rules of behaviour and dress were yet to be established. During this same period, the development of cinema offered another leisure pastime and produced the notion of the “star:” a performer whose persona and appearance, at once ordinary and extraordinary, promotes adoration and imitation in fans. In a period in which gender norms were negotiated and renegotiated under the influence of two waves of feminism, the swimwear and surfwear that was homemade and mass-manufactured in Britain to resemble that worn by Hollywood swimming icons provides a fascinating insight into shifting notions of gender.

Today, surfers and swimmers are commonplace off many British beaches, and the clothing they wear in order to enjoy their pastimes is well established. The tight-fitting, flexible swimsuit that leaves the limbs free for movement and the insulated surfing wetsuit with its back zip for comfort when lying on the board are familiar sights in sporting goods retailers and beachside shops. However, the mass production of suitable clothing for these now popular activities somewhat lagged behind their initial uptake in the late nineteenth century and was further delayed by the rationing of clothing in Britain during 1941-1952 that responded to textile shortages during the Second World War.¹ The result was swimwear and surfwear that was largely homemade or produced in small batches by participants in these activities. Bellyboarding, the earliest form of surfing in Britain, was enthusiastically adopted from the 1930s onwards, and in the post-war period, British surfers began to sit and stand on boards that arrived from the United States and Australia. The cold waters of the Atlantic and the chilly westerly winds that made British surfing possible promoted innovation with insulating fabrics by amateurs, resulting in the first surfing wetsuits. The surf was a territory rarely entered in Britain before the twentieth century, so these homemade garments represented the first answers to a number of emergent problems around new activities undertaken in previously unexplored environments.

¹ Geraldine Biddle Perry, *Dressing for Austerity: Aspiration, Leisure and Fashion in Post-War Britain Dress Cultures*, IB Tauris, London, England, 2017.

Functionality was only one of the problems facing the maker or manufacturer of swimwear and surfwear: practical requirements around movement and safety had to be mitigated against concerns around propriety. The development of clothing for these new activities, taken up by men and women alike, articulates discourse around gender roles that arose from the women's suffrage movement that had gained momentum by the 1890s, now often referred to as the First Wave of feminism, and that extended into the Second Wave of feminism of the 1960s and 1970s.

Between these two waves of feminism, cinema grew into a uniquely popular form of mass entertainment, toppled only by television's entry into British homes. Performers selected for their physical beauty were dressed, made up, and lit to scintillate on screen and they provided inspiration for many who wished to acquire a little of the glamour they appeared to personify. Three female stars of the period who were of particular influence in swim and surfwear included: swimming advocate and silent screen actress Annette Kellerman (1887-1975), Olympian swimming hopeful turned MGM leading lady Esther Williams (1921-2013), and the fictional surfer girl Gidget, played by teenage sensation Sandra Dee (1942-2005).

In order to establish the surf as a site in which notions of gender-appropriate behaviour and appearance are contested, this article investigates the relationship between these Hollywood swimming icons and the garments worn by those who sought to emulate them. It begins with a look at how Britons dressed when they first ventured into the surf for fun.

Swimming and Functional Swimwear

Swimming as a pastime emerged long after the trend for taking the waters in the Regency period (1795-1820), when bathing machines (Figure 1) were dragged by horses into the waves to allow the bather to enter the waters unseen from the beach. Full body coverage for both sexes was required for bathers, some making use of the added precaution of an umbrella-like contraption attached to the machine known as a modesty tunnel to avoid being glimpsed by passing sailors further out to sea. The heavy and cumbersome clothing worn in the sea at the time, including corsets for women and breeches for men, would have made swimming impossible.



Figure 1:
 Trade Card, *Dunn's Machine*, circa 1750,
 © The British Museum, London, England, 1032202001.

As the nineteenth century progressed, increasing numbers of Britons travelled to enjoy the perceived health benefits of the sea. Enabled by successive Factories Acts limiting working hours and encouraged by businessmen versed in the emerging discourses of productivity, leisure time became enshrined in the working week. From around 1840, developing rail services connected the cities and towns to the coasts, and from around 1900 factories and social clubs organised charabanc trips,² allowing ever increasing numbers of workers to arrive at the beach, roll up their trousers or scoop up their petticoats and paddle in the shallows.

² A charabanc was an early twentieth century form of bus that was hired to facilitate works outings. Often horse drawn and open topped with bench seating, the charabanc provided excellent views and was popular as a sightseeing vehicle.

Before long, suitable clothing was developed to allow the more adventurous to immerse themselves ever deeper in the waves. By the end of the nineteenth century, bathing costumes were available by mail order and in most department stores. These wool or cotton costumes were designed for comfort and modesty in the shallows but were still too heavy to allow swimming (Figure 2).



Figure 2:
Women's Bathing Costume with Wool Skirt,
Maker Unknown, circa 1910,
© The Victoria and Albert Museum,
London, England, 1987/2099.

In the book *Reading the Popular*, media and popular culture scholar John Fiske examines the beach as a cultural space and argues that it is “an anomalous category between land and sea,” a “liminal space,” which is neither the civilised world of the town nor the wild natural domain of the sea.³ He finds that the rules that govern morality are relaxed but not quite abandoned in this environment, with decreasing adherence to social norms the further one ventures into the waves and away from the

³ John Fiske, *Reading the Popular*, Second Edition, Harper Collins Publishers, Boston, Massachusetts, United States, 1991, p. 119.

street. Applying this notion, it makes sense that beachwear as a distinct category of clothing emerges in the early twentieth century, its name locating these new garments in the liminal space to justify their difference from clothing worn on land. From the outset, beachwear revealed far more of the skin and the shape of the body than would be acceptable further ashore, in which context more structured garments disguising or containing the natural shape and texture would generally cover the entire body.

However, the standards of propriety in dress on land were not completely abandoned at the beach. In 1907, Australian born Annette Kellerman wore a form-fitting one-piece bathing suit on a public beach in Boston, Massachusetts and “was arrested and accused (but not convicted)” of indecency.⁴ Interviewed by *The Boston Sunday Globe* in 1953 about her career, Kellerman recounts that the judge presiding over her case allowed her to wear the swimsuit, providing she covered it with a full-length cape until she reached the water’s edge. In a photograph accompanying the article, the garment can be seen to cover her torso and legs, leaving her arms bare (Figure 3).

Kellerman was a public figure at this time, having achieved fame in numerous vaudeville swimming and diving shows and by competing, and finishing second, in a men’s swimming competition in the Seine, sponsored by *Paris Match* in 1906. The furore surrounding her scandalous swimsuit contributed to her reputation as a free spirit, and was further cemented when, in 1916, she was the first woman to appear naked in a movie, *Daughter of the Gods* (Directed by Herbert Brenon). Billed as “The Million Dollar Mermaid,” Kellerman achieved considerable Hollywood stardom, taking leading roles in swashbuckling pirate adventures and escapist romances, “assuming both masculine heroic roles as well as the feminine fantasy roles of mermaids.”⁵ She was dubbed “the perfect woman” by a Harvard professor who asserted that her figure resembled that of the Venus de Milo.⁶ Kellerman’s fit and athletic physique, accompanied by her raven hair and winning smile were widely envied, and her swimming attire, when worn, was widely copied, with imitators as far

⁴ Peter Mortenson, “‘Half Fish, Half Woman:’ Annette Kellerman, Mermaids, and Eco-Aquatic Revisioning,” *Journal of the Fantastic in the Arts*, Idaho State University, Pocatello, Idaho, United States, Volume 29, Issue 2, 2019, p. 211.

⁵ Christine Schmidt and Jinna Tay, “Undressing Kellerman, Uncovering Broadhurst: The Modern Woman and ‘Un-Australia’” *Fashion Theory, The Journal of Dress, Body and Culture*, Taylor & Francis, London, England, Number 12, Volume 13, Issue 4, 2009, p. 492.

⁶ Peter Capatano, “‘The Perfect Woman:’ Annette Kellerman and the Spectacle of the Female Form,” *Proteus: A Journal of Ideas*, Shippensburg University, Shippensburg, Pennsylvania, United States, Volume 25, Issue 2, 2008, pp. 23–27.

afield as Japan.⁷ In response to this and the increasing demand for one-piece suits like her own, in 1920 Kellerman designed a line of women's swimwear manufactured by the New York based company Asbury Mills, marketed as the Kellerman range, which proved an enormous hit with the public.

THE BOSTON SUNDAY GLOBE—OCTOBER 11, 1953

Boston Arrest a Mistake, Says Annette

By ISHBEL JOHNS

"The Bikini bathing suit is a mistake. Only two women in a million can wear it. And it's a very big mistake to try," declared the woman responsible for liberating beachwear in the world with her lone piece bathing suit, the fabulous Annette Kellerman.

"The Bikini shows too much. It shows a line that makes the leg look ugly, even with the best of figures. A body is at its most beautiful when there is one beautiful, unbroken line."

Annette Kellerman, who says she "was born in 18—" knows whereof she speaks, for it was her glamour that caught the imagination of the world as much as the grace of her diving and her record breaking feats of swimming.

She got three-quarters of the way across the channel, in 10½ hours, in 1905, a record at the time and an attempt that captured the attention of the world. She broken the world's record for the 100-yard dash before that and two of her records still stand, for the 26-mile swim from Dover to Ramsgate (in 1908) and for the underwater time of 3 minutes, 27 seconds.

It was her channel swim that launched her on a career of exhibition diving and swimming that made her name a household word after many a decade, a vaudeville headliner at the Hippodrome and the Palace, in New York, the Coliseum in London, and the equivalent in France, Germany, Italy and her native Australia. Five times she's been around the world performing and lecturing, too, in six languages.

As she talks of those days some of her delight and wonder is transferred. She punctuates her conversation with frequent gestures, the lovely sweeping gestures from the shoulder of the ballet dancer.

She had a horror of water as a child. From the age of 2, until she was 7, could not walk without the help of heavy braces. It must

Her family lost their money in the panic of that time and her father set out to recoup their fortunes—and make a livelihood—through her swimming prowess. They had been a substantial family, her mother the head of the music conservatory one of whose pupils became the great Melba.

"We had fame but we were still just about starving after the channel attempt," she recalls, "when I was asked to give a performance for the King and Queen of England at the Bath Club. At a preview it was decided I must cover up my 'limbs' for their majesties.

"We had no money for a proper costume, so we hit on the idea of sewing silk stockings to the racing suit I always wore and that's really how the one-piece bathing suit was laurhned.

"My arrest in Boston, which hit the headlines in America, was really a mistake, too. I was scheduled for a 13-mile meet in Boston and went to Revere Beach to train. There were ladies there in the fantastic beach costumes of the time, dresses, underwear, corsets, shoes complete to two antimaccassars on their heads.

"Me, arrested! We were all terribly shocked, especially my father, for I was his innocent protected little girl. But the judge was quite nice and allowed me to wear the suit if I would wear a full-length cape to the water's edge.

The following year, Annette branched into a glamorous career in the entertainment world, complete with beautiful costumes and settings. It was the grace and beautiful bod; of Annette Kellerman, perhaps even more than her diving skill and swimming prowess, that enchanted several generations of Americans, and a good part of the rest of the world. In a few short years the Annette Kellerman one-piece bathing suit was the accepted female attire for beach and pool, symbol and fact of new freedom for women.

Annette Kellerman credits her ballet training with much of her phenomenal success. And one of her most cherished memories is when she danced The Dying Swan at a benefit at the Metropolitan, to the accompaniment of a 90 piece orchestra with Toscanini conducting. "Alone in a blue spot on that stage . . ." and her voice trails off.

ANNETTE KELLERMAN today. She's still taking things in stride.

her eyes lost for a moment in the dream.

She has many other happy memories, too, of swimming in the Seine of Paris with people throwing flowers and pulling her carriage through the streets. And of her part in the first million dollar movie epic, "The Daughter of the Gods."

She has a happy life today though, you feel, delighting in her garden at their home near Santa Monica, "It seems I have a green thumb," she says happily.

And they—she and her husband to whom she has been married 35 years—love square dancing and have a terrace big enough for eight squares, which they dance with guests of all ages.

Only once before for three weeks, have she and Jimmie spent a night apart. She's not quite sure she'll be able to take five weeks of it she wrote him in her nightly letter just last night, even though New York's exciting after all these years.

"It would be carrying coals to Newcastle for me to give advice on keeping fit to today's woman. She has so much science and knowledge of nutrition at her fingertips—if she'll just stick at a program of exercise, and use common sense and never, never fall for fads.

"I do think the important thing as you grow older, though, is to keep flexible. Heavy exercise should be avoided—things should be taken in slower stride. But a woman should take every chance she has, even—or especially—in her housework, to keep flexible.

"She should work particularly to keep her neck and shoulders from getting stiff. And she should take every opportunity to bend from the hips, keeping her knees straight, to pick things up.

"Here's a simple exercise that will do a lot of good. Stand in a doorway, each hand against the door jamb, and swing each leg, one after the other, freely in as long a swing as possible." (Miss Kellerman swung hers without apparent effort, high over her head.)

"When I die," she said, "I hope to leave a cup for girls' long distance swimming. I feel distance swimming is terribly important, not only as exercise, but as a character builder. Once you've accomplished swimming a great distance anything else in the world seems easy by comparison!

"My age? Why does it matter? People often whisper loudly that I must be 75 if I'm a day, but I take a leaf from Jack Benny's book. I'm going to say I'm 39 as long as I feel like it."

(Women's National News Service)




Figure 3:
 Article, "Boston Arrest a Mistake, Says Annette,"
 11 October 1953, © *The Boston Sunday Globe*,
 Boston, Massachusetts, United States, page Unknown.

⁷ Schmidt and Tay, op cit., p. 492.

Specialist bathing attire, more modest and less suited to swimming than Kellerman's 1907 ensemble, could also be made at home. Sewing patterns for bathing suits emerged in the late nineteenth century, such as the one featured in British sewing pattern catalogue *Leach's Family Dressmaker* in May 1894 (Figure 4). Relatively few such garments can be found in museum collections today. Not only have such collections, until recently, overlooked items of everyday wear, particularly homemade garments, but repeated immersions of swimwear in saltwater resulted in rapid deterioration of the textile. Additionally, natural fibres attracted moths and pests such that few examples of wool swimwear from this time period have survived.



Figure 4:
No. 726 Ladies' Bathing Dress,
Leach's Family Dressmaker, May 1894, London, England, p. 31,
 Photographed by Julie Ripley, 6 September 2019.

During the 1920s, swimming achieved new levels of popularity.⁸ This was supported by modernist discourses of health and science, which appeared in magazines, newspapers, film, and radio, as well as in self-improvement manuals by Annette Kellerman herself.⁹ Exercise was promoted therein as a means to achieve a healthy, functioning body. Coupled with the invigorating properties of the seaside, swimming and other aquatic pursuits grew in popularity as holiday activities. Many public swimming pools and lidos were built in Britain and elsewhere in Europe,¹⁰ in part to prevent deaths resulting from swimming unsupervised in rivers and industrial ponds. Accompanying this uptake of swimming was the enhanced availability of ready-made jersey knitted garments. Inspired by the sleek modernist designs of Jean Patou that were available from his exclusive shops in the ultra-fashionable French resorts of Deauville and Biarritz, these suits were widely available to the general public in France and beyond as the following advertisement from the 1932 edition of the French mail order catalogue, *Au Bon Marché*, illustrates (Figure 5).

Referred to as either a bathing “costume” or “suit,” bathing attire, at this point in history, was intended for wet conditions but not for the physical demands of actually swimming. American sportswear brand Jantzen claim to have sold, in 1921, the first “swimming suit,” which they differentiated from a “bathing suit” since it was designed for activity rather than leisure, making use of Jantzen’s revolutionary two-way stretch knitting technique.¹¹ Alternatively, women could handknit bathing suits whilst enjoying the popularity of printed knitting patterns that were available by mail order and in magazines across the United States and the United Kingdom.¹²

⁸ Janet Smith, *Liquid Assets: The Lidos and Open Air Swimming Pools of Britain*, English Heritage, London, England, 2000.

⁹ Annette Kellerman, *Physical Beauty: How to Keep It*, George H. Doran Company, Philadelphia, Pennsylvania, United States, 1918.

¹⁰ Lidos, named after the famed lagoon near Venice, are outdoor swimming pools. Often saltwater and adjacent to the sea, lidos provided safe bathing and convenient changing and refreshment facilities. There are hundreds of these pools still in existence in Britain and Europe.

See Smith, *Liquid Assets*, op cit.

¹¹ J.A. Zehntbauer, *Jantzen Yarns*, March 1929, Jantzen Knitting Mills, Portland, Oregon, United States, p. 4.

¹² Sandy Black, *Knitting: Fashion, Industry, Craft*, V&A Publishing, London, England, 2012.

