

# footnotes

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FALL 2011 VOLUME 36 NUMBER 2



FALL FASHION ISSUE

# footnotes

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*Footnotes* is published three times a year  
by Northwestern University Library.

[www.library.northwestern.edu](http://www.library.northwestern.edu)

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Produced by University Relations.  
12-11/14.2M/MG-AE-GD/1223-1

**On the cover** Detail of a costume sketch by Virgil Charles Johnson for a  
Northwestern production of *The Pirates of Penzance*, from his papers in  
University Archives (more on page 9)

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## from the Dean of Libraries

It was something of a departure for us—geographically and topically—but this fall, Northwestern University Library went to New York during Fashion Week to address the question, Does fashion matter at Northwestern? About 70 New York-area alumni and friends joined us for an evening at the National Arts Club as Jeff Garrett,



associate University librarian for special libraries and director of special collections and archives, explained why fashion does matter (see page 4), and up-and-coming designers Max Osterweis and Erin Beatty of Suno shared their business principles and presented their current globally inspired collection. This sparkling event was brought about through the special efforts of our Board of Governors member Nancy McCormick Vella.

Some of the Library's collections, such as our Africana, Music, and Transportation Libraries, are very large and widely recognized. Talking about a subject like fashion, though, gives us a chance to point out that collection building as we practice it on a daily basis also involves responding to research trends as we see them developing. This might mean licensing the newest nanotechnology e-journal, or it might mean—as Lindsay King and Russell Clement explain on page 7—that even where no department or program currently exists, we can still respond to a groundswell of research interest among our community of scholars.

We can do this because of the continuing generosity of our community of donors. The resources you will read about in these pages—rare old volumes, the newest databases, and lavish art books like the massive six-volume set reproducing all 1,283 of Yves Saint Laurent's production boards from his 40-year career (see page 10)—are affordable for us because our supporters contribute to our Annual Fund and endow funds for our collections. We're proud to thank you all, individually, in this issue, and pleased to have the chance to let you know how your philanthropy enriches the fabrics of our scholarly lives.

A handwritten signature in cursive script that reads "Sarah M. Pritchard".

Sarah M. Pritchard  
Dean of Libraries  
Charles Deering McCormick University Librarian

# University Library's Fashion Week event brings fashion out of the scholarly closet

## Does fashion matter at Northwestern?

University Library went to New York during Fashion Week to address that question, and this issue of *Footnotes* continues the discussion. About 70 New York-area alumni and friends joined Library staff for an evening at the National Arts Club in



Manhattan. They heard Jeff Garrett, associate University librarian for special libraries and director of special collections and

archives, make a convincing case for fashion as a subject of scholarship (see page 4). Then Suno designers Max Osterweis and Erin Beatty showed designs from their globally inspired collection.

### Top row

**1–4** Designs by Suno's Erin Beatty and Max Osterweis (center in photo 4).

### Middle row

**5** Sarah Pritchard, dean of libraries; Ellen Katz, University trustee; Nancy McCormick Vella, Library Board member; and Katherine McCormick

**6** Jeff Garrett, associate University librarian (left); Patricia (WCAS67) and Charles Matteson

**7** Geetha Nampiaparampil (WCAS03, FSM08), Devi Nampiaparampil (WCAS98, FSM02), Liensa Rouse (McC06), and Kathleen Dowd (WCAS06)

### Bottom row

**8** Andrew Kozinn and Carey Graeber

**9** Charles Cann (C05) and Leila Benn (BSM00)

**10** Matthew Stroyman (KSM99) and Jacqueline Stroyman

**11** Katherine McCormick, Sarika Rastogi, Catherine Auerbach, Nancy McCormick Vella, and Nicole Fuller

**12** Stephen Onyango and Rowena Villanueva

*Photos 1, 2, 3, 5, 6, 7, 8, 9, 10, and 12 by Bob Wallace; photos 4 and 11 courtesy of Mimi Ritzen Crawford*



1



2



5



8



9





The point being, whether you like it or not, whether you are from Northwestern or New York or anywhere else on the planet, and regardless of how smart you are or think you are, fashion is part of your life. You participate in it even when you profess to be uninterested in it.

