

【 Invited Paper 】

**〈Commentary〉 Joan Severa, Dressed for the Photographer:
Ordinary Americans and Fashion, 1840-1900, The Kent State University Press, 1995**

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【Abstract】

This book is a major work that analyzes, from the perspective of material culture, the clothing of middle- and lower-class Americans captured in commemorative and everyday photographs during the 60-year period from 1840 to 1900, when the daguerreotype photographic technique was introduced. While there are many books on clothing for the upper classes in Europe and the United States, there is no other book on "common people's clothing in 19th-century America. There are 277 photographs in the book. The clothes in the photographs are accurately analyzed from the perspective of a clothing expert. In this commentary, I will give an overview of the historical background and the development of photographic technology, and then describe the findings of my analysis of Joan Severa's photographs.

キーワード : American costume, common people's clothing, photographic technology, fashion magazine

I Introduction

Joan Severa, Dressed for the Photographer: Ordinary Americans and Fashion, 1840-1900, The Kent State University Press, 1995

This book is a major work that took Joan Severa(1925-2014) thirty years to complete, and is highly regarded by American fashion scholars. She has been a curator at the State Historical Society of Wisconsin for 30 years, a board member of the Costume Society of America, and a consultant to many museums.

One day in May 1988, I received a letter from Severa. The letter was typed in English on two pages of A4 size letter paper with a watermark pattern. I still keep this letter as a treasure even now, 33 years later.

In her letter, Severa wrote about the necessity and significance of the study of the clothing of ordinary Americans as follows.

"The research we are engaged in is fascinating research, and it must be very difficult to conduct research from a country as far away from the U.S. as you are to grasp the big picture. I have been a museum curator for 30 years, and I am still learning a lot about common clothing through this concentrated research. There is not a single book on the clothing of ordinary Americans. The growth of the Living History Movement in the United States means that there are many sites (tourist attractions) where guides try to dress up as farmers, housewives, etc. And they do it in a way that is appropriate. And they have only a few resources to do it in the right way. With this book, I hope to fill that gap. This book will be useful for clothing researchers like yourself, and for

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archivists who keep photographs to help them periodize their collections."

This letter also contains the following important information. I would like to summarize and introduce this information.

"Severa and her research group have been involved in the production of patterns for the reproduction of historical costumes since 1976. Why 1976? This year was the bicentennial of the independence of the United States, and to commemorate the occasion, tourist sites in the eastern part of the United States launched a project in which guides (called Interpreter, professional tourist guides who have studied American history and old English) wore historical costumes to guide tourists. (I have also visited a design center in Williamsburg, Virginia, where historical costumes are being reproduced—note by Masako Hamada). However, in the Midwest, which was settled in the mid-nineteenth century, the year 1776 had no historical significance, so the State Historical Society of Wisconsin began to make patterns for historical costume reproduction from 1830 to 1900, based on its collection. According to Edward Maeder's obituary, Severa worked hand in hand with guides from various historical tourist sites in Wisconsin."

The above letter from Severa brings to light the background of this great book, which is not written in the foreword of her book.

I hope that Hamada's guidebook will be useful to the guides of historical tourist sites in Wisconsin above all. It would also be a great pleasure if it could be useful for researchers, archivists, and students of clothing to understand Severa's 600-page book, as there is no other book on 19th-century ordinary American clothing other than this one by Severa.

The sub-title of this book is "Ordinary Americans & Fashion," and it is about ordinary people, that is, middle-class and lower-class Americans, who used daguerreotype and another types of photographs to take commemorative and everyday photographs during the 60 years between 1840 and 1900. This book is a major work written from the perspective of material culture, including an analysis of the backgrounds and details of the clothes worn by the common people, that is, middle-class and lower-class Americans, in commemorative and everyday photographs during the 60 years from 1840 to 1900, when daguerreotype photography was introduced. While there are many books on clothing studies of the upper class in Europe and the United States, there is no other book on clothing studies of the "common people of 19th century America" other than this one by Severa. There are 277 photographs in the book. The clothes in the photographs are accurately analyzed from the perspective of a clothing expert.

The first half of each chapter summarizes the historical background, fashion trends in women's, men's, and

children's clothing, and the characteristics of each item. The second half of the book contains photographs collected by Severa from all over the U.S. at 10-year intervals, with eye-opening and clear explanations from the perspective of a clothing expert.

The following is the author's list of the changes in the types of photographs collected by Severa.

Table 1: Changes in the types of photographs collected by Severa

(This table is made by Masako Hamada)

Type of Photograph	1840s	1850s	1860s	1870s	1880s	1890s	Total
Daguerreotype	37	45	5	0	0	0	87
Ambrotype	0	4	4	0	0	0	8
Tintype	0	5	6	2	3	0	16
Carte de visite	0	2	11	9	0	0	22
Glass plate negatives	0	0	4	9	4	16	33
Cabinet Photographs	0	0	1	0	1	0	2
Studio portraits	0	0	0	11	6	0	17
Stereoscope view	0	0	1	0	1	0	2
Not shown	0	2	22	5	25	36	90
Total	37	58	54	36	40	52	277

In her preface to this book, Severa describes her photographic technique as follows (Severa, 1995, p.xvii note [Foreign book (1)])

"This book is not intended as a study of the history of photography, or as something that approaches the history of photography. Since I am not familiar with photographic techniques, I have not included any technical information other than the type of photographic medium (daguerreotype, carte de visite, etc.) when known. For the purposes of this study, photographic technique is only meaningful in terms of the type of people who had access to it. For this study, photographic techniques are meaningful only in terms of what classes of people had access to them, since this information is related to the economic and social status of the subjects, and thus to the clothes worn by the people under consideration."