ID-88146. **MAILLOT NAGEUR**, jersey laine, belle qualité, noir, marine ou roi. **21.50** Pour hommes, noir ou marine. **21.50** En tricot à côtes souples, pure laine, mêmes nuances, pour hommes ou dames .. **29.**

ID-88147. **COSTUME DE BAIN** avec jupe jersey laine, belle qualité. Se fait en noir marine ou roi. **29.50** En tricot laine, côtes souples. **40.**

ID-88148. **MAILLOT tricot pure laine** à côtes souples, culotte unie, corsage rayé fantaisie. Se fait marron et beige, bleu 2 tons, vert 2 tons. **59.**

ID-88149. **MAILLOT NAGEUR**, tricot laine à côtes souples, culotte unie, noir ou marine, corsage blanc rayé rouge ou or. **41.**

ID-88150. **COSTUME DE BAIN** tricot à côtes souples, pure laine, belle qualité, jupe unie, rayure fantaisie. Se fait marron et gris, bleu 2 tons ou marron et beige. **81.** Le casque à brides caoutchouc fort, coloris mode. **5.90**

ID-88151. **MAILLOT NAGEUR** p^r enfants, tricot laine à côtes souples. Se fait culotte unie, marine, rouge ou roi, corsage blanc, uni. Le 2 ans. **10.75** Plus **1.50** par 2 âges, jusqu'à 14 ans.

Figure 5:
Maillot Bathing Suits,
Au Bon Marché Paris Catalogue,
 Paris, France, Spring/Summer 1932,
 Printed by Maison à Boucicaut, RC, Paris, France, p. 31,
 Photographed by Julie Ripley, 6 September 2019.

What is interesting from a gender perspective is the similarity in style and coverage between 1920s men's and women's swimming attire. Having abandoned the cumbersome skirts that rendered women's—and some men's—bathing costumes unsuitable and at times dangerous for swimming, the knitted one-piece “costume” followed the contours of the body and was generally belted at the waist. Suits for both men and women covered the chest, and revealed the arms, shoulders, back, and legs from the mid thigh. These “maillot” suits, named after the leotards worn by circus performers, were mainly produced, like their forebears, with a nautical aesthetic in navy, black, or red with white stripes or trim. In returning to Fiske's notion of the “liminal space,” it becomes evident that at the beach not only the social norms around decency and display broke down, but also, perhaps, the norms around gender itself. These entirely new garments articulated ideas about appropriate gender roles that contributed to the wider debate arising from the women's suffrage movement that was gaining momentum through the late nineteenth century. The strict demarcations in attire for men and women, which were so closely followed on land, were set aside in this liminal space, producing what was almost a unisex garment (Figure 6).



Figure 6:
Detail,
*Postcard Depicting a
Man and a Woman
Wearing Maillot Swimsuits*,
Photographer Unknown,
circa 1920,
© Collection Bourgeron/
Bridgeman Images,
BOJ1777535.

Bellyboarding

Whether at Waikiki Bay in Hawaii or Watergate Bay in Cornwall, the more adventurous holiday maker might eschew the calm waters of the pool and instead hire or buy a flotation device to enjoy the health benefits of the open sea. The development of surfing as a means to attract tourists to Hawaii in the early twentieth century is well documented.¹³ However, the story of bellyboarding, the earliest form of British surfing, is near absent from any published literature. The history of bellyboarding is relevant because this pastime predates the male-dominated sport of conventional or stand-up surfing by about 30 years and was notably, at the outset, a gender-neutral activity. The bellyboard, a small wooden board usually made from marine ply, a flexible wood laminate, was the first purpose-built surf craft in the United Kingdom. Ridden prone in the foam of breaking waves, bellyboards are thought to originate from the Cornish practice of riding rough boards made by local joiners and coffin makers (Figure 7), possibly inspired by contact with soldiers and miners from Australia, New Zealand, or South Africa in the early years of the twentieth century.¹⁴



Figure 7:

Bellyboarders at Perranporth, Cornwall, England,

Photographer Unknown, circa 1920s,

© Royal Cornwall Museum, Truro, Cornwall, England, 12083552.

¹³ Scott Laderman, *Empire in Waves: A Political History of Surfing*, University of California Press, Berkeley, California, United States, 2014.

¹⁴ Alan M. Kent, "A Note on the Text," in the script of *Surfing Tommies: A Cornish Tragedy*, Bish Bash Bosh Theatre Company, Newquay, Cornwall, England, 2009.

The rough designs of these “coffin lids” were soon improved and commercialised, made smoother, more efficient and more attractive by means of sanding, varnishing, and painting. The boards were sold to holidaymakers and locals alike. Sally Parkin, local historian, bellyboarding revivalist, and the founder of The Original Surfboard Company, claims that the craze reached its peak in the 1930s when approximately 30,000 boards were sold per year in Cornwall.¹⁵ Bellyboarding, then known as surf-riding or wave-riding, was sufficiently thrilling a prospect as to lure celebrated literary figures such as Agatha Christie (1890–1976) and George Bernard Shaw (1856–1950) into the white water of the breaking waves known as “breakers.” Christie, pictured below in 1920, wore a fashionable turban and donned a loose, skirted bathing suit, likely made from cotton and thus heavy and unwieldy in the water (Figure 8).



Figure 8:
Agatha Christie Surfing,
Photographer Unknown, circa 1920,
© The Christie Archive, Torquay, Devon, England.

¹⁵ Sally Parkin, Personal Interview Conducted by Julie Ripley, Braunton, Devon, England, 4 June 2015. The Original Surfboard Company is based in Devon and currently produces retro bellyboards.

Twelve years later, the intrepid Shaw cuts a dash in a more form-fitting, probably knitted maillot suit (Figure 9), which may have helped him become “as adept at the exhilarating sport as many of its younger devotees.”¹⁶



Figure 9:
George Bernard Shaw with Bellyboard,
Photographer Unknown, 1932,
© South African Travel News, Cape Town, South Africa.

In 1932, when the colourful Great Western Railway poster advertising “Newquay on the Cornish Coast” (Figure 10) was distributed, Newquay was already an established surfing destination. The poster, illustrated by Alfred Lambart, depicts two women riding waves on bellyboards with apparent ease while a man flounders in a rubber ring. The women are positioned as consumers of fashion and leisure, tanned, and wearing tight-fitting fashionable red swimsuits, with one of them wearing a matching bathing cap. These women are represented as strong, fit, and capable, and at the same time, feminine and desirable.

¹⁶ “Three Degrees of Surfing,” *South African Travel News*, March 1932, http://mypaipoboards.org/#PAIPOS_IN_THE_MEDIA, Accessed 12 March 2016.



Figure 10:
Great Western Railway Poster Advertising Newquay, Cornwall,
Alfred Lambart, 1932,
© National Railway Museum, London, England, AAED001912.

In the Second World War, coffin lids were required in earnest and British beaches became a potential site of invasion. After the war ended and peace was declared in 1945, the lure of the surf and its thrills returned as de-mobilised soldiers came home and women were relieved of war work. Trips to Britain's recovering coastal resorts were an inexpensive means of escaping bomb-damaged cities and enjoying fresh air. This led to the question of what to wear. By the 1940s, specialist swimming attire was widely available to American consumers, promoted not as sports kit but as fashionable holiday clothing to enhance sales. The same could not be said in the United Kingdom. Although Jantzen established a British subsidiary at Brentwood in 1931 and domestic swimwear production commenced by Wolsey and other British hosiers, shortages of materials and clothes rationing meant that few commercially made swimsuits were available to consumers in Britain.

Glamour

In Britain, swimwear was only one of many hard-to-come-by items in the immediate post-war period, but demand for it was emblematic of demand for a more abstract commodity: glamour. Elizabeth Wilson unpicks the notion of glamour, describing it as, "created in combination with dress, hair, scent, and even *mise-en-scène*."¹⁷ She further notes that glamour's "end result is the sheen, the mask of perfection, the untouchability and numinous power of the icon."¹⁸ Clothes rationing was at its most stringent in 1945, at only 40 coupons per person; soap too was restricted¹⁹ and perfume was a pre-war memory. The ingredients for Wilson's recipe for glamour, then, were entirely lacking in post-war Britain, and women's war work, often physical to the point of visceral, had exposed human imperfection and dislodged the mask of feminine allure. No wonder then, that Hollywood stars, whose *mise-en-scène* could be meticulously created, became the icons of the glamour so precious in the period. The British film industry during the war had necessarily confined itself to propaganda films, escapist costume dramas, and morale-boosting comedies.²⁰ Post-war, British performers were deemed to have "made it" only when their talents were showcased by the Hollywood studios.

¹⁷ Elizabeth Wilson, "A Note on Glamour," *Fashion Theory, The Journal of Dress, Body and Culture*, Taylor & Francis, London, England, Volume 11, Issue 1, March 2007, p. 96.

¹⁸ Ibid.

¹⁹ Geraldine Howell, *Wartime Fashion: From Haute Couture to Homemade, 1939-1945*, Berg, London, England, 2012.

²⁰ Pam Cook, *Fashioning the Nation: Costume and Identity in British Cinema*, BFI, London, England, 1996.

Stephen Gundle discusses the way in which glamour “is transformed in the interwar years into a mainly American and cinematic phenomenon.”²¹ The industry tapped into narrative and visual codes of “excitement, luxury and sexuality at a time when women in America and elsewhere were dominated by scarcity and dowdiness.”²² Glamour was homogenised and commodified by Hollywood into easily decoded signifiers of wealth and sex: evening wear, furs, and porcelain skin set off by rich cosmetics. Dressing up and the use of cosmetics were part of a transformative process that changed the ordinary girl, with whom the audience could identify, into an extraordinary star, to whom they could aspire. Rita Hayworth (1918–1981), one of the biggest box-office draws of the 1940s, was known at the time to have undergone painful electrolysis to lift her hairline as part of a process that transformed a Latino showgirl into a redhead, and thus disguising her ethnicity so she appeared to be a “white” movie star.²³ Hollywood-style glamour in the 1940s is associated with artifice, effort, and transformation, echoing the familiar Cinderella stories in films popular at the time such as *Now, Voyager* (1942, directed by Irving Rapper). In the film, the heroine begins her narrative arc as a dowdy Cinderella whose body is the raw material for the Cinderella she becomes, in order to win the admiration of her peers and the love of the film’s hero.²⁴

In spite of efforts to carry on as usual during the Second World War, glamour was largely absent. Until 1942, British military personnel were required to wear uniform at all times, including mess dress at formal events; civilians were reluctant to dine alongside them in formal clothing that signalled their own non-combat status. Hence British *Vogue* breathlessly declared in 1940 that full evening dress had been Britain’s first casualty of the war.²⁵ Hollywood had to look elsewhere for glamorous clothing in which to dress its stars for publicity shots. The Motion Picture Production Code of 1934 had put an end to the sexually provocative boudoir lingerie shots so loved of fans of 1930s screen siren Jean Harlow (1911–1937) and her contemporaries.

²¹ Stephen Gundle, *Glamour: A History*, Oxford University Press, Oxford, Oxfordshire, England, 2008, p. 62.

²² *Ibid.*, p. 12.

²³ Adrienne L. McLean, “‘I’m a Cansino’: Transformation, Ethnicity, and Authenticity in the Construction of Rita Hayworth, American Love Goddess,” *Journal of Film and Video*, University of Illinois Press, Champaign, Illinois, United States, Volume 44, Number 3–4, 1992, pp. 8–26.

²⁴ Martin Shingler, “Bette Davis Made Over in Wartime: The Feminisation of an Androgynous Star in *Now, Voyager* (1942),” *Film History: An International Journal*, John Libby, Bloomington, Indiana, United States, Volume 20, Issue 3, 2008, pp. 269–280.

²⁵ Howell, *op cit.*, p. 60.

However, sportswear, specifically swimwear, could be just as revealing as lingerie and bypass the objections of the censor. The tradition of the swimsuit pin-up was born.

The association between swimsuit and glamour was not without precedent. As was established earlier, since the 1920s the opportunity to reveal rather more skin than was otherwise permissible had been enjoyed in the liminal informality of the beach. Bathing Belle contests, the forerunner of today's swimwear sections in beauty pageants, were popular pre- and post-war events in British and American seaside resorts. Billy Rose's Aquacade, a swimming and diving themed show launched in 1937, was seen by millions in purpose-built pools all over America.²⁶ The Aquacade launched the careers of many Hollywood stars, including screen swimming icon Esther Williams (1921–2013).

The Olympic ambitions of competitive swimmer, Esther Williams, were thwarted by the cancellation of the 1940 summer Olympic games, due to the Second World War. Williams' transition from serious athlete to screen goddess can be read as a studio-backed narrative of transformation that can be equated to that of Rita Hayworth. In the case of Williams, her star persona and her on screen success in "aquamusicals," such as *This Time for Keeps* (1947, directed by Ricard Thorpe) and *On An Island With You* (1948, directed by Richard Thorpe) that showcased her extraordinary swimming skill, illustrate some of the tensions around feminine identity in the 1940s. While Hollywood addressed a female spectator, a passive dreamer and aspirant who hoped by miracle or marriage to possess the material trappings of success, Williams embodied a different kind of femininity altogether. Esther Williams was an astute businesswoman, who in addition to her film career, founded a swimwear brand that still exists today. Williams was a relentless promoter of aquatic pursuits for girls and is credited with having invented synchronised swimming.

Romantic narratives notwithstanding, the female players in these films, including Williams and the synchronised swimmers making up the "chorus" (Figure 11), are not what film scholar Laura Mulvey described as "passive bearers of the look."²⁷ They are active, athletic, and glamorous in the manner of Williams' forebear Annette

²⁶ Yasmine Marie Jahannire, " 'We Rule the Waves:' Athletic Labor, Femininity, and National Collective in Billy Rose's Aquacade," *TDR: The Drama Review*, MIT Press, Cambridge, Massachusetts, United States, Volume 61, Issue 3, Fall 2017, pp. 112–131.

²⁷ Laura Mulvey, *Visual and Other Pleasures*, Palgrave Macmillan, Basingstoke, Hampshire, England, 2009.

Kellerman, who Williams portrayed in the biopic *Million Dollar Mermaid* (1952, directed by Mervin Leroy). The epithet “Million Dollar Mermaid” was how Kellerman was described on film posters and how she later came to be known; Williams also used the epithet for the title of her 1999 autobiography.²⁸

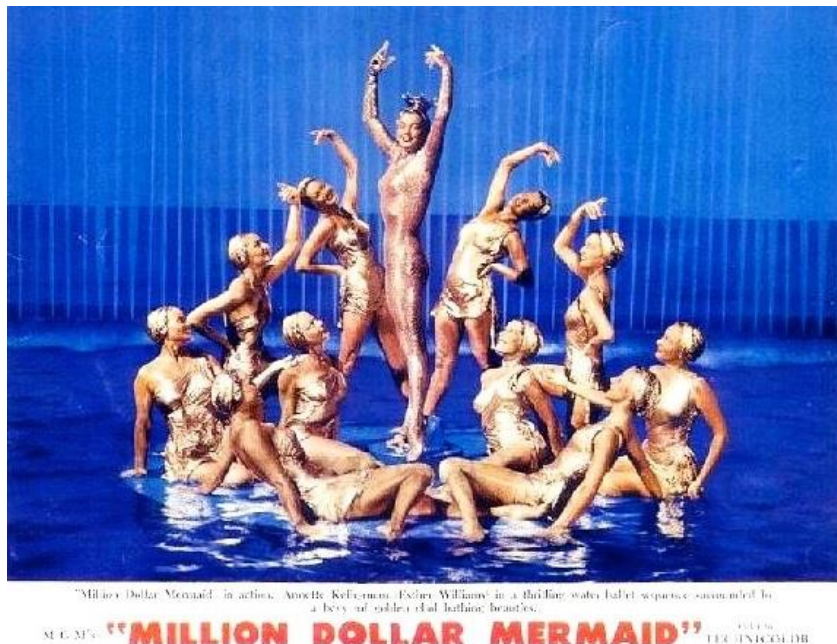


Figure 11:

Poster for Million Dollar Mermaid, 1952, Metro-Goldwyn-Mayer, Hollywood, California, United States, © Internet Movie Database.

In the publicity poster of the film *Million Dollar Mermaid*, the balletic postures of the chorus emphasise their muscular limbs whilst the decorative and impractical gold costumes produce the nipped in waists and pointed busts in style at the time. Williams’ powerful torso and thighs are highlighted by a sparkling pink suit that covers her from head to toe. Fully made up and glamorous, she plays a woman like herself, who became wealthy and renowned for both what her body could do as well or better than a man’s, and how it looked to him while she did it. Complex ideas about gender, power, consumption, and sexuality are expressed here, articulating the struggle between the muscular, hardworking femininity of the woman at work in wartime and the highly sexualised femininity exemplified by Christian Dior’s New Look.

²⁸ Esther Williams and Digby Diehl, *The Million Dollar Mermaid: An Autobiography*, A Harvest Book, San Diego, California, United States, 1999.

Christian Dior's Carolle line, launched in 1947 and known as the New Look, is widely regarded as having heralded a return to femininity in fashion, with its corseted waist and crinoline reminiscent of the Belle Époque.²⁹ This return to corsets and long, cumbersome skirts was viewed by many women as a step back from emancipation, and the excess of fabric required seemed unpatriotic in a time of continued shortages. Dior and his collection were attacked in the British press for their decadence, and the Paris fashion houses as a whole for collaboration during the war. Whilst the New Look was undoubtedly glamorous, it was impossible even to imitate until clothing and textile rationing and shortages ended.