In part that's because Mother Nature has given us something she has denied all other species: the freedom to choose what we put on our bodies. Mockingbirds or chimpanzees are pretty much stuck

*The point being, whether you like it or not, whether you are from Northwestern or New York or anywhere else on the planet, and regardless of how smart you are or think you are, fashion is part of your life. You participate in it even when you profess to be uninterested in it.*

for their entire lives dressed in feathers or fur. Sometimes, as with minks or bald eagles, the colors change with age or with the seasons, but if you're an animal, it's not up to you.

Humans, by contrast, have languages and customs and cuisines that vary from region to region and person to person, that evolve over generations and decades, and, unlike animals, only secondarily over biological time. Also, we have the freedom to craft our own behavior (which is where we get our notions of ethics and sin). And we have fashion: we choose our own plumage and can change it at will.

Clothes have transformative power: they can make us appear clever, wealthy, powerful, sophisticated, or frumpy, not only to those around us but also to ourselves. Who doesn't know the experience of dressing in the morning and finding or not finding exactly what the day ahead demands? Where does this feeling come from? What is this capacity of cloth to enhance who we are and to imprint and deepen our social relationships? Experts say it's no different from a well-written letter, from fabulous dance moves, from making the brilliant scientific discovery. Like these, fashion is part of human behavior—something that sets us apart, as individuals and as a species. Fashion makes us who we are.

Where does this language come from that we *all* speak? How can we possibly ignore fashion when we consider social behavior,

the semiotics of dress, the vagaries of the fashion industry? Fashion is not only all around us; it's a social science waiting to happen.

This is one very prominent reason why we at Northwestern are getting into fashion research in a big way. As librarians, we see this field growing in size and importance. As Russell Clement and Lindsay King point out (see article, page 7), "Fashion is the ultimate interdisciplinary subject." Although the University does not offer a degree in fashion as such, with our superb theater and performing

arts programs, we have some of the best stage and costume designers in the country, teaching students who go off to companies across the United States.

Take, for example, Ana Kuzmanic, who came to the United States from Serbia, earned an MA from Northwestern in 2004, and launched a brilliant career that has included prize-winning contributions to productions at the Goodman, Steppenwolf, Chicago Shakespeare, and Lookingglass Theatres. An assistant professor of costume design at Northwestern since 2007, she won a Drama Desk nomination for outstanding costume design for Steppenwolf's Pulitzer Prize-winning *August: Osage County* in 2008. Consider also Kuzmanic's theater department colleague Linda Roethke, who teaches hundreds of students but also finds time to design costumes for current plays, most recently *Stage Kiss* at the Goodman and *Orlando* at Court Theatre.

These and other faculty members send their students to our library to look for the work of past greats of the stage or for authentic period costumes. With our fashion collections, we can take students back in time, for example, to the oeuvre of Paul Poiret (1879–1944), one of the most successful and important early 20th-century French fashion designers. His house expanded to include home furnishings and perfumes, a model for many of the later fashion empires of that century and today. In 1908 Poiret



commissioned illustrator Paul Iribe to design a promotional booklet depicting some of his creations. The book *Les Robes de Paul Poiret* was published in an edition of 250 copies, one of which now resides at Northwestern. It catapulted Iribe to fame and led to similar commissions from other designers, including Coco Chanel.



Gustave Doré's caricature of prerevolutionary Versailles hairstyles is one of the fashion treasures in the McCormick Library of Special Collections.

Back another hundred years, we own the entire run of the early 19th-century English magazine *Ackermann's Repository*, illustrated with the latest fashions and mounted fabric specimens of that era. In historical fashion commentary, we might offer Gustave Doré's caricature of the hairstyles of prerevolutionary Versailles or Albrecht Dürer's comparisons of the fashions of 16th-century Venice and Nuremberg.

Our collections can also take students around the world. The lavish Japanese cut-paper stencils in our McCormick Library of Special Collections were used for applying patterns to cloth for kimonos. An album of original paintings shows Hindu costumes of various castes and professions in the early 19th century, among them a snake charmer in very flamboyant garb from around 1800 and a woman with multiple facial piercings and golden jewelry.

Then there's our Melville J. Herskovits Library of African Studies, the world's largest collection of books, journals, and just about any other printed artifact having to do with Africa. And that includes design, fabrics, textiles, beads, and jewelry, especially the kanga cloths of East Africa. Worn by both men and women, these printed cotton cloths feature patterns, pictures, and sayings. Kanga fabrics collected on the Kenyan island of Lamu were used in the first New York collection of Suno, which designers Max Osterweis and Erin Beatty presented at Fashion Week in Manhattan in September.