My guess is that Severa deliberately avoids referring to photographic techniques as an expert in clothing research, in other words, she is being modest. However, I am convinced that readers will be able to gain a deeper understanding of the way people dressed in 19th century American photographs by approaching the subject from both the history of the photographic industry and the history of clothing society.

In this article, I will give an overview of the historical background and the development of photographic

technology, and then describe the findings of my analysis of Severa's photographs in each chapter. For photographs, which are not included in these parts, please refer to the original book.

II 1840s

1. Historical background and characteristics of clothing

In 1824, Charles X devoted himself to the revival of tyranny in France, first by adopting a policy of protecting the privileges and interests of the nobility and monks, and then by elevating the former nobility to a higher position. It was also around this time that costume styles became more aristocratic, with the chemise type robes of the French Revolution once again prominent, with wide shoulders, stretched hips, and slender torso. The return of Louis XVIII and his family to Paris brought with it the aristocratic elements of the pre-Revolutionary Bourbon dynasty, first on the garments, and through the Restoration of the Monarchy (1818-1848), the narrow torso, widening skirts, and bulging sleeves contributed to the fashion for garments that mimicked the aristocratic garments of the Renaissance. The shoulders became wider and wider while maintaining the overall balance, and the upper part of the sleeves began to bulge out technically.

This played an important role in paving the way for the later development of the fantastic so-called Romantic style (Kaoru Tanno, 1985, pp. 366-368 note [Japanese (1)]).

With the establishment of the Louis-Philippe monarchy (1830-1848) in 1830 (the establishment of the bourgeois monarchy), the capitalist system in France, which had been crushed under the aristocracy, achieved a remarkable development. Capitalism was making progress in European countries as well as in the U.S., but it developed remarkably in the 30s and 40s, and the bourgeoisie demanded more and more power. Life seemed to follow the glamorous dress of the aristocracy.

From the end of 1847 to 1848, many people became dissatisfied with the biased policies of the bourgeois monarchy, which led to the revolution. The bourgeoisie itself, rejecting the new era it had won, showed a growing romantic tendency (literature, art, and dress tended more and more toward the fantastic and poetic, as opposed to the crude and practical).

Women's costumes were dressed with curves and soft bulges to inspire fantasy. Technological advances in the textile industry and production plants provided excellent materials for this purpose, helping to shape the Romantic style.

Men's dress was still a combination of an upper garment, vest, and pants, but the upper garments were more varied, some in the old frac form, some in the coat form, and some derived from the redingote (Kaoru Tanno 1985, pp. 370-372, note [Japanese (1)]).

In the U.S. in the 1840s, European costumes in the style of the Restoration of the Monarchy were introduced with innovations to suit the situation in their own country.

Looking at the social and economic background, the 1840s was an era of territorial expansion (Tadashi Aruga, Shoichi Ohshimo 1990, p. 62, note [Japanese (2)]; Tadashi Aruga, Shoichi Oshimo, Akisuke Shimura and Takashi Hirano, 1994, pp. 351-362, note [Japanese (3)]). The U.S. government acquired land from countries with territories on the North American continent, as well as from indigenous American nations with their own territorial rights, through various methods such as purchase, merger, conquest, and forced migration. Then, as the population of settlers increased, the territories were elevated to territories and then to states, and were admitted to the Union on equal terms with other states. This method of territorial expansion is one of the characteristics of the United States in the first half of the 19th century.

In addition, the United States purchased land from other countries.

- Louisiana was acquired from France in December 1803.
- Florida was acquired from Spain in February 1819.
- Annexation of Texas in March 1845.
- In June 1846, Oregon was divided by treaty with Great Britain.
- The Mexican War broke out in May 1846 and ended in February 1848, resulting in the cession of California and New Mexico from Mexico.

In addition, in 1853, the Gadsden Purchase was combined to establish the mainland of the United States as we know it today.

The Industrial Revolution in the United States (edited by Tadashi Aruga, Shoichi Oshimo, Akisuke Shimura, Takashi Hirano, 1994, pp. 260-261, note [Japanese (3)]) began in the 1830s with the development of the iron industry, and the construction and maintenance of roads, canals, and railroads were essential to industrial development. In addition, the cotton industry developed rapidly. The U.S. cotton industry ((edited by Tadashi Aruga, Shoichi Oshimo, Akisuke Shimura and Takashi Hirano, 1994, pp. 335-337, note [Japanese (3)]) saw an increase in the number of large-scale factories during the 1820s and 1840s, while many small and medium-scale factories were also established, mainly in southern New England. By the late 1850s, the domestic industry had been eradicated and the factory-based cotton industry had become dominant.

In the development of cotton production, the Slavery Plantations in the South, which had lost their ties to the British mercantilist system due to the American Revolution, fell into a temporary slump. However, they eventually connected with British cotton capital and found a way to make a living in the cotton industry. In particular, Eli Whitney's invention of the cotton spinning machine, which simplified the difficult task of separating the seeds from the cotton, spurred the cultivation of short-fiber cotton. Since this variety could be grown anywhere in the South, it contributed to the rapid growth of cotton production.

