

Book Reviews

Endyesthai (To Dress): Towards a Costume Culture Museum, ed. by Ioanna Papantoniou (Athens: Peloponnesian Folklore Foundation, 2010). Col. illus. throughout. ISBN 978-960-86398-9-8.

'An interesting subject for ladies' was how a paper about dress, delivered by the founder of the Peloponnesian Folklore Foundation, Ioanna Papantoniou, was dismissively introduced at a 1976 conference. The study of dress, clothing and fashion has come a long way in the thirty or so years since this comment was made. Not only is dress history a valid, academically respectable subject in its own right, many disciplines, from ethnography to design studies, value the way in which the study of dress illuminates their own fields of research. Despite the global explosion of interest, however, Greece is still without a museum of dress or fashion history, and it is this gap which has inspired the publication of *Endyesthai* as well as an exhibition of the same name, held 23 March–23 May 2010 in the Benaki Museum, Athens.

Endyesthai (To Dress): Towards a Costume Culture Museum is published by the Peloponnesian Folklore Foundation (PFF). Perhaps surprisingly for an organization concerned primarily with preserving and presenting Greek material culture, the PFF has added extensive examples of fashionable dress from across Europe and further afield to its collections. It is this collection which the Foundation proposes should form the basis of a costume culture museum for Greece and which is introduced to a wider audience through *Endyesthai*. The ambitious aims of the catalogue are neatly summarized in Xenia Politou's introduction which states that its editor, Ms Papantoniou, wanted *Endyesthai* to 'add a few more *tesserae* to the great mosaic of costume history and, more particularly, that it should spark a constructive debate on the issue of founding a costume culture museum with an ever-growing number of supporters and friends'.

Endyesthai is divided into three sections. It begins with a group of essays considering topics as various as Byzantine clothing and vintage dress from a variety of disciplinary approaches. The second section presents a selection of the garments from the PFF collection, using the same thematic format as the exhibition with categories like 'Children's Clothes', 'Workwear' and 'Uniforms'. The third section showcases some of the treasures of the PFF collection through a series of full-page photographs and catalogue entries. Throughout, *Endyesthai* is presented in dual Greek–English text.

It is worthwhile pointing out that, while a Greek publication, *Endyesthai*'s primary aim is not to describe Greek dress. A couple of the essays do have a Greek focus, and these include Nadia Macha-Bizoumi's consideration of Athens couturiers' interest in traditional Greek dress in the 1960s, a carefully presented case study which offers a fascinating link between folk dress and high fashion. Some of the other essays, while not specifically about Greek dress, use Greek examples in a wider context. This is done particularly effectively in Sofia Pantouvaki's piece about theatrical costume where she uses her own experience and that of other Greek stage costume designers to illustrate her broader points about the role of theatrical dress in building up the character of a performer. Given the aim of the catalogue, Xenia Politou's survey of the PFF collection, with its valuable discussion of the Foundation's methodology for collecting dress (such as the project to collect the clothing



FIGURE 1. Haute couture gown by the contemporary Greek couturier, Costas Faliakos

and supporting evidence of two children from birth to teenager), is especially welcome. In particular, this provides a helpful context for the selection of PFF objects listed and illustrated in the second and third sections.

The other essays in *Endyesthai* present a broad selection of different interpretations of dress, clothing and fashion. Aileen Ribeiro, in her essay examining the relationship between artists and dress, makes a powerful case for a costume culture museum to display art (and, as she says, great art not just store room reserves) alongside surviving examples of dress. Another highlight is Akiko Fukai's essay which skilfully explores different trends in Japanese fashion from 1980s designers to twenty-first century street culture to demonstrate their impact on changing ideas of the nature of dress and fashion.

The essays are sometimes a little on the short side, offering a series of snapshots rather than in-depth case studies. Nikos Petropoulos' exploration of 'Elegance = Fashion?' is particularly brief, with barely a chance to make his point about the difference between elegance and fashion before offering two succinct sartorial pieces of advice in conclusion. Nor do these essays break new ground; the story of the development of the male suit and kilt told by Robert Doyle, for example, is well known. Instead, their strength lies in considering the human need 'to dress' from a wide range of angles which supports the Foundation's belief that a costume culture museum should adopt a multidisciplinary approach to the study of dress. The volume additionally provides the opportunity to make the work of such respected academics as Aileen Ribeiro, Linda Welters and Akiko Fukai more accessible to a Greek audience and for their voices to be added to the support for a Greek museum of costume culture.

The second and third sections of *Endyesthai*, with their photographs and listings, provide visual proof of the quantity and quality of material owned by the PFF (which includes some 15,000 items of dress). Highlights include haute couture gowns by Greek couturier Costas Faliakos in dazzling colours, a stunning 1880s Redfern jacket and a classic 1920s coat decorated with eighteenth-century Mediterranean embroidery. The generous colour photography and clear listings are a major asset of *Endyesthai*, but it is a pity that the images of accessories, unlike all the other objects mentioned in these sections, are not accompanied by listings.

The wealth of material owned by the PFF provides a strong foundation for a museum of costume culture in Greece. The formation of such a museum in these straightened financial times will certainly be a considerable struggle. The publication of *Endyesthai*, however, with its collection of lively essays and presentation of the PFF's dress collection, offers an effective springboard for a debate about the establishment of such a museum and introduces the collection to a much wider audience both in Greece and beyond.

ALEXANDRA KIM
Historic Royal Palaces, London

Gale R. Owen-Crocker, *Dress in Anglo-Saxon England*, revised and enlarged edition (Woodbridge, Suffolk: The Boydell Press, 2004/2010). 400 pp., 12 col. pls, 238 b&w illus. £19.99. ISBN 978-1-84383-572-1.

The first edition of *Dress in Anglo Saxon England* was published in 1986. In 2004, the revised and enlarged hardback edition was published, and in 2010 the paperback edition which is currently being reviewed was published.

