



EXHIBITION GUIDE

# Fashion Forward

WOMEN'S WEAR AND SOCIAL REFORM

# *FASHION AND FREEDOM*

Perspectives on Women's Fashion at the turn-of-the-twentieth-century

By Iulia Bodeanu, Curator



Our clothes often comprise the basis of our identity and correspond to personal narratives that we present to the world. The importance of the "dressed body" is not only personal, it is socially and culturally significant. Fashion is also economically significant, both driving and responding to commercial and economic trends. Historically, these narratives were more externally constructed and imposed on women by social forces, at times out of their control.

With the start of 20th century, clothing became an act of rebellion as women started pushing social boundaries and exposing more of their bodies, particularly during the roaring 20s. Modern women gained agency in choosing what to wear. However, for much of the late 19th and early 20th century, the individual was subject to collective practices.

Themes of social progress informing fashion and freedom of women's wear as a means of subverting social norms are at the core of the Fashion Forward exhibition. While the garments show a linear trajectory of style from the 1880s to the 1920s, it is important to remember that freedom of the female form from physical constraints, such as corsets, happened over a long period of time. Various movements of dress reform and the emergence of first wave feminism paved the way for social and political change. What started as a movement for women to wear more "healthy" garments emerged as the fight for gender equality and voter representation, culminating in the ratification of the 19th amendment.

Special thanks to all of our partners, YoloArts, Yolo County Historical Collection, Yolo County Archives, and Women's History Month for their support.

Cover Image: Miss Snowball seated in an automobile in front of the Snowball home in Knights Landing. c. 1905 Courtesy of the Yolo County Archives J09-021



# Women's Suffrage Timeline

ON THE LEFT ARE LOCAL (CALIFORNIA) DATES OF SIGNIFICANCE  
ON THE RIGHT ARE NATIONAL (U.S.) DATES OF SIGNIFICANCE

**Suffrage is the right to vote in political elections.**

## JANUARY, 1869

The formation of the California Woman Suffrage Association by a group of women led by Emily Pitts Stevens

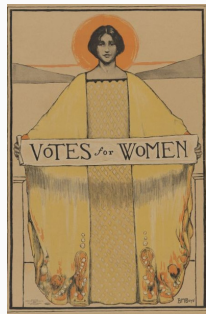
## DECEMBER 26, 1871

Susan B. Anthony and Elizabeth Cady Stanton speak in Santa Cruz, hosted by Emily Pitts Stevens and Laura de Force Gordon.

## OCTOBER 10, 1911

Successful passage of Proposition 4 (Senate Constitutional Amendment No. 8) in 1911

Jenny Mary Chamberlain became the first woman to register to vote in Alameda County.



## JULY 19, 1848

### Seneca Falls Convention

The Seneca Falls Convention was the first women's rights convention. It advertised itself as "a convention to discuss the social, civil, and religious condition and rights of woman."

## JANUARY 29, 1866

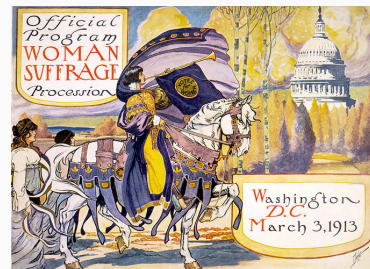
### Petition for Universal Suffrage

This petition was part of the first national drive to focus on women's voting rights and included signatures of some of the most prominent advocates at the time. It asked for an amendment to the Constitution that would prohibit states from disenfranchising citizens from voting on the basis of sex.

## MARCH 3, 1913

### Suffrage March on Washington

Marching in the Suffrage Parade in Washington D.C.

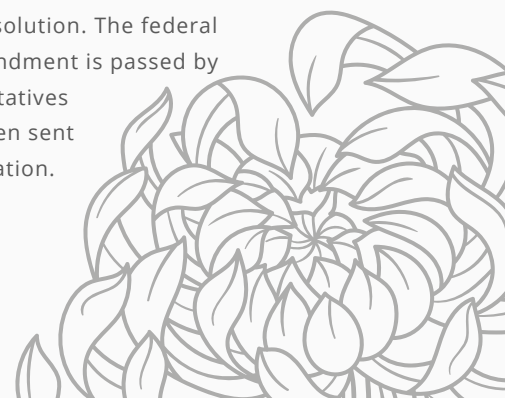


## MAY 28, 1919

H.R. Res. 1 Joint Resolution Proposing an Amendment to the Constitution extending the Right of Suffrage to women.