The same is not true of the swimsuit: something of the glamour and strength of Esther Williams and her chorus could be translated into British beachwear with relative ease. In the immediate post-war period, rubber shortages meant a lack of Lastex, an important component of commercially produced swimsuits. However, British women, after years of making do and mending, were able to put their sewing, knitting, and crochet skills to use. Handknit swimsuits had the added advantage of requiring very little yarn and could even be made from the unravelled remnants of a garment no longer required. A handknit woollen one-piece swimsuit in navy with orange, yellow, and green chevrons, dated circa 1935 from Worthing Museum and Art Gallery collection (Figure 12), was made in a style that could easily be constructed from such "oddments," as Emmy Sale points out.³⁰ Small pieces of new or previously used woven fabrics could also be used in the construction of fashionable swimwear, such as the homemade one-piece black cotton swimsuit (Figure 13), also in the Worthing Museum and Art Gallery collection. With its carefully placed straps and flexible ruching, this stylish but functional garment can be considered a swimming suit, fit for purpose for an active, athletic woman.

²⁹ Oriole Cullen, Connie Karol Burkes, and Laziz Hamani, *Christian Dior*, V&A, London, England, 2019.

³⁰ Emmy Sale, " 'It is Not Impossible to Look Nice Sitting on the Beach:' The Influence of Magazines in the Making and Wearing of Hand-Knitted Bathing Suits by Young Working Women in England During the 1930s," *The Journal of Dress History*, The Association of Dress Historians, London, England, Volume 2, Issue 3, Autumn 2018, p. 64.



Figure 12:
Handknit Navy and Chevron Wool Swimsuit, Maker Unknown, circa 1935,
 Worthing Museum and Art Gallery,
 Worthing, Sussex, England, #1981/380,
 Photographed by Julie Ripley,
 8 February 2015.



Figure 13:
Hand Sewn Black Cotton Swimsuit,
 Maker Unknown, 1946,
 Worthing Museum and Art Gallery,
 Worthing, Sussex, England, #1981/493,
 Photographed by Julie Ripley,
 8 February 2015.

Whilst materials were scarce during the 1940s, there was no shortage of information about fashion. During the Second World War, many women's magazines—from *Vogue* to *Woman's Weekly*—had remained in print in Britain with paper limitations, for the purposes of boosting morale throughout the war. Inspiration could be had, as has been established, from films and promotional pictures. Images appeared in film magazines and the mainstream press, alongside editorial on the lifestyles of the rich and famous, much of which focused on leisure pursuits, including pool parties and exotic holidays overseas. After the war, American dressmakers were encouraged to consume, and to emulate movie stars with the inclusion of “Hollywood Patterns” in *American Girl* magazine from 1946, which enabled the home crafter to

reproduce the clothes worn by her favourite idol.³¹ A page from the London-based *Leach-way Catalogue of Fashions* (Figure 14) suggests that direct emulation was still somewhat out of reach for women in Britain, as there were “no patterns available” for either the “gaily patterned swimming shorts” worn by starlet Ann Miller or the “sun-top” worn by actress Marguerite Chapman.



Figure 14: Advertisement, *Leach-way Catalogue of Fashions*, Spring/Summer 1948, © SunPrinters Ltd., Watford, Hertfordshire, England, p. 13. Photographed by Julie Ripley, 6 September 2019.

³¹ Fiona Hackney, “Making Modern Women, Stitch by Stitch: Dressmaking and Women’s Magazines in Britain, 1919–39,” in Barbara Burnam, ed., *The Culture of Sewing: Gender, Consumption, and Home Dressmaking*, Berg, London, England, 1999.

Motivated by austerity and thrift in the post-war period, a staple of British women's magazines was the free craft pattern. Fiona Hackney provides an insight into this phenomenon suggesting that "an economic or useful pattern could justify buying a little treat to enjoy the fiction" in the magazine.³² Even "fashion forward" brands that were not issued for free, such as Vogue Patterns, could be purchased inexpensively. An edition of the 1946 British *Vogue* knitting book, costing just two shillings and sixpence, features a glamorous sheath-slim bathing suit made from 6 ounce, 3-ply wool yarn, with optional elastic, a precious resource at the time (Figure 15).



Figure 15:
Photograph,
Vogue Knitting Book,
1946,
Archives of
Worthing Museum
and Art Gallery,
Worthing, Sussex,
England, p. 32,
Photographed by
Julie Ripley,
8 February 2015.

³² Hackney, op cit., p. 80.

In 1946, the midriff baring two-piece bathing suit called the bikini by Louis Réard was launched with much fanfare at the famous and fashionable swimming pool, Piscine Molitor in Paris. The bikini quickly entered mainstream fashion. Soon after the launch of the bikini, the *Daily Mail* in July 1949 offered a free pattern to readers hoping to replicate this highly sexualised feminine look (Figure 16).

A 'Bikini' swimsuit for the making



drawing by FRANCIS MARSHALL

by
IRIS ASHLEY
LE LAVANDOU,
South of France,
Thursday.

DEAR me! I know I've talked about the "almost nothing" of the modern swimsuit—but down here you may as well take out the almost!

The little atoms they wear on the beach are known as "Bikinis"; and in case you think so small a piece of material couldn't cost much, let me distinguish you—it's liable to put you in for £3 or more.

So if you're coming down to the Mediterranean, maybe you would like to make your own? You can, quite easily.

Our version of the "Bikini" covers a little more of the body. It has a skirt, too, because maybe you'll want it for England, but you can either cut the pants smaller or tack it down to be as brief as you like.

Being made of cotton, it dries in no time at all. I toured the London stores before I left for my holiday and noticed they were selling either bright-coloured rayon or cotton which would suit the purpose.

For the rest, fashions down here follow these lines:

Shorts: **VERY** short.
Dresses: Mostly strapless, with matching stoles or tiny boleros. No long sleeves are worn by women. Hair: Very short, almost straight.

It is definitely cool in the evening along this part of the coast, especially if you like to eat out of doors by the sea. Either a black or white lacy patterned wool shawl is an ideal wrap. Round ones are the best. To look right they should be worn over a décolleté cotton evening dress or strapless sundress.

Leave a wide neckline by catching the shawl on your shoulders and knotting it in front. You can dot sequins over a black shawl... but a white one with a very ornate work pattern round the edging is prettiest. If you doubt me, borrow a baby's shawl and try it... you'll soon see how graceful and fashionable it looks.

* For the "Bikini" swimsuit pattern apply to: Paper Pattern Dept., *The Daily Mail*, Northcliffe House, London, E.C.4, enclose crossed P.O. for 1s. 3d. and please mark the envelope in the top left-hand corner "Pattern No. 12."

The Canutes stop televi

TREADING in the footsteps of King Canute, the members of the Doncaster Racecourse Committee went out to the town's racecourse, saw the edging micro-waves of television—and ordered them to go back.

This newest move to ban the B.B.C.'s television cameras gives the public one more brief glimpse of the bitter squabble that is going on backstage between the B.B.C. and the sport and entertainment world.

At present the squabble is of immediate interest only to those who live in the area in and around London that is served by the B.B.C.'s single TV transmitter.

Long-term, as television spreads through the country, it concerns everyone.

Background to the squabble, as televisioners see it, is the inescapable fact that television is going to revolutionise the social habits of the British people.

Stifle talk

EXACTLY what those changes will be no one knows. Some fear that it may stifle talk and stifle the art of good conversation.

For the entrepreneurs, the cinema moguls, and the men behind big-time sport, the problem is one of £200,000—whether or not television will make us into stay-at-homes and turn sour on the box-offices and the turnstiles.

The Football Association welcomed TV cameras at the Cup Final and at international games but the Football League bans the televising of league games.

The Lawn Tennis Association gives the B.B.C. every help at Wimbledon, the TV cameras at Lord's and the Oval by Rugby men and by the speed way stadiums.

But boxing promoters and the Greyhound Racing Association both say "Keep away!"

The Racecourse Association banned television—and then decided to leave it to the individual courses, with the result this thousands "look-in" at Royal Ascot but no one "looks-in" at the Derby.

The cinema chiefs will not allow the B.B.C. to televise any

painter's arms, she was amazed to see him light a cheroot over her shoulder.

"Well, really, sir!" she exclaimed. "You're quite at ease when courting me, aren't you?"

"Yes," he said, leisurely smoothing her hair.

"At least," said our Aunt coldly, "you might refrain from striking your dangerous French

by
JOHN HALL

LANE NORCOTT

Auntie Tumble's advice

bureau

My grandmother says that a girl should suspect a boy who is at his ease when he is courting her. She says if she is an experienced flirt, do you think she is right?—Puzzled Human Lovebird Writes to Woman Psychologist.

Figure 16:
A "Bikini" Swimsuit in the Making, Daily Mail, 8 July 1949, p. 14,
© Gale Cengage Learning,
Farmington Hills, Michigan,
United States,
Courtesy of Daily Mail News Archive.

The 1950s saw the chill of the decades of war-time austerity beginning to thaw and the motivation for homemade swimsuits dwindle. By the middle of the 1950s, consumer culture was in full swing and Britons were able to buy a wide range of swimwear, much of it designed and/or manufactured in the United States. Commercially produced for a mass market, women's fashionable swimwear during the period became increasingly unsuitable for athletic activity and instead positions the feminine wearer as passive, decorative, and sexualised.

Stand-Up Surfing

Stand-up surfing appeared on British shores during the post-war period. A growing number of young men, equipped with the necessary woodworking skills, created their own boards at home, having seen Hawaiian longboards in *Encyclopaedia Britannica*, on screen, or in popular magazines, including *National Geographic* and *Picture Post*. Imported boards came into Britain from Hawaii, Australia, and the United States through the 1950s and 1960s. In 1962, after a request from one of Britain's first Surf Lifesaving Associations, the first Australian surf lifeguards were recruited, equipped and dispatched to Cornwall, England by the Australian Embassy. These Australian lifeguards, sponsored by local businesses keen to keep beaches safe, trained local volunteers to use a surfboard to rescue holidaymakers from the rip-tides, swell, and powerful currents of the Cornish coastline. The powerful waves of the Atlantic that enabled bellyboarding to develop were also ideal conditions for stand-up surfing, a variety of wave-riding in which these lifeguards, trained by the Australian Surf Lifesaving Association and in possession of their own specialist boards, demonstrated considerable prowess. Bellyboarding continued to be practised in the shallows but was no longer regarded as "proper" surfing by the fans of this new style, who were predominantly male. Not only were the new boards expensive in a period when the gender pay gap was enormous, but stand-up surfing was considered a dangerous activity requiring considerable physical strength, given that the boards were heavy, often weighing up to 40 kilos. Nonetheless, the first surfer, albeit fictional, to achieve fame in the United Kingdom was female, the American heroine Gidget of the blockbuster teen movie *Gidget* (1957, directed by Paul Wendkos).

Gidget, meaning “girl midget,” was the nickname given to the real-life teenager Cathy Kohner, whose father fictionalised her surfing and romantic adventures on Malibu Beach, California, into the bestselling teen novel, *Gidget, the Little Girl with Big Ideas*.³³ Adapted into a film two years later, starring Sandra Dee as the title character, *Gidget* generated numerous spin-offs and sequels and is widely credited as having brought (stand-up) surfing to a mainstream audience.³⁴ In stark contrast to the accomplished athleticism and mature sexuality of Esther Williams, Sandra Dee was a former child model, famed for playing ingénues in films, including *The Reluctant Debutante* (1958, directed by Vincente Minelli). Clad in bows and bobby socks on land, Dee’s youth was emphasised in beach and ‘surfing’ shots by the structured swimwear designed for feminine curves that swamped her tiny frame (Figure 17).



Figure 17:
Gidget, Played by Sandra Dee,
Film Still from *Gidget*, 1952,
© Columbia Pictures,
Hollywood, California,
United States.

In England, those keen to emulate Gidget, or the real-life male surfers who appeared in the film, had to deal with a cold Cornish climate that made surfing for long periods in swimwear impossible or even dangerous. Whilst bellyboarders waited for breaking waves, chest deep in the water, staying relatively warm, surfers sit astride the board in the open air, and are rapidly cooled by evaporation. Insulation was required if stand-up surfers were to spend more than a short time sitting on their boards, waiting for suitable waves to ride.

³³ Frederick Kohner, *Gidget, the Little Girl with Big Ideas*, Berkley Books, New York, New York, United States, 1957.

³⁴ Matt Warshaw, *The History of Surfing*, Chronicle Books, San Francisco, California, United States, 2010.

Neoprene had been developed in the late 1930s by the American chemical company, Du Pont, as an industrial textile and was used during the Second World War by military pioneers of scuba diving to stay warm at depth without the need for a bulky, airtight drysuit. The documentary film *The Silent World* (1956) and the spin-off TV series *The Undersea World of Jacques Cousteau* (1966–1976) enjoyed enormous international success and brought to public attention scuba diving as a leisure pursuit and the insulating properties of the Neoprene wetsuit. Commercially available diving wetsuits enabled surfers to remain in the surf longer, but were constructed with swimming movements in mind and featured a zipper down the front that was uncomfortable for lying on a surfboard and “snapping” up to standing.

British surfers began to craft their own solutions that were more suitable to their needs. Rolls of Neoprene purchased from industrial textile suppliers were made into surfing wetsuits, constructed by joining pieces with electrical tape. Soon patterns began to appear in the British surfing magazines that emerged in the wake of the craze for stand-up surfing. Like swimwear, surfwear presented a solution to an emergent problem and could be made at home prior to its availability in the shops. However, unlike swimwear, for which fabric and notions were purchased from a haberdashery and could be sewn together with instructions found in a women’s magazine, the home manufacture of surfwear was a distinctly masculine process. Together with the heavy and expensive boards, the perceived dangers, and the increasingly competitive nature of stand-up surfing, the craft origins of wetsuits helped to position surfing as a male-dominated activity. Once wetsuits were commercially available, they were designed to fit men, with ladies’ wetsuits following many years later. Bellyboarding was increasingly viewed as merely a stepping stone in the development of “proper” surfing as a whole, or for individual surfers hoping eventually to stand on the board. Worse, bellyboarding was disparaged as a pastime for those who could not master the “more advanced” form of surfing: women and wannabes.

There were, of course, many women who surfed standing up in the early days of the sport. However, the male domination of the surf boom that followed *Gidget* suggests that the struggle to establish gender norms in this liminal zone had been all but won by the patriarchy in the early 1960s. The commercially available beachwear in the period firmly relegated women to the shallows and the sand, whilst men were free to venture out to sea. But there was a wave building on land, on factory floors, in universities, and in women’s groups that would destabilise this fledgling status quo: the second wave of feminism, a grass-roots movement that challenged gender

stereotypes of the woman as decorative appendage. In its wake, women and girls began the struggle that continues today, to be considered as equals in the surf.³⁵

Conclusion

Gidget, and her two predecessors in the Hollywood pantheon of aquatic pursuits, exemplify shifting ideas around gender in the period in which activity in the surf was popularised. Annette Kellerman's astonishing feats of strength and athleticism proved her to be a man's equal, if not better in the water, and she dressed accordingly in practical unisex swimwear. These qualities were embodied in "the perfect woman" and formed part of her star persona in swashbuckling roles on screen. Esther Williams' sparkling swimsuits and lipstick smile align with the meticulously curated and highly gendered glamour of Hollywood in the 1940s, but in no way inhibit the underwater gymnastics for which she was famed and adored. Whilst Gidget is a fictional character, she nevertheless articulates a shift towards a more decorative femininity.

These three stars were hugely influential in the United Kingdom in the period bookended by feminism's first and second waves, when gender norms were destabilised as women fought for political and social power, with the Second World War as a pivotal development in the construction and reconstruction of gendered behaviours. Dress, as the embodiment and expression of these shifting standards, had to adapt to altered material circumstances as well as to ideological shifts. Commercially produced clothing was slow to provide appropriate solutions to problems arising from new developments in the leisure activities that took place at the beach and in the surf, resulting in homemade garments fulfilling the need for inexpensive, materially available and practical garments to wear for swimming, bellyboarding, and stand-up surfing.

As people enjoyed activities that took them further away from the established norms of the land and into the liminal space of the surf, men's and women's paddling and bathing clothes that resembled the underwear assigned to each gender gave way to maillots that were near unisex in design in the 1920s. These practical garments reflected the lack of gender alignment in swimming and bellyboarding, enjoyed by men and women alike. After Britons returned to the beach post-war, materials and

³⁵ "The Fight for Equal Pay in Women's Sports," Women's Sport Foundation, 20 April 2019. <https://www.womenssportsfoundation.org/education/fight-equal-pay-womens-sports>, Accessed 14 November 2019.

money were still hard to come by as the nation rebuilt itself. Ideological reconstruction was also taking place, notably around gender. The articulation of feminine identities through consumption had been disrupted by wartime shortages of goods and labour, and in the period following, opposing conceptions of femininity fought for space in the arena of popular culture. On the beach, the bikini emerged alongside the surfing wetsuit. The impractical two-piece bikini was designed for inactivity on dry land and suggested a decorative, sexualised femininity, whereas the insulating Neoprene suit allowed men to occupy a position of powerful activity, standing up on surfboards in deep water. By the 1960s, the pattern for beach activity and dress had fallen into line with patriarchal norms.

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The Reluctant Debutante (1958, Director Vincente Minelli, Metro Goldwyn Mayer, United States).

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Julie Ripley is a senior lecturer in Cultural Studies at Falmouth University, in Falmouth, Cornwall, England, where she teaches in the Fashion and Textiles Institute and the School of Film and Television. She was awarded her PhD in 2018 by University of the Arts London. Her PhD thesis, titled, *Surf's Us: Constructing Surfing Identities through Clothing Cultures in Cornwall*, was an ethnographic study of a surfing community and their everyday dress. Dr. Ripley is particularly interested in the day-to-day dress of ordinary people and how non-elite individuals maintain a fashionable appearance by homemaking, modifying, and styling existing clothes. She is currently writing about how contemporary fashion is represented in film, with a particular focus on Italian horror movies of the 1960s and 1970s.

