

2018

A Shade Above: An Analysis of Parasols in a University Collection

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A SHADE ABOVE:
AN ANALYSIS OF PARASOLS IN A UNIVERSITY
COLLECTION
BY
MARIA VAZQUEZ

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF SCIENCE
IN
TEXTILES, FASHION MERCHANDISING AND DESIGN

UNIVERSITY OF RHODE ISLAND

2018

MASTER OF SCIENCE THESIS

OF

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2018

ABSTRACT

Parasols are a largely undocumented genre of fashion history, yet many museums have them in their collections. This thesis investigated the parasols in the University of Rhode Island's Historic Textile and Costume Collection. My purpose was to identify, date, and understand the culture behind the various styles and purposes of parasols. Parasols, a fashion accessory so commonplace in the nineteenth century, were rarely even commented upon in the fashion plates in which they played prominent roles. Scholars speculate their origins date to more than five thousand years ago. It is a fact that parasols have been shading kings in friezes and laypersons alike for thousands of years, and there is not much except surviving parasols, and the extant artistic renderings of them, to help us date them.

The goal of this research was to catalog and accurately date parasols and define their many categories and nuances, using the artifacts in the Historic Textile and Costume Collection. Forty-one features of each of the parasols were analyzed in order to develop an understanding of any correlations so that categories could be identified and different characteristics, techniques, and improvements could be grouped by decade as dating was accomplished. Eighty-six parasols were examined in total and all were able to be dated and organized into categories. This research is potentially helpful to other museums with collections of parasols and umbrellas.

ACKNOWLEDGMENTS

This thesis could not have been possible without the great efforts of the University of Rhode Island's Historic Textile and Costume Collection's manager, Susan Jerome. Not only did she help me find the appropriate accession numbers for objects, but she also aided in the photographing process, and certainly without her this whole process would have taken much longer and not gone as smoothly.

I would also like to heartfully thank Rebecca Kelly, the Textiles, Fashion Merchandising and Design Department's textile historian and conservator for her consultations with several of the canopy textiles as well as identifying particular adornments on parasols. Her wealth of knowledge and encouragement were invaluable.

Joy Emery was an unexpected fount of knowledge in my research which I had not expected to encounter but was infinitely relieved to find. Thank you for your help and dedication to our field!

Many thanks also go to my advisor, Dr. Linda Welters, whose patience and dedication made this thesis possible, and to Dr. David Howard and Dr. Susan Hannel who brought a wonderful outside viewpoint to these objects and how society would interpret them; they imparted great insight to the subject that would not even have considered beforehand.

I would lastly like to thank my poor family, friends, and roommates who have had to put up with me while I was sequestered away and blathering on about parasols and patent dates for the last six months. Thank you to everyone for making this possible!

PREFACE

This thesis was prepared in accordance with the manuscript format outlined in the University of Rhode Island Graduate School “Guide to Thesis and Dissertations.” The findings will be submitted for publication to a publishing house such as Schiffer Publishing or in a scholarly journal such as *Dress*, the journal of the Costume Society of America (CSA).

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CHAPTER 1

**“A SHADE ABOVE:
AN ANALYSIS OF PARASOLS IN A UNIVERSITY
COLLECTION”**

By

Maria Vazquez

prepared for submission to *Dress*

CHAPTER 1

INTRODUCTION

Parasols are a largely undocumented genre of fashion history. They played a consistent part in fashion and culture until the early twentieth century. My purpose is to identify, date, and understand the culture behind the various styles and functions of parasols. This research took place in two steps; first, all of the parasols in the Historic Textile and Costume Collection were catalogued; and second, the parasols were analyzed for cultural and historical context.