## JUNE 4, 1919

Nineteenth Amendment to the United States Congressional Joint Resolution. The federal women's suffrage amendment is passed by the House of Representatives and the Senate. It is then sent to the states for ratification.



# *How to Read a Dress - Essay Excerpt*

## A GUIDE TO CHANGING FASHION FROM THE 16TH TO THE 20TH CENTURY

BY LYDIA EDWARDS

The years 1870-1889 can be characterized by three very distinct silhouettes: the first bustle era, from c. 1870 to 1875; the “natural form” period from c. 1876 to 1882, and, finally, the last phase of the bustle phenomenon, spanning roughly from 1883 to 1889. This twenty-year period saw a new inception, a brief rejection, and then a revival, which makes it a colorful, intriguing, yet contradictory time.

In the late 1860s, a gradual focus on the back of the skirt was emphasized by the changing shape of the crinoline. The area where the bustle would soon appear was marked out, almost stealthily, by subtle hints; an ornate peplum, for instance, or a bow at the center back of a waistline. It was further suggested by the slow elaboration of drapery to the skirt – drapery that was swept up and gradually back, making the adoption of the bustle in place of the shrinking crinoline an obvious and necessary maneuver – a means of dealing with the excess fabric left behind from such voluminous skirts. Bustles can be defined as structures that were worn on the lower half of the body, tied around the waist, and that enabled the back of skirts to be thrust out, protruding like a shelf from the small of the back. They enabled skirt fabric to be caught up in elaborate drapes and folds, leading into trains and complex ornamentation.

In the very late 1860s, a smaller variety – usually featuring hoops only at the back and sides – were worn, with an extra arrangement of wires at the back to provide more support for gathering drapery. These were known as crinolettes or half hoops, and the flounced pads of horsehair tied around the waist, worn throughout both bustle eras, were referred to as dress improvers or tournures (the word bustle was thought indecent in polite society). Both devices helped produce first the softer, rounder and higher bustled shape of the early 1870s, and then the sharper horizontal “shelf” that defined the final phase of the 1880s. The self was supported by structures of various shapes and sizes and no longer formed part of a crinoline, making the rest of the skirt much slimmer and narrower than it had previously been.

During the interim natural form period, when bustle frames of all types were discarded, dresses become almost skintight. They fit, sheath-like, over the hips as a one-piece princess-line dress, or as a skirt with separate figure-hugging cuirass bodice. All fullness was confined to the back of the skirt and the train, with the sides of the garment tightly encircling the legs. This was achieved through the use of inner ties in the petticoat and skirt, which held the fabric as close to the sides of the body as possible.

In 1883, a final bustle arrangement made its entrance. Often referred to as the shelf bustle, the style did exactly what its name suggest: it stuck straight out from the small of the wear’s back at a 90-degree angle. In general, less drapery adorned this apparatus, making the effect far more rigid and architectural than it had been in the early 1870s. This was another short lived trend, however, petering out in the late 1880s to become only a modest bustle pad, worn to give a little fullness to the back of the gored skirts (A-line skirts with different triangular panels sewn together to create a loose, flowing bell shape) which became fashionable into the 1890s. This change was met with some relief by many fashion pages, with one Australian newspaper commenting in 1887 that “Fashion is becoming rational in the matter of the tournure (aka bustle). The ridiculous tournurers, enormously protruding, which vexed seriously inclined spirits for the last few years, are now almost forgotten.”

In the popular press, satirists enjoyed lampooning early bustle styles by comparing them to the rounded exoskeletons of snails and beetles. The new princess line was not safe from ridicule either; with Punch magazine and similar publications suggesting that, with this slim silhouette, women were so cocooned that they could barely move.



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It was perhaps this style, in particular, that began to seriously fuel the burgeoning rational dress movement. Not since Amelia Bloomer's attempt in the 1850s had any lasting efforts been achieved, and significant widespread emancipation for women was still some fifty years away. The Artistic Dress Movement and the Aesthetic Dress Movement made certain strides, carrying similar preferences from natural fabrics and simple craftsmanship. However, both were limited mainly to the intelligentsia and "bohemian" circles, and it was the Rational Dress Society, founded in 1881, that seriously publicized reform on the basis of health and comfort above all else. Well-known reformist Mary Haweis (1848-1898) was interested in the aesthetics as well as the practicalities of dress and did not believe that the two were mutually exclusive. She merely valued simple clothes that showed off the "natural lines" a women's figure. What she objected to was not so much the shape of fashionable dress – which, in the *Art of Beauty* (1882), she described as "commendable because it indicates those forms of the body which have too long been completely hidden" – but to the extremes of fashionable taste: "The heavy tail or confined train is not allowed to soften and enhance the movements of the body, but in walking will jerk at each step, increasing the lady's resemblance to a clogged cow."