Book Reviews

Book reviews are an integral part of The Journal of Dress History. If you have an idea about a book that should be reviewed in The Journal of Dress History—or if you are interested in writing a book review on any dress or textile topic—please contact journal@dresshistorians.org.



Nafisa Sodikova and Gayabullayeva Yulduz Anvarovna, *National Uzbek Headgears: 19th to 20th Centuries*, Sharq, Tashkent, Uzbekistan, 2014, Black-and-White and Colour Illustrations, 336 pages, Hardback, ISBN 978-9943-00-465-8, £15.00.

This charming volume discusses nineteenth and twentieth century head coverings from Uzbekistan. It is profusely illustrated in colour with clearly labelled examples drawn from the major museum collections of this historically important Central Asian state. Turbans and caps for men, head coverings for women, specialised headgear for the religious, dervishes and imams, and headgear for the bridegroom and for children are to be found in well-ordered abundance. The book is written in three languages: Uzbek, Russian, and English. For those unfamiliar with Cyrillic script and the Russian language, but with an interest in Central Asian textiles, it is still a very useful book.

The historical introduction takes us from Sogdian times to the present. It looks to ancient murals and miniatures from Timurid Herat and later from Bukhara for evidence of historic costume, both male and female. Uzbekistan is rich in ethnographic museums set up during the Soviet times. These are an invaluable source for research but richer by far are the holdings kept in the museums of Russia, notably at St. Petersburg, Moscow, Orenburg, and Ivanova. There is also a very solid body of anthropological research from the Soviet and late Tsarist period.

Much loot from the conquest of the Central Asian Khanates in the latter part of the nineteenth century ended up in Russian collections. This was particularly the case with the sacking of the Turkman fortress Geok-Tepe in 1880-1881. This Russian hoard was added to by ethnographic expeditions, the fruits of which were put on public exhibition along with gifts from the Khans themselves and donations by private collectors. As a result of the 1917 Russian Revolution, all property of the Central Asian Khans was nationalized and sent to Moscow. From the 1920s, the Soviets encouraged the preservation of Central Asian arts and crafts within Central Asia itself. The museums of Uzbekistan now have rich collections of costume, including the turbans and men's and women's hats illustrated in this book. The illustrations in the book are arranged thematically, starting with shawls. The most common during the twentieth century were "romal" squares of muslin, red calico, or printed mill cloth,

and there are clear diagrams showing the different ways for women to tie up the “romal” as a head covering.

There is an excellent section on the “paranja.” During the nineteenth century, all Muslim women wore a “paranja,” a long-sleeved coat draped over head and body accompanied by a horse-hair veil. The text in the book details how “paranja” were commissioned from highly skilled hand embroiderers and tells of what young girls, brides, middle aged, and old women wore and what colours were specific to each age group. Bokhara was the centre of metal thread embroidery. Examples of this work include beautiful women’s skull caps and caps with a long flap to cover the hair as well as gold-work frontlets for silk head scarves. Embroidered mitred women’s skull caps, characteristic of parts of Uzbekistan, are shown, and the realm of superstition is touched upon in the text. Designs, though it doesn’t say which, were valued as protection against the evil eye. Much ornate jewellery for head or chest adornment is worn on formal occasions as an essential part of women’s costume, as are tassels for hair decoration.

The book then concludes with a splendid section on turbans and caps for men and skull caps and “kultapushpak” [caps with a hair flap] for women. First of all, the book describes “salla” turbans worn on top of the cap or as a sash. They are generally made of the silk for which Uzbekistan is famous. There are special turbans for court officials, mullahs, and other dignitaries. Next are “kulloh” [high embroidered caps] worn by dervish mendicants, followed by “telpak” [fur and woollen caps] worn by men in winter. “Kalpak” are men’s everyday skull caps. Those from Ferghana Valley (Chust, Andijan, Margilan and Kokand) were famous. Mitred in shape and of thin material, the caps could be folded into a triangle when not worn. The chilli pepper design, common to Ferghana men’s caps, has evolved from that of a cockerel’s wing. Tashkent “kalpak” are also mitred but not foldable. Those from Surkhandaya and Kashkardaya are round in shape and embroidered in brightly coloured silk threads. Women’s skull caps are very much like men’s though often more profusely embroidered. In the book there is an interesting early twentieth century photo of a shop in Tashkent selling skull caps, showing that the making of caps was always professional work.

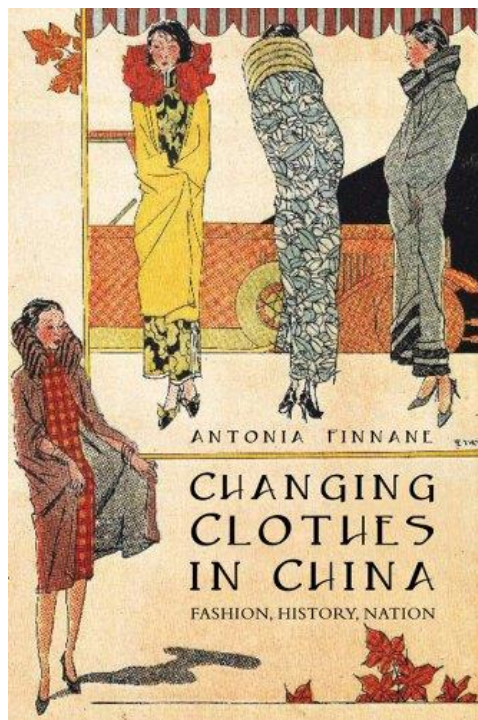
The book is very useful for identification. For the collector, cap in hand as it were, they only have to leaf through the illustrations to quickly identify where the particular cap is from. The glossary is good and can also be a great aid. It would have been helpful to know whether the embroidery has been done by men or women. One can only follow the convention that if it is metal thread embroidery, it is done by professional male workers; otherwise by women, amateur or semi-professional.

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John Gillow has spent more than 30 years studying, collecting, and lecturing on textiles. His books include *Arts and Crafts of India* (with Ilay Cooper and Barry Dawson), *Indian Textiles* (with Nicholas Barnard), *Traditional Indonesian Textiles*, *World Textiles* (with Bryan Sentance), and *African Textiles*.

Antonia Finnane, *Changing Clothes in China: Fashion, History, Nation*, Hurst Publishers, London, England, 2008, List of Chinese Characters, Technical Notes, Bibliography, Index, 343 pages, Hardback, £30.00.

The book *Changing Clothes in China: Fashion, History, Nation* by Antonia Finnane was first published more than a decade ago. Although fashion has been changing rapidly over the past decade, this book is still an essential piece of work for Chinese fashion researchers. In the 2015 exhibition, *China: Through the Looking Glass*, produced by The Costume Institute in New York, the chief curator Andrew Bolton explored the impact of Chinese aesthetics on western fashion and how China has fuelled the fashionable imagination for centuries. The topic about China's fashion imagination was also investigated by Finnane in this book, across time, cultures, genders, and societal changes.



Antonia Finnane lived in China during the 1970s, and she is currently teaching history at The University of Melbourne, Australia. This book starts with a discussion about the culture of Chinese historical dress; from the Qing costume, foot binding tradition, to the changing styles of women's dress in late imperial China. Between the late sixteenth century and the late nineteenth century, foreign visitors from the West to China left with a considerable amount of historical references of Chinese fashion culture. Most of the evidence is found in the letters they wrote to their contemporaries about what they saw in China. Anglophone commentaries documented the early history of Chinese fashion culture; however, they overlooked the cultural differences and came up with the conclusion that China simply lacked fashion.

In this book, the author starts using the word “fashion” in Chapter 3, writing about signs and symptoms of Ming fashions in late imperial China. This chapter records how fashion in China transformed itself from a feudal society to modernity. Many sartorial descriptions of the changing of dress during this period were found in poems, painting scrolls, and fiction. After several profound events, such as the Opium War and the Taiping Rebellion, China was increasingly engaged with global trade, and new fashions were fostered by the social change. Shanghai—the treaty port in the early twentieth century—became the centre of China, with a lively fashion scene emerging. The fashion industry in Shanghai is written about in Chapter 5 according to its general

textile manufacturing history, mechanical development, and sewing techniques. Finnane describes Shanghai as the shopping Mecca of China, and she also introduces fashion designers like Ye Qianyu and Guo Jianying with discussions about their designs and advertising strategies.

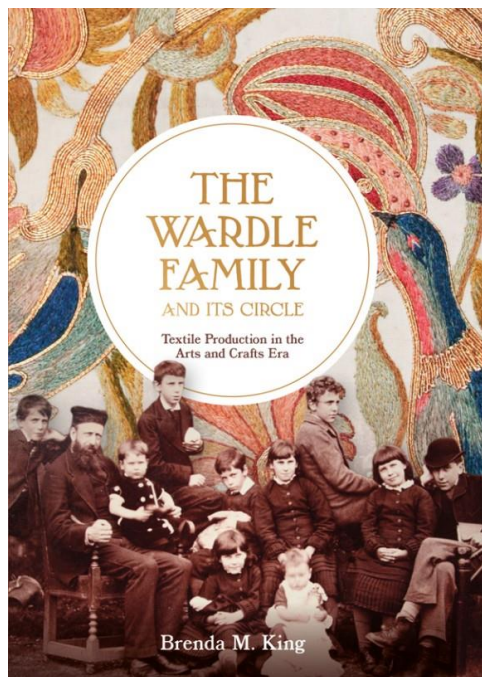
It seems incomplete to discuss Chinese fashion without mentioning the *qipao*, or *cheongsam* in Cantonese. In the first two decades of the 1900s, women's "May Fourth" style—represented by long skirts and high collared jackets—was replaced by the *qipao*, a highly feminine garment that gained absolute ascendancy during the 1930s. In Chapter 6, Finnane looks at the changing fashion in China through the lens of *qipao*, but not limited within *qipao*. This chapter discusses the rise of *qipao* in China and distinguishes different *qipao* styles in Beijing and Shanghai. Along with the spread of *qipao*, problems such as short, bob hairstyle, bound breasts and brassieres are also addressed in this chapter. In the following chapters, *changpao*, the male equivalent of the *qipao*, is further explored in terms of its historically dominant form from Qing dynasty to the Republican era.

The transition of the new look in the new Chinese regime in late 1949 starts from Chapter 8 in which Finnane carefully documents the fashioning process in China under Chinese socialism. Some key figures and moments act as turning points in Chinese fashion. For example, the author explains how military fashion arises in the ten years of turmoil during the Cultural Revolution, and who the spirit of Mao Zedong thought influenced people's sartorial choices. In the late 1970s, fashion became one of the industries that opened dialogue between China and the West. The last chapter emphasises the development of Chinese reform-era fashion and its break with the past. The concepts of "garment making" and "fashion design" are clarified, and the power of fashion media, cultural flows, and globalisation in the process of shaping Chinese fashion are addressed in this chapter.

The characterisation of China as the luxury buying power and design copycat is the main obstacle for the country and its design receiving general international recognition. Antonia Finnane's book holds an academic and critical position for fashion's history and future in China. This book is a documentary about a series of shifts in clothing styles in China due to the changing technology, trade model, ideologies, gender relations, and patterns of daily life. As Finnane notes, these factors developed, changed, or diversified a range of possibilities in aesthetics, identities, and material goods that well exceeded in scope to anything evident in earlier times. To understand the connections among these aspects, this book will provide critical insight into the chronological progress of structuring Chinese fashion.

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Leren Li is currently a PhD student in History of Design and Humanities at Royal College of Art, London, England. Leren is working on Japanese patchwork, mending culture, and contemporary fashion theory. Prior to beginning her studies in London, she received a Master of Arts degree in Fashion Studies from Parsons School of Design in New York. Leren's research concentrates on subculture studies, creative industries in Asia, and contemporary Chinese fashion in the context of material culture and visual culture studies.



Brenda M. King, *The Wardle Family and Its Circle: Textile Production in the Arts and Crafts Era*, Boydell and Brewer, Woodbridge, Suffolk, England, 2019, Appendix, Notes, Bibliography, Further Reading, Index, 28 Colour Illustrations, 22 Black-and-White Illustrations, 218 pages, Hardback, £29.95.

Dr. Brenda King, chair of The Textile Society, has long been committed to investigating the connections between Indian and English silk production during the nineteenth century. In her most recent publication, *The Wardle Family and Its Circle*, Dr. King takes the reader into a culturally vibrant nineteenth century Leek, Staffordshire,

England, where Elizabeth Wardle and her husband Thomas were developing a multidimensional textile initiative, the impact of which extended geographically to South Africa, Sudan, and India, and it is traceable in time until our present day. The book touches on the evolution of the enterprise and the various textile activities the Wardles undertook (coloured yarn, embroidery, and block printing). However, King's focus is primarily on the interlocking social and cultural connections that the Wardle's embroidery initiative entailed. This is articulated in four chapters that work somewhat like individual case studies and can be read separately. Each chapter moves from a different subject into a different network, though they are obviously all connected.

In the introduction, King clearly establishes her research focus: the role of the Wardles in Leek's silk industry and wider networks. She does so by identifying the particularities that happily coincided in time and space. At one level, this involved parallels between the creative investigations of the Wardles in embroidery and the Arts and Crafts movement, and William Morris in particular; at another, King identifies the community of Leek's ethos of open-mindedness that made it more penetrable to innovation. In the introduction, a discussion of the sources used would have been welcome, as it is only thereafter that it becomes evident that King's primary material is printed primary sources such as periodicals, object analysis, and photographs.

Chapter 1, "The Wardle Family and Its Circle," presents as a starting point the key factors that brought the Wardle family their success: the fruitful dyeing experiments of Thomas Wardle with a variety of wild silk yarn ("tussar") and Elizabeth Wardle's

embroidery skills. From there, the reader is transported to a detailed account of the family members and their networks. If the reader is unfamiliar with the personalities of the English Gothic Revival and the Arts and Crafts movements, this chapter could be difficult to follow. This is due to the number of names that lack accompanying contextual notes: it is important because a knowledge of these figures will become essential in subsequent chapters and to the overall understanding of King's argument.

The second chapter, "The Business of Stitch," goes deeper into the role of tussar silk embroidery for a more anonymous community, formed of the women who were members of the Leek Embroidery Society, headed by Elizabeth Wardle. From a gender perspective, King highlights the community-making value of this network and its echoes in a wider national discussion. For this purpose, King supports her argument with material from a convincing range of women's periodicals, exhibition records, and the work of designers who depended on the craft of embroiderers.

The third chapter is titled "Stitching Narrative: Leek's Facsimile of the Bayeux Tapestry," and this is exactly its subject—the personal uncommissioned project developed by Elizabeth Wardle to recreate the medieval embroidered panel, kept in France, for Britain. Elizabeth's emphasis on reproducing the story (rather than the stitches) is used by King to frame it in another form of story-telling: that of production process of the panel and its trans-Atlantic touring exhibition.

In Chapter 4, "Stitch Meets Stone," King elaborates on a number of commissions associated with the newly central role of the altar following discussion within the Anglican Church during the 1830s. King draws the attention into the collaborative working process that was established between the Leek Embroidery Society and the architects who designed the embroideries. A collaboration that mutually participated in the necessity to elaborate fine, handmade embroideries that spoke the same stylistic language that responded to industrial "degradation." This very coherently structured chapter, to which the reader is directed from the first chapter, is highly evocative. Not only does King take the reader through the making process; she also successfully evokes the magnificence of the embroideries through a close object analysis. Here we observe one of the intellectual gaps of the book, however. Understandably, texts about embroidery will refer to a large variety of stitches. Often, to facilitate visualisation and comprehension of these, a glossary or schematic drawing is included, although unfortunately this is not the case here. This deficiency is, however, sometimes compensated for by the high quality colour plates that are included in the book.

Finally, in the conclusion, as well as presenting a general summary of the project and recent contributions by scholars and contemporary designers who have sought inspiration in Wardle's embroideries, King makes a plea for the better preservation

of “Britain’s endangered ecclesiastical heritage” (p. 189). An appendix, with a descriptive list of the collections where the work of the Wardle family is preserved, will be very useful for those interested in taking this research further.