Historical East African fashions are well documented in the Humphrey Winterton Collection of East African Photographs, 1860–1960. African women of the late 19th century are portrayed in fabulously decorative fabrics of African, European, and Indian origins. Since we digitized the Winterton Collection and made it available online, it's been used not only by our own researchers but also by researchers around the world.

And as the world of research becomes increasingly digitized, the challenge will be to continue to provide access to the most significant fashion resources online, like the Berg Fashion Library, the first web portal to offer comprehensive coverage of dress and fashion around the world. Our recent acquisition of "The *Vogue* Archive"



Library users can now search and browse the entire historical contents of American *Vogue* magazine in "The *Vogue* Archive," a joint venture of ProQuest and Condé Nast. Images © Condé Nast Publications, Inc. Used with permission.

offers users access to the digitized contents of American *Vogue* magazine back to the first issue in 1892. Subscriptions to databases like this one give Northwestern scholars the ability to search huge image and text repositories, moving through the history and geography of fashion with the click of a mouse.

As we continue building a research-level fashion collection, the generosity of our many donors who give to our Annual Fund, establish endowments with the Library, and—as did professional costume designer and Northwestern alumnus Virgil Charles Johnson—actually deposit their personal archives with us (see page 9) is critical. For our students, it's not at all about the clothes they wear or how they accessorize. It's about how their minds are molded—how they are "fashioned"—through a Northwestern education.

*Editor's Note:* This article was adapted from the talk given by Jeff Garrett, associate University librarian for special libraries and director of special collections and archives, at the National Arts Club in Manhattan on September 16, 2011, during Fashion Week.

# Fashioning an academic research collection

by Lindsay King and Russell Clement

Motivated by widespread student and faculty interest and by the increasingly scholarly nature of many fashion-related titles we saw being published, Northwestern's Art Collection began developing a research collection of fashion materials around 2005. Fashion is the ultimate interdisciplinary subject, encompassing and informing a diversity of research areas. Art historians study the development and visual manifestations of fashion in detail. Sociologists analyze how social structure and class distinctions are reflected in fashion. Psychologists study fundamental motives expressed through dress. Ethnologists examine folk and regional dress. Historians and anthropologists link dress to wider issues of social, economic, and cultural change.

There's no doubt that fashion-related publishing has increased dramatically in the past few decades. Keyword searches of the

terms "costume" and "dress" in WorldCat, the database cataloging library holdings around the globe, revealed 220 books published in the 1950s, 427 in the 1960s, 865 in the 1970s, 1,498 in the 1980s, 2,581 in the 1990s, and 4,272 in the 2000s.

Also, the types of materials are diversifying, in large part due to advances in publishing and digital technology. Newer print publications are physically larger, with glossy pages and full-color images. Fashion houses are publishing ever bigger and more lavishly illustrated books chronicling their own histories. Online fashion blogs, such as *The Sartorialist*, *Style Rookie*, and *FaceHunter*, and fashion- and design-themed television shows, such as *What Not to Wear*, *The Fashion Show*, and *Project Runway*, have piqued popular interest in fashion and designers. So have designer collaborations with mass retailers, such as Isaac Mizrahi, Thakoon, and Missoni for Target and Karl Lagerfeld,

Stella McCartney, and Lanvin for H&M.

Museum exhibitions on fashion and design increasingly mesmerize public audiences. The Metropolitan Museum of Art's exhibition *Alexander McQueen: Savage Beauty* (May to August 2011) broke attendance records, not only for its Costume Institute but for the museum in general. Other major shows have included *Fashioning Fashion: European Dress in Detail, 1700–1915* (Los Angeles County Museum of Art, 2010–11); *American High Style: Fashioning a National Collection* (Brooklyn Museum of Art, 2010); *Superheroes: Fashion and Fantasy* (Costume Institute, 2008); and *Chic Chicago* (Chicago History Museum, September 2008–July 2009). Fashion figures regularly in exhibitions at the Museum at the Fashion Institute of Technology (Manhattan), the Museum of Fine Arts Boston, the Victoria and Albert Museum (London), the Musée de la Mode et du Textile (Paris), the Musée des Arts