Parasols are defined by Phyllis G. Tortora and Sandra J. Keiser in *Dictionary of Fashion* to be “a round, flat, or convex plate-like fabric canopy, originally served to shade the person beneath from the sun... [with] six to sixteen collapsible ribs mounted at the top of a handle” (2014, 409). This is mostly true, except that there have been short-lived fashions such as square parasols in 1869 which only had four ribs, but their appearance was brief and the fad did not catch on, probably owing to how flimsy four ribs made a parasol. The canopies could be made of fabric, leather, paper, or lace spread over ribs on the end of a rod of wood or metal, usually with a decorative handle. Umbrellas are very similar to parasols, though much less decorative and ornate in style because they were made for the utilitarian purpose of protecting individuals from rain rather than sun. These two terms equated to the same meaning until approximately 1750 when the differentiation was made between the waterproof umbrella and the sun-shading parasol (Farrell 1985, 19).

The word parasol is borrowed from the French word “parasole”, meaning protecting against sun, and its earliest documented use was in a William Drummond poem in 1616 according to the Oxford English Dictionary. Umbrella is a term derived from the Italian language that is documented as having several uses in 1611; it is referenced as an object to block the sun and not as anything to protect from the rain, which is echoed in its translation, literally meaning shade (Oxford English Dictionary s.v. “umbrella”). Parasols can be made from a wide variety of materials and they usually involve trim of some kind on and/or around the edge of the cover of the parasol. Often, these sunshades have decorative handles of ivory, wood, ceramic, plastic, or silver with tassels or some kind of bauble dangling from the spike.

Parasols have been in existence for thousands of years linking cultures from all over the world. Tortora and Keiser sum up the breadth and import of the history of parasols; “[i]n early Egyptian, Assyrian, Indian, and African civilizations and in the Catholic Church throughout the Middle Ages, this device was a sign of rank” (2014, 409).

Even in more recent centuries, parasols were still a status symbol that the elite woman would not leave home without. They are so prevalent in fashion history that their importance as status symbols came before their more functional cousins, umbrellas. Parasols can be seen quite commonly in nineteenth-century fashion plates as an accessory that women are rarely separated from, much like men and their walking sticks or umbrellas in those same fashion plates. Despite all of this historical relevance, parasols are mostly unstudied in fashion history and because of this, dating

them becomes an arduous task which many museums ignore despite its ubiquity and its cultural implications.

The University of Rhode Island has a large collection of ninety parasols that are mostly undated. These objects have been used as examples in class but have not been systematically studied as have other accessories from the collection, such as purses in Joann Steere's thesis: *The Perrin Collection: History, and Art in Nineteenth-Century Bags and Purses* or aprons in Jennifer Pisula's thesis: *From Kitchen to Kitsch: A History and Exhibition of Aprons*. They should be examined and accurately documented as a service to other museums, and fashion historians, to be able to date their own parasols since so little data has been collected on these accessories. One of these parasols has been examined as part of a graduate class project (Martin, Digital Commons), but more could be gleaned from analyzing all of them. Due to the difficulty in dating parasols, these items tend to get left in storage, or displayed only when a curator is positive of the date. In this way, a piece of history is left out and lost due to a lack of research to help archivists, museum curators, and historians in general. The goal of this research is first, to date the University of Rhode Island's collection of parasols, to identify their type, and to analyze these artifacts of material culture by showing their cultural context in the nineteenth and early twentieth centuries; and second, to offer a timeline to be used for other institutions examining their parasols.

After a significant amount of research on the history of parasols, their many varieties, and the materials used to make them, the University of Rhode Island's parasols can be organized chronologically so that they can be properly dated by time period and categorized by type, then placed online in the proposed Historic Textile

and Costume Collection digital database for shared knowledge and appreciation. In this way, other researchers can use and frequent the Historic Textile and Costume Collection's database for examples of parasols. This archive of knowledge will be beneficial to other museums looking to compare and date their parasols.

Understanding the culture behind these parasols also allows for further conjectures to be made about the significance of parasols in fashion history. This source will also boost the importance and prestige of the Historic Textile and Costume Collection as well as the University of Rhode Island because of its usefulness to other museums and historians.