Ordinary people reading such pieces responded by with their own impassioned letters on the subject. One woman expressed concern in 1877 that the fine workmanship of many of these gowns were comprised by the dictates of fashion: "The draping and trimming of the skirt on which so much care is bestowed, is entirely disarranged from the original design by being drawn aslant and elevated and a free and graceful motion of feet and hands is restrained by the burden of the heavy train, dragged together and borne constantly."

So as not to compromise the beauty of dress, rational dress advocates developed and heavily promoted "healthy" corsets and lighter undergarments. It was hoped that these would make fashionable clothes more hygienic without making the wearer feel conspicuous. However, such innovations were only adopted by a minority, and dress reformists had longer-lasting success in the concentrated area of sports and leisure wear by encouraging women to choose more practical outfits for physical activities.

For most women, corsets remained indispensable, especially during the late 1870s when there was such focused attention on the torso in its long, lean bodice and princess line. Corsets were therefore cut longer in the body, and were stiffened with more strips of whalebone than previous styles. It was the development of two new technologies, however, that made the most difference to the shape and restrictiveness of corsets in this era. The first was the use of steam-molding, introduced in the late 1860s but providing particularly popular in the 1870s and 1880s. This procedure involved starching and shaping the corset on a mannequin and then allowing it to dry to the required stiffness. The second was a shaped busk known as a spoon busk, which was narrow at its tip and widened into a broad round spoon shape at the base of the corset. This gave greater support, but also greater restriction to the abdomen and kept the front of the bodice smooth.

During this period, despite the complexity of fashionable dress, it became easier and easier for all women to engage with fashion. The necessity of having fashionable pieces custom made was becoming a thing of the past. This was largely due to the fact that the textile industry's limits had been greatly expanded by the introduction of power looms and other machines that made garment cutting and assembly far more efficient. In the domestic sphere, more widespread use and availability of the sewing machine meant that clothes could be produced faster and in greater quantities. Paper patterns increased the level of accessible information regarding how to make and wear the latest trends, and the development of the department store allowed the consumption of ready-made garments and accessories. \*





## *The Wearing of Costume - Essay Excerpt*

### THE CHANGING TECHNIQUES OF WEARING CLOTHES AND HOW TO MOVE IN THEM FROM ROMAN BRITAN TO THE SECOND WORLD WAE FROM THE 16TH TO THE 20TH CENTURY

BY RUTH M. GREEN

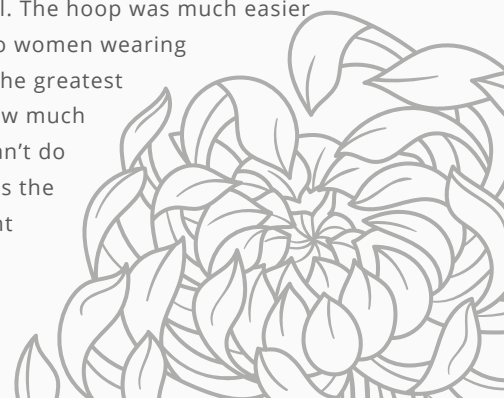
Naturally no two people move in the same way – personal character, general circumstances, the immediate situation, all cause variations. These subtleties I leave to each person to work out for themselves. We are concerned with the broad outline, the general ideal, the “main” road which all the personal idiosyncrasies spring from. The greatest conventionality can exist only in contrast to a corresponding convention. Remember that a man’s or women’s manor and behavior will be colored by his social position, to name just one thing, and allow the appropriate modifications in movement.

Let us begin with the basic principles that have never changed. First, people live in their clothes. Whatever they wear, people always find the least troublesome way of managing their clothes. So if we stay true to the original wearers we will have far more freedom in one’s clothes. But people have always been concerned with more than ease and comfort. They want to look as attractive as possible according to the ideas of their time; to show off their clothes to the best advantage; and most people conform to current ideas of propriety. The weight, shape and stiffness or otherwise of clothes – including underclothes – affects one’s posture and balance; so we must always know what people wore under their clothes before you can tell how they moved. And lastly, custom and childhood training leave a mark. Hours of schooldays spent practicing deportment or wearing a book on one’s head have a permanent effect, as easily recognizable as the gait of a soldier.