The 1840s also marked the development of ready-to-wear clothing (Severa, p.5, note in Kajima Yasuko, 1988, pp.9-11, note in kajima Yasuko, 1988, p.5). Only the wealthy class of gentlemen could afford to order

clothes from tailors. For the rest of the workforce, secondhand clothing stores provided clothing. Before the Civil War, the secondhand clothing business was more important than ready-to-wear. Also, men's ready-to-wear clothing developed before women's clothing.

2. Dissemination of photographic technology

Next, I will discuss the spread of daguerreotype photography and the role it played in the study of clothing history.

The daguerreotype (L.J.M. Daguerre, Commentary and Translation by Masao Nakazaki, 1998, Note [Japanese (6)]) is the world's first daguerreotype, invented by Louis Jacque Mande Daguerre (1787-1851) and presented at the French Academy on August 19, 1839. And was the world's first practical photographic technique, and the most widespread until wet plate photography was established. It is a direct process that produces a black-and-white image directly on a silver plate, with the left and right sides reversed.

Silver iodide is produced by exposing the surface of a silver plate to iodine vapor, and is used as the photosensitive material. The image is then fixed by removing the insensitive silver iodide with sodium thiosulfate (hypo). Depending on the angle of view, the image becomes negative or positive. It is called silver plate photography in Japanese because it uses a silver-plated copper plate as a photosensitive material.

In Chapter 1, Severa describes the introduction and spread of this technology in the United States. "In the late fall of 1839, an authorized agent arrived in New York aboard the British Queen and sold the rights to a unique process developed by Louis Daguerre (1787-1851) and the equipment to do so. Daguerre's work was already very well known in the country. There were many applicants. Within a week, many budding photographers from all cities and towns began to set up store" (Severa, p.1).

The spread of silver plate photography was also rapid with the Westward Movement.

"In fact, the westward movement increased the number of people having their portraits taken by the thousands, because people going west left their pictures behind and took valuable pictures of their family and friends with them. By the 1850s, about three million daguerreotypes were being made each year in the United States, and prices were dropping. (Robert Taft, 1938, p.76, note [Foreign book (3)]). In addition to the daguerreotype, other photographic techniques such as the ambrotype, tintype, carte de visite, glass plate negative, cabinet photograph, studio portrait, and stereoscope view became popular after the 1850s, as described below. Severa collected these surviving photographs from all over the United States and stated, "These outdated photographs are the only ones that are still in use. "There are only a few of these outdated photographs left. Nevertheless, these surviving images encompass a broad social base, and they provide a very solid and coherent picture of the material culture of the time" (Severa, p.1).

After the publication of the fashion magazine Godey's Lady's Book, (a Western magazine [note (2)]), the

representation of fashion images changed with the spread of silver plate photography. What did the difference between the two representational functions really bring to history?

Conclusively speaking, in her work, Severa embodied the history of middle and lower class American dress in the period 1840-1900 by giving interpretation to photographic images collected from all over the United States. In this sense, I would like to highly evaluate the role that Severa has played in the study of American clothing history.

3. Findings

The following findings were obtained from the author's analysis of the photographs of Severa published in this chapter.

- (1) Daguerreotype, the world's first practical photographic technique, was introduced to New York in the late fall of 1839.
- (2) There are various methods of researching clothing, such as using fashion magazines, fashion plates, photographs, and literature (previous studies, diaries, letters, etc.) as materials, as well as conducting actual surveys of clothing and textiles. However, research on reading and understanding photographs is an important area of clothing research and must be conducted in conjunction with the field of photographic industrial history.
- (3) The fashion plates in Godey's Lady's Book were information about fashions. The daguerreotype photographs, on the other hand, are historical documents that capture the reality of the clothing life of Americans in the 1840s. They play different roles and have different historical significance. In the study of the history of American clothing, the value of Severa's photographs in the study of clothing is highly valued.
- (4) The spread of daguerreotype photography progressed rapidly along with the Westward Movement.
- (5) The subjects in daguerreotype photographs are mainly wealthy people (Photo 1, Severa, pp. 28-29).
- (6) Their dress follows the trend of the restoration of the monarchy in Europe.(Photo1[Figure1]).
- (7) However, the environment in the U.S., which is not fully dressed in European fashion, is evident, especially in the lack of materials.
- (8) The difference between garments made by tailors (Photo 33, Severa, pp.74-75) and those made by home sewers (Photo 23, Severa, pp.58-59) can be clearly read from the photos and explanations.
- (9) Although there is only one photo, we can read from the photo and commentary the difference between factory women's work clothes (Photo 27, Severa, p.65).
- (10) Portraits of African Americans (Photo 24[Figure 2], Severa, pp.60-61) and Native Americans (Photo 34[Figure 3], Severa, pp.76-77) show their clothing.

(11) Only 9 out of 37 photographs (24%) include information about the subject's background in the photo description. For the book as a whole, an average of 20 percent of the photographs included information about the subject's background. This indicates the difficulty of background clarification.



Fig.1 1839-1840
Daguerreotype
An unknown Lady
Courtesy of Matt Isenburg
Joan Severa, p.28.