This edition provides an excellent and thorough introduction and overview to the study of the clothing of Anglo-Saxon men and women from the fifth to the eleventh centuries AD. The evidence is primarily based on literary and iconographic sources, but also many

archaeological finds and textile remains are brought into the discussions to sustain the conclusions. In the introduction the author provides an extensive and interesting research history, setting the scene for this particular field of research. All chapters are updated with more recent finds, published until the beginning of the new millennium, and an extensive collection of photographs and drawings have been added to this new edition. The basic structure of the book, divided into male and female dress, has been retained, but the detailed discussion of clothes in general offers a rich insight to this complex field of research.

Drawing on many different iconographical sources, Old English terminology and literature, as well as archaeological textile and costume finds from various museum collections all over Europe, this book is a treasure trove for the interested layman and a fantastic entry to this interdisciplinary and very difficult field of clothing research. In wanting to do it all, one could risk losing perspective and source criticism, but the author definitely provides a balanced picture of the sources available, and a desire for us to know more.

A very strong part of the book is the many fine line drawings of clothes, accessories and hairstyles. The fantastic coloured drawings of reconstructed male and female dress will be especially useful to many. The extensive footnotes and bibliography, too, along with the appendices with Old English garment-names, index and a possible cutting plan for an eleventh-century gown, exemplify the author's intention to make costume research more easily accessible and user-friendly.

Research in textiles and dress is more than ever a fast-growing and interdisciplinary topic. In the last decades, much new dress research from contemporary and comparable areas in Europe has appeared, and new dating and new finds constantly come to light. All these provide a fresh perspective to the data and conclusions. This is the nature of research. This book is, and will, with its substantial collection and presentation of finds with useful references, always be an important milestone in European early medieval clothing research. It is much more than a reprint, and the new paperback edition is to be welcomed by researchers and laymen all over the world.

ULLA MANNERING
The National Museum of Denmark

The Pinners and Wiresellers Book 1462–1511, ed. by Barbara Megson (London: London Record Society, 2009). xxix + 85 pp. £20.00. ISBN 978 0 900952 44 9.

Much has been published on large guilds that are related to textiles or clothing, the Merchant Taylors for example, but there is little on the smaller guilds mainly because there is little that survives. Here we have an edited text of an account roll of the pinners' and wiresellers' guild, together with several wills and an extensive introduction that gives an insight into the origins and work of the craft and places the account roll into context.

In the later Middle Ages, well before the invention of zips, Velcro and elastic, pins were an important part of the wardrobe used for keeping garments together or in place. As Megson mentions in this work, Princess Joan's trousseau in 1348 came complete with 12,000 pins.

Most of the items listed in the account roll relate to the running of the craft, down to the '13 skins of parchment for this new book', but among the entries concerning receiving of men (and a large number of women) into the fraternity, the saying of masses for the dead, fining those who broke the rules, and the costs of dinners, are occasional entries that hint at the world beyond the craft. This is the age of the Wars of the Roses. One section is headed 'from 19 December 8 Edward IV [1468] to 24 November 49th year from the beginning of the reign of King Henry VI and from the taking again of his royal power, the first year [1470]', a following section reverses this, going from Henry VI to Edward IV.

There is little mention of actual clothing in the account roll. Some members of the fraternity are provided with cloth for hoods ‘to William Clerk for his hood cloth 4s 10d’, while a very few receive gowns, ‘for two cloth gowns of murrey 13s 4d.’. Occasionally in the wills gathered at the end of the book there are references to clothing. John Chester in 1415 left his son his ‘best furred gown’. Thomas Underhill in 1422, as well as leaving each of his brothers a ‘gown with a hood from my own clothes’, also paid for gowns for each of the fraternity who came to his funeral.

The book offers an interesting insight into the workings of a small, somewhat financially strapped, craft guild of the later Middle Ages.

PAT POPPY

Corinne Thépaut-Cabasset, *L'Esprit des modes au Grand Siècle* (Paris: Éditions du Comité des travaux historiques et scientifiques, 2010). 252 pp., 18 b/w illus. €15. ISBN-10: 2735507157 and ISBN-13: 978-2735507153.

Although the florid title of this pocket-sized *broché* suggests a wide-ranging investigation of seventeenth-century French fashion, its contents are more prosaic and more practical: an annotated selection of fashion reporting from the *Mercure galant*, the seminal periodical launched in 1672.

The first magazine to report on fashion, the *Mercure galant* also covered politics, culture, and court gossip. Although it chronicled male and female fashion alike, it was aimed primarily at women. In one of its first issues, it described how fashions travelled ‘de la Cour aux dames de la Ville, des dames de la Ville aux riches bourgeoises, des riches bourgeoises aux grisettes, [. . .] de ces grisettes aux dames de province, des dames de province aux bougeoises des mêmes lieux, et de là [. . .] dans les pays étrangers’ (‘from the Court to the ladies of the Town, from the ladies of the Town to the rich bourgeoises, from the rich bourgeoises to the shop girls, [. . .] from these shop girls to the provincial ladies, from the provincial ladies to the bourgeoises of the same place, and from there [. . .] to foreign countries’). The *Mercure galant* itself was instrumental in this migration.

The fifty-two excerpts reprinted here date from 1672 to 1701 and range from detailed descriptions of contemporary fashions to an imaginary conversation between ‘La Mode’ and ‘La Palatine’. Corinne Thépaut-Cabasset, researcher at the Château de Versailles, compiled the excerpts and augmented them with copious footnotes. Equally thorough are her appendices, including a glossary (based on Antoine Furetière’s 1690 *Dictionnaire universel*), a dictionary of textile terms, a bibliography, and an indispensable index of place names, merchants, artisans, signboards and engravers mentioned in the text. The book is illustrated with eighteen of the *Mercure galant*’s monochromes by Lepautre, Saint-Jean, Ertinger and Larmessin.

L'Esprit des modes au Grand Siècle is ideal for students, particularly those who do not have access to original or facsimile editions of the *Mercure galant* (the text is based on the complete run owned by Madame de Pompadour, now in the Bibliothèque de l’Arsenal), or who do not have the time or the will to scour them for scattered references to fashion. In her introduction to the text, Thépaut-Cabasset even makes specific reference to under-researched aspects of the *Mercure galant* and its audience — such as the repetition of places and untapped notarial archives — as if hoping to inspire future generations of scholars. (As Thépaut-Cabasset acknowledges, much of the information offered in her introduction is taken from Monique Vincent’s more extensive published studies of the *Mercure gallant*.)