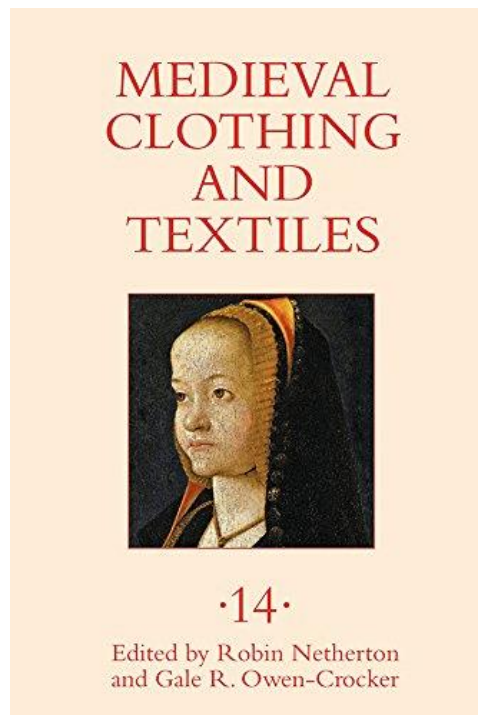
The Wardle Family and Its Circle is the third contribution by Dr. Brenda King to the history of silk production in Britain in relation to the Wardle family, after *Silk and Empire* (2005) and *Dye, Print, Stitch: The Textiles of Thomas and Elizabeth Wardle* (2009). It is always refreshing to see histories of silk production and consumption in Britain that focus on the nineteenth century, as those published earlier tend to be related to the Early Modern period and, more specifically, to the eighteenth century. Attending to the scholarly tradition of the Arts and Crafts movement, King’s consideration of the role of women as active agents in the production of fine needlework in general, and Elizabeth Wardle’s entrepreneurial leadership in particular, usefully complement other investigations and exhibitions, such as the 2018 monographic exhibition at the William Morris Gallery, London, about May Morris; and the 2019 exhibition at the National Portrait Gallery, London, about the women associated with the Pre-Raphaelite movement, which seek to illuminate a part of history that has either been oversimplified or ignored. In brief, although potentially difficult to fully comprehend if the reader does not have a background in textile history, *The Wardle Family and Its Circle* is a valuable addition to the literature on nineteenth century silk, embroidery, and the Arts and Crafts movement.

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Victoria de Lorenzo is a PhD candidate at The University of Glasgow, Scotland. In her PhD, she investigates through objects and business records amongst other sources, the nineteenth century textile trade between Britain and the Spanish-speaking world through a trans-national perspective. Prior to her PhD, Victoria achieved a Master's in History of Design (2016) from the V&A/RCA (London). Earlier, she was awarded a BA in History of Art (2014) from the Universitat de Barcelona (Barcelona), with a national exchange at Universidad Autónoma de Madrid (Madrid) on a Séneca-Sicue scholarship, and an international exchange at the University of Pennsylvania (Philadelphia) with a Becas Fórmula Santander grant. She also holds a BA in Textile Design (2008) from ESDI (Barcelona) with an Erasmus posting at EnsAD (Paris).

Robin Netherton and Gale R. Owen-Crocker, *Medieval Clothing and Textiles 14*, The Boydell Press, Woodbrige, Suffolk, England, 2018, Appendices, Credits, Index, 2 Colour Illustrations, 51 Black-and-White Illustrations, 188 pages, Hardback, £40.00.

Medieval Clothing and Textiles, Volume 14 is, as the title suggests, the fourteenth collection of essays in a series that has been published annually since 2005. It is edited by Robin Netherton and Gale R. Owen-Crocker, both well-respected dress historians, who have both had their research published in the series previously. The book is clearly organised with biographies of the editors and contributors laid out at the beginning before an introductory preface to the edition. This preface comprises of an overview of each of the essays as well as information regarding the future of the series. It then directs would-be contributors to submission guidelines. The latter is especially useful for the budding author! The book is comprised of six essays, which is slightly fewer than the series average but are of a quality and depth that the substance of the book does not suffer. Rather than a general conclusion, there is a short overview of recent publications in the field as well as the contents of previous volumes in the series. This feature is of particular benefit to the researcher of medieval clothing seeking a nudge in the right direction with regards to the latest, most relevant essays and books on the subject.



The first in the collection, “Multicultural Clothing in Sixth-Century Ravenna” by Olga Magoula, takes its lead from the municipal papyri of Ravenna and the diversity of clothing found in a Latin charter. The essay is complemented by explanatory tables and a very useful transcription and the author’s own translation of the “Charter of Security” which helps to further contextualise the author’s findings. The main body of the essay is clearly segmented into short, concise sections, making it fast-paced and absorbing. Most importantly, though, the essay is a fascinating insight into the culturally diverse society of Ravenna during the early periods by regarding the clothing of its inhabitants.

In “Byzantine and Oriental Silks in Denmark, 800-1200,” Anne Hedeager Krag uses a number of extant examples to examine Byzantine and Oriental silks in Denmark. The surviving silks are listed in a comprehensive, two-and-a-half-page in length table

at the beginning of the essay, which instantly gives the reader a clear impression of their contexts. The essay is largely an exposition of the designs of these silks and is, as such, a springboard for anyone interested in learning more about silks in Europe at this time.

The third essay in the collection is Monica L. Wright's "The *Bliaut*: An Examination of the Evidence in French Literary Sources." Wright is known in medieval literary/clothing circles for her book "Weaving Narrative," which is a study of literary depictions of clothing and their meanings in twelfth century literary examples. Much like in her monograph, Wright takes a meticulous look at literary sources, this time in order to scrutinise whether a garment called the *bliaut* really is, as is commonly supposed, featured on the Royal Portal at Notre-Dame de Chartres. Without giving anything away, Wright's arguments prove well reasoned, researched, and convincing and one cannot help but agree with her decisive conclusions.

"Eyebrows, Hairlines, and "Hairs Less in Sight:" Female Depilation in Late Medieval Europe," by John Block Friedman, at first seems an odd title to appear in a book about textiles. However, it soon becomes apparent that Friedman's discussion on hair (or, more appropriately, its removal), is an all-too-often overlooked area of study when it comes to the field of medieval fashion. Friedman uses a variety of sources to show that "the link between hair reduction and a perceived elevation in social class should not be discounted," (p. 90) in medieval culture. Friedman deals with the subject knowledgably and this fascinating essay is a real highlight of the collection.

"Lexical Exchange with Italian in the Textile and Wool Trades in the Thirteenth to Fifteenth Centuries," by Megan Tiddeman is a data-rich linguistic study. Much of the essay is dedicated to providing a glossary of loanwords borrowed from Italian into Anglo-Norman and Middle English but Tiddeman also provides a wealth of historical knowledge as well as appropriate examples from literary sources. This chapter has, at times, a scientific feel to it and would be of great benefit to anyone interested in the trading of textiles playing a part in the shaping of language.

"Hidden in Plain Black: The Secrets of the French Hood," the final chapter of the book, by Karen Margrethe Høskuldsson is a heavily illustrated study of one of the most recognisable of early modern head coverings—the French hood. Høskuldsson sets out her mission in the very first line: "A desire to establish a timeline for fashion details in sixteenth century England led this author into a close study of portraits from that period" (p. 141). This task has proven to be greatly successful and Høskuldsson's meticulous tracing of the history of this garment as well as creating a reconstruction (for which she provides a pattern in an appendix, should a keen reader wish to make their own French hood) is particularly impressive.

Overall, the book is a fine addition to a well-regarded series. The one thing I would question would be whether a chronological approach with regards to the layout of the edition would work as well as organising the essays more thematically, but this is a small quibble. The diversity of sources and approaches makes this a valuable edition, which I would especially recommend to researchers in early modern textiles and fashion.

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Paul McFadyen is currently completing a PhD at the University of Dundee, Scotland, on the topic of masculinity and dress in the Middle Ages. He is particularly interested in ecclesiastical dress, especially cloth-of-gold vestments in the Flemish style. In addition to this PhD research, Paul works in the Leverhulme Research Centre for Forensic Science, University of Dundee, which aims to solve some of the problems currently faced in the application of science in the court.



Clare Hunter, *Threads of Life: A History of the World through the Eye of a Needle*, Sceptre, an Imprint of Hodder & Stoughton, London, England, 2019, 306 pages, Hardback, £20.00.

This turned out to be a surprise from the usual collections of academic needlework books. Scottish-born textile artist and community activist, Clare Hunter, has written an extraordinary account of needlework within a social, historical, and political framework. She highlights certain textiles such as the Bayeux Tapestry and draws out the political and social aspects of the piece. This approach is a reflection of her own background as a curator, artist, and community banner maker. It makes for a very different perspective on needlework and women's creative participation in

daily life and the intrinsic value of the work(s) throughout time. By focusing on particular pieces and linking them through historical and social analysis it broadens the importance of the work. Rather than having a Eurocentric focus, Hunter brings together stories of women's needlework worldwide. The book also encompasses an appreciation of the struggles that women in other parts of the world have gone through and the validation, or invalidation, of their work.

The author has structured each chapter in a way to explore a concept through time and culture. The headings include words like "Frailty," "Loss," "Art," and ends with "Voice." This concept allows not only bringing together some rather disparate places and timeframes but also unites them with the chapter's underlying theme. Although not an obvious linear progression, it provides a thoughtful approach to universality of themes within women's creative work and their value.

The political context was both enlightening and disheartening. The politics and social mores of the day often silenced the women whose work was lauded. If men participated in any of these activities—for example, the needlework given to help First World War veterans rehabilitate—their participation was always highlighted and celebrated by the media of the day. "Imagine, men doing women's work!" The more needlework moved from the sacred (for the glory of God or battle) to the profane (samplers), the more it became devalued. The more political and organised a particular society became, the more the needlework became marginalised and homogenised. A prime example of this dismissal of women's needlework was of the

Mothers of the Disappeared in 1970s Argentina. Their efforts weren't taken seriously when they began producing cloth vignettes of the atrocities that were happening to them and their families. They were regarded by the government of the day as fabric tchotchkes and not read as the documents they were. It was gratifying to see the subversive nature of the women's work in archiving and getting out their story.

In the chapter "Value," the heading refers not only to the fiscal impact of the work but the emotional as well. Textiles have been highly prized throughout history not only for their luxuriousness but also for the transference of meaning. Consider the work and love put into a wedding trousseau or a family quilt passed down through generations. The work was highly valued for the craft, the time, and energy. As the trading in textiles increased as a product of industrialisation, hand work normally done by women began to decrease and become more repetitive and proscriptive. The more remunerative and creative work went to men. Further insult to injury, was the development of the guild networks that increasingly shut women out of actively participating in—and pursuing more—lucrative work. This closure of the professional world to women led to a "pink collar ghettoisation" of women's needlework to the point where it became more of a pastime than a vocation. Even as a pastime, the needle's creativity was monetised by men who found wealth in printing needlework patterns and moving needlework in a craft direction versus the artform it truly is.

Concurrently was a movement to intellectualise art, moving it from a group activity to the purview of the individual. Art began to be seen as an act of the head versus the hands. As men controlled the social and political narrative of the day, so went the status of needlework. Some women of the day did manage to incorporate their needlework into serious observations of life around them but the "medium was the message" and so it remained overlooked as a serious contribution to public education and dialogue.

The other intriguing chapter was "Captivity." Having had a mother who participated in the Second World War and who clearly stated at age 19 that she "wasn't going to stay at home and roll bandages for the Red Cross," it was interesting to see how the women and men who were victims of war, as opposed to active participants, made their "voices" known. Although physically confined, their spirits were not. When Singapore fell to the Japanese, the expat community there were completely unprepared for the life of imprisonment that was to follow. The women of Changi prison used needlework to subvert their captors and exert, in some small way, their identity and humanity. The Changi quilts began as a seemingly innocuous effort by the women to relieve the boredom and misery of captivity. This was supported to a degree by the Japanese Camp administration. Again, it was a subversive act as it was

seen as a pastime for the women and not taken seriously by the Japanese. The women who headed up the projects exhorted others to “sew something of themselves” (p. 52) into their squares. A few of these tattered quilts remain and act as a powerful reminder of the tragedy and as a testament to the human spirit. It is innately human to want and to need to do something with your hands and for these women prisoners “Sewing allowed a moment of respite, of retreat, some moments in which to revisit individuality” (p. 58).

The book was thoroughly entertaining and often provoked long trips down the Google rabbit hole following up on characters or techniques. Hunter has brought needlework out of a fusty old closet and established its place in history and social context. The technical skill, the historical aspect, the emotional pull and the financial conversation around women and the types of work they produce are considered and documented. It is an apt approach to the subject for twenty-first century readers who wish to broaden their understanding of the world and the forces that shaped it.

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Ms. Peters has been interested in textiles since she was a child living in Indonesia. She has strong memories of the smell of the roughly woven ikats and blindingly bright batiks that adorned her bedroom. This passion has carried her forward into learning to sew, costume design, and conservation. The political and social meaning of textiles also interests her both historically and present day. Her nomadic life has exposed her to even more of the textile world. Texts such as *Threads of Life* provide a new perspective informing her vision. She is now focusing more on research and meeting with other like-minded people.

Recent PhD Theses in Dress History

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

This list of recent PhD thesis titles and abstracts contains theses in dress history that are registered at The British Library, London, England, the official theses repository of the region in which *The Journal of Dress History* is published. The titles and abstracts were taken directly from the published thesis entry on The British Library website. Most of these theses are available for immediate download, in full and for free, through The British Library portal, <http://ethos.bl.uk>. Additionally, this article includes those PhD thesis titles and abstracts of ADH members whose theses are not registered at The British Library. If you are an ADH member and would like your PhD thesis title and abstract included in the next issue of *The Journal of Dress History*, please contact journal@dresshistorians.org.

Jane Custance Baker, *Fear and Clothing: Dress in English Detective Fiction between the First and Second World Wars*, Goldsmiths, University of London, London, England, 2019.

This thesis addresses the anxieties of an ostensibly male readership of detective fiction between the Great War and World War Two, through analysing dress. Based on a close reading of 261 texts chosen both from established and popular writers of detective fiction and from writers established in other literary, political and academic fields, this thesis establishes how concerns about class, gender and race are revealed through dress. It tracks the different dress mechanisms employed at the time to counter fear of post-World War One social and cultural turmoil, and assesses how effective those mechanisms were. The findings show that the dress strategies of both men and women changed in response to the effect of the Great War on masculinity, the effect of war and suffrage on performing womanhood and the approach of World War Two. Detective fiction was a comforting consolation literature, and this research demonstrates that the dress references provided further comfort through subtly offering the readership a guide to the dress codes of, primarily, the upper middle classes. The texts themselves could act not just to reflect anxieties, but to allay those anxieties by providing a form of conduct book for a confused, readership, to guide them through the insecurities of dress codes. This thesis thus increases academic knowledge on the power, materiality and usefulness of dress in fiction.

Anna Merrick Bonewitz, *Collectively Fashioned: Women, Fancy Dress, and Networks of Representation in British Visual Culture, 1750-1900*, University of York, York, England, 2019.

This thesis furthers the claim that dress was a vital tool for the expression of identity, particularly for women, during the eighteenth and nineteenth centuries by considering how women utilized images of dress as part of a networked process of representation. In doing so, it seeks to revive the important role of women in the creation of visual representations of dress, both as subjects and patrons. This thesis demonstrates that, as in the creation of physical costume, costume that is represented in art and visual culture was the result of the agency of a network of individuals, whose relationships were bound through kinship and social networks. Each of the three case studies explores a different visual representation of dress, including painted portraiture, fashion plates and photographs from an ephemeral costume ball. Although each of these chapters engages with a different type of dress and medium of art, they are all united by their focus on historic and exotic impulses in costume: real, imagined and fashionable. Through each of these examples, this thesis charts how fashions migrate across time and space in visual representations of dress, and in the process contribute to the empowering act of representing the collective ideals of women's networks at regional, national, and international levels. The aims of this thesis are twofold: to draw attention to the importance of visual images of dress to the study of women's history

on account of the messages of representation embedded within them; and secondly to demonstrate the degree to which the creation of such images was a networked process in which women exercised a level of agency that is often not attributed to them in the literature.

Jennifer Richardson, *Female Munition Workers' Workwear in Britain, 1914-1918: A Visual and Material Culture Analysis*, PhD Thesis, University of Brighton, Brighton, England, 2019.

Female munition workers' dress during the First World War became a potent symbol of women's war work. At the height of munitions production in 1917, the number of women involved in munitions production peaked at 1,000,000 and their unusual appearance in their distinctive workwear was the subject of much comment. Although female munition workers wore a range of garments, this thesis pays particular attention to their trousers, not least because these were a popular symbol of, and a central focus for discussion about, women's changing roles in wartime. More than a form of protection or the articulation of a collective industrial identity, the dress worn by female munition workers operated as a highly contested moral symbol of women's participation in a deadly form of weapons manufacture. This thesis provides a detailed account of how their dress was designed, produced and implemented, how it functioned and how it was worn. Established attitudes to class and femininity were challenged by changing practices in women's work; these often coalesced in debates around working women's appearance, particularly in relation to women wearing trousers. This thesis explores these debates, practices and challenges, in order to argue that this group of mainly working class women was subjected to contradictory and shifting social expectations. Through analysis of newspaper advertisements and particularly through the examination of photographic portraits, this thesis provides a detailed survey of female munition workers' dress in this period, uncovering the range of workwear worn across the country and the extensive outlets where it could be purchased. Women recorded themselves in their workwear in studio photographs in significant numbers. The investigation of these portraits shows that women were also keenly aware of the striking visual impact of their altered appearance and that they engaged with it in distinctive ways. The appearance of female munition workers dressed for war work was used to articulate ideas about gender, class and labour across a range of visual media, including illustrations in factory magazines, satirical press cartoons and comic postcards. Visual representations of female munition workers are thus placed at the centre of this thesis and are interpreted with methods from visual culture alongside dress history. Workwear from the factory floor has rarely been considered, contextualised and scrutinised as an object of study yet, as this thesis argues, these mass-produced items of everyday labour—alongside their visual representations—can reveal complex cultural attitudes to gender, class and work in war time.