Fig.2 1840-1850
Daguerreotype
Slaves
Right: Judy Telfair Jackson
Left: Lavinia
Courtesy of The Georgia Historical
Society
(5-56-254A)
Joan Severa, p.60.



Fig.3 1840-1850
Daguerreotype
Native American
Rachel Lawe Grinon
Courtesy of The State Historical Society
of Wisconsin
(WHi [X3] 41291)
Joan Severa, p.76.

III The 1850s

1. Historical background and characteristics of clothing

In Europe, crinoline costumes were in vogue from the period of revolution and counterrevolution in 1848-1849 to the mid-1860s. The distinctive feature of the costumes of this period was the large, puffy skirts, and the costumes of this period were called crinoline costumes after the crinoline, a tool used to unfold the skirts. The greatest challenge facing the United States in the 19th century was the abolition of black slavery. To achieve this, the Civil War had to be fought, which resulted in an unimaginable death toll of more than one million.

During this war, the Bloomer Movement (Masako Hamada, 2009, pp. 110-118, note [Japanese (4)]) was one of the rebellions against the crinoline costumes that were popular in the 19th century, that is, the narrow waists that were extremely stuffed with corsets and the long skirts that spread out to just barely reach the floor. Around this time, although not invented by Mrs. Bloomer, she published an article suggesting that women's clothing combined with Turkish-style pants was more practical than the dresses that were in fashion at the time. The article was picked up by a New York newspaper and caused a sensation. The news of "women in pants" soon crossed the Atlantic. Punch magazine and the London Light Theatre laughed at the attire, claiming that women

were now taking over the established male role. The opposition to this new fashion did not last long. The idea of femininity was revived, as was the return of undergarments that conformed to the style of dress.

Behind the remarkable development of the capitalist system in the latter half of the 19th century, we cannot overlook the remarkable creation and development of machinery and technology, as well as the progress of natural science and its transformation into industry. In particular, the sewing machine is regarded as a decisive and revolutionary machine in the economic history of Japan, which shifted the garment manufacturing from the manufacture to the factory system and produced mass production with surplus value (for the invention and development of the sewing machine and sewing machines in Japan, see Chiyo Tanaka, 1991, pp. 1006-1007, note [Japanese (7)]). The machine that became the basis of the sewing machine used in homes today was invented by Howe. However, due to the extremely low wages of sewing workers, who mainly worked with women and children, this machine did not become a reality in either the U.S. or the U.K. at the time of its invention. Shortly thereafter, improvements were made. One of the innovators was the American Isaac Merritt Singer. In 1851, he introduced a much improved foot-operated sewing machine, which attracted much attention, and then established a well-known sewing machine manufacturing company.

2. Dissemination of photographic technology

Next, I should mention the development of ambrotype and tintype photographic technology as the background of the 1850s in relation to clothing (Shino Yasutomo, 2009, pp. 36-39, note [Japanese (8)]).

Daguerreotype photographic technology was not something that ordinary people could easily use to take pictures, and it was very expensive. The preparation of silver plates was complicated and troublesome, so the development of simpler, cheaper, and easier to use photosensitive materials was undertaken. As a result, in 1851, Frederick Scott Archer, an Englishman, developed collodion wet plate photography, which uses glass plates instead of silver plates.

However, in wet plate photography, it was necessary to apply photosensitive collodion in a dark room or other dark place immediately before taking the picture, and expose the image while the agent was still wet. When the agent dries, its photosensitivity is impaired, making it difficult to handle.

Wet plate photography is basically a method of obtaining a paper-bound positive image from a glass negative, but soon after wet plate photography was invented, "ambrotype" or "tintype" (ferrotype) photography, derived from wet plate photography, was also invented. James Ambrose Cutting (1814-1867) patented collodion positives under the name Ambrotype.

Adolphe Alexandre Martin (1824-1886), a Frenchman, invented a photographic method based on the reversal of negatives called tintype in 1853. Instead of applying photosensitive collodion to a glass plate, he painted a thin iron plate black and applied photosensitive material for wet plates on it. Due to the black color of the

substrate, the image was reversed and a positive image was seen.

Tintype and ambrotype photography using wet plate photography became widespread from the 1850s onward as an alternative to the expensive daguerreotype (silver plate photography), where the positive image can be seen directly.

3. Findings

From the results of the analysis of photographs by Severa in this chapter, I have obtained the following findings.

- (1) Following the daguerreotype, the invention of the ambrotype and tintype photographic techniques made photography more popular in the 1850s.
- (2) However, middle class people who wanted to join the elite society through clothing tried to dress up as much as possible to appear in photographs. They also took pride in appearing in expensive daguerreotype photographs (44 out of 58), even after the invention of the inexpensive tintype.
- (3) In deciphering the photographs by focusing on clothing, we must also decipher the consciousness of these people and the background they were in.
- (4) It is worth noting that there are also daguerreotype photographs taken outdoors (Photos 43, 47, 57, Severa, pp.120-121, p.127, p.140).
- (5) I am convinced that the task of deciphering photographs of common people taken by common people, rather than those dressed up as daguerreotypes, will be very useful in examining the clothing life of middle-class and lower-class people. Examples of Ambrotypes - Photo 42, Severa, pp.118-119; Examples of Tintypes - Photo 59, Severa, p.142.
- (6) Focusing on clothing, we can read from the photographs the development of men's ready-made clothes (photos 46, 47, 83, Severa, p.126, p.127, p.171) and the aspect of servants' hand-me-downs (photo 45, Severa, pp.124-125).