CHAPTER 2

REVIEW OF LITERATURE

The origins of parasols and their later cousins, umbrellas, are discussed in literature, although texts discussing dating methods, types, and characteristics are few and incomplete. The earliest appearance is on friezes that date back to more than two thousand years ago (Crawford, 1970). Much like fragments of textiles and drop spindle remains found all over the world, early examples of parasols in texts, drawings, and sculptures appear throughout Europe, Asia, and Africa. In *Ciba Review 42: The Umbrella*, A. Varron writes that parasols were “designed to give protection and at the same time to distinguish exalted personages from the general run of people” (1942, 1510). Varron speculates that these objects probably first came about in China around 2000 BCE from an old wives’ tale (1942, 1511). T.S. Crawford, author of *A History of the Umbrella*, examines instances where parasols have been present for millennia and suggests that while there is no definite answer for where the umbrella or parasol came from, their history dates back beyond 3000 BCE and that Egypt was probably the country of origin (1970, 19).

Jeremy Farrell, author of *Umbrellas and Parasols*, does not argue with other scholars who estimate that China, Egypt, or India might have created the first parasols. He surmises that the spread of parasols across the world was probably due to these items beginning as religious symbols and crossing borders as belief systems spreads (1985, 9). The oldest examples of parasols can be seen in Figure 1.



Figure 1: Arbinas in a frieze on the Nereid Monument in Lycia receives emissaries as a servant holds a parasol over him. British Museum (# 1848,1020.62) (c. 540 BCE).

Parasols sitting atop long rods were used in many areas of the world. Their import was more than just as an object that a common person would wield over their heads; they were considered to be objects that were only held over the heads of important people. The earlier parasols were heavy and cumbersome objects that needed a significant amount of strength to hold up and carry while walking. This weight tended to be borne by servants and slaves for the protected individual. Farrell writes that:

From its first appearance the parasol was associated with rank, as it was carried over, rather than by, the person it shaded. Egyptian nobles in about 1200 BC had parasols carried over them, but in Assyria that was the king's prerogative. Elsewhere rank was indicated... [by] the number of tiers, the Emperor of China's parasol having four, and the King of Siam's seven or nine. Numbers implied wealth and therefore power. In Ava in Burma the ruler was described as... 'Lord of the Twenty-Four Parasols' (1985, 7).

This representation of wealth and status through having a parasol supported by another individual lasted through the eighteenth century. Paintings of ladies with

servants carrying parasols behind them as they take in the outdoors are exhibited in museums. (See Fig. 2.)



Figure 2: Marchesa Elena Grimaldi stepping out onto a balcony with her servant hoisting a red parasol to protect her from the sun; Anthony van Dyck c.1623. National Gallery of Art Museum.

It was as much a status symbol having a servant carry one's sunshade like the kings of old, as it was due to the extreme weight of the objects. Crawford explains that "the entire contraption, mounted on its stout shaft, was far too heavy for convenient use" (1970, 113). These were mostly long heavy poled objects with great conical canopies bedazzled with finery and may or may not have closed. While the import and use of parasols was widespread, it was not known everywhere. It was not until the seventeenth century that both Germany and England were introduced to

parasols via visiting royal families from other countries and they became popular quickly (Varron 1942, 1523).

The introduction of umbrellas into new communities and countries usually evoked more distain than interest, much like many other inventions such as Perkin's Mauve. When William Henry Perkin invented the first aniline dye "mauveine" in 1856, he rightfully sought to further distribute his discovery and earn money from it, but the pushback from dyers, investors, and critics of the time caused it to be a few years before Perkin's mauve would be mass produced and other aniline dyes would also be created and mass-marketed; people did not think that buyers would want synthetic dyes, despite the cheaper price and better color-fastness, but "[w]ithin five years, Perkins had made his fortune (2000, 22). Natural dyes were seen as the better quality due to people's resistance to change, and the same phenomena can be found here. Prior to this, thick wool coats and cloaks were used which repelled water. Umbrellas were seen as acceptable for doctors and clergymen to use as they had to travel on foot at all hours to aid people, but if any other man used an umbrella, he was looked down upon because he obviously could not afford a carriage to keep him dry and take him places. It is funny how this thought reverses itself over the next century such that a man's stature is judged on the presence and quality of his umbrella.