However, the very things that make *L'Esprit des modes au Grand Siècle* a perfect introduction to seventeenth-century fashion for students render it less attractive to more advanced

researchers. The typography and punctuation have been modernized. A table linking the extracts to their locations in the complete *Mercure galant* is somewhat awkward and imprecise. The book ends in 1701, while the *Mercure galant* continued until 1724, when it changed its title to the *Mercure de France*. Thépaut-Cabasset's appendices are invaluable resources, but this concise, efficient, heavily edited text is no substitute for the gossipy, meandering original.

KIMBERLY CHRISMAN-CAMPBELL

Thomas Gainsborough and the Modern Woman, ed. by Benedict Leca (London: Giles, in association with the Cincinnati Art Museum, 2010). 196 pp., 105 illus., col. and b&w. £34.95. ISBN 978-1-904832-85-0.

Gainsborough's work has been sought after by collectors in North America since the nineteenth century and is found there in many private and public collections. Cincinnati's collections contain one of his finest female portraits, that of Ann Ford, later Mrs Philip Thicknesse (1737–1824) painted in 1760, two years before her marriage. The painting has recently been restored and this handsome book was published to accompany an exhibition held at the Cincinnati Art Museum between 18 September 2010 and 2 January 2011, transferring to San Diego Museum of Art from 29 January to 1 May 2011.

It contains essays by Benedict Leca, Curator of European painting, sculpture and drawing at Cincinnati Art Museum, Aileen Ribeiro, Professor Emerita at the Courtauld Institute of Art and Amber Ludwig, a doctoral candidate in art history at Boston University. One purpose of book and exhibition, according to Julia Marciari-Alexander of San Diego Museum of Art, is to record 'the way portraiture not only contributed to but also shaped modern society'. Benedict Leca writes that 'the crux of what I discuss centers on the very manner in which Gainsborough painted: a self-consciously painterly style that pushed the boundaries of decorum [. . .]'. More memorably, he describes the core of his interpretation as 'provocative women provocatively painted'.

Leca's and Ribeiro's essays complement each other, he providing extended art historical context to the thesis that the portraits of women of uncertain social status offered elite society, especially men, a clothed but provocative form of female display. Ribeiro, using Ann Ford's clothing as a starting point, deftly analyses women's dress from the mid-eighteenth century to the late 1780s, reconciling it to an idealized view of beauty, while indicating the problems of professional lives for those women whose quasi-public recognition in 'show pictures' impressed or startled potential sitters but ensured recognition for the artists. The analysis considers the importance of correct deportment; how the posture of a sitter was formed by the stays which lay beneath all formal dress; the distinction between formality and informal or unstructured clothing worn in portraits by securely elite women or women whose 'profession' allowed such laxity. The use of make-up and the artistic preference for non-patterned fabrics (with the exception of stripes allowing an 'impressionistic suggestion of dress') indicate differences between how artists used clothing: for instance, 'Compared to that of his great rival Reynolds, Gainsborough's range of feminine costume is relatively limited, indicating a preference for the decorative over the more practical "masculine" styles such as the riding habit, adapted from the man's suit, which was all the rage in the 1780s'.

Amber Ludwig's essay, 'Virtue in a Vicious Age: Fashioning Feminine Identity in Eighteenth-Century London', is overly ambitious, encompassing women as disparate as Lady Mary Wortley Montagu, Gainsborough's daughters and Emma Hamilton; there is enthusiasm for the topic but an awkwardness in content and style which is found at this

early stage in a career. Although she pays a graceful compliment to Benedict Leca, she seems less aware of Professor Ribeiro's work, an unfortunate error in a book which demonstrates how dress history can illuminate and strengthen discussion of portraiture in galleries and museums willing to accept that art historians and dress historians offer complementary skills. The book has the usual scholarly apparatus of notes, bibliography and index, and is exceptionally well illustrated, mainly in colour, with many details from the principal portraits.

VALERIE CUMMING

M. de Garsault's 1767 The Art of the Shoemaker: An Annotated Translation, trans. and ed. by D. A. Saguto (Williamsburg, Virginia: The Colonial Williamsburg Foundation/Texas: Texas Tech University Press, 2009). 285 pp. ISBN 978-0-89672-650-5.

The production of a shoe remains one of the most mysterious processes of manufacturing. The result is an artefact that 'stands on its own feet', quite different from the rather flat garments produced through the 'art of sewing'. Scholarship on the technical nature and historical evolution of shoemaking is readily available thanks to the unrelenting work of several dress historians, the most distinguished of whom is June Swann. The publication of Garsault's *The Art of the Shoemaker*, edited by D. A. Saguto, is, however, an invaluable contribution to the history of footwear and history of costume in general. The book *Art du cordonnier* was published in 1767 by François-Alexandre Pierre de Garsault (1693–1778), a member of the French Academie, a naturalist and veterinarian as well as an artist. The *Art du cordonnier*, however, was never fully translated into English. Saguto's volume, the fruit of several years of work, has finally filled this gap. This is a gap not just in terms of ease of access to the work, but also in terms of scholarship. The importance of Garsault's text was second to none in eighteenth- and nineteenth-century shoemaking, and the book was reprinted several times in French and translated into German. It influenced the later literature on shoemaking and still is one of the fundamental reference tools for those interested in understanding footwear production before mechanization.

The quality of the images and the precision of the scholarship of this book are remarkable. It is important that the original text in French is reproduced as a facsimile, as it allows the reader to understand how the book worked visually, not only as a text, and also to compare the translation with the original. The English translation is instead the core of the volume. The text is accompanied by a useful apparatus of footnotes and complemented by a final glossary. Both are helpful tools as today most scholars and even specialists of shoes and shoemaking might find the terms used less than straightforward. The English translation also contains some of the images from the original *planches* often cut out and positioned near the text. This is particularly useful because when reading the original it is sometimes difficult to make sense of which images refer to the text. The final part of the book includes photographs of an interesting range of eighteenth-century tools, shoes and boots, thus integrating material culture within the preceding textual analysis.