The nineteenth century saw more changes in women’s clothes, and their corresponding movements, than almost any other. A quiet, unobtrusive manner with small movements was the thing. The century began with the free and flimsy Empire style. Then, as more and more petticoats were worn, skirts grew wider and quite short while waists tightened and slipped back to their natural position, with big puffed sleeves that enhanced the shape of the lower arm. A woman might be constricted with stays to maintain the small waist, but the full rather short skirts left her legs free. The shape of her arm was nearly as important as the size of her waist, and playing an instrument at a musical evening was a good way to show off her features. A young lady might even choose to play the harp rather than piano simply because it was more effective in showing off her shapely arm. And now, for the first time since the Restoration, shoulders were to be seen, at least in evening dress.

During the mid-nineteenth-century skirts soon dropped to the ground and ankles were officially hidden until the next century. In practice, of course, they were often imposed, by accident or design. But in days of official prudery the hiding or showing of ankles could be almost a minor art. In these conditions even the sight of a petticoat had an effect; there were definite fashions in petticoats – white, colored, frilly, flounced, etc. Awareness of petticoats is a fact that wearers of these clothes must always remember, for the management of her skirts and petticoats illustrates a women’s whole character.

Skirts got fuller and fuller, with more and heavier petticoats, until the invention of the steel crinoline hoop must have come as a blessing. Before its arrival smart women could not wear less than eight petticoats under her dress. Some of them were padded and otherwise thickened, and others flounced, to add to the final effect. The weight was considerable, and you had to walk in short glides to beat all graceful. The hoop was much easier to carry, although its very lightness created difficulties and it was impossible for two women wearing crinolines to come really close to each other. Remember when wearing a skirt that the greatest width is at the bottom. When you wear a dress with petticoats it does not matter how much you walk into things (beyond the waist level), your skirts ripple and stay decent. You can’t do the same in a crinoline. Neither leaning as far forward as is reasonable and safe; it is the angle of the body that does most to give that “typical” look of the period with a slight bend forward.



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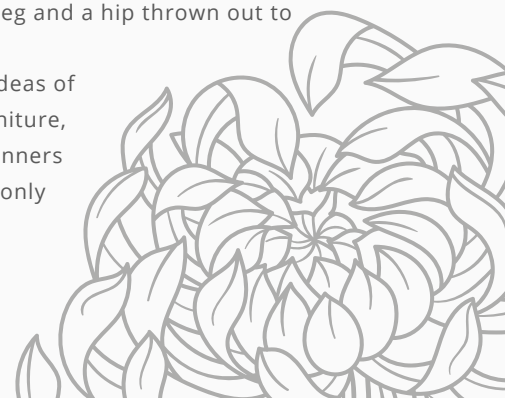
Yet women went for walks in crinolines, and even climbed stairs. To walk safely in a crinoline you must not take risks; no violent movements, take care of the amount of tilt you allow – and send gentlemen first over puddles- these are the main precautions. They were soon habits to women who lived in crinolines. By 1860 women of all classes were wearing them, which meant they knew how to walk in them safely and decently. There was no variation in the height of the hem for working women. With a dress tight to the knees tiny steps were necessary to minimize an improper wiggle.

Supporters of the Rational Dress movement, moved with a conscious freedom which included some exaggeration. But early training in deportment would have left its mark on these ladies as well. By 1890 the bustle had gone and the hour-glass figure was in fashion. This was shape of the famous Gibson Girl, with many women needing to pad their hips or bosom to get the right effect. It was the fashion to wear a lot of flounced petticoats, flounces and frills and frou-frou under a smooth skirt. Women walked with their skirts held up to one side, not too high, but just enough to give a delightful glimpse of those intriguing frills. But remember that it was immodest to show any leg, although those skirts that trailed on the ground had to be brushed and spooned clean after every wearing. To make this easier it was a common practice to put an edging of come coarse, easily cleaned material on one's skirt.