Often times, umbrellas were documented as being introduced to a new area by an individual who might have discovered the practicality of these objects for protection from either sun or rain through their travels in other countries. (See Fig. 3.) By 1750, "[a]fter being available for half a century in Britain, the waterproof umbrella had still to achieve any real popularity as an article of everyday employment"

(Crawford 1970, 113). This was partly due to the extreme weight of the objects, but also their faulty waterproofing caused both the object and user to become wet, and the whalebone ribs of the time were easily damaged by becoming soaking wet and drying improperly.



Figure 3: 1866 engraving of a suggested mode of travel in Africa; *Demorest Ladies Magazine*.

The most famous example of an umbrella being introduced to a new culture is documented as a man named Jonas Hanway began regularly using an umbrella in London during a rainstorm c. 1752. It was already a familiar, if not widely used, object in France. Hanway traveled abroad and had brought back his interest in umbrellas likely from his travels in hotter countries such as Persia. *Godey's Lady's Book* published the history of parasols and umbrellas in which they discussed the beginning of Hanway using an umbrella in London saying that “[i]t was more than probable, however, that Jonas Hanway’s neatness in dress and delicate complexion led him, on his return from abroad, to appreciate the luxury hitherto only confined to the

ladies” (1856, 12). His fame over pioneering the umbrella in Britain is so widely known that it was later erroneously proclaimed that he had invented the umbrella. (See Fig. 4). Though this is the most famous and reiterated example of the introduction of men using umbrellas in an area, certainly other areas also had similar experiences. Nancy Bradfield illustrates “the first umbrella ever used in Evesham... purchased by Mr. J.W. Lavender in London” (1997, 56) which exemplifies that other places and museums are proud of their histories of these objects. America also has its stories of men first using umbrellas. During 1771, in Philadelphia several men were seen walking with their umbrellas causing quite the stir. The *New York Mirror* wrote in 1841 reflecting on the strife these men in Philadelphia went through being ridiculed by the local papers: “[t]he newspapers let loose all their artillery against them, considering them a gross effeminacy, and regarding their attempts to introduce them [umbrellas] as an abominable innovation” (New York 1841, 56). These things seem to be universally amusing some years after the first introduction.



Figure 4: Victorian fashion plate of Jonas Hanway who was famously the first man to use an umbrella regularly in Britain. *Godey's Lady's Book*, July 1856.

A combination of examples like Hanway pioneering umbrellas and advancing technology for umbrellas meant that these objects were becoming lighter, more reliable, and easily handled which greatly widened their use over the 1760s and 1770s. In America, parasols had been quite popular since the beginning of the century, but umbrellas were not far behind, being advertised in both Boston and Philadelphia by the 1760s, though they were not generally carried by men until after the Revolutionary War (1775-1783). The *Boys' and Girls' Penny Journal* in Philadelphia explains that “[u]mbrellas were introduced by British officers into this country about the time of the revolutionary war” (1849, 150), whereas umbrellas had already been introduced and had been gaining popularity for a quarter of a century. The *Portland Transcript* newspaper adds that a “man using an umbrella, either for sun or rain, was quite a

phenomenon before the war of the Revolution” (1840, 171), confirming the previous statement to the emergence of umbrellas for men after they were modeled by British soldiers.