Fig.4 1852-1855
Tintype Young men
Courtesy of The National Museum
of American History(59.229)
Joan Severa, p.142.

IV The 1860s

1. Historical background and characteristics of clothing

The historical background is the Civil War (1861-65) and post-war Reconstruction (1865-1877). 1860 Lincoln, a Republican, was elected president, but the South refused to recognize this, and in 1861 formed the United States of America with Jefferson Davis as president, and seceded from the Union. This was the beginning of the Civil War, an unprecedented civil war. In the beginning, the Southern army had the upper hand. In 1865,

Richmond, the capital of the South, fell, and the Confederate army surrendered, ending the Civil War.

In 1865, the Fifteenth Amendment to the U.S. Constitution provided for the abolition of slavery. The rebuilding of the South after the war was a major task for the United States. In particular, ensuring the land, work, food, clothing, and shelter of the freed slaves was a critical issue.

2. Dissemination of photographic technology

This chapter introduces and analyzes photographs of the common people taken by the common people as well as photographs of the wealthy in their finery.

As mentioned earlier, the photographic techniques of *carte de visite*, glass plate negatives, cabinet photography, studio portraiture, and stereoscopic view became popular after the 1850s. The following is an explanation of these photographic techniques.

According to "The Story of the Beginning of Photography" by Shino Yasutomo, the *carte de visite* was a substitute for the business card and was invented by French inventor André-Adolf-Eugène Disdéri (1819-1889) in 1859. The peak period was 1863-1876, and the decline period was 1877-1880. The material is albumen print. According to Shino Yasutomo, "In those days, business cards were not exchanged upon first meeting, as is the case today (Shino Yasutomo, 2009, note (8)).

Osamu Maekawa describes the difference between the daguerreotype and the *carte de visite* as follows. "The CDV differs from the daguerreotype, which was already a published photographic process in 1839, in several significant ways. First, it relied on a paper photographic process called albumen printing. ...Second, the CDV was able to produce multiple prints from paper negatives. Compared to the daguerreotype, which was one-of-a-kind, expensive, and had a limited audience, this process finally embodied the true potential of photography in the history of photography: reproducibility. The third thing I would like to emphasize is that CDV became a medium for copying other photographic media. For example, tintypes of the time were reduced to CDV size and sold in paper frames similar to CDVs, and similarly, existing photographs such as daguerreotypes and ambrotypes were frequently copied onto CDVs for sale" (Osamu Maekawa, March 2013, pp. 5-6, note [Japanese Magazine (9)]).

Next, glass plate negative (Leeds V. Junkins, 1998, pp.32-33, note [Japanese journal (9)]) is a glass dry plate that appeared shortly after the ambrotype. The predecessor of the 35-element film used in the past was a single glass plate. The ambrotype was called a wet plate because chemicals were applied to the glass and the film was shot before the chemicals dried, but the glass dry plate, as the name implies, has the chemicals dry on the glass plate. This is the negative-positive method. The advantage of this method is that it can be used anywhere, and at the same time, there is no need to develop the film on the spot. It also made it possible to produce multiple

copies. The glass negative expanded the field of photography in every sense.

Cabinet Photographs (Shino Yasutomo, 2009, p. 91, note [Japanese (8)]) has a name derived from the fact that it was displayed in a cabinet. This card also marks the beginning of an era in which private portraits were exposed to the eyes of a complete third party. Like the Carte de Visite (also known as CDV), it is mounted with an albumen print.

Stereoscope Vue (Shino Yasutomo, 2009, p.102, note [Japanese (8)]) is a 3-D photograph taken through a stereoscope. The same photo is pasted on a board on both sides, and when you look at it with both eyes through a stereoscope, it appears as 3-D.

3. Findings

Now, what kind of people are the common people? This book contains photographs of common people belonging to various categories of middle and lower classes, such as home sewers, school teachers, people involved in the reform dress movement, immigrants, western settlers, agricultural workers, freed slaves, free blacks, and Native Americans. Therefore, I took 54 photographs of these people and summarized their background and clothing characteristics. As a result, the following findings were obtained.

- (1) Most of the photographs taken in the 1860s are quite different from those taken in the 1840s and 1850s in studio daguerreotype photography because of the development of glass plate negatives, cabinet cards, and stereo cards.
- (2) In the photographs of the common people taken by the common people, we can read the characteristics of their clothing and their backgrounds, which are clear from Severa's commentary. In other words, we can read concretely that there were middle-class and lower-class Americans in the 1860s who wore more or less unfashionable and shabby clothes for economic reasons, unlike the upper-class and upper-middle-class people who tried to follow the European French fashion.
- (3) The author shows how a woman who made clothes for her family by sewing at home was able to pass on her simple life to her daughter's generation.
- (4) The fact that some people were involved in the dress reform movement, wearing reform dresses, pants and boots for health and mobility reasons (photos 114 and 139, Severa, pp. 238-239), and James C. Jackson's health spa. The fact that there were people who were involved in the dress reform movement (photos 114 and 139, Severa, pp.238-239), and the fact that people who suffered from ill health due to tight clothing wore reform