It is important to point out that the work of Garsault belonged to a specific genre that flourished in the eighteenth century and continued into the following century. Books dedicated to specific manufacturing trades and general encyclopaedias surveying a range of different occupations were common throughout the century. Diderot and d'Alembert's *Encyclopédie* is the best known of these works but, as the recent book by Celina Fox, *The Arts of Industry in the Age of Enlightenment* (2010), points out, the profusion of similar books was quite astonishing. They served both professionals and men (and sometimes women) of learning by illustrating the inner workings of how commodities were made. Some

of these texts (especially the English) gave good advice on how to run a business, employ an apprentice and achieve a competitive advantage over other manufacturers. Garsault did good business in this literary genre. He is today best known for his *Art du cordonnier*, but he conceived the book as part of a series of *Descriptions* that included also books on wig making (1767), tailoring (1769), linen drapery (1771), saddle and harness making (1774) and the idiosyncratic tennis racquet making and court keeping (1767). The *Art du cordonnier* was itself influenced by the work of Petrus Camper, and Garsault's work was important for the later production on shoemaking by James Devlin in the nineteenth century and John Leno in the early twentieth century.

This is a beautifully produced book, with high-quality photography, printed on good quality stock. Its dust-jacket and frontispiece, illustrating two different eighteenth-century ivory, metalwork and bejewelled figures of shoemakers at work, highlight the paradox of this esteemed but ubiquitous artisanal work.

PETER MCNEIL AND GIORGIO RIELLO

University of Technology, Sydney and University of Warwick

Genevieve Cummins, *How the Watch Was Worn: A Fashion for 500 Years* (Woodbridge, Suffolk: Antique Collectors' Club Ltd, 2010). 272 pp., 898 illus., col. and b&w. £45. ISBN 1851496378.

'Comprehensively illustrated' is the phrase that certainly comes to mind on first sight of this rather monumental book. The foreword declares that 'the watch was not only made to work, but to wear', and nearly 900 images aim to illustrate a watch or watch chain, either as a surviving example, or else as an illustration or photograph of one being worn. The wealth of images of actual watches will not surprise the reader in a volume produced by the Antique Collectors' Club, but, as is clear from the title, this is a book that specifically aims to reveal 'how' the watch was worn or carried as an accessory. It is a companion volume for another book from the Antique Collectors' Club entitled *The English Watch, 1585–1970*, by Terence Camerer Cuss. Genevieve Cummins has amassed a really inspiring range of relevant prints, fashion plates and paintings, and there are also a number of surviving dresses and suits, accessorized appropriately, if a little artificially, with watches and watch chains. But the true strength of the choice of images lies in the vast selection of contemporary photographs from the 1840s onwards. In the photographs, we are treated to an assortment of real people wearing real clothing, dressed for the studio, and choosing to accessorize their outfit with a timepiece. With men, this is often the only piece of jewellery in an otherwise dark and sober appearance, and, even with women, the gold or gilt of the watch seems to glisten in the camera lens. The explanatory text is usually pretty reliable, at least as far as dating, although the terms 'beautiful' or 'lovely' are prone to sneak in for some favoured sitters.

The listing of chapters reveals the catalogue-approach to the book, and the first 180 pages investigate 'Watch Wearing' in seven chapters from the sixteenth century to 'Victorian'. Then follow detailed chapters on special varieties of watch such as brooch watches, ring watches, buttonhole and cufflink watches, and even watches for dolls. The final chapter illustrating what we all now think of as a watch — the 'wristwatch' — is a delightful trail through 150 years of Cartier and Omega, with some unusual later nineteenth-century photographs.

The book will certainly have something to enlighten any reader and, for a watch or jewellery enthusiast, I would see it as a 'must have' volume. It represents very good value at £45, and the publishers are happy to provide a discount for Costume Society members. Genevieve Cummins, the Australian author and enthusiast *par excellence*, apparently collects



FIGURE 2. Early Victorian day dress, worn with gold watch and chain

keenly in her leisure time. Her day job as a paediatric surgeon reminds me somehow of the Drs Cunningham! She has written similarly compendious books on *Chatelaines: Utility to Glorious Extravagance* (1994) and on *Boxes: Inside and Out* (2006), both also published by the Antique Collectors' Club.

MILES LAMBERT
Gallery of Costume, Manchester City Galleries

Bustle Fashions 1885–1887: 41 Patterns with Fashion Plates and Suggestions for Adaptation, ed., with additional material, by Frances Grimble (San Francisco: Lavolta Press, 2010). 446 pp., 439 b&w illus. \$49.00 pbk. ISBN 978-096365178-5.

Directoire Revival Fashions 1888–1889: 57 Patterns with Fashion Plates and Suggestions for Adaptation, ed., with additional material, by Frances Grimble (San Francisco: Lavolta Press, 2010). 563 pp., 284 b&w illus. \$49, pbk. ISBN: 978-096365179-2.

These two volumes are part of a series of publications by Frances Grimble in which original patterns have been selected and reproduced for use today by re-enactors, the theatre and anyone else in need of accurate patterns of past clothing. Each of the present books contains a glossary, bibliography, index and metric conversion table.

The introduction is common to both books and includes a brief overview of the period followed by details on how to use the contents. The patterns are designed to be enlarged by drafting with the National Garment Cutter, a popular system in use at the time, and the scales from that system have been reconstructed for the present books. The National Garment Cutter produced a quarterly magazine, *The Voice of Fashion*, which forms the basis for the patterns used in both books. The editor believes that Butterick's magazine, *The Delineator*, was a source for many of the patterns in *The Voice of Fashion*, and together with *Harper's Bazar* it has also been used to give edited quotes to each chapter. Chapter 8 in *Bustle Fashions* is a reprint of a dressmaking manual from articles in *Godey's Ladies Book*.

The range of patterns in each book covers undergarments, tea gowns and wrappers, bodices, skirts and overskirts, ensembles, jackets and outer wear, trimmings and accessories. In addition, *Directoire Revival Fashions* covers dresses, sports outfits and polonaises.