While umbrellas had already been introduced in other countries, it was seen as feminine for a man to carry what looked like a parasol to protect himself from the rain. Contemporary texts suggest that men who needed umbrellas should go and spend their leisure time in tea rooms instead of country clubs with the rest of the men. One particular magazine article from 1857 recalls an earlier story from 1809 where “[t]he young gentleman belonging to the Custom-house, that, for fear of rain, borrowed an umbrella at Will’s coffee-house of the mistress, is hereby advertised, that to be dry from head to foot, on the like occasion, he shall be welcome to the maid’s pattens” (Life Illustrated, 138). Pattens were wooden platform shoes like tall clogs that women could wear to keep their shoes dry and clean above the rain and mud of the streets, so this anecdote implied that if a man needed to borrow an umbrella to keep dry, he might also want to borrow the maid’s platform shoes to keep his feet clean and dry as well. These stories were common in the beginning of the nineteenth century, juxtaposed with romantic tales in women’s periodicals which had heroes with umbrellas at outdoor parties that saved the day for one lucky lady keeping them both dry as he walked her home during a rain shower; this usually finished with the bachelor hero ending up engaged with the lady in the conclusion of the tale.

Farrell describes the various prices of parasols through his research citing umbrellas from 1768 advertised in America with the cheapest being 6 shilling (1985, 34) each and then nearly a century later in 1846 “ordinary brown silk parasols with

ivory tips cost[ing] 1s. 9 ½d [pence].” (1985, 38) which was one shilling and nine and a half pennies at the time. That converts to a \$43.38 umbrella in 1768, and about a \$7.82 parasol in 1846 inflated to modern money (Historical Currency Conversions). The cost of these objects, especially in their infancy in America, was astronomical, but once manufacturers opened up in America, and advancements in patented technologies were made, both parasols and umbrellas became much cheaper and more reasonable for everyone to have. Of course, there are still grand exceptions to this which would include entire objects made of elegantly carved ivory, or with engraved sterling silver handles and the most modern technology of the time; these would cost considerably more, but the general cost of these objects going down over time is obvious.

By the start of the 1800s, parasols were universal, even if it would take another two decades for men to fully embrace the use of umbrellas. An etiquette manual written in 1800 suggests that “[r]efinement is al[s]o vi[s]ible in the exterior ornaments of all ranks of people. Veils and para[s]ols are univer[s]ally adopted, even where the wearers, in other re[s]pects, are inelegantly dre[ss]ed” (Monthly Magazine or British Register 1800, 221). While it might be harder and costlier to make garments to fit your body and stay fashionable to the season, it is quite easy to spend the money on a parasol and recover it in a smaller amount of fabric to match with the changing seasons. The marquise hinge, which functions as a smooth hinge without the aid of a pin, had been invented for use in furniture in the mid-eighteenth century and so it naturally made its way into use for parasols, which were also constructed within furniture guilds. Varron writes that these hinges were “known as a ‘marquise sunshade’, because it was believed to be an invention of the Marquise de Pompadour”

(1942, 1528) who lived from 1721 to 1764 and could very well have popularized this new fashion. Parasols hinged at their canopy from the beginning of the nineteenth century proliferated fashion plates, though it is unclear whether they hinged in half and at the top as carriage parasols did beginning in the 1840s. (See Fig. 5)



Figure 5: 1801 Modes et Manières No. 49 fashion plate showing a woman with a hinged parasol.

Parasol whips (a parasol with a whip at the end) are another type of parasol that has no definite origin. These objects were for women driving carriages, so that they inherently had some social issues for people who believed that women should not participate in this activity and that women who did had loose morals and were fast. (Farrell 1985, 45). Despite the social backlash, there are certainly fashion plates of women driving their own carriages in the late eighteenth century. (See Fig. 6.)



Figure 6: A 1794 fashion plate shows two women riding in an open cart with great height from the ground. These carriages were seen as being safer from the horses, though they were more likely to tip over at high speeds and were not easy to climb up into. The woman driver on the proper right carries a regular driving whip and the passenger carries a parasol. From Heideloff's *Gallery of Fashion* August, 1794.