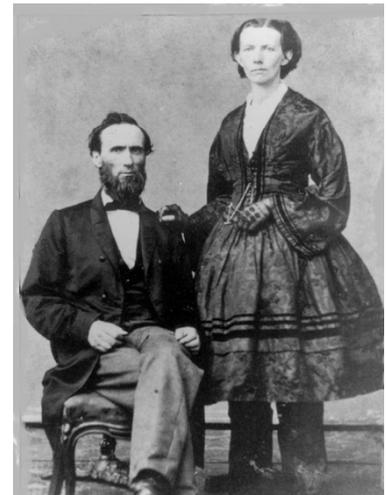


Fig.5 1862-1867
Carte de Visit
Right: Lydia Sayer Hasbrouck
Left: John W. Hasbrouck
Courtesy of Deborah Fontana
Cooney
Joan Severa, p.238.

dresses at Our Home on the Hill, James C. Jackson's health spa (photos 123 and 124, Severa, p.240, p.251,) are supported by several valuable photos and their explanations.

- (5) The dress reform movement is discussed in "From Paris Mode to American Look: A Modern and Contemporary History of American Fashion Society" by Masako Hamada (Next Publishing, Impress P&D POD Publishing Service, Inc., January 2018).

V The 1870s

1. Historical background and characteristics of clothing

Against the backdrop of the Civil War, industrial development, the development of railroads and sewing machines, the publication of fashion magazines, the election of Republican Hayes to the presidency in 1877, and the failure of the Southern Reconstruction Movement, the American fashion industry in the 1870s underwent change and development. The Franco-Prussian War (1870-71) was also a major event that temporarily interrupted the transmission of fashion to other countries. Nevertheless, the influence of French fashion on the United States was profound.

As the United States entered the so-called "Gilded Age," it became very easy for fashion-conscious American women to adopt French styles, which were at the forefront of fashion. In the U.S. at that time, Godey's Lady's Book, Peterson's Magazine, The Delineator, The Lady's Home Journal, Harper's Bazar and other fashion periodicals were published in the United States at the time, and these magazines included instructions on how to make dresses. Among them, Godey's Lady's Book shows the style of the French upper class people. However, it was only some women from wealthy families who were able to adopt all the French fashions. Women from less affluent families made full use of their sewing machines to adopt and enjoy the fashions.

2. Findings

The author made the following findings from the analysis of the photographs of Severa in this chapter.

- (1) As shown in Table 1, with the development of photographic technology, photography became increasingly popular in the 1870s, and many photographs taken outdoors show the clothing of ordinary people.
- (2) In her book, Severa shows the connection between society and fashion, saying that in the 1870s, the first couple of years were recessionary and people could not afford to buy new clothes, but gradually, society forced everyone to follow the fashion of clothing (Severa, p.293). In other words, thanks to the development of transportation, patterns and fabrics were available wherever people lived, and the idea that it was unavoidable for clothes to go out of fashion because they were local was no longer valid. This view of Severa is an issue for today's clothing researchers to consider.

(3) It is difficult to grasp the reality of working-class clothing, as only photographs of a newspaper delivery girl (Photo 183, Severa, p.369) and a girl in a textile factory (Photo 184, Severa, p.370) are included.

(4) Group photos of immigrants from Northern Europe (Photos 160, 161, 162, 163, 164, Severa, pp.338-339, 340-341, 342-343, 344-345, 346-347) suggest that they somehow tried to assimilate or integrate into American society through clothing. It is clear that they were trying to somehow assimilate or integrate into American society through clothing.



Fig.6 circa 1873
An immigrant family from Denmark
Courtesy of The State Historical Society of Wisconsin
(WHi [D31] 760)
Joan Severa, p.342.

VI The 1880s

1. Historical background and characteristics of clothing

In Europe, in the 1880s, the bustle costume was the center of women's clothing, following the crinoline costume. To keep up with the Parisian mode, American women also used a waistband to make their skirts fuller. The 1880s, which began with the glamorous bustle costumes, was also a turbulent time for the United States. By 1890, with the construction of the railroads and the extermination of the Indians, farms, ranches, mines, and cities large and small could be found throughout most of the continent that would become part of the United States. By the early 1900s, two changes had emerged that more closely linked rural settlers to modern society. The first was the expansion of mail order companies such as Montgomery Ward and Sears Roebuck, which began in the 1870s and 1880s, making the products of industrial society available to almost everyone.

The second change was that the government greatly expanded the rural free delivery system. Farmers no longer suffered from a lack of information, and letters, newspapers, advertisements, and catalogs were delivered to their homes almost daily.

Through photographs, Severa explains and analyzes the fashions of the common people that developed under this background.

2. Findings

The author has made the following findings from the analysis of her photographs.

- (1) With the popularization of photography, the actual situation of the popularization of clothing, that is, the approach to modern costumes, can be read from the photographs.
- (2) The 1880s has a very important meaning in women's fashion. The development of the pattern system made it possible to incorporate a certain amount of fashion into home sewing. In addition, mass production of

clothes became possible, and the development of department stores and mail order systems made less expensive clothes available in ready-to-wear. We can also see a gradual shift to simpler clothing due to changes in lifestyle. However, as the photos show, the change was slow, and it is true that American women longed for the high fashion of Europe. In other words, it does not mean that restrictive high fashion disappeared immediately, and we can see these garments together in the photographs from this period.