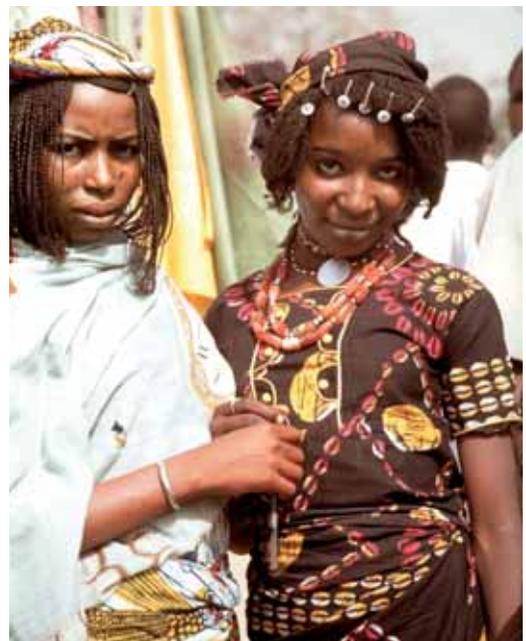
## HIDDEN TREASURES OF NORTHWESTERN UNIVERSITY LIBRARY

### Dressing up for market day in Nigeria

Nigerian children's writer and photographer Ifeoma Onyefulu says that if you want to see women looking very beautiful in northern Nigeria, "you go to the local market on a market day. Markets are held once a week in some areas, and everyone dresses up to look their best on that day. Young people look for love, while their elders, for something to eat."

The Melville J. Herskovits Library of African Studies houses proof of her assertion, in the form of a portfolio of large-format color pictures that Onyefulu took in the early 1990s. Someday, the photos may be all that's left to document these courting rituals. As religious conflict spreads throughout the region, writes Onyefulu from Britain, where she now lives, "Sadly, many of the traditional styles are fast disappearing, so now you'll see many women covered up from head to toe in black."

More information on Onyefulu and her books can be found at [www.ifeomaonyefulu.co.uk](http://www.ifeomaonyefulu.co.uk).



Décoratifs (Paris), and the Musée Galliera (Paris). The lavish catalogs often published in conjunction with such exhibits join the growing body of literature that is potentially of enormous value to anyone doing serious fashion research.

And the number of fashion scholars is growing. “Academics are finding that the topic of fashion is much more complex than once thought,” says Joanne Eicher, professor emerita at the University of Minnesota, who has written extensively about fashion from an anthropological perspective. These academics are generating their own body of scholarly literature. Our keyword search of WorldCat turned up 215 fashion books published since 1990 by university presses. The successful launches of academic journals *Fashion Theory: The Journal of Dress, Body, and Culture* by Berg Publishers (1997) and Sage’s *Journal of Material Culture* (1996) testify to the existence of a body of readers and researchers who see the need for peer-reviewed scholarship examining fashion and its meanings, as distinct from the study of costume or dress.

## A body of readers and researchers see the need for peer-reviewed scholarship examining fashion and its meanings, as distinct from the study of costume and dress.

At Northwestern we’ve approached the development of our fashion collection differently—and more broadly—than institutions whose primary goal is supporting programs in fashion or costume design. We typically don’t acquire technical manuals for designers or anything in the how-to-sew or what-to-wear genres. The kind of user whose needs we keep in mind is someone like Steven Fischer, who teaches the undergraduate course The Fashion Industry: Sociological, Psychological, Economic, and Legal Impacts and has also offered the graduate-level course Managing for Image, Style, and Design on fashion as related to

business strategy. Fischer’s students might be asked to analyze the role of fashion within contemporary culture in terms of brand positioning, or the appeal of clothing and accessories as luxury items signifying status and taste. To write a final research paper, for example, one of his students might use our historical surveys of fashion houses, as well as volumes of fashion photography, to document the niche each luxury brand seeks to occupy. (A bonus: Having become familiar with the collections, a few students have reported using the Library’s fashion books on specific designers as preparation for job interviews, to get a sense of the history and image of a given house—and they landed the jobs.)