The parasol whip was probably invented in the eighteenth century and held popularity into the twentieth century with an advertisement in the 1890s in a Moseman's horsemen tack book for parasol whips that unscrew and separate into two objects. (See Fig. 7)

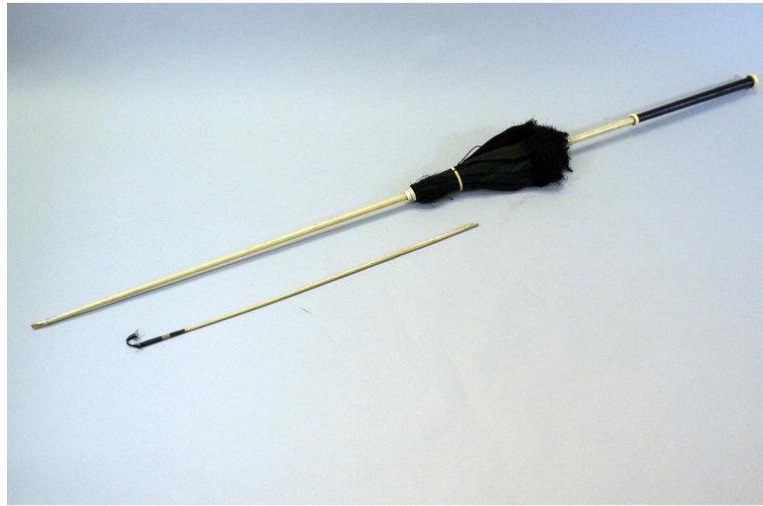


Figure 7: Parasol whip in pieces dating to between 1800 and 1840. Victoria and Albert Museum. (Museum #: T.42-1928)

By 1833, Boston, Massachusetts had over 109 “umbrella and parasol makers” (Penny 1833, 415) according to the *Penny Magazine of the Society for the Diffusion of Useful Knowledge*. Based on the number of ads in period literature and newspapers, Boston and Philadelphia became hubs of parasol fashion in America. Umbrella and parasol manufacturers employed both men and women in the construction process. According to an 1846 Christian newspaper in Massachusetts discussing work for women in the parasol trade, “[w]hat is called the *framework* is made by males, and the putting on of the covers is always done by females” though they do not work in the same room together (*Practical Christian* 1846, .001). That same newspaper also explains that women from the age of fifteen and up were paid per cover that they finish, working up to ten hours a day, though the season for making parasols tended to be in the early spring and late fall (*Practical Christian* 1846, .001). In the winter, parasols were not in use due to a combination of fewer outdoor activities because of

the cold and hands being occupied with muffs, shawls, and coats; they might also have been used less because the sun is not strong enough in winter to affect the skin, but the former reasons are more likely. Umbrellas were employed during inclement weather, but otherwise these objects were not regularly used or advertised during the winter months. Advertisements referred to parasols as “seasonable articles, adapted in style to the various tastes of the ladies” (*Ladies’ Literary Cabinet* 1820, 32) which were only utilized for three seasons of the year. This is again obvious in the plethora of years that are currently cataloged of various ladies’ magazines where costume engravings display fashionable parasols with costumes only in spring, summer, and fall, but were consistently absent in winter images, unless an umbrella is shown instead. Once spring begins and new fashions were announced, a large number of new parasols were purchased to enjoy the fairer weather with; this purchasing happened in bulk in spring, and then tapered off throughout the season. The need and use of parasol makers became more necessary in the fall again when repairs must be made to the objects which need to be stored over winter.