The patterns are very clear and there are no directions cluttering them. These, though, are books for a dressmaker who has a good idea of the skills of the trade and not for anyone unfamiliar with them. For anyone used to seeing the complicated made-up garments of the period, particularly the draped overskirts, it is refreshing to see how basic in shape these pieces are before the dressmaker starts to work on them. These books open up the world of the 1880s dressmaker and the practicalities of her work. As always with works from this press, they are well produced with clear text and diagrams.

NAOMI E. A. TARRANT

Pauline Rushton, *Hitched: Wedding Clothes in National Museums Liverpool* (Liverpool: National Museums Liverpool, 2010). 36 pp., 31 col. and 9 b&w illus. £4.95 ISBN 978-1-902700-42-7.

Cynthia Amnéus, Sara Long Butler and Katherine Jellison, *Wedded Perfection: Two Centuries of Wedding Gowns* (London: D. Giles, 2010). 196 pp., 136 col. and 21 b&w illus. £30. ISBN 978-1-904832-843.

Both books present alluringly illustrated catalogues exploring the compelling interest we have with the ritual of the wedding and the clothes associated with it. The formats of both

publications are similar: selected garments are presented exquisitely photographed, with many highlighted details, accompanied by clear and informed descriptions and where possible supported by photographic and biographical evidence. The result is a sequence of very personal and evocative vignettes tracing the changing aesthetics of wedding clothes throughout history. Over and above this, both publications seek to look further than the garments themselves, seeing them as a signifier that encapsulates the status and the aspirations of women and, as such, a perfect vehicle for understanding how attitudes to marriage and women have changed throughout history in the Western world.

Hitched presents an interpretation based on the rich collections held by the National Museums Liverpool. The curator of the exhibition and author of the publication, Pauline Rushton, makes the observation that, out of all aspects of dress found in collections, wedding clothes are the most often supported by personal biographical information allowing us the opportunity to reflect on much wider social issues. The publication is the supportive catalogue for an exhibition at Sudley House, Liverpool, held from July 2010 to spring 2011. It depicts fourteen scenarios that build an intimate insight into the evolution of wedding clothes from the Liverpool region. They date from the mid-nineteenth century when, for most women, the wedding dress was a versatile garment with a future as a best dress, to the twentieth century when the emphasis was on the one-off dress for the day. The issues that are touched on in *Hitched* are explored in greater depth in *Wedded Perfection*.

Wedded Perfection supports an exhibition held at the Cincinnati Art Museum from 9 October 2010 to 30 January 2011, curated by Cynthia Amnéus. The exhibition illustrates garments from the mid-eighteenth century to the present day, supplementing the fine collections held by Cincinnati with loans from contemporary designers such as Jeanne Lanvin, Christian Dior, Paco Rabanne, Vera Wang, Bob Mackie, Yohji Yamamoto and Zac Posen. The catalogue illustrates and describes fifty-five dresses. It is, however, much more than a catalogue. The three essays that precede the catalogue discuss in depth the aesthetic evolution of the wedding dress, what this says about the role of women and marriage throughout history and the growth of the bridal industry post-Second World War. Cynthia Amnéus comments, 'bridal attire has been, and continues to be, a compelling signifier of the cultural values surrounding one of society's most deeply rooted rituals. Over time, the bridal dress has charted the evolution of women's status in the Western world — and in many ways, the changing face of the institution itself'.

In the first essay Cynthia Amnéus succinctly and comprehensively evaluates marriage from earliest references to present day. She charts the nature of the ritual from one securing political, economic and social stability, to it being a reflection and epitome of Victorian values, to the twentieth century when the impact of growing consumerism, mass production, communication and the development of feminism challenged this. She concludes that, in the twenty-first century, with expanding occupational prospects, greater sexual freedom, and greater independence, the modern bride can enter a loving partnership from choice, with no payments, no goods exchanged, no relinquishing of career and certainly not as a meek, subservient ornament.

This historical résumé is set against the appraisal of the evolving and changing aesthetics of the wedding dress. Amnéus points out that, although the format of the ritual has had a consistency throughout history, the dress has constantly evolved, reflecting shifting cultural values, evolving attitudes to women, marriage and consumerism.

The second essay by Sara Long Butler, 'Brides on a Budget 1880–1910', takes case studies from the small American town of Hamilton in Ohio. She charts the changing attitudes towards the wedding from a time when for many 'frugality took precedence over the desire for the perfect dress' and when working-class women had to rely on their own or family members dressmaking skills. She contrast this with examples from the early twentieth

century when the availability of cheap fabrics, a thriving ready-made industry, the growth of department stores, paper patterns, specialist journals and magazines all provided the opportunity for the bride to emulate fashionable society weddings on the level they could afford. To illustrate this, she compares the *Town and Country* magazine's description of the White House society marriage of Alice Roosevelt to Nicholas Longworth in 1906 with the marriage a year later of Abigail Harris and John Shaw and its report in the *Hamilton Telegraph*.

Katherine Jellison looks more broadly at this development of consumerism with the establishment of the Association of Bridal Manufacturers during the Second World War when it persuaded Congress and the War Production Board to exempt the bridal industry from restrictions on the use of scarce fabrics. The wedding dress was perceived as an absolute right for the American bride and a reflection of the values and aspirations of the new society that was being fought for. By the late twentieth century, however, the rise of feminism, contraception, increased opportunities for education and work and the concept of no-fault divorce all impacted on the industry, not just with the growth of the fairy-tale wedding but with the inclusion of previously uncatered-for sectors of society.

These two publications are thought-provoking as well as being beautiful additions to any reference library. The academic approach unravels the layers of human, social and economic history so often locked into historical objects.

ALTHEA MACKENZIE

The National Trust and Herefordshire County Council

Valerie Mendes and Amy de la Haye, *Lucile Ltd. London, Paris, New York and Chicago, 1890s-1930s* (London: V&A Publishing, 2009). 208 pp., 160 col. & 20 b&w illus. £35 hbk. ISBN 978-1-85177-561-3.

Marlis Schweitzer, *When Broadway was the Runway: Theater, Fashion, and the American Culture* (Philadelphia: University of Pennsylvania Press, 2009). 320 pp., 47 illus. £26 hbk. ISBN 978-0-8122-4157-0.

