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The graphic design of *The Journal of Dress History* utilises the font, Baskerville, a serif typeface designed in 1754 by John Baskerville (1706-1775) in Birmingham, England.

Evelyn Welch, ed., *Fashioning the Early Modern: Dress, Textiles, and Innovation in Europe 1500–1800*, Pasold Research Fund/Oxford University Press, Oxford, 2017, Index, 90 Colour Illustrations, 456pp., £50.

This book results from a three-year project – Fashioning the Early Modern: Creativity and Innovation in Europe 1500–1800 – funded by Humanities in the European Research Area (HERA). Consequently it considers objects and research from all over Europe. It is also part of the Pasold Studies in Textile History series.

The book is divided into two sections, each with a number of chapters interspersed with ‘Objects in Focus,’ shorter articles concentrating on particular items. The general approach is that of object-based research in line with current thinking.

Part I centres on innovation and includes five chapters. John Styles recognises that studies of fashion are more often focused on issues of identity so instead he concentrates on fashion as a process of change and the emergence of the annual fashion cycle. Georgio Riello looks at fashion and innovation from the viewpoints of those involved other than the consumer such as producers, traders, guilds, and the state using eighteenth-century France as an example. Evelyn Welch and Juliet Claxton examine the difficulty for manufacturers of keeping new innovations and trade secrets from competitors while at the same time creating demand for their products. They illustrate this using the twist (a simple wristband), the zibellino (a jewelled fur stole) and masks and vizards. Amanda Wunder considers innovation and tradition at the court of Philip IV of Spain focusing on the development of the golilla (a man’s under-collar) and the guardainfante (a stiff, bell-shaped farthingale). Paula Hohti stresses the significant period of change in Italian fashions during the sixteenth and early seventeenth centuries particularly observing the effect on artisans as well as the elite. Their limited resources enforced the development of their own fashions which, in turn, influenced those of the elite.

Part II covers reputation and dissemination with eight chapters investigating how fashions became known and adopted in different countries across Europe crossing geographical, cultural and political boundaries. Corinne Thépaut-Cabasset reviews the work of Gaultier, a merchant and retailer to the court in seventeenth-century Paris and his influence on retailing innovations. Lesley Ellis Miller concentrates on silk designers in Lyon from 1660–1789. Peter McNeil focuses on the world of print in the eighteenth century but stretches the reader beyond the more obvious fashion plates to fashion journals, dolls and the use of print on accessories such as gloves; furniture and porcelain. Patrik Steorn addresses the issue of how fashions spread from Europe, particularly France, into Sweden in the eighteenth century and in particular the role of print. The concern over such influences led to the introduction of the Swedish national costume in 1778 which utilised the same media for dissemination. The final three chapters draw attention to Denmark. Maj Ringgaard writes about early modern knitting, both the product and the process. Mikkel Venborg Pedersen looks at how fashion (not just clothing but other household items) was disseminated and utilised in everyday life during the eighteenth century. Finally, Peter Andreas Toft looks at the spread of European commodities to Greenland in the eighteenth and nineteenth centuries.

The ‘Objects in Focus’ articles examine a wide variety of items namely; a robe à l’Anglaise retroussée; the mouche or beauty patch; an eighteenth-century campaign wig; a miniature suit; John Kelly’s counterpart book of patterns; a fan; the knitted sugar-loaf hat; Gustav Vasa’s cinnamon cane and a man’s banyan. These allow a much more detailed review of items that might otherwise be bypassed. However, some descriptions are very detailed relying on observations that would be clearer with greater

illustrations. The images provided are often limited to one angle or a close up without even giving an overall view so that what is described in the text is left to the imagination.

There is an impressive list of authors involved in the project, several of whom have contributed to the Pasold Studies in Textiles series and others to field of dress history more generally. Despite the number of authors, the articles are well-linked and often refer to each other. However, a certain level of knowledge is assumed with little explanation of some terms – a glossary would have been a helpful addition for a wider audience. The use of non-textile objects, which may not usually be seen as a resource, to provide evidence for dress history e.g., ceramics gives much food for thought and opens up a much wider scope for research.

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