- (3) The social advancement of women had an impact on fashion, and one of the characteristics of women's working clothes is the juxtaposition of the high fashion of upper class women and active clothing that directly translates into modern clothing. Until then, fashions had been established according to the tastes of upper-class women only, but it can be said that the democratization of fashion began during this period. 1880s women's fashion was characterized by the appearance of bustle garments (photos 193 and 208, Severa, pp. 402-403), as well as it is very interesting to see glimpses in the photographs of garments approaching the modern costumes (Photo 224, Severa, p.451) that became widespread in the 1890s.

VII The 1890s

1. Historical background and characteristics of clothing

In the 1890s, mass production of coats, capes, shirts, blouses, skirts, and other items of clothing for women as well as men became possible in the U.S. Department stores increased, and the retail catalog market developed. In 1896, the Rural Free Delivery program was launched as an experiment. In 1896, the Rural Free Delivery program was launched as an experiment, the postal parcel system developed, Montgomery and Ward (1870) and Sears and Roebuck (1893) succeeded in catalog shopping, and the Rural Free Delivery program became effective after 1896 in conjunction with catalog shopping. This is how shopping by mail order became possible in the United States, especially in rural areas.

2. Findings

The author has made the following findings based on the analysis of the photographic analysis of Severa in this chapter.

- (1) The 1890s is an important transitional period in the history of clothing, as the bustle garments that were popular in the 1880s gave way to more modern costumes. It was during this period that the demand for ready-to-wear clothing began to become more prevalent, bringing about a major change in women's clothing and their perception of the value of clothing. There was a shift from elaborate ornamentation to simpler forms of clothing. Lifestyle changes were definitely taking place, and it became economically feasible for one person to own a large number and variety of clothes. Paris was still a strong source of fashion, but the tendency to cinch the waist was not as prevalent in the United States during this period.

- (2) However, the home was still a place of production and not necessarily a place of consumption. Mass production brought inexpensive ready-to-wear clothes to the market, but many housewives used patterns and sewing machines to obtain more up-to-date clothing through home sewing, and lived frugally.
- (3) As women entered the workforce, engaged in work, enjoyed sports, and rode bicycles, there was a great demand for simple, functional clothing. This is where the new item, the shirt blouse, comes into play. Since this blouse did not have to fit very well, it could be easily made at home and there seemed to be no need to buy ready-made clothes.
- (4) Separate skirts could also be easily sewn at home, and cotton home clothes, make-up clothes, and Mother Hubbard could also be made at home, in one day. Thus, the American housewife at the end of the 19th century lived a rational life, saving money on one hand and buying ready-made clothes on the other.
- (5) Custom-made suits for women were made by men's tailors.
- (6) Women involved in labor can be seen in nurses (Photo 247, Severa, p.503), female factory workers (Photos 235, 242, Severa, p.488, p.496), and black nurses (Photo 262, Severa, pp.522-523). We also see a woman trying to ride a bicycle (Photo 248, Severa, pp.504-505). Severa's commentary on these photographs is very clear and informative from the perspective of clothing and labor, clothing and sports.
- (7) In this chapter, the transitional period of the 1890s toward a mass-production, mass-consumption society is reflected in 52 photographs of middle- and lower-class people in a very realistic and interesting way. It is infinitely profound and enjoyable to decipher the history of American clothing society from each precious photograph, while anticipating the 20th century to come.



Fig.7 1893-1896
Chapil Plane Factory
Courtesy of The Connecticut Historical Society (882)
Joan Severa, p.496.



Fig.8 1895
A Lady and Bicycle
Courtesy of The Atlanta History Center
(4209)
Joan Severa, p.504.

VIII Future Assignment

Finally, based on the above findings, I would like to summarize what can be seen about American clothing and customs from these photographic materials, what is lacking or has potential for research, and what kind of research needs to be done in order to achieve this, in order to suggest a kind of future direction for research. I hope to suggest some future directions for research.

- (1) Research on the history of clothing in the U.S., including not only upper class clothing from the 1840s to the 1890s, but also middle class and lower class clothing, is rare. and Severa's book is a valuable resource for research on middle- and lower-class clothing. It is especially valuable in revealing the American customs of Native Americans, African Americans, immigrants from Scandinavia, and the everyday and working clothes of the common people.
- (2) However, I would like to see more in-depth research on the clothing culture of Native Americans by tribe, and on the clothing of immigrants by ethnicity, such as the clothing of Jews, using photographic materials.
- (3) In Japan, books on photographic techniques have been published (see note [Japanese (11)]), but there are no books on clothing as seen in American photographs. I am convinced that the translation and publication of Severa's major work will bring about the birth of a book on the history of 19th century American clothing, especially the history of popular clothing, which is currently lacking in Japan.
- (4) The study of costumes in 20th-century American photographs is an issue for the future. After the Second World War, American fashion for Americans was born, breaking away from its European orientation. Currently, American clothing researchers are discovering the careers and activities of female clothing designers who were active during this period. There is a lack of research in this field. Adequate research should be conducted using photographs, fashion magazines, and actual materials in the future.
- (5) The 20th century American fashion designers are discussed in "The Unknown Truth about 20th Century American Women Designers: A History of American Fashion Society, Continued" by Masako Hamada (Impress P&D POD Publishing Service, April 7, 2021).