At the beginning of the twentieth century hips were minimized as much as possible. Women wore corsets that were long and below the waist, with stocking suspenders fastened to them. The dress was smooth over the tightly corseted hips, but from the knee down petticoats were a mass of fills, difficult to control with one's hands. The bust was pushed together and forward in a single mass, while the shoulders were held down. Bust bodices which turned into the brassiere came into fashion at this time and save a lot of strain and fruitless attempts to avoid the ugly wobble. The only possible stance, which of course became fashionable, was sawing slightly forward, with an extremely straight posture. The neck was as long as possible and accentuated by the high lace collar. Women kept as still as they could above the knees; as it was dangerously easy to produce a vulgar wiggle in the dress. It was incredibly inconvenient for daily life, with buses and trains, and for more or less emancipated women fighting for the cote, and was only work by women who particularly wanted to look smart. These tight dresses cut down the possible number of undergarments and it is worth commenting that this was the first time that fashion made women wear skirts too tight for ease.

Because of the lack of accessibility of fabric during World War I, clothes became fewer and less restricting. During the war several inches of leg were show, with a corresponding freedom of movement. Ideas of decency were changing, which naturally affected manners – it became possible for women to cross their legs in public as a matter of course. In the years after the war skirt lengths changed a great deal, moving up and down, while clothes continued to modernize in style. In this decade women's style of dress and manner of behaving moved and changed quickly together. With the short, bare-armed clothes of the late nineteen-twenties, and the fashionable lack of shape, women had more freedom than ever before. You could move freely about, take great strides and cross your legs. Underclothes were fewer and less constricting than ever before. As ideals of deportment faded away you could see women standing, rather knock-kneed, with their weight on one leg and a hip thrown out to advertise the fact that her ankles were finally free.

There never was a time when everybody behaved perfectly, according to the ideas of that time. But in the same way that the spirit of each age shows in its literature, furniture, and fashions and other social manifestations, so it shows in the manner and the manners of the people of the age. General behavior must be in key with the rest or you have only fancy-dress unreality, while correct demeanor makes the whole picture truthful and convincing. Such knowledge also gives us a deeper understanding of the people of other times; and it gives the individual not only ease and comfort, but together we see fashion as a subtle and flexible tool.



## *Corsets & Crinolines*

Fashion, as we know it, emerged with etiquette books, fashion plates, and magazines such as Godey's Lady Book, published from 1830 to 1878. The periodical was the most widely circulated publication during the Civil War. Each issue included articles, poetry, sheet music, and hand-tinted fashion plates or engravings of women's clothing.

Women's wear became a point of great cultural importance and showed the way in which women used fashion to express, conceal, rebel and protest. Undergarments were important because they created a desired shape or silhouette.

During the mid to late 1880s, middle and upper class women were not expected to work or perform manual labor, aside from managing their husband's household. There was little need for mobility and garments reflected this through several layers of petticoats, laced corsets, corset covers, bloomers, crinoline cages and bustles.

The desirable hourglass silhouette was identified by a large bust, small waist, and wide hips. This look was accomplished by wearing a tightly laced corset with up to 12 layers of cotton petticoats. With the invention of crinoline in 1856, skirts took on a more voluminous look. Crinolines were constructed of stiff horsehair or steel and were worn underneath a skirt.

In 1864 the bustle, a padded undergarment that attached at the waist, emerged and replaced crinoline hoops. The preferred dress shape became flat at the front and sides, with a slimmer skirt and longer train. Bustles were wire structures tied around the waist, which thrust the skirt outward, to be covered by fabric drapes and folds. The long train created a "shelf-like" look, with less material in the skirt, and became known as the natural form from the 1870s to the 1890s.

With the emergence of the Rational Dress Society in 1881, a campaign started for women to wear more practical, comfortable and healthful garments. This movement also became the basis for the broader campaign which earned women the right to vote.

## *Busts & Bustles*

Women's garments of the 1890s had simpler flowing lines, at least for the bottom of the female form. The disappearance of the bustle meant that the drapery of skirts became free of complicated overlays and had straighter lines, but not necessarily less material. This change shifted the focus from the skirt toward the leg-of-mutton sleeves. These sleeves were puffed at the top and gradually diminished into a tight-fitted cuff. The effect of the large sleeves with the flared A-line skirt, which made the waist appear even smaller created an S-bend silhouette.

This ideal was personified by the Gibson Girl, an image created by Charles Dana Gibson in 1890. She was tall, with a narrow waist, and wore a shirtwaist shirt and a long skirt, which both emphasized her small waist. Lithographs and woodcuts in magazines carried her image across America. Feminists approved the Gibson Girl as a model of the "new woman" and dress reformers endorsed her clothes as liberating. Corset makers liked her because she still needed the small gathered waist.