The first book is based on the album of designs for the Autumn season 1905 of Lucile Ltd, the London dressmaker who worked from 23 Hanover Square. Around this album the authors have woven the story of Lucile, her life and the world of the late Victorian and early twentieth-century society women she dressed.

Lucile was the first British-based dressmaker to succeed in Paris, and she was also a success in the United States during the First World War, where she was mostly based during that period. She dressed many of the leading actresses of the stage as well as society women. Her story is fascinating, and complicated by her autobiography which is short on dates. Fortunately, her grandson gave the remains of her archive to the Victoria and Albert Museum in the 1960s and it includes the album of designs for 1905. From the contents of the archive the authors have been able to work out Lucile's life and her contribution to fashion. The album comprises watercolours of various outfits with fabric swatches attached to them. These show what a wonderful colourist Lucile was. So few of her garments survive, but the detailing of those that do shows a keen eye for dramatic effect, such as a navy suit lined in purple satin with an edging of green and cream to the lining. The V&A was able to acquire an actual dress made up from one of the designs in this album, and it shows that the reality lives up to the expectation.

This is a beautifully produced book with good photographs of the complete album, full notes on the designs and fabrics in each plate, a list of the V&A's Lucile archive, a glossary,

chronology, bibliography and a list of Lucile items in other British collections. There are two additions to the latter: the National Museums of Scotland have two items, an evening cape from her Paris house and a dress from her London house. One nice touch, in the folds of the book on each page is a small label with LUCILE in a decorative font, each letter a different colour, followed by the page number. Altogether this is a worthy memoir of Lucile and her fashion house, and should go a long way to correcting some of the many misconceptions written about her and the dress trade at this period.

The second book covers the early twentieth century when, according to the author, the commercial Broadway theatre in New York played a crucial role in the modern American fashion and consumer culture. Lucile plays a role in this, too. In 1908 a theatre manager promised a free Merry Widow hat to women attending a production of Franz Lehar's musical of that name. Lucile had designed the clothes and the iconic hat for this production in London. She had been designing for the stage since 1897, so she was by this time very confident about what worked in the theatre. Her reputation grew and she was persuaded in 1910 to open a house in New York. In the years following, and especially during the First World War, she designed for many Broadway shows and for dancers such as Irene Castle. She was also the, largely unacknowledged, designer for the Ziegfeld Follies. Another work was a vaudeville show called *Fleurette's Dream at Peronne*, more or less a fashion show, which she put on to help raise money to rebuild houses in France destroyed by the war. All these projects kept Lucile's name in front of American women and helped to make Broadway fashions popular with them.

This book is not, of course, wholly concerned with Lucile. It explores the role that commercial theatre had in the explosion of modern American consumer culture, particularly through women's taste in fashion and the influence it had on this aspect. The author has researched and explored a largely unconsidered influence on America's consumer culture and has produced an attractive and readable account.

NAOMI E. A. TARRANT

Jane Julianelli, *The Naked Shoe: The Artistry of Mabel Julianelli* (London: ACC Editions, 2010). 240 pp., 141 col. and 44 b&w illus. £35 hbk. ISBN 978 1 85149 639 6.

Fashion writer Jane Julianelli's biography of her parents, Mabel and Charles Julianelli, is as stylishly crafted as their shoes. The book charts the history of this husband-and-wife team, their groundbreaking designs and their love story.

Mabel Winkel, the daughter of Russian Jewish émigrés, and Charles Julianelli, the son of an Italian Catholic family, first met in 1927 when working for the Brooklyn shoe firm of Conaway-Winters-Ochs. Their backgrounds were so different, but their talent and ambition were what drew them together and what cemented their partnership. Mabel had dreamt of being an architect and Charles a portrait painter, but together they created witty, innovative and unconventional shoes. By the 1930s, they were married and in business together. The Julianellis won the Coty American Fashion Critics' Award in 1950, the first time this award went to accessory designers.

This book looks in detail at the unique shoes that won them this award. Mabel had an eye for the avant-garde, whilst Charles created timeless classics. The desire to create comfortable shoes often fuelled Mabel's designs. She witnessed first hand what the tight, narrow shoes of the early twentieth century did to women's feet; none of her shoes would require 'breaking-in'. They patented designs such as 'The Stocking-Fit Pump', where comfort came first, and others, such as their wedge heel, so radical that Nike, Inc. referenced it fifty years

later in the 1990s. The Julianellis' signature strappy sandals, 'Naked Shoes', caused a commotion at The American Fashion Critics' Awards in 1950. They were the 'most revolutionary shoe-ideas of the decade'. Yet, they are an enduring fashion staple. Leafing through the illustrations in the book, it is striking to see how many designs have become classics — the strappy sandal, the ballet pump, the shoe boot.

Jane Julianelli has produced a fascinating book, which chronicles her parents' struggles to build a fashion business amidst family disapproval, racism and personal tragedy. It is an interesting read, full of detail, character and anecdote. In particular, she paints a vibrant picture of the inventive bustle of the 1940s where the war and shortages gave grist to the Julianellis' creative mill. This artistic outpouring comes at an emotional time when Charles is in the Army, Mabel runs the company alone and they suffer the anguish of being apart and losing their first child. However, their designs grow more inventive and daring, yet practical. Cotton stockings, drawer handles, sweet wrappers and wooden beads all inspired Julianelli shoes.

Shoe historians will be interested to read how the Julianellis originally sold their designs to manufacturers as 'pullover', the samples where a design is fixed to the last. Their practical knowledge of how a shoe worked made a difference when most designers simply produced paper sketches. The choice of illustrations is excellent. There is a good mix of quality colour photographs, letters, swatches and newspaper cuttings.

The only thing that interrupts the flow of the narrative is the occasionally intrusive nature of the editing and design. One anecdote of an Indian trip appears in sections, haphazardly through the book. This smacks of magazine layouts, where the reader may wish to dip in and out of articles, but for me this broke the spell the story wove. However, the detail and anecdote within make this a valuable book for those wishing to learn more of the fashion world of New York in the twentieth century.

CAROLINE WHITEHEAD

Alexandra Palmer, *Dior* (London: V&A Publishing, 2009). 128 pp., 80 col. and 20 b/w illus. £19.99. ISBN-10: 1851775781.