A Guide to Online Sources for Dress History Research

Jennifer Daley

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

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

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

Australia

The Australian Dress Register, Sydney

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

<https://australiandressregister.org>

Museums Discovery Centre, Sydney

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

<https://collection.maas.museum>

The National Gallery of Australia, Canberra

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

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

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

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

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

The National Museum of Australia, Canberra

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

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

Belgium

Fashion Museum of Antwerp and The University of Antwerp, Antwerp

This online collection was compiled for the sole purpose of being accessible to study, research, training, and inspiration.

<http://128.199.60.250/omeka/items/browse>

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.

<http://www.musee-mccord.qc.ca/en/collections>

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>

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

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

<https://clothingtextiles.ualberta.ca>

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

This collection features designs dating to the mid nineteenth century.

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

Chile

Museo de la Moda, Santiago

This database offers a timeline of fashion with descriptive information and images.

<http://www.museodelamoda.cl/linea-de-tiempo>

China

The China Silk Museum, Hangzhou

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

<http://www.chinasilkmuseum.com>

Denmark

The National Museum, Copenhagen

The National Museum holds a large collection of men's and women's clothes, circa 1700-1980s. For a number of different dresses, suits, special occasion clothes, 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>

England

Art UK, London

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

<https://artuk.org>

Ashmolean Museum, Oxford

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

<http://collections.ashmolean.org>

The Bank of England Archive, London

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

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

Bloomsbury Fashion Central and Berg Fashion Library

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

<https://www.bloomsburyfashioncentral.com>

The Bowes Museum, Barnard Castle

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

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

Bridgeman Images

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

<http://www.bridgemanimages.com>

Brighton & Hove Museums Costume Collection, Brighton

Brighton & 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.
<http://www.burgon.org.uk/society/wardrobe/uk.php>

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>

The 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.kemererearch.com

Manchester City Council, Manchester Local Image Collection, Manchester

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

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

Marks and Spencer Archive Catalogue, Leeds

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

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

Mary Evans Picture Library, London

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

<https://www.maryevans.com>

Middlesex University Fashion Collection, London

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

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

The Museum of London, Dress and Textiles Collection, London

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

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

The National Archives, Kew

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

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

The National Army Museum, London

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

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

The National Portrait Gallery, London

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

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

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

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

The National Trust, Swindon

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

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

People's History Museum, Manchester

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

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

The Public Domain Review, Manchester

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

<http://publicdomainreview.org>

***Punch*, London**

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

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

Queen Victoria’s Journals, London

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

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

The Royal Collection, London

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

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

The Royal Opera House, London

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

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

The University of Brighton, Dress History Teaching Collection, Brighton

The aim of the Dress History Teaching Collection is to offer all students and staff at the University of Brighton direct access to closely examine and photograph historical and world fabrics and garments while encouraging the use of the collection within material culture research.

<http://arts.brighton.ac.uk/re/cdh/resources/teaching-collection>

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, Brighton

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

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

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

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

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

The Wedgwood Museum Collections, Stoke-on-Trent

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

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

The Wellcome Collection Library, London

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

<https://wellcomelibrary.org/collections>

The William Morris Gallery, Walthamstow

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

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

France

Cluny Museum, National Museum of the Middle Ages, Paris

Tapestries and textiles can be explored on the following link.

<https://www.musee-moyenage.fr/collection/parcours-decouverte/tapisseries-et-textiles.html>

The National Centre for Stage Costume, Moulins

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

<http://www.cncs.fr/collections?language=en-gb>

The Palais Galliera, Paris

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

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

Réunion des Musées Nationaux, Grand Palais, Paris

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

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

Textile and Decorative Arts Museum, Lyon

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

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

Germany

The Munich City Museum, Fashion and Textiles Collection, Munich

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

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

Hungary

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

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

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

Israel

The Rose Fashion and Textile Archives, Tel Aviv

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

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

Italy

Europeana Fashion International Association, Florence

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

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

The European Fashion Heritage Association, Florence

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

<https://fashionheritage.eu>

Valentino Garavani Virtual Museum, Milan

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

<http://www.valentinogaravanimuseum.com>

Japan

The Bunka Gakuen Library, Tokyo

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

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

The Kyoto Costume Institute, Kyoto

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

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

Netherlands

Rijksmuseum, Amsterdam

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

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

Textile Research Centre, Leiden

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

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

New Zealand

The New Zealand Fashion Museum

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

<http://nzfashionmuseum.org.nz>

Northern Ireland

National Museums Northern Ireland, Belfast

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

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

Russia

The State Hermitage Museum, St. 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/services/heritage-information-governance/textile-collection.htm>

The National Library of Scotland, Edinburgh

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

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

National Museums Scotland, Edinburgh

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

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

Spain

The Virtual Fashion Museum of Catalonia, Barcelona

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

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

United States

The American Antiquarian Society, Worcester, Massachusetts

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

<http://www.americanantiquarian.org>

The Art Institute, Chicago, Illinois

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

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

Augusta Auctions, New York, New York

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

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

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

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

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

Brown University Library Collections, Providence, Rhode Island

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

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

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

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

Chicago History Museum, Chicago, Illinois

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

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

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

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

Colonial Williamsburg, Williamsburg, Virginia

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

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

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

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

<http://fashioncolumbia.pastperfectonline.com>

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

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

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

Cultural Institutions Online Collections, Newport, Rhode Island

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

<http://newportalri.org>

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/publicdrexel/index.php>

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

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

<http://fidmmuseum.pastperfectonline.com>

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

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

<http://fashionmuseum.fitnyc.edu>

The Folger Shakespeare Library, Washington, D.C.

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

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

HathiTrust Digital Library, Ann Arbor, Michigan

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

<https://www.hathitrust.org>

Historic Deerfield Museum, Deerfield, Massachusetts

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

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

<http://museums.fivecolleges.edu>

Indianapolis Museum of Art, Indianapolis, Indiana

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

<http://collection.imamuseum.org>

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

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

<http://tcmuseum.pastperfectonline.com>

The J. Paul Getty Museum, Los Angeles, California

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

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

Kent State University, Gallery of Costume, Kent, Ohio

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

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

The Library of Congress, Washington, D.C.

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

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

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

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

<https://collections.lacma.org>

Los Angeles Public Library, Los Angeles, California

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

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

Margaret Herrick Library Digital Collections, Hollywood, California

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

<http://digitalcollections.oscars.org>

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

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

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

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

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

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

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

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

The Museum of Fine Arts, Boston, Massachusetts

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

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

The Museum of Modern Art, New York, New York

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

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

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

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

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

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

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

<http://nysidarchives.libraryhost.com/repositories/2/resources/2>

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

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

<http://costume.osu.edu>

The Ohio State University Libraries' Jerome Lawrence and Robert E. Lee Theatre Research Institute includes costume and scene designs from more than 50 productions by British designer, Daphne Dare (1929–2000).

<http://drc03.drc.ohiolink.edu/handle/2374.OX/3>

Philadelphia Museum of Art, Philadelphia, Pennsylvania

Many objects from the Museum's collection of over 240,000 are available in the online collections database, include dress historical images with complete citations.

<http://www.philamuseum.org/collections/search.html>

Philadelphia University, The Design Center, Philadelphia, Pennsylvania

Tapestry is an online resource that catalogues thousands of historic fabric swatches from Philadelphia University's vast textile collection.

<http://tapestry.philau.edu>

Phoenix Art Museum, Fashion Collection, Phoenix, Arizona

The Fashion Collection holds more than 4500 American and European garments, shoes, and accessories, and emphasises major American designers of the twentieth century.

<http://www.phxart.org/collection/fashion>

Prelinger Archives, New York, New York

Prelinger Archives has grown into a collection of over 60,000 ephemeral (advertising, educational, industrial, and amateur) films.

<https://archive.org/details/prelinger>

Shippensburg University, Fashion Archives and Museum, Shippensburg, Pennsylvania

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

<http://fashionarchives.org/collection.html>

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 & Accessories as well as Textiles.

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

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

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

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

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

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

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

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

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

<https://sparcdigital.fitnyc.edu>

Staten Island Historical Society, New York, New York

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

<http://statenisland.pastperfectonline.com>

State University of New York, Geneseo, New York

To locate primary source material for costume images, go to the link, then on the top menu, select Image Collections.

<http://libguides.geneseo.edu/HistoryofCostume>

The University of Illinois, Urbana-Champaign, Illinois

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

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

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

On the left-hand column, highlighted in yellow, searches can be run through many different filters. In that yellow column, select Image Collections to access applicable research for dress history.

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

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

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

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

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

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

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

The University of Pennsylvania Libraries, Philadelphia, Pennsylvania

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

<http://onlinebooks.library.upenn.edu>

The online archives of The University of Pennsylvania also include issues of *Gentleman's Magazine*, the monthly magazine published in London, 1731-1907.

<http://onlinebooks.library.upenn.edu/webbin/serial?id=gentlemans>

The University of Rhode Island Library Special Collections, The Commercial Pattern Archive, Kingston, Rhode Island

This is a wide collection of vintage sewing patterns.

<https://copa.apps.uri.edu/index.php>

The University of Texas, Harry Ransom Center, Austin, Texas

There are many collections accessible, representing just a sample of the diverse holdings in literature, photography, film, art, and the performing arts, with many images to support research in dress history.

<https://hrc.contentdm.oclc.org/digital>

The University of Washington, The Costume and Textiles Collection, Seattle, Washington

The Henry Art Gallery's Costume and Textile Collection is a unique resource for the study of construction, design, and pattern found on clothing and textiles. These collections reflect trends in historic fashion, preserve information about traditional ethnic dress.

<http://dig.henryart.org/textiles/costumes>

The University of Wisconsin Digital Collection, Madison, Wisconsin

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

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

Virginia Military Institute, Lexington, Virginia

This collection includes a wide variety of military images and text of the Institute, alumni, the American Civil War, the First World War, and the Second World War.
<http://digitalcollections.vmi.edu>

Wayne State University, Digital Dress Collection, Detroit, Michigan

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

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

We Wear Culture, Mountain View, California

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

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

Winterthur Museum, Garden and Library, Winterthur, Delaware

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

<http://museumcollection.winterthur.org>

The Valentine, Costume and Textiles Collection, Richmond, Virginia

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

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

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

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

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

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

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

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

Wales

National Museum Wales, Cardiff, Wales

This museum network includes National Museum Cardiff, St Fagans National Museum of History, National Waterfront Museum, Big Pit National Coal Museum, National Slate Museum, National Roman Legion Museum, and National Wool Museum. Clothing from many periods is collected, both fashionable and everyday wear, official uniforms, and occupational dress. There are large collections of female dress of the 19th and 20th centuries.

www.museum.wales/collections/online

Other

Archive Grid

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

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

Artstor

Artstor is a nonprofit organisation committed to enhancing scholarship and teaching through the use of digital images and media, which includes the Artstor Digital Library and JSTOR, a digital library.

<http://www.artstor.org>

Digital Public Library of America

This is an all-digital library for millions of photographs, manuscripts, books, sounds, moving images, and more from libraries, archives, and museums across the United States. DPLA brings together the riches of America's libraries, archives, and museums, and makes them freely available to the world.

<https://beta.dp.la>

Getty Images

Royalty-free historic images can be filtered in the search tool.
<https://www.gettyimages.co.uk>

The Internet Archive

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

North American Women’s Letters and Diaries

This database is the largest electronic collection of women’s diaries and correspondence ever assembled, spanning more than 300 years. This database is searchable with a free, 30-day subscription; otherwise, access is advised through an academic institution or library.
<https://alexanderstreet.com/products/north-american-womens-letters-and-diaries>

Old Book Illustrations

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

Open Culture

Browse a collection of over 83,500 vintage sewing patterns. On this page there is also lists to links of art and images, which could be useful in dress history research.
<http://www.openculture.com/2017/06/browse-a-collection-of-over-83500-vintage-sewing-patterns.html>

Project Gutenberg

Project Gutenberg offers over 57,000 free ebooks, many of which could support research in dress history, such as the complete 1660s diary of Samuel Pepys.
<http://www.gutenberg.org>

Vintage Sewing Patterns

This searchable database includes images of sewing patterns, printed before 1992.
<http://vintagepatterns.wikia.com>

The Visual Arts Data Service (VADS)

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

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

WorldCat Library Database

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

<https://www.worldcat.org>

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

Ingrid E. Mida, Editor

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

Georgina Chappell, Proofreader

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

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

Irene Calvi, Editorial Assistant

Irene Calvi graduated in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on the museological approach to fashion, and the ability of museums to deliver a message to their public through exhibitions. She is continuing her studies with the international MA course Arts, Museology, and Curatorship at the Alma Mater Studiorum, University of Bologna, Italy. Irene is passionate about the historical and cultural significance of fashion interpretation in museums, an aspect she has deepened with a collaboration with the young collective CreateVoice and an Erasmus Traineeship. She is looking forward to expanding her knowledge in costume and textile history from innovative perspectives, following her interest in building a successful network that allows students, researchers, museums, and heritage sites to work better together. Irene was awarded a Student Fellowship by The Association of Dress Historians in 2019 and 2020.

The Advisory Board

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

Sylvia Ayton, MBE, Independent Scholar, England

Sylvia Ayton received a very thorough training at Walthamstow School of Art and Royal College of Art. Her early work as a fashion designer included designing BEA air hostess uniforms in 1959, clothing for B. Altman and Co. (New York), Count Down and Pallisades stores (London). In 1964, she formed a partnership with Zandra Rhodes to open Fulham Road Clothes Shop in London. She joined Wallis Fashion Group as outerwear designer in 1969 and remained until 2002. In 1990 she was awarded the MBE for services to the fashion industry, whilst continuing to work as an external examiner and part-time lecturer to many BA (Hons) fashion courses. In 1980 she became a Fellow of the Royal Society for the encouragement of Arts Manufacture and Commerce, and was a Member of the Jury of RSA Student Design Awards (Fashion). She is also a former Chairman of the Costume Society.

Penelope Byrde, MA, FMA, Independent Scholar, England

Penelope Byrde read Modern History at St. Andrews University before specialising in the history of dress for her MA from The Courtauld Institute of Art, University of London. She was a curator at The Museum of Costume and Fashion Research Centre in Bath for almost 30 years until she retired in 2002. She was joint editor of *Costume*, the dress studies journal published by The Costume Society, for five years and she is an Associate Lecturer at Central Saint Martins, University of the Arts, London where she specialises in dress in eighteenth, nineteenth, and twentieth century literature. She has written several books on the history of fashion, including *The Male Image: Men's Fashions in Britain 1300-1970*; *A Visual History of Costume: The Twentieth Century*, *Nineteenth Century Fashion*; and *Jane Austen Fashion*.

Caroline de Guitaut, MVO, AMA, Royal Collection Trust, England

Caroline de Guitaut is currently Senior Curator of Decorative Arts, Royal Collection Trust, London. She is a curator with more than 25 years' experience of caring for, displaying, and researching one of the world's greatest art collections. She is curator of high-profile exhibitions of decorative arts and fashion at The Queen's Galleries in London and Edinburgh and at Buckingham Palace since 2002. Her publications include books, exhibition catalogues, and articles in peer reviewed journals. She is a regular lecturer in museums and galleries in the UK and internationally. She is a Member of the Victorian Order, an Associate of the Museums Association, and a Trustee of the Royal School of Needlework.

Thomas P. Gates, MA, MSLS, MAEd, Kent State University, United States

Thomas P. Gates attended The Cleveland Institute of Art and Case Western Reserve University, receiving a bachelors' degree in art history from the latter. He received a Masters' degrees in art history and librarianship from The University of Southern California. He also received a Master's degree in art education from The University of New Mexico. After receiving a Rockefeller Fellowship in museum and community studies at the Fine Arts Museums of San Francisco, he assisted with exhibitions at the museum's Downtown Centre and curated a mobile exhibition for the US Bicentennial in 1976 sponsored by the California Historical Society. In 1996 he developed the June F Mohler Fashion Library for the School of Fashion Design and Merchandising, assuming responsibilities as head librarian when it opened in 1997. He achieved rank of tenured associate professor in 1998. Gates' interest in the history of the built environment and American mid century high-end retail apparel resulted in published, as well as invitational papers, in many scholarly organisations.

Alex Kerr, PhD, FBS, The Burgon Society, England

Alex Kerr has spent much of his career as a lecturer in medieval studies, later combining this with academic administrative roles. He holds a BA in medieval and modern languages from Oxford University, and an MA and PhD in medieval studies from Reading University. Since 2001 he has also been director of a consultancy providing training courses in communication skills. From 2001 to 2013 he was Managing Editor of the journal, *Contemporary Review*. So far as dress history is concerned, he is an independent researcher and has published several articles on the history of academic dress. He is a Trustee and Fellow of The Burgon Society, an educational charity for the study of academic dress, its design, history, and practice. He was editor of its *Transactions*, an annual scholarly journal, from 2003 to 2010, and is now the Society's Secretary.

Jenny Lister, MA, The Victoria and Albert Museum, England

Since 2004, Jenny Lister has been Curator of Fashion and Textiles at The Victoria and Albert Museum. She has curated the exhibitions, *60s Fashion* (2006), *Grace Kelly: Style Icon* (2010), and *Mary Quant* (2019). Her publications include *The V&A Gallery of Fashion* (2013), with Claire Wilcox; *London Society Fashion 1905-1925: The Wardrobe of Heather Firbank* (2015); *May Morris* (2017), with Anna Mason, Jan Marsh, et al.; and *Mary Quant* (2019). Her other research interests include the British shawl industry.