The concept of the "new woman" emerged toward the end of the nineteenth century. As women became more involved in the public sphere and began attending college, they also moved toward greater financial independence and professional roles. Subsequently, clothing had to reflect the need for less restriction and more mobility as women participated in new leisure activities and entered areas of society.





## *Focus on Yolo County*

Lydia Lawhead was a teacher in Michigan and Illinois before moving to Woodland in 1878. Lydia taught at the Prairie School, near Merritt Station, for over five years before teaching at Hesperian College for twenty years. She then helped to found Woodland High School. Lawhead was civically engaged and was involved in many of the local social clubs. She also served as president of the Northern California District of the California Federation of Women's Clubs and was vice president of the State Federation. Lawhead also served as part of Woodland's chapter of the Yolo County Equal Suffrage League and championed women's causes in Yolo County.



## *Style & Suffrage*

The 1848 Seneca Falls Convention in New York was the first of many gatherings dedicated to advancing women's rights. Over the next fifty years women organized meetings, rallies, lectures, petitions and parades to support equality. In 1866 Elizabeth Cady Stanton, Susan B. Anthony and abolitionists founded the American Equal Rights Association (AERA), which aimed to secure "equal rights to all American citizens, especially the right of suffrage, irrespective of race, color, or sex." But in 1869 alliances were fragile, as groups began to fracture amid discussion of the 15th Amendment, which would grant African American men the right to vote, but not women.

In 1890, two organizations were created to help pass a constitutional amendment. The National American Woman Suffrage Association (NAWSA) was formed under the leadership of Carrie Chapman Catt and undertook grassroots campaigns in individual states, while also lobbying in Washington D.C. Under the leadership of Alice Paul, a second and more militant organization, called the National Women's Party (NWP) was created.

Between 1878, when the 19th amendment was first introduced in Congress, and 1920, when it was ratified, suffragettes led protests, hunger strikes and were sometimes jailed. To publicize their cause, suffragettes made buttons, pennants and post cards with their signature purple (loyalty), white (purity) and gold (hope) colors. To avoid the stereotypical image of the strong-minded woman in masculine clothes created by newspaper cartoonists, the suffragettes resolved to present a fashionable, feminine image. To contrast men's black suits, women wore white to stand out.

## *Focus on Yolo County*

Emily Hoppin pursued higher education in Michigan before marrying Charles R. Hoppin in 1874 and making her way to California. In addition to her management of the Hoppin farm, she was also a dedicated community member. Hoppin was involved in a number of social clubs in Woodland, including the Women's Christian Temperance Union where she worked diligently to support the passage of suffrage for women in California. When Jennette Rankin came to Yolo County in August of 1911 to speak about and campaign for suffrage, Emily Hoppin, Emma C. Laugenour, and Dr. Frances Newton spent four and a half days taking Jennette around the county for her speaking engagements.



## *Fashion & Flappers*

The 1920s saw a dramatic shift in women's garments. The dawn of the new century marked the beginning of a more permissive era. Women wanted clothes that let them move more easily and showed off their legs. Hemlines moved upward and the French designer Paul Poiret deemphasized and dropped the waistline to create a more slender, slim-hipped look. Irene Castle was another important trendsetter who popularized the “boyish” figure and cropped bob hairstyle that became the forerunner of flapper fashions.

With the elimination of the corset came a simpler silhouette which discarded what remained of 19th century fashion and allowed the female form to be unobstructed and reveal its true shape. Dress reformers sought to make fashion “rational” and “healthy.” After WWI clothing reflected the bright, light and joyful aspects of life, as the emancipated woman sought to express her individuality through dress. Women's garments became more varied as women pursued leisure activities requiring sportswear, daywear and evening wear.

The decade kicked off with the passage of the 19th Amendment, and continued with women joining the workforce in increasing numbers, participating actively in the new mass consumer culture, and enjoying more social freedoms driven by urbanization and economic growth. Even with this progress, there was, and still is, a long way to go toward gender equality.

The Equal Rights Amendment was introduced to Congress by Alice Paul and Crystal Eastman in 1923. The proposed amendment to the Constitution states, “equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex.” In January 2020, Virginia became the 38th state to ratify the amendment, but its future remains uncertain.