A combination of newly modeled carriages of the time, and Queen Victoria’s preference for them, encouraged a new type of sunshade to be introduced in the 1840s. Whereas before if a lady wanted to take a carriage drive in open air, she would have had to do it in a cart which was more dangerous and rickety as well as not being elegant. (See Fig. 6.) The 1830s–1870s saw the introduction of elegant open carriages which a servant could drive while the lady was in the back on comfortable seating, visible to all of her contemporaries as she was driven around, with newly improved springs which made the ride more comfortable for longer periods. The Landau,

Phaeton, Calèche, and most-notably the Victoria are all types of carriages with open backs for their passengers to ride and enjoy the country air and sunshine as well as usually sporting a hood to protect passengers in case of rain; however, using the hood would block the view of passengers and their finery, so carriage parasols were necessary. (See Fig. 8.) These objects were for traveling, so they needed to be compact, but also to pivot at the top so that they did not need to be held at awkward angles in order to protect the user from the sun.



Figure 8: This issue of the Scientific American shows a new spring improvement in American open carriages designed by Mr. G. Hausknecht (?) of New Haven, CT in 1851. (*Scientific American Magazine*, August 23, 1851, pg. 46)

Carriage parasols would remain in use for another forty years as their matching open carriages stayed popular with monarchs and leaders, and these objects were made widely in the United States, causing them to be affordable to the middle class. An advertisement in *Demorest's Monthly Magazine* in May of 1876 discusses a patent

that was newly taken out by “Messrs. A. Drown & Co., of New York and Philadelphia, for a carriage parasol of remarkable convenience and beauty” (*Demorest Illustrated Monthly Magazine* 1876, 256). This advertisement shows that carriage parasols were still in use enough to have further patents being developed into the late 1870s.

Bonnets, which have been in use in combination with parasols for the previous half-century began falling out of style in the 1850s. Parasols began being covered in circles of expensive Chantilly lace in the 1850s instead of that expense being paid for decorating bonnets. A local article in a Portland, Maine newspaper discusses this change in 1854 saying that “[b]onnets no longer protect heads. Parasols do. Hence the transfer [of lace]. The most expensive laces are used for the edgings of these bonnets with handles, and the parasol, (which literally means a protection against the sun) is the most expensive as well as most useful of a lady’s articles of apparel” (*Portland Transcript* 1854, 191). Thus, hats became smaller and superfluous affairs because parasols were fulfilling their original purpose, protecting the wearer from the sun.

Suggestions for designs that the home sewers could use to remake their own parasols do not appear in *Godey’s Lady’s Book* until the 1860s when the magazine started expanding its engravings and pattern selection. This might be due to the invention and increased availability of affordable sewing machines thanks to Elias Howe and Isaac Singer. It is unknown whether parasols were valuable enough by that point to bring your own contraption in for a new canopy to be sewn on as the season’s styles changed, or if the home sewer just was not confident in re-making their parasol

cover. An 1826 American magazine advertised a local New York manufacturer “R. Ashton’s Umbrella and Parasol Manufactory” as providing “on hand a large and general assortment of fashionable PARASOLS & UMBRELLAS, of every description, suitable for the city and country trade... Umbrellas and Parasols COVERED and REPAIRED in the newest manner” (*New-York Spy & dramatic Repository* 1826, 4). Parasols were clearly widely recovered, and other ads even suggest that they may have been traded in with some of the trade coming off another model if purchased at that establishment.

En-tout-cas parasols were an invention of the mid-nineteenth century due to a desire for a fashionable parasol that would also protect women from unexpected rain showers. Varron explains that this type of parasol was “an essential part of a lady’s outfit. It was smaller than the actual umbrella, but simpler in style than the sunshade, which it resembled in size and shape, though handle and stick were somewhat heavier” (1942, 1529). They began as dark affairs in the 1860s, but progressed to employing fancier fabrics in later decades. It is difficult to discern these earlier versions from regular sunshades unless one knows whether the cover was waterproofed or not, but certainly by the 1880s, they were more obvious to the trained eye as veering away from the extravagance of that decade and having tangible waterproofing.