Timothy Long, MA, Independent Scholar, United States

Until 2018, Timothy Long was Curator of Fashion and Decorative Arts at The Museum of London. His career began at The Chicago History Museum in 1999 as a costume collection manager, before becoming curator of costume in 2006. In 2011, he returned to school for an MA, History and Culture of Fashion at London College of Fashion. Following the completion of his degree in 2013, he became a curator at The Museum of London. His publication record includes Chicago History Museum exhibition catalogues, including *Dior: The New Look*, *Chic Chicago*, *Charles James: Genius Deconstructed*, *I Do! Chicago Ties the Knot*, and investigations on Etruscan dress for *The British Museum Technical Bulletin* (2014). More recently, he wrote a book titled *Charles James: Designer in Detail*, and a chapter on the same designer for *London Couture: British Luxury 1923-1975*, both through V&A Publishing (2015).

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

Jane Malcolm-Davies was a Marie Skłodowska Curie Fellow at The Centre for Textile Research, University of Copenhagen, from 2015 to 2017. She is co-director of The Tudor Tailor, which researches and retails publications and products aimed at improving reproduction historical dress for pedagogical projects. She was a postdoctoral research fellow at The University of the Highlands and Islands (Centre for Interpretation Studies) and The University of Southampton. She lectured in entrepreneurship and heritage management at The University of Surrey, introduced costumed interpreters at Hampton Court Palace (1992 to 2004), coordinated training for the front-of-house team at Buckingham Palace each summer (2000 to 2010), and has coached guides for the new National Army Museum.

Susan North, PhD, The Victoria and Albert Museum, England

Susan North is the Curator of Fashion before 1800 at The Victoria and Albert Museum. She has a BA in Art History from Carleton University in Ottawa, Canada, an MA in Dress History from The Courtauld Institute, and a PhD from Queen Mary, University of London. She worked for The National Gallery of Canada and The National Archives of Canada, before joining the V&A in 1995. She has co-authored several V&A publications relating to early modern dress, as well as co-curating *Style and Splendour: Queen Maud of Norway's Wardrobe* (2005).

Martin Pel, MA, Royal Pavilion and Brighton Museums, England

Martin Pel is Curator of Fashion and Textiles at Royal Pavilion and Museums in Brighton where he has curated a number of exhibitions, including *Subversive Design* (2013) and *Fashion Cities Africa* (2016). He has published on dress and fashion history including *The Biba Years 1963-1975* (V&A Publishing, 2014) and has co-edited *Gluck: Art and Identity* (Yale, 2017), with Professor Amy de la Haye, to accompany an exhibition of the same name.

Anna Reynolds, MA, Royal Collection Trust, England

Anna Reynolds is Senior Curator of Paintings at Royal Collection Trust, where she has worked since 2008. She is part of the curatorial team with responsibility for temporary exhibitions at The Queen's Gallery in London and The Queen's Gallery in Edinburgh, as well as the permanent display of approximately 8000 paintings across royal residences including Buckingham Palace, Windsor Castle, and the Palace of Holyroodhouse. Her exhibitions and accompanying publications include *In Fine Style: The Art of Tudor and Stuart Fashion* (2013), *Royal Childhood* (2014), *A Royal Welcome* (2015), and *Portrait of the Artist* (2016). During 2017-2018, Anna was the Polaire Weissman Fellow at The Metropolitan Museum of Art in New York, where she studied John Singer Sargent and fashion. Anna holds an undergraduate degree from Cambridge University, a Diploma from Christie's Education, and a Master's degree in the History of Art from The Courtauld Institute.

Aileen Ribeiro, PhD, The Courtauld Institute of Art, England

Professor Emeritus Aileen Ribeiro read history at King's College, London, followed by an MA and PhD at The Courtauld Institute of Art. She was Head of The Department of Dress History at The Courtauld Institute of Art from 1975 to 2009. She lectures widely and has acted as costume consultant/contributor to many major museum exhibitions in Great Britain, Europe, and North America. Professor Emeritus Ribeiro has published many books and articles on various aspects of the

history of dress, including *The Art of Dress: Fashion in England and France 1750-1820* (1995); *Dress and Morality* (2003); *Fashion and Fiction: Dress in Art and Literature in Stuart England* (2006); *Facing Beauty: Painted Women and Cosmetic Art* (2011); *A Portrait of Fashion: Six Centuries of Dress at the National Portrait Gallery* (with Cally Blackman) (2015); and *Clothing Art: The Visual Culture of Fashion, 1600-1914* (2017).

Georgina Ripley, MA, National Museums Scotland, Scotland

Georgina Ripley is Senior Curator of Modern and Contemporary Fashion and Textiles at National Museums Scotland (NMS), where she is responsible for fashion from 1850 to the present day, including the museum's extensive Jean Muir archive. She is currently working on *Body Beautiful: Diversity on the Catwalk* (opening 23 May-20 October 2019) and the museum's first major temporary exhibition for fashion opening in June 2020. Georgina was the lead curator for the permanent Fashion and Style gallery which opened at the museum in 2016. She has also co-curated *Express Yourself: Contemporary Jewellery* (2014) and contributed to exhibitions at NMS including *Jean Muir: A Fashion Icon* (2008-2009) and *Mary Queen of Scots* (2013), and *The House of Annie Lennox* (2012), a V&A Touring Exhibition at the Scottish National Portrait Gallery. Georgina holds a Master's degree in the History of Art from The Courtauld Institute and has previous experience working with The Royal Academy of Arts, The Warner Textile Archive, Museums Galleries Scotland, and the National Galleries of Scotland.

Gary Watt, PhD, NTF, The University of Warwick, England

Gary Watt is a Professor of Law at The University of Warwick, a National Teaching Fellow, a Leverhulme Major Research Fellow (2019-2022) and co-founding editor of the journal, *Law and Humanities*. Specialising in performative rhetoric, he was named UK "Law Teacher of the Year" (2009), a National Teaching Fellow (2010), and has delivered rhetoric workshops for the Royal Shakespeare Company over many years. Professor Watt's monographs include *Equity Stirring* (Oxford: Hart, 2009); *Dress, Law and Naked Truth* (Bloomsbury Academic, 2013); and *Shakespeare's Acts of Will* (Bloomsbury Arden Shakespeare, 2016). He is general editor of the Bloomsbury book series *A Cultural History of Law* (2019).

Rainer Wenrich, PhD, Catholic University, Eichstaett-Ingolstadt, Germany

Rainer Wenrich, PhD, is Professor and Chair of Art Education and Didactics of Art at Catholic University in Eichstätt-Ingolstadt, Germany. He achieved his PhD on the topic of twentieth century art and fashion. His research interests are visual studies, costume history, and fashion theory. As a Professor for Art Education he has lectured at The Academy of Fine Arts, Munich and as a visiting scholar at Columbia University, New York. He is the author of many articles and books in the field of art education and fashion studies. In 2015 he edited *The Mediality of Fashion*, published by Transcript, Bielefeld, Germany.

Submission Guidelines for Articles

Members of The Association of Dress Historians (ADH) are encouraged to consider writing an article for potential publication in *The Journal of Dress History*. If you are not yet an ADH member but are interested in writing an article, become a member today! ADH memberships are £10 per year and are available at www.dresshistorians.org. If you would like to discuss an idea for an article, please contact journal@dresshistorians.org.

The Editorial Board of *The Journal of Dress History* encourages the unsolicited submission for publication consideration of academic articles on any topic of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. Articles and book reviews are welcomed from students, early career researchers, independent scholars, and established professionals.

Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the required 150-word (maximum) abstract, 150-word (maximum) author's biography, five (minimum) images with references, and the tiered bibliography in which sources must be separated under the following headers, in this order:

Primary Sources: Unpublished

Primary Sources: Published

Secondary Sources: Articles

Secondary Sources: Books

Secondary Sources: Websites

Please submit articles as a Word document to journal@dresshistorians.org.

By submitting an article to The Journal of Dress History, authors acknowledge and accept the following:

- The article is the author's original work and has not been published elsewhere.
- Authors are responsible for ensuring that their submitted article contains accurate facts, dates, grammar, and spelling.
- Once the article has been accepted for publication in The Journal of Dress History, the article cannot be revoked by the author.
- The article will be submitted to a double blind peer review process.
- The article contains neither plagiarism nor ethical, libellous, or unlawful statements.
- All submissions are subject to editorial revision.
- Authors must adhere to the following guidelines, specified in alphabetical order.

- abbreviation** Spell out abbreviations at the first appearance in the article; thereafter, only the abbreviation can be used, for example: The Victoria and Albert Museum, London, England (V&A).
- No full stops (periods) in academic and monetary abbreviations; for example: MA, PhD, GBP, etc.
- Use a full stop with abbreviated titles; for example: Dr.
- Do not abbreviate “et cetera” [etc.]. Write out et cetera.
- ampersand** Do not use an ampersand [&] unless it is legally required, as as part of a formal book/magazine title or the name of a company.
- Ampersands can be used when it an accepted form of identification; for example: V&A.
- artefact** Write artefact (not artifact)
- articles** Refer to your “article,” not the “paper.”
- Definite articles (“the”) must always be included in proper titles, such as *The New York Times*, The Savoy Hotel, The University of Brighton.
- Indefinite articles (“a” or “an”) before a word that begins with the letter, h, must be written as follows:
- An historic
An hotel
- article title** Articles submitted to The Journal of Dress History must include a descriptive title that includes the research topic, a date, and geographical reference; for example:
- Feminists in High Heels: The Role of Femininity in Second-Wave Feminists’ Dress in Finland, 1973-1990
- Appearance, National Fashion, and the Construction of Women’s Identity in Eighteenth Century Spain

bibliography

A tiered bibliography (that separates Primary Sources (unpublished first, then published), Secondary Sources, Internet Sources, etc.) must be included at the end of the article.

Notice that the bibliographical references differ slightly in format from the footnotes. Bibliographical references do not contain page numbers (unless an article within a journal is cited), and they are listed in alphabetical order with surname first.

List only the books and articles that were actually cited within the article.

Publications written by the same author must be listed in chronological order of publication (with the oldest publication first).

The following is an example of a bibliography.

Unpublished Sources

Letter Written by Admiral Soandso Regarding Sailors' Clothing, ADM/Z/449/27 August 1743, Caird Library, The National Maritime Museum, Greenwich, England.

Published Sources

Cumming, Valerie, Cunnington, CW, and Cunnington, PE, *The Dictionary of Fashion History*, Bloomsbury Academic, London, England, 2010.

Reynolds, Anna, *In Fine Style: The Art of Tudor and Stuart Fashion*, Royal Collection Trust, London, England, 2013.

Ribeiro, Aileen, "Re-Fashioning Art: Some Visual Approaches to the Study of the History of Dress," *Fashion Theory*, Volume 2, Issue 4, 1998, Routledge, Abingdon, Oxfordshire, England, pp. 315-325.

Ribeiro, Aileen, *Fashion and Fiction: Dress in Art and Literature in Stuart England*, Yale University Press, London, England, 2005.

Internet Sources

Conlon, Scarlett, "Burberry Reveals Runway To Retail," 20 September 2016, <http://www.vogue.co.uk/article/burberry-see-now-buy-now-runway-to-retail>, Accessed 7 October 2016.

birthdate

Include a birthdate and deathdate when introducing a new person; for example:

Charles Frederick Worth (1825-1895)

case

Use a mixture of uppercase and lowercase letters. Do not type titles or headings in solely uppercase letters.

century

Write centuries without hyphens or numbers; for example:

The twentieth century design of...

clarity

Clarity of writing is essential. Ensure that each word and each sentence are clearly written, so every reader understands the intended meaning. Write for the reader who does not know your specific research topic. Educate the reader of your article by defining words and explaining concepts.

Ensure that each sentence follows in a logical sequence, and each paragraph naturally flows to the next paragraph.

When referring to a particular country or region of the world, consider including a map in order to illustrate geographical locations, so the reader will clearly understand.

Additionally, ensure that the overall article has employed clarity of organisation (with a clearly defined introduction, body, and conclusion). Ensure that the introduction serves as the roadmap of the article. The introduction must include a thesis statement or brief overview of the entire article.

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Do not capitalise the word following a colon [:].

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An interesting aspect of dress in colonial America....
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for example:

3000
30,000

With three or more items in a series, insert a comma before
the conjunction; for example:

red, white, and blue
- compound word** Compound words are generally treated as a single word,
without spacing or hyphenation; for example:

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secondhand
hardback, softback
- conclusion** All articles must conclude with a section heading, titled,
Conclusion, which must be robust and comprehensive. The
Conclusion must not offer any new evidence or arguments.
- contraction** Avoid contractions; for example, write “it is” rather than
“it’s.”
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- country** Be careful when referring to modern states in a historical context, for example:
- This sentence is incorrect:
Prince Albert was born in Germany in 1819.
- However, this sentence is correct:
Prince Albert was born in the Saxon duchy of Saxe-Coburg-Saalfeld in 1819.
Technically, Germany unified both politically and administratively in 1871; therefore, “Germany” should only be used from 1871 onward.
- dash** Insert proper “en dashes” when hyphenating. Do not use the “minus” symbol on the computer keyboard. To insert an en dash in a Word document, place the cursor where you want to insert the en dash, then go to Insert, Symbol, en dash.
- For long dashes in text—follow the same procedure as above yet insert an “em dash” twice.
- date** Format dates, as follows:
- 29 September 1939
920 BC to 775 AD
- Datespans must be fully written, such as 1628-1629 (not 1628-29); likewise, pp. 348-370 (not pp. 348-70).
- decade** Write the word, “during” when describing a decade or century. Do not write, for example, “in the 1930s.” Instead, write “during the 1930s.”
- Exclude an apostrophe when writing a decade; for example:
1770s
- early, mid, late** Do not hyphenate with the words, “early,” “mid,” or “late;” for example:
- During the early twentieth century...
Mid nineteenth century stockings...

ellipsis Use an ellipsis to indicate an omission of a word or words in a quotation; for example:

“The shirt was pink...and made of linen.”

If you (the author) add ellipses to a direct quotation, then it must be cited in a footnote by stating:

Ellipses added by the author of this article.

email The Journal of Dress History requires that authors include their email address at the end of their article, as part of the copyright information. When submitting an article for publication consideration, include an email address that will allow the public to contact you should they have a question or comment about your article. For example, insert a derivation of the following information at the end of your article. Situate it after the bibliography and just above your 150-word author’s biography:

Copyright © 2019 Your Firstname Lastname
Email: abc@xyz.com

figure Every article must include at least five images. Within the article text, there must be a reference for each figure (in parenthesis) within the text, for example (Figure 1).

See “image caption,” below, for examples of correctly formulated captions.

footnote Footnotes (not endnotes) are required in articles. (To insert a footnote in a Word document, simply place the cursor where you wish the footnote number to appear. Select References in the Word menu, then Insert Footnote.)

When appropriate, footnotes must contain page numbers to denote the exact location of the reference.

Footnotes must be used primarily for referencing. Avoid the inclusion of long explanatory language in the footnotes.

Examples of correct footnoting format include:

Footnote for journal articles:

Alexandra Carter, “‘What Severall Worlds Might in an Eare-Ring Bee:’ Accessory and Materialism in the Seventeenth Century Work of Margaret Cavendish, Duchess of Newcastle,” *The Journal of Dress History*, The Association of Dress Historians, London, England, Volume 1, Issue 1, Spring 2017, pp. 37-38.

Footnote where consecutive references are exactly the same:
Ibid.

Footnote where consecutive references are the same but with a different page number:
Ibid., p. 172.

Footnote for a book with one author:

Anna Reynolds, *In Fine Style: The Art of Tudor and Stuart Fashion*, Royal Collection Trust, London, England, 2013, pp. 10-11.

Footnote for online sources:

Scarlett Conlon, “Burberry Reveals Runway To Retail,” 20 September 2016, <http://www.vogue.co.uk/article/burberry-see-now-buy-now-runway-to-retail>, Accessed 7 October 2016.

Footnote for a book with two or more authors:

Valerie Cumming, CW Cunnington, and PE Cunnington, *The Dictionary of Fashion History*, Bloomsbury Academic, London, England, 2010, p. 79.

Footnote for a work that was previously (but not consecutively) footnoted. Notice how this footnote refers to Anna Reynolds’ book, above:
Reynolds, *op cit.*, p. 126.

Footnote for a work that was previously (but not consecutively) footnoted, and in which case the author of the work has two or more publications already cited; include the year of publication to distinguish between works, for example:

Ribeiro, 1988, op cit., p. 47.

“foreign” words

Do not italicise “foreign” words that have been adopted into the English language, such as “kimono” or “zeitgeist.”

For other “foreign” words that may not be readily understood by readers, place the word in italics followed immediately by the English translation [in brackets]; for example:

He wore a Swedish *kiorte* [cloak, jerkin, or doublet] that featured silver embroidery.

Also refer to the entry, “language,” below.

format

Do not format the article, use “text boxes,” styles, or other formatting features. Do not wrap text.

full stop (period)

Insert a full stop at the end of every image citation, footnote, and bibliographical entry.