Finally, I would like to add a note about my future writing activities.

I am planning to publish the following books in ebook and paperback from Amazon.co.jp.

"The Common People's Clothing in Modern American Photographs: Guidebook of Joan Severa, *Dressed for the Photographer: Ordinary Americans and Fashion, 1840-1900*, kent State University Press, 1995."

Hamada's book is a new study, a guidebook, if you will, to help readers make the most of Severa's 600-page book. Based on Severa's photographic analysis, the author has provided an easy-to-understand explanation of

the popular dress of modern America as told by photographs from her unique perspective. I have been researching American popular clothing for 38 years, and I am very grateful to Severa for her wonderful work, which has made it possible for me to publish a popular version of this new research book.

I hope that Hamada's guidebook will be of use to the guides of historical tourist sites in Wisconsin above all. It would also be a great pleasure if this guidebook could be of help to researchers, archivists, and students of clothing to understand Joan Severa's 600-page book, as there are no other books on 19th century American popular clothing other than her book.

【Note】 References

Japanese books, Japanese journals, and notes

- (1) Japanese book: Kaoru Tanno, "World History of Clothing" (Hakusuisha, 1985).
- (2) Japanese book: Tadashi Aruga, Shoichi Oshimo, "Overview of American History [New Edition] -Dreams and Realities of the New World-" (Yuhikaku, 1990).
- (3) Japanese books: Tadashi Aruga, Shoichi Oshimo, Kosuke Shimura, Takashi Hirano, World History Compendium: American History 1 (Yamakawa Shuppansha, 1994).
- (4) Japanese book: Masako Hamada, A History of American Fashion Society (Tokyo Do Shuppan, 2009).
- (5) Japanese book: "The age of ready-to-wear clothing: the development of the American clothing industry" by Yasuko Kajima (Kasei Kyoikusha, 1988.)
- (6) Notes: L.J.M. Daguerre, Commentary and translation by Masao Nakazaki, "[Complete translation] Daguerreotype instruction manual: History and operation of silver plate photography DAGUERREOTYPE" (Asahi Sonorama, 1998). The recommendation on the front cover of this book reads as follows. The booklet "The Daguerreotype Manual," which detailed the daguerreotype operation, was released in Paris on August 20, 1839, and sold out that day. This book is the first complete translation of the long awaited "Daguerreotype Manual," a milestone in photography. It is no exaggeration to say that this book is a must-read for all photography enthusiasts, with its detailed "explanations" including the prehistory of the invention of the daguerreotype and the secret story of how this revolutionary invention was completed.
- (7) Japanese book: For the invention and development of the sewing machine and sewing machines in Japan, see Chiyo Tanaka, Shin Tanaka Chiyo Fukusyoku Jiten (New Tanaka Chiyo's Dictionary of Clothing) (Doubunshoin, 1991).
- (8) Japanese book: Shino Yasutomo, Shashin no Hajimari Monogatari (The Beginning Story of Photography) (Raikosha, 2009).
- (9) Japanese journal: Osamu Maekawa, "Carte de visite: Possibility of Vernacular Photography 1", Journal of

〈Commentary〉 Joan Severa, Dressed for the Photographer:
Ordinary Americans and Fashion, 1840-1900, The Kent State University Press, 1995
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Aesthetics and Art, 9:4-21, March 2013, pp.5-6.

(10) Translation: Lise V. Junkins, Tetsuro Nakaoka. See Takamatsu Tohru and Nakaoka Shunsuke, Translation:
A World History of Film and Camera: Technical Innovation and Enterprise, Heibonsha, 1998.

(11) • Translation:

① Alan Trachtenberg, translated by Hideyo Ikui and Yasushi Ishii, America: Reading Photography: Images as
History, Hakusuisha, 1995.

② L.J.M. Daguerre, Commentary and Translation by Masao Nakazaki, DAGUERREOTYPE, Asahi Sonorama,
1998.

③ Leeds V. Junkins, ibid.

④ C. E. K. Meehan translated by Shinobu Korematsu, The Story of Research and Development in the History
of Photographic Technology as Told by Dr. Mies, Kodansha Business Partners, 2013.

• Japanese book:

Shino Yasutomo, Shashin no Hajimari Monogatari (The Beginning • Story of Photography) (Raikosha, 2009).

Foreign books and notes

(1) Foreign books: Joan Severa, Dressed for the Photographer, Ordinary Americans and Fashion ,1840-1900,
Kent State University press, Ohio, Kent, 1995.

(2) Note: In June 1830, the first hand-colored, watercolor fashion plates were printed in the United States, and
the magazine in which they appeared was Godey's Lady's Book. For the background of the publication and
the characteristics of the magazine, please refer to Part II, Chapter 1, Section 4.

(3) Foreign book: Robert Taft, Photography and the American Scene, New York: McMillan Co.,1938.

This article is a revised version of " Journal of the Japan Society for Historical Mannes and Customs
58-02_Minor Special Feature_Masako Hamada's " Mannes and Customs Studies in Photographs in Modern
America: Based on Joan Severa's Research," with additions and revisions based on her subsequent research
findings.