Elsewhere in the world, parasols were still seen as status symbols which were reserved for royalty via sumptuary laws. Ariel Beaujot describes in her book *Victorian Fashion Accessories* how, on his first trip to India in 1877, the Prince of Wales was encouraged to never appear without his umbrella overhead since it would

reflect on him as being inferior to their own monarch (2012, 105). This same display of parasols shading royalty in non-Western countries can be seen through the early twentieth century. (See Fig. 9.)



Figure 9: King George V and Queen Mary riding in an open carriage on their trip to India in 1911 with both state and personal parasols protecting them and declaring their sovereignty as much as the crest on their carriage. (Getty Images)

Each season or year saw different sizes of parasols and umbrellas in popularity, usually in three different sizes, unless a particular style such as the miniscule parasols called for a drastic difference between the standard sizes and the haute fashion of that season. The *Essex North Register* newspaper advertised a large variety of umbrellas such as “30 and 32 inch Mantau Silk Philadelphia finish” and parasols such as “18, 20 and 22 [Parasols Figured] French [finish]” (1835, 4) which is echoed in other advertisements throughout the century.

It was noticed during research that authors would make correlations between the size and shape of hats, skirts, or clothing and the size and shape of parasols. Farrell writes that “[s]leeves shrank abruptly in 1836, becoming tight at the upper arm. As bonnets were already tight to the sides of the head, the larger parasol looked out of

proportion” (1985, 31). He makes similar references, as other authors do, throughout his book. No correlation was found between parasols and women’s clothing in shapes or sizes, though women did have parasols made of the same fabric as their dresses. While it was certainly desirable to have a proportionately sized parasol, it did not match the size of women’s hats, or skirts, or bodices in any discernible pattern. Bonnets and hats certainly became less necessary to protect against the sun as parasols grew more popular and displayed one’s wealth more appropriately than a bonnet would. After reviewing fashion plates within a run of the same magazine, it is clear that parasols retain the same shape and size with only proportions, modern technology, and trims to separate their age.

Generalizations cannot easily be made in regards to the shape and size of parasols; further research is always advised for dating parasols and umbrellas. Even fashion historians may not know a lot about parasol history. For instance, Bradfield suggests in *Costume in Detail 1730-1930* that pagoda-style parasols were only popular between 1800 and 1840 (1997, 140) when the fashion actually continued throughout the century and returned in the 1860s and 1880s. (See Fig. 10.)



Figure 10: A fashion plate showing a woman with the fashionable pagoda-style parasol visiting her friend who is riding side-saddle. *Godey's Lady's Book*, 1861.

Books such as Farrell and Crawford's texts on parasols and umbrellas discuss their history, patents, and examples in great detail, but do not offer up details of the inner workings of parasols or umbrellas to show what they are explaining. These texts are not for laymen, or someone without a previous understanding of these devices. Both authors are also based in Europe and writing from examples on that continent and their various museums. While style and fashion passed over to America from Europe, certain trades and styles were particular to the United States, or more specifically, New England where these parasol examples have been collected at the University of Rhode Island.

TERMINOLOGY

Parasols were originally manufactured by, and under the purview of, furniture guilds, so it is no wonder that some of the terminology has overlaps with furniture vocabulary. These objects tended to be seen as pieces of furniture which were carried,

and when damaged or no longer appealing, were repaired and recovered. Their varied history means that many of the terms used alternate between the people who manufacture them and the colloquial terms that were used by magazines that discussed them and their users. Because of this, a list of typical terms has been compiled from the texts (Crawford 1970, Farrell 1985, Varron 1942). Rebecca Kelly, textile conservator at the University of Rhode Island, was also consulted. These terms were then coordinated with a diagram found at the back of Farrell's book to prevent confusion when referring to parts of the parasols or umbrellas and their advances. (See Fig. 11.) All of the books discussing the history of parasols and umbrellas work off of the assumption that everyone has used an umbrella at some point in their lives and understands how they work. A general understanding of umbrellas might be known, but the working parts, their names, and their evolution are not, which makes reading through texts which discuss patent improvements challenging.