In cited quotations, insert the full stop inside the closing quotation mark, with the footnote number following; for example:

“Common assumptions are often wrong, especially in the field of fashion history, where myths can persist unchallenged for years.”⁵⁵

heading

Only one heading level can be utilised in articles, which must include Introduction, Conclusion, and other headings in between, to separate topics. It is advised that authors view their list of descriptive headings separately, to ensure that the headings alone make sense and offer a progressive explanation to the article’s argument.

hyphen

To insert a hyphen in a Word document, go to Insert, then Symbol, then select the en dash. Do not use the minus symbol on the keyboard. Examples of properly placed hyphens include:

a cross-cultural examination of...
 long-term investment in...(yet there is no hyphen in: a longstanding ADH member)
 She was the then-favourite of Louis XIV...
 hand-coloured engraved plates
 an ill-fated journey
 non-professional embroiderers
 long-established museum collections
 post-revolutionary Cuba
 present-day Denmark
 a world-famous collection
 The art history-based model of fashion history

Hyphen usage with adjectives versus objects:

- They are well-known researchers. (Insert hyphen when used as an adjective).
- He is well known. (No hyphen when used as an object.)

Likewise for “out-of-date:”

- The computer utilises out-of-date technology.
- After the French Revolution, the aristocratic *négligé* became out of date.

This is the same rule for “everyday:”

- He wore his everyday clothes.
- He ate an apple every day.

image

Every article must include at least five images. Within the article text, there must be a reference for each figure (in parenthesis) within the text, for example (Figure 1). The image caption must appear directly underneath the image as plain text (not text within a text box).

image caption

Image citations must include a title (in italics), author/painter, date, medium and dimensions (if applicable), venue/collection, city, county/state/province (if applicable), country, and the unique identifying number (such as an inventory number, accession number, or museum identification number). The purpose of a citation within your article is to enable the image or item to be located by a reader.

Sample image captions for paintings:

Charles I and Henrietta Maria Departing for the Chase, Daniel Mytens, circa 1630–1632, Oil on Canvas, 282 x 408.3cm, © The Royal Collection, London, England, RCIN 404771.

Pit Brow Girl, Hannah Keen, 1895, Oil on Canvas, © The National Coal Mining Museum for England, Wakefield, West Yorkshire England, KSMM:2004.2736.

Sample image captions for works of art in manuscript collections:

The Rutland Psalter, Artist Unknown, circa 1260, © The British Library, London, England, Additional MS 62925, 42r.

Three Studies of a Woman, Antoine Watteau, 1717, Sanguine on Paper, 16.5 x 24.8cm, © The National Museum, Stockholm, Sweden, NMH 2824/1863.

Sample image caption for art in historic pamphlets:

A Most Certain, Strange, and True Discovery of a Witch, Pamphlet Title Page, Artist Unknown, 1643, Printed by John Hammond, London, England, © Ferguson Collection, The University of Glasgow, Glasgow, Scotland, Sp Coll Ferguson A1-x.57.

Sample image captions for artefacts:

British Day Dress of Aniline Dyed Silk, Lined with Cotton, Trimmed with Satin and Bobbin Lace, Reinforced with Whalebone, Maker Unknown, circa 1870-1873, © The Victoria and Albert Museum, London, England, T.182&A-1914.

Textile Design, Wladyslaw Strzeminski, 1948, © The National Museum, Warsaw, Poland, Wzr.t.479/6.

Detail, *Burse for the Great Seal of Elizabeth I*, Maker Unknown, circa 1596-1603, © The British Museum, London, England, 1997,0301.1.

A Tulup [Long Sheepskin Coat from the Russian тулуп], circa 1840-1850, © Hallwyl Museum, Stockholm, Sweden, 7467.

If a researcher has photographed inside an archive, the image caption must include who photographed the item and on which date; for example:

A Tulup [Long Sheepskin Coat from the Russian тулуп], circa 1840-1850, © Hallwyl Museum, Stockholm, Sweden, 7467, Photographed by Firstname Lastname, 28 September 2019.

Sample image captions for photographs:

Olive Schreiner in Kimberley, South Africa, JE Middlebrook, 1895, Olive Schreiner Collection, © National English Literary Museum, Grahamstown, South Africa, 2005_51_19_103.

Five Generations on Smith's Plantation, Beaufort, South Carolina, Timothy H. O'Sullivan, 1862, © The Library of Congress, Prints and Photographs Division, Washington, D.C., United States, 98504449.

Alf Louth and Chris Cheever Wearing Onshore Suits on St Matthew Street in Hull, Photographer Unknown, 1961, The Private Collection of Alf Louth, Hull, East Yorkshire, England.

Sample image captions for items in a magazine:

Front Cover, *The Model of a Blue Wedding Dress*, Milena Pavlovic Barilli, 1 April 1940, © *Vogue*, American Edition, New York, New York, United States.

Advertisement, *Fall Collection of Eldridge de Paris*, *Rolling Stone* Magazine, Special Men's Issue, 9 October 1975, © Wenner Media, New York, New York, United States, p. 65.

Spinning Demonstrations at the Weald and Downland Open Air Museum, insideSUSSEX Magazine, February 2017, © Sideways Media, Brighton, England, p. 48.

Sample image captions for items in a company catalogue:

Hamsa Damayanthi Silk Sari, RmKV Fashion Sales Catalogue, December 2015, Chennai, India, p. 4.

Sample image captions for items in a novel or book:

Frontpiece, *Anne of Green Gables*, LM Montgomery, Illustrated by MA and WAJ Claus, 1908, LC Page and Company, Boston, Massachusetts, United States.

Franz Liszt, Drawn by Carl Hartmann, 11 October 1843, National Forschungs und Gedenkstätten der klassischen deutschen Literatur in Weimar [National Research and Memorial Centre for Classical German Literature in Weimar], Nuremberg, Germany, in © Ernst Burger, and Stewart Spencer, trans., *Franz Liszt: A Chronicle of His Life in Pictures and Documents*, Princeton University Press, Princeton, New Jersey, United States, 1989.

Sample captions for a television or film still or movie poster:

The Character, Gus Carmichael, Portrayed by Noah Marullo, Film Still from *Tracy Beaker Returns*, 2010, © British Broadcasting Corporation, London, England.

The Actress, Evgeniya Sabelnikova, and Her Real-Life Daughter, Film Still from *Olenja Ohota*, 1981, Directed by Yuri Boretsky © Gorky Film Studio, Moscow, Russia.

American Film Poster for The Little Foxes, 1941, Samuel Goldwyn Productions/RKO Pictures, Hollywood, California, United States, © International Movie Database (IMDb).

Sample image caption for a record or album cover:

Album Cover, *Prince, Dirty Little Mind*, Allen Beaulieu, 8 October 1980, © Warner Bros. Records, Burbank, California, United States.

Sample image caption for an image from a website:

A Victorian Print Reproduced in "Murder on the Hackney Express: The First-Class Train Killing that Terrified the Victorian Middle Classes," Harriet Arkell, 15 February 2013, © <https://www.dailymail.co.uk/news/article-2279102/Thomas-Briggs-murder-train-Franz-Muller-gripped-Victorian-Britain.html>, Accessed 6 December 2018.

All website addresses must be linked to the exact page reference, so the reader can access the referenced webpage. All website captions must include the date on which the website was accessed.

indefinite article

Use "an" (not "a") as an indefinite article for words beginning with an "h," as in:

An historical overview

- initials** Avoid initials. Spell out authors' entire first and last names, unless the author is specifically known by initials; for example, T.S. Eliot.
- italics** Titles of books and images (such as paintings and photographs) must be italicised.
- Museum exhibition titles are unitalicised.
The Journal of Dress History remains unitalicised in text.
- items in a series** With three or more items in a series, insert a comma before the conjunction; for example:
- red, white, and blue
- justification** Left justify article text but centre justify image captions.
- language** When possible, articles must be written in British English. The only acceptable standard for dictionary references is the *Oxford English Dictionary*, not lesser-known dictionaries or American versions, such as dictionaries published by Merriam-Webster.
- Non-English material can be included in the article but an English translation must accompany it. To include a long passage of translated material, include the English translation into the body of the article, with the original non-English text in a footnote.
- In the bibliography, include an English translation in brackets after any identifying information, for example:
- “Confiscationer I Stockholm,” Överdirektören vid Sjötullen, Advokatfiskalen, Liggare [The Director at Sea Customs, Public Prosecutor, Ledger], D3, Volume 1-2, 1803, Riksarkivet [National Archives of Sweden], Stockholm, Sweden.

- lowercase** Some examples of lowercase format include:
- court dress
 western attire
 (yet uppercase for a location, such as: in the West)
- movements** Capitalise art and design movements; for example:
- Impressionism
 Arts and Crafts
 Cubism
 The Aesthetic movement...
- not** Condense language for efficiency and clarity. Be aware of the usage of the word, “not;” for example:
- Write “inaccessible” rather than “not accessible.”
 Write “impossible” rather than “not possible.”
 Write “unrestricted” rather than “not restricted.”
 Write “indirectly” rather than “not directly.”
 Write “unclear” rather than “not clear.”
- numbers** Fully spell out numbers below 10; for example:
 one, two, three, four, five, six, seven, eight, nine
- But use numbers from 10 onwards; for example:
 10, 11, 12, 13, 14, 15, 16, 17, etc.
 Write out “hundreds” and “thousands;” for example:
- There were hundreds of garments in the warehouse.
- origin unknown** If the artist, maker, or author are unknown, then specify it in the image caption, footnote, or bibliography; for example:
- Artist Unknown
 Maker Unknown
 Photographer Unknown
- pages** Articles must be paginated at the bottom centre page.

When referring to page numbers in footnotes and in the bibliography, use the following format.

p. 43.
pp. 67-78.
pp. 103-123, 167.
pp. 200-203.

- paragraphs** Ensure that paragraphs are properly balanced; for example, one- or two-sentence paragraphs are unacceptable.
- Do not indent paragraphs; instead, simply insert a blank line to separate paragraphs.
- percentages** Use the percent sign instead of writing out “twenty percent;” for example:
- 20%
- person** When writing an article, never utilise first person singular (I, me, my, mine) or first person plural (we, us, our, ours).
- Never utilise second person singular or plural (you, your, yours).
- Instead, only utilise third person singular (he/she/it, him/her/it, his/her/its, his/hers/its) or third person plural (they, them, their, theirs).
- plural possessives** Ensure that plural possessives are correct; for example:
- fifteenth century farmers’ garments
tailors’ journals
- prefix** Do not hyphenate words with the following prefixes.
- co+ words:
coexisting, cooperate, codependent, etc.
- inter+ words:
interdisciplinary, interwar, interwoven, international, etc.

multi+ words:

multipronged, multiyear, multifaceted, multicoloured, etc.

non+ words:

nonbinary (except non-professional embroiderers)

post+ words:

postgraduate, postdoctoral
(exceptions: pre-war and post-war)

pre+ words:

prehistory, preemptive

re+ words:

reexamination, recreate, reenactment, remakers, reuse

under+ words:

underrepresented, understudied, etc.

quotation marks

“Double” quotation marks must be used for “regular” quotations, with ‘single’ quotation marks used for quotations within quotations, for example:

As Steele wrote, “It is as though (critics) believe that collecting and exhibiting clothes in a museum effectively ‘kills’ their spirit.”

Quotations of more than three lines of typescript must be indented and without quotation marks or italics.

seasons

Within the article text, the seasons are lowercased, eg., spring, summer, autumn, winter.

Write “autumn” rather than “fall.”

Delete unnecessary words during the writing process; for example, instead of writing, “By the spring of 1913...” write “By spring 1913....”

	Only capitalise seasons when referring to specific published dates; for example: “In the Winter 1926 issue of <i>Vogue</i> magazine....”
spacing	Single space all text. Insert only one space after colons and full stops (period).
tense	Write about history in the past tense, not the present tense.
time periods	Lowercase “early modern” and “medieval.” Uppercase: “Renaissance” and the “Enlightenment.”
titles and headings	Titles of books and images (such as paintings and photographs) must be italicised. (See the entry, “italics,” above.) Always capitalise the first and last words of titles and headings. Verbs must be capitalised within titles. Articles (ie., the, a, an) and conjunctions (ie., and, but) are not capitalised in titles and headings unless they appear as the first or last word in the title.
war	Do not write World War One or World War Two; instead, write: First World War Second World War
west	Capitalise the word, West, when referring to a physical location; for example: This occurred in the West... However, lowercase the word, western, when used as an adjective; for example: The concept of western dress emerged...

z

Use **British** spelling in words that otherwise would include the letter, **z**, in American spelling; for example, write:

organisation (not organization)
utilises (not utilizes)

Submission Guidelines for Book Reviews

Members of The Association of Dress Historians (ADH) are encouraged to consider writing a book review for publication in The Journal of Dress History. If you are not yet an ADH member but are interested in writing a book review, become a member today! ADH memberships are £10 per year and are available at www.dresshistorians.org/membership. If you would like to discuss an idea for a book review, please contact journal@dresshistorians.org.

Book reviewers are responsible for ensuring that their submitted book review contains accurate facts, dates, grammar, spelling, and adheres to the following book review guidelines. All book reviews will be edited by the editorial team of The Journal of Dress History; however, the editorial team does not hold a physical copy of the book under review. Therefore, the reviewer alone is responsible for providing accurate facts, dates, grammar, spelling (especially of names, references, and page numbers within the book that the editorial team cannot verify).

By submitting a book review to The Journal of Dress History, reviewers acknowledge and accept that:

- As a reviewer you do not hold any bias or conflict of interest; for example:
 - Do not write a book review if you personally know the author of the book under review.
 - Do not write a book review if the book under review was published by the same publishing house that has published your own book.
- The review is the author's original work and has not been published elsewhere;
- Once the review has been accepted for publication in The Journal of Dress History, the review cannot be revoked by the reviewer;
- The review contains neither plagiarism nor ethical, libellous, unlawful statements;
- The review follows the submission guidelines and style guide of The Journal of Dress History;

- All reviews are subject to editorial revision before publication;
- In the unlikely event that The Journal of Dress History declines to publish your book review, you are welcome to seek publication of your book review elsewhere.

Substance:

- Book reviews should include some insight into the author's background, experience, or qualifications.
- Book reviews must contain a critical analysis of the book, which could include the following five steps, in this order (as a suggestion):
 1. Provide an overview of the book
 2. Identify important information in the book
 3. Place this book into the wider context and literature
 4. Critically analyse the book, including:
 - Organisation and clarity of writing
 - Identification of logical flaws
 - Critical assessment of research methods
 - Use of sources
 5. In conclusion, articulate an academic opinion of the book
- At the end of the book review, reviewers must provide guidance on whether the readers of The Journal of Dress History should consider purchasing the book or view the work as an important point of reference for a particular field.
- Where appropriate, reviewers should provide relevant counterarguments, with references, to points of significant contention within the work under review.
- Errors of fact or typographical errors can be pointed out but should not be dwelt upon unless the reviewer feels the errors compromise the validity of the work as a whole.
- Please balance critical observations with a recognition of the contributions that the text might offer.
- Criticism must be substantiated with reference to appropriate alternative scholarly work.
- Reviews must aim to be professional, courteous, and temperate and not include attacks on the author as personal attacks will not be published.
- Due care and attention must be paid to diversity, equality, and the avoidance of generalisations.
- Footnotes are not permitted.

Form:

- Book reviews must be between 700 words (minimum) and 1200 words (maximum), which excludes the book title information at the top of the review and the required 150-word (maximum) reviewer's biography.
- Book reviews must be submitted as a Word document (with a .doc or .docx extension, never as a .pdf), written in block paragraphs with one horizontal line space between paragraphs, not indented but flushed left.
- Save your Word document with the following name/format:
Sally Ford, book review.docx
- For questions regarding writing style and format, please refer to the submission guidelines for articles, published in the previous chapter of this journal issue.
- Reviews must begin with the author(s)/editor(s), the book title, the publisher, city of publication, county/state/province (if applicable), country of publication, year of publication, (and then the following information as a guideline): notes, appendices, bibliography, credits, index, illustrations, number of pages, softback or hardback, and price (in British pounds sterling), eg:

Aileen Ribeiro, *Clothing Art: The Visual Culture of Fashion, 1600-1914*, Yale University Press, London, England, 2017, Notes, Bibliography, Credits, Index, 170 Colour Illustrations, 80 Black-and-White Illustrations, 572 pages, Hardback, £55.00.

- At the end of the book review, insert the copyright information (as the reviewer will hold the copyright to their own book review) and your email address in the following format, which will appear at the end of your published book review:

Copyright © 2018 Your Firstname Lastname
Email: abc@xyz.com

- Follow the copyright notice with a 150-word (maximum) biography of yourself (written in essay format in the third person), which will be published with your book review.
- Quotations should be used where appropriate, using “double” quotation marks.
- When the book under review is quoted, the page number(s) must be cited at the end of the quotation, for example:
 - “This is an example of quoted material in a book review” (p. 93).
 - This is an example of unquoted (yet referenced) material in a book review (pp. 293-295).

- When writing a book review, never utilise first person singular (I, me, my, mine) or first person plural (we, us, our, ours). Never utilise second person singular or plural (you, your, yours). Instead, only utilise third person singular (he/she/it, him/her/it, his/her/its, his/hers/its) or third person plural (they, them, their, theirs).

Index of Articles and Book Reviews

Listed in alphabetical order per authors' surnames, the following 62 articles and 87 book reviews have been published in *The Journal of Dress History*, inclusive of this issue. You are invited to read all articles and book reviews, which are freely available at www.dresshistorians.org/journal.

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