This book is a clear and authoritative account of Christian Dior's fashion empire between 1947 and 1957.

Alexandra Palmer has taken an already well-documented subject and highlighted the often-overlooked business and commercial framework, which had a significant effect in securing Dior's international success, enduring popularity and historical importance within fashion.

Palmer explains the cultural context without being overtly idealistic and gives clarity to the complex political and economic changes that affected the trade in haute couture during this period. The book manages to illustrate the significant role of the *Chambre Syndicale* in relation to the dominant North American export market in a comprehensible and enjoyable manner.

What is really interesting about this publication is that the author has included detailed sales statistics alongside a commercial overview of the company. The book also contains beautiful photographs and illustrations depicting the recognizable and glamorous imagery associated with Dior and Parisian fashion. This combination of facts, figures and images combine to highlight the intricate balance between Dior's creative identity and business support within trade and industry.

Alexandra Palmer's text explains in detail Dior the brand in relation to licensing agreements, copyright laws and global identity. When reading about Dior's marketing tactics

it could be suggested that they are relevant in today's fashion and retailing market, and many of the high-end brands are following ideas that were originally set out by Dior and his company. The strength of this book lies in the quality and clarity of information expressed; it is a celebration of the collaboration between Dior's sense of fashion and sense of business.

Alexandra Palmer is an accomplished fashion historian with a wide body of knowledge that is evident within her writing. Her understanding of the subject has enabled her to produce an interesting book, which adds to, rather than duplicates, the previously published literature on such an extremely popular and significant designer.

ANNABEL TALBOT
The Bowes Museum, County Durham

Gillian Vogelsang-Eastwood, *Embroidery from the Arab World* (Leiden: Primavera Press, 2010). 128 pp., 134 illus., col. and b&w. €27.50. ISBN 978-90-5997-089-2.

Occasionally a book is published which challenges our view of the world. Gillian Vogelsang-Eastwood may have laid the foundation for such work with her beautifully illustrated book on Arab embroidery. She introduces us to the immensity of the Arab world: from Oman and the Emirates in the east, through Saudi Arabia, Yemen, Kuwait, Iraq, Syria, Lebanon, Jordan and Palestine, across the Red Sea to Somalia and Sudan and, sweeping around North Africa, to Egypt, Libya, Tunisia, Algeria and Morocco and finally to Mauritania in the west. So many countries, so many very different communities and traditions within them, and yet they are united by the Arabic language and by their acceptance of many forms of Arab culture. Acknowledging that a detailed examination of the embroidery traditions of *every* Arab country would have been too ambitious, the author has concentrated on five specific groups: the urban Arabs of Morocco, oasis and Sinai groups in Egypt, various pre-1948 Palestinian communities, some groups in Syria and some in Saudi Arabia, Yemen and Oman.

The book is divided into seven short chapters, each concentrating on a different aspect of this vast subject. There is an overview of Arab embroidery, a brief account of historical embroidery and a short section detailing the main international influences that have affected it (the role of DMC, Dollfus-Mieg et Compagnie, is especially interesting). The remaining chapters concentrate on the uses of embroidery, on their iconography, on equipment and materials and, finally, on techniques. The book ends with a glossary, endnotes and bibliography.

Presented with a wealth of illustrations, the reader is bound to be inspired by something in this book. The most remarkable images are twenty-two late nineteenth- and early twentieth-century ones from the Library of Congress in Washington DC. A few record textile-related activities such as bead selling in Damascus, weaving in Syria and an embroidery school in Algiers, but the majority are photographs of small groups or individuals taken in their encampments or villages. The majority of the textiles illustrated are from the collection of the Textile Research Centre in Leiden which was established in 1991 to support the study and presentation of textiles and dress in relation to personal identity: what people wear in order to say who they are. Consequently, the emphasis of this book is on embroidery applied to garments and accessories, in the contemporary Arab world as well as in the more recent past.

Although the basic form of most of the garments is T-shaped, avoiding curved seams and wastage, the actual number and the placing of the fabric panels vary enormously and colourful line drawings are used to illustrate some of the most classic robes, jackets and coats. Head coverings for men and women are also considered. The designs embroidered

on these garments were used to identify the wearer's origins, sometimes to a specific group, sometimes to a wider community. There are figurative patterns and, more commonly, geometric patterns; there are sometimes male and female designs; there are embellishments with talismanic properties and certain colours with special qualities. The chapter on equipment and materials, which include beads, buttons, metal objects and shells, contains some fascinating information. In the chapter on technique the emphasis is on couching and on the use of metal threads although patchwork, quilting and smocking are also mentioned.

This book was published to coincide with an exhibition of Arab embroidery at the Textile Research Centre, but it stands alone as a good introduction to the subject and it gives us a glimpse of the riches awaiting further detailed research.

JENNIFER WEARDEN

Lucy Norris, *Recycling Indian Clothing, Global Contexts of Reuse and Value* (Bloomington and Indianapolis: Indiana University Press, 2010). 226 pp., 16 col. illus, 7 b&w illus. \$65 hbk; ISBN 978 0 253 35501 0. \$24.95 pbk; ISBN 978 0 253 22208 4. \$21.20 ebook; ISBN 978 0 253 00450 5.

As anyone who attended the Textile Society's *RE: wind — Recycling and Sustainability* conference (De Montfort University, November 2010) will know, the environmental impact of clothing is an increasingly serious issue. This study of recycling in India is therefore a timely exploration of the complexities and contradictions in one part of the global recycling industry.

Lucy Norris spent a year in a middle-class community in Delhi and was able to observe closely the complex relationships that Indian women have with clothes. She reveals extraordinarily high levels of consumption amongst the middle classes, especially when it comes to saris. Saris are important as symbols of women's wealth and are given as gifts and in dowries. Middle-class women often own 150 or more saris, maybe as many as 500. This is far more than can possibly be worn on a regular basis, especially as *shalwar kameez*, skirts and *choli* blouses, or even jeans and T-shirts are now worn as much as saris. This stockpiling of clothes brings women into conflict with the Indian or Hindu values of thrift and economy, and creates problems in how to dispose of excess.