## *Focus on Yolo County*

Dorinda Mansfield was born in Kentucky and moved to Yolo County after marrying Edward Mansfield. Dorinda, Edward, and their three sons, Charles, Otis, and Alonzo came to Sacramento by train and settled in Woodland. They made the move to California in search of a better life for their children. Mansfield was an accomplished seamstress, quilter, housemaid, and cook. She worked as a cook for wealthy families, baking for weddings, parties, and became a well-known caterer in the community. Mansfield was also particularly well known for creating a nine-patch quilt, utilizing materials which she collected over the course of thirty years.



## *Fashion Forward*

### WOMEN'S WEAR AND SOCIAL REFORM EXHIBITION LABELS

Corset

Metal, cotton, thread

c. 1890

Donated by Helen Daniels

YO1-364-04

Crinoline Hoop Skirt

Metal, leather, cotton muslin

c. 1890

Donated by Helen Daniels

YO1-C350-01

Black Satin Two Piece Dress

Satin, beading, lace

c. 1880

Donated by Alice Jane Gipner

YO1-C142-04 A, B

Mauve Three Piece Suit

Wool, canvas, buckram

c. 1890

Donated by Jane Sieferman

YO1-C262-13 A, B, C

Gray and White Summer Dress

Cotton, lace, crochet inserts

c. 1910

Donated by Joan Richter Lucchesi

YO1-C101-01

Rust Colored Satin Dress

Satin, ecru, felt, brass studs

c. 1920

Donated by Sylvia Baldwin Dilgard

YO1-C201-32

**REPLICAS OF GODEY'S LADY BOOK  
PRINTS, CORSET ADVERTISEMENTS AND  
CHARLES DANA GIBSON PRINTS ARE  
AVAILABLE FOR VISITORS TO TOUCH  
WITHIN THE WEST PARLOR.**



# *Fashion Photography*

## PHOTOGRAPHS OF PAUL W. HOLLINGSHEAD EXHIBITION LABELS

Steichen Studio Wedding Portrait  
Paul Hollingshead  
Gelatin Silver print  
1927

Women's Cloche Hat  
Silk, satin, grosgrain trim  
c. 1920  
Donated by Charlotte N. Johnson  
YO1-891-48

Men's Hat  
Felt, grosgrain ribbon, satin, leather  
c. 1920  
Donated by Gerda Faye  
YO1-362-02

Collar and Muff Set  
White rabbit fur, sateen lining  
c. 1920  
Donated by Eleanor Emison  
YO1-807-04 A, B

Men's Hat  
Straw fiber, ribbon band  
Donated by Ethel Johnston YO1-343-022  
c. 1920

The Cloche Hat and the Collar  
Paul Hollingshead  
Gelatin Silver print  
1925

Hollingshead's Best Friend in Boater  
Hat  
Paul Hollingshead  
Gelatin Silver print  
1923

The Majestic large Hat  
Paul Hollingshead  
Gelatin Silver print  
1925

Secret Eyes and Hand  
Paul Hollingshead  
Gelatin Silver print  
1925

Kodak 1A Autographic Pocket Camera  
Aluminum, leather, nickel  
c. 1922 On loan from Janice Purnell

Eastman Kodak Box Camera  
Aluminum, leather  
c. 1900 Donated by Lucille Nichols YO1-400-04

Little Jackie Whitehouse  
Paul Hollingshead  
Gelatin Silver print  
1940

Woodland Catholic Church Wedding  
Paul Hollingshead  
Gelatin Silver print  
1936

Auntie Vy in her Wedding Dress  
Paul Hollingshead  
Gelatin Silver print  
1930

Auntie Vy's Wedding Dress  
Sheer Floral Crepe Dress  
Married Robert S. ("Brady") Moss on June 10,  
1930

White Silk Dress  
Silk, beads  
c. 1920 Donated by Rhoda Bruett YO1-C432-04

Mother and Daughter  
Paul Hollingshead  
Gelatin Silver print  
1925

The Three Sisters  
Paul Hollingshead  
Gelatin Silver print  
1928

The First Glamorous Photo in  
the San Francisco Studio  
Paul Hollingshead  
Gelatin Silver print  
1928

Conservative Wedding Photo  
Paul Hollingshead  
Gelatin Silver print  
1940

Paul W. Hollingshead Self  
Portrait c. 1930

Paul and Vera Hollingshead  
Portrait  
c. 1927



# *Thank You!*

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