



The Journal of Dress History  
Volume 5, Issue 2, Early Summer 2021

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[www.dresshistorians.org/journal](http://www.dresshistorians.org/journal)

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ISSN 2515-0995  
Online Computer Library Centre (OCLC) Accession #988749854

The Journal of Dress History is the academic publication of The Association of Dress Historians (ADH) through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The ADH supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

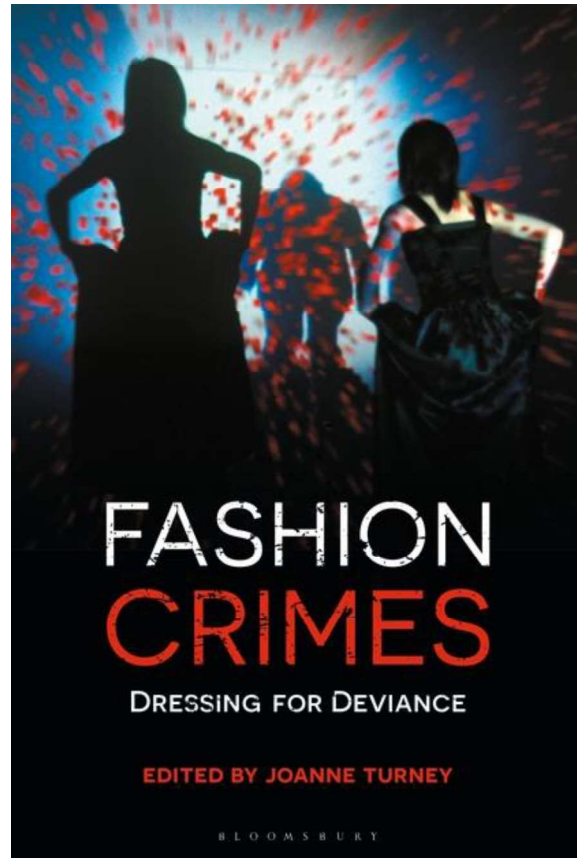
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The Journal of Dress History is designed on European standard A4 size paper (8.27 x 11.69 inches) and is intended to be read electronically, in consideration of the environment. The graphic design utilises the font, Baskerville, a serif typeface designed in 1754 by John Baskerville (1706–1775) in Birmingham, England. The logo of The Association of Dress Historians is a monogram of three letters, ADH, interwoven to represent the interdisciplinarity of our membership, committed to scholarship in dress history. The logo was designed in 2017 by Janet Mayo, longstanding ADH member.

*Fashion Crimes: Dressing for Deviance*, Joanne Turney, Editor, Bloomsbury, London, England, 2019, Figures, Acknowledgements, Contributors, Notes, References, Index, 27 Black-and-White Illustrations, 256 pages, Softback, £26.09.

When a crime is reported, is it significant that clothing is often referred to in identifying the perpetrators or victims? Edited by Joanne Turney, *Fashion Crimes: Dressing for Deviance* consists of 14 essays examining how items of clothing can become associated with deviant behaviour through cultural, social, and often political perceptions. The essays explore the tension between fashion worn as an expression of ideals and fashion perceived as intentional threat. In the increasingly common cultural climate of fear and tribalism, this book offers a poignant glimpse into how the perceptions of clothing continue to affect society.



In her introduction, Turney poses the question, can clothing influence social behaviour and communicate social disintegration (p. 2)? She emphasises that clothing, though an expression of social acceptance, can also be an expression of sociocultural and political concerns (p. 1). The discourse of the book is framed as a discussion of how clothing takes on meaning and thus becomes performative, indicating social roles. Turney argues the moral climate and notions of acceptability determine which clothing comes to be seen as deviant or criminal in a society (p. 10). Each of the essays shed light on the ways particular types of clothing have been demonised by society, and in turn, influenced society's opinions of its wearers.

The book focuses on the twentieth and twenty-first centuries and includes chapters on clothing from the United Kingdom, United States, Japan, Hungary, Sweden, and Norway. The chapters cover a wide range of topics, ranging from specific items of clothing, to broader subcultures. The book begins with chapters looking at how certain types of clothing, such as hoodies (Chapter 2) and saggy pants (Chapter 3), are interpreted by the media in association with criminal activity. In the middle, the

chapters focus on representations of criminality in popular culture and how they are appropriated by the fashion industry (p. 8). A couple chapters also discuss gendered norms constructed through clothing, including sexualization of women and aggressive masculinity. The later chapters of the book, using such examples as pirate symbolism (Chapter 11), trench coats (Chapter 13) and track suits (Chapter 14), emphasise how clothing can signify political deviation (p. 9). Among the chapters particularly relevant to ongoing social and political issues are Chapter 3 and Chapter 10.

In Chapter 3, titled, “The Criminalisation of the Saggy Pant,” Holly Price Alford describes how the urban trend of sagging pants [trousers in the UK] began in the 1980s as a resistance to the mainstream fashion of tight-fitting pants (p. 34). Though the style may have started for comfort purposes, it was also an expression of the flippant attitude of the wearer. Soon, sagging pants became associated with gang activity and impacted society’s perceptions of the wearer. The “association between the garment and criminal activity has led to profiling in general, thus leading to conflict between police and urban youth and adults” (p. 34). What started as counter cultural, Alford explains, then became mainstream fashion by the 1990s (p. 37). Alford implies that the same association with criminality leading to profiling may also be what makes the trend become “cool” to those outside the original demographic of wearers. Still, Alford is careful to point out what an outcry the style of sagging pants caused in both the United States and United Kingdom. In some cases, the objectors even went so far as to propose anti-sagging legislations (p. 40). The chapter shows how influential a rebellious fashion trend can be, with both social and political implications.

The title of Chapter 10 is challenging in itself: “Material Evidence: Sexual Assault, Provocative Clothing and Fashion.” Throughout this chapter, Joanne Turney explores, in depth, how context and narrative shape perceptions of clothing. When clothing takes on associations with deviant behaviour, clothing is then cited as an indication of the wearer’s behaviour. Thus, clothing becomes “a material witness that is also material evidence” (p. 117). Turney discusses the use of clothing in sexual assault court cases. Certain clothing perceived as an indicator of sexual availability is used as evidence. Turney explains how problematic it is to use clothing in this manner. Clothing cannot be understood as definitive evidence; associations with clothing are fluid and change with social conventions (p. 118). Turney poses questions throughout the chapter as to the conscious act of dressing and the concept of “inappropriate.” The chapter provides a thought-provoking perspective on the consequences of basing judgements on clothing.

The collection of essays in this book offers an insightful look at the unspoken sartorial coding featured in society. As Turney states in her chapter on hoodies, “The clothing one wears is significant, but the ways in which clothes are worn are more so” (p. 26). This concept is emphasised throughout the chapters of the book. While there is other published research on symbolism of clothing and limitations imposed, such as sumptuary laws, this book is unique in that it demonstrates sociocultural and political consequences of clothing in contemporary society.

*Fashion Crimes: Dressing for Deviance* is a well-researched volume which places contemporary social issues in direct correlation with fashion. Although Turney introduced the book with themes guiding the book’s structure, the order of the chapters is incongruous at times. A clearer distinction of sections may assist in building the thematic flow. While many of the chapters include black-and-white photographs featuring the fashion item or context being discussed, some chapters contain no visual reference. The inclusion of images in each chapter would be helpful to guide the reader’s understanding of the aesthetics being discussed. Overall, this book is informative and challenging. Valuable for fashion designers and dress historians alike, the reader will come away with a better grasp of how fashion creates and embodies perceptions.

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