The bulk of a woman's wardrobe, whether new or second-hand, is given to her by her husband, her family or her employer. Gifting of clothes is a useful form of disposal. It also helps establish or reinforce social hierarchies. Clothes must always move down the social scale, to younger relatives or to servants. Giving establishes the superiority of the donor over the recipient. Clothes are seen to take on an aura of the person who wore them, so it would also be seen as inauspicious to wear clothes from someone poorer or less fortunate than oneself, though wearing something passed on from a revered elder relative confers benefits.

These observations and details are often fascinating and help to bring the book alive. However, Norris confines her study almost entirely to saris, barely mentioning any other type of clothing. Her chief interest seems to be the psychology of disposal. Whilst interesting, it is often highly theoretical and comes at the expense of a more practical exploration of recycling. She includes some wonderful anecdotes but, by focusing so heavily on saris and gifting, the anticipated fuller picture of recycling in India is yet to be explored.

KATINA BILL
Kirklees Museums and Galleries

Looking Flash — Clothing in Aotearoa, New Zealand, ed. by Bronwyn Labrum, Fiona McKergow and Stephanie Gibson (Auckland: Auckland University Press, 2007). 241 pp., 13 col., 142 b & w illus. \$50 NZ. ISBN 978 186940 3997 3.

There is nothing 'Flash' about this book. It offers fourteen serious, interesting chapters dealing with dress in New Zealand from the mid-nineteenth century onwards. Bronwyn Labrum clarifies its intent as bridging what I have termed 'the great divide' between curatorial and 'academic' approaches to the study of dress history. The fourteen authors — either curators, conservators or university-based scholars — here share an inter-disciplinary approach. All understand the cultural importance of dress, every chapter includes garment assessment and related critical material culture issues and, uniquely, all is set within the context of biculturalism. Linda Moss describes this, in her 2005 article 'Biculturalism and Cultural Diversity' in the *International Journal of Cultural Policy*, as a search for 'social harmony whilst protecting cultural difference', consciously adapting Māori motifs and words to represent national New Zealand culture.

Knowing that European settlers — *Pākehā* — arrived only from the mid-nineteenth century onwards, it is a surprise to find text by Rosanna Livingstone and Valerie Carson detailing eighteenth-century silk dresses in New Zealand, including one made of Lyon 'lace' silk of the 1710s–1730s. Why would settlers bring such garments on their perilous ocean journeys more than a hundred years later? We learn that middle-class families who owned them saw in their folds deep links to their 'ancestry and places of origin'. Thus the garments became memory cues, tangible proof of their family's past elite social standing.

Chapters on Māori dress include Awhina Tamarapa, curator at the Museum of New Zealand Te Papa Tongarewa, on the collecting history of one now exceptionally famous dog-hair cloak, or *kahu waero*, originally catalogued as a 'dog hair mat'. She stresses that this museum's intent for its Māori collection today is 'to nurture relationships with descendants, organizations and community groups' through involving them in the care and understanding of Māori collections. Patricia Te Arapo Wallace explains the making and ritual functions of other 'stately mantles', *kākahu kura*, clarifying that these cloaks were so closely identified with individual tribal leaders that they could stand in for their owner's presence. David Butts, curator at the Hawke's Bay Art Museum in Napier, also charts the history of his dress collection, noting its 1890s focus on *taonga* — Māori clothing. Sharing Tamarapa's approaches, he sees his museum too as 'caretaker' of its Māori treasures, guided by its regional Māori advisers, and, additionally, proposes to add everyday *Pākehā* dress worn by all communities to his impressive existing collection.

Fiona McKergow's chapter deals with the shortage of clothing in provincial Palmerston North available to European settlers. The town's first tailor, in 1871, was a Norwegian, Torkil Gunderson, whilst the first dressmaker, Mrs E. Marsh, 'arrived from England' in 1877. McKergow details carefully the provision of fashionable clothes in the 1920s, focusing on pretty Emily Mildon, daughter of a well-off Auckland importer, who married a local farmer. Ordering her dresses both locally and, more expensively, in Wellington, Emily never considered herself 'socially or psychologically' as part of her local farming settlement. Thus McKergow rightly concludes that shopping for clothing defined who people 'were or wanted to be'.

Other chapters include the cultural meanings of the Scottish kilt and the black singlet in New Zealand, and glamour and duty during the Second World War. Bronwyn Labrum researched charity clothing schemes for both Māori and *Pākehā* families from the 1890s, exposing the 'different worn world' of clothing. She writes that looking at these 'provides a useful corrective to the typical histories of clothing', rightly recognizing that we must record issues of shame and anguish too, 'lest we construct a clothing heritage that is more about an ideal rather than any reality and does not tell us what life was really like'.

Finally, Jennifer Quérée offers an unforgettable chapter on castaway clothing. In the period from 1840 to 1910, ships were not infrequently wrecked on New Zealand's remote sub-Antarctic Auckland Islands. Sometimes sailors and their passengers were left stranded for months, eating albatross and seals, making clothes from sailcloth, bird and seal skins and somehow surviving the bitter weather. By 1868 emergency food and supply depots were placed there, but many were stranded without them. Quérée highlights the significant, civilizing role played here by dress, because there was a terrible fear of the loss of 'civilized' appearance, of sinking into the 'barbarity' of 'wild men'. The ten survivors of the *General Grant*, wrecked in November 1867, struggled for eighteen months making 'Robinson Crusoe-looking' costumes with needles from the bones of albatrosses. Some of their garments survive as tangible evidence of their painstaking skills at using bird, rabbit and seal skins. Amongst the group was the only woman castaway, Mary Anne Jewell, and her husband. A photograph shows them in sealskin clothing far removed from barbarous. Rather, their clothes were cut, probably by Mrs Jewell, into 'conventional bourgeois', 1860s styles. We can only marvel at the survivors' courage, whilst noting the significance of Quérée's comment that they needed desperately to retain their sartorial codes of respectability.

This meticulously researched and referenced book, set as it is within the world of New Zealand's optimistic biculturalism, offer us exemplary, garment-focused dress history and museology research and debate.

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