Students in the theater department’s MFA program in directing and design search our collection in completely different ways, visually scanning hundreds or thousands of pictures in a sitting. They’re looking for images that will allow them to convey their ideas about a production’s mood or look to the design team. Typical reference questions involve patrons asking for images of “what

## HIDDEN TREASURES OF NORTHWESTERN UNIVERSITY LIBRARY



### Opera costumes in 1821

Among the Music Library’s holdings is a collection of 19th-century prints illustrating opera and ballet sets by Alessandro Sanquirico, a designer and scene painter at La Scala opera house from 1817 to 1832. Along with Sanquirico’s sets, these prints depict singers and dancers in costume, providing a glimpse of the elaborate fashions typical of the grand productions of the time. This detail from one print shows a scene from *La Morte d’Ettore* (*The Death of Hector*), a ballet by Francesco Clerico with music by Sebastiano Nasolini, as it was presented in the spring of 1821.

people wore in Oklahoma in the 1930s, and what their living rooms looked like,” “interiors of New York hotel rooms in the 1940s,” or “Elizabethan underwear.”

A gender studies course might examine fashion photography by Helmut Newton; or Melanie Pullen’s *High Fashion Crime Scenes* (Nazraeli Press, 2005) for glamorization of implied violence against women; or *Underwear: Fashion in Detail* (V&A, 2010) and similar titles for how lingerie has evolved along with societal norms of sexual behavior.

An anthropologist might look at images of “exotic” costumes from different periods as evidence of the way non-Western cultures were perceived; fashion becomes part of the visual culture of any given period, reflecting cultural norms and biases. Additionally, the production and distribution of fashion around the world has implications for economics and anthropology. For the past decade Karen Tranberg Hansen, professor of anthropology, has taught a freshman seminar about the global clothing industry and its effects on communities in Africa.

## The development of the fashion collection demonstrates that the Library is paying attention to users’ research interests.

Recent topics have included the worldwide secondhand clothing market and the production and consumption of denim.

Clearly, people come to an academic collection of fashion resources with varying viewpoints and interests. Fashion is something everyone relates to on some level, and thus it provides a point of connection between patrons and various library collections. We are constantly discovering new connections to fashion within Northwestern’s specialized collections, as well as unexpected applications for research-oriented fashion resources.

For our students and faculty, the development of the fashion collection demonstrates that we are paying attention to their research interests. Fischer witnessed

the development of the fashion collection over the past few years from its initial focus on historic dress to a more contemporary design perspective; he observed that it supports his teaching: “When I teach my class, I want my students to understand, from original sources, the stories behind the designers, their artistic and commercial influences, from a historical perspective. The collection ... has evolved into an amazing resource.”

*Editor’s note: Russell Clement, head of the Art Collection, collaborated on this article with Lindsay King while she was the Art Collection’s public services librarian. King became public services librarian at the Robert B. Haas Family Arts Library at Yale University in July. An expanded version of this article will appear in the spring 2012 issue of Art Documentation.*



## A magnet for theater professionals and scholars

Northwestern alumnus Virgil Charles Johnson (C67) has designed costumes for more than a hundred productions at Chicago and other Midwest theaters, including the Goodman, Steppenwolf, Chicago Shakespeare, and Victory Gardens. His repertoire ranges from classical to modern, from Shakespeare to Sam Shepard, and several of his productions have won the coveted Joseph Jefferson Award for costume design.

For more than 20 years Johnson was also on the faculty of the School of Communication, teaching classes in costume design and designing the costumes for productions by Frank Galati, Dominic Missimi, Bud Beyer, Les Hinderyckx, and other Northwestern faculty members.

In 2007 Johnson decided to establish an archive of all his Northwestern-related projects at University Archives.

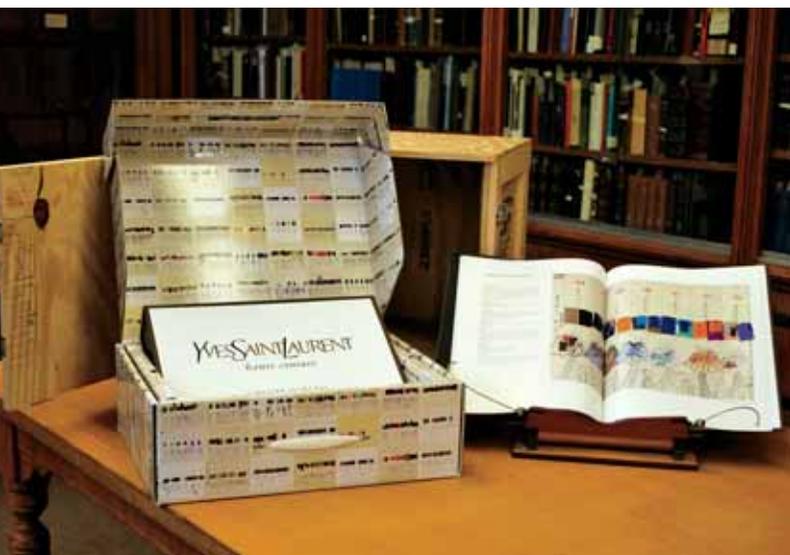
“Not only do his papers serve as a resource for other theater professionals and for scholars,” says University archivist Kevin Leonard, “but they serve as a magnet to other professionals considering establishing their own archives with us.”

# HIDDEN TREASURES

## OF NORTHWESTERN UNIVERSITY LIBRARY

### The design behind the fashion

*Yves Saint Laurent haute couture: l'oeuvre intégral 1962–2002* is a stunning example of one of the newer, lavishly illustrated fashion works that are both research resources and works of art in themselves. Packaged in a series of illustrated protective boxes, which arrived from the publisher in another protective wooden chest, they include full-color reproductions of 1,283 production boards for all 81 collections produced by Yves Saint Laurent over a 40-year period. Used to prepare each season's show, the production boards feature invaluable bits of historical information for researchers: a sketch of each garment or outfit, a fabric swatch of its material, its runway position and wearer, and its manufacturing atelier. The collection also includes a two-volume introduction and guide to the materials. Pierre Berge, Saint Laurent's business and longtime life partner, writes in his introduction: "Artistic creation, we know, is fragile. Fashion is even more so because it is ephemeral. The only work we usually see is the finished, presented design. This publication enables us to follow its creation, and discover how a simple sketch can become reality. And beauty."



### Uniforms are more than practical

Uniforms need to serve practical functions, but they are costumes, too. Their design details make fashion statements about status, authority, and culture. The Transportation Library, which houses a significant collection on law enforcement, along with being one of the largest transportation information centers in the world, has a variety of interesting resources in this area.

*Uniforms of the World's Police*, for instance, was compiled by James Cramer, the retired inspector of police in Portsmouth, England, and published in 1968 by Charles C. Thomas Publisher in Springfield, Illinois. It features photographic and other descriptive detail on the uniforms of 187 police forces around the world (including countries that no longer exist, such as the GDR and the USSR). Text notes describe the cap or helmet badge in some detail and include such information as whether the force has female officers or routinely carries weapons.



## Honor Roll of Donors 2011

Northwestern University Library appreciates the generosity and loyalty of our donors during the period from September 1, 2010, to August 31, 2011.

We ask that you alert Library Development to any incorrect information or omissions. We will correct the University's records and print corrections in the next issue of *Footnotes*.

Thank you for your help in supporting the University and the Library.

*Please send corrections to Library Development, Office of Alumni Relations and Development, Northwestern University, 2020 Ridge Avenue, Fourth Floor, Evanston, Illinois 60208-4307, 847-491-7969, kendria-madden@northwestern.edu.*

### The Deering Society

The Deering Society is an annual giving society for Northwestern University Library. It recognizes gifts of \$1,000 or more to any area of the Library, and it takes its name from the family whose philanthropy established the Charles Deering Library at Northwestern.

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the President*, it is now  
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## They Were Fighting for Our Freedom: American and Soviet Propaganda Posters of World War II

*Passage from Main Library to Deering,  
September 20, 2011–March 19, 2012*

Grouped thematically, these posters from both countries suggest that during World War II, the United States and Soviet governments used similar kinds of images to spark patriotism and the will to victory in the hearts of their citizens. The exhibit includes World War II newsreel footage from both countries and Britain.

## Papering Over Tough Times: Soviet Propaganda Posters of the 1930s

*Deering Library, Third Floor  
November 2, 2011–June 15, 2012*

A selection of posters held in the McCormick Library of Special Collections shows early Soviet attempts to shape public attitudes toward collective agriculture, industrialization, religion, alcoholism, and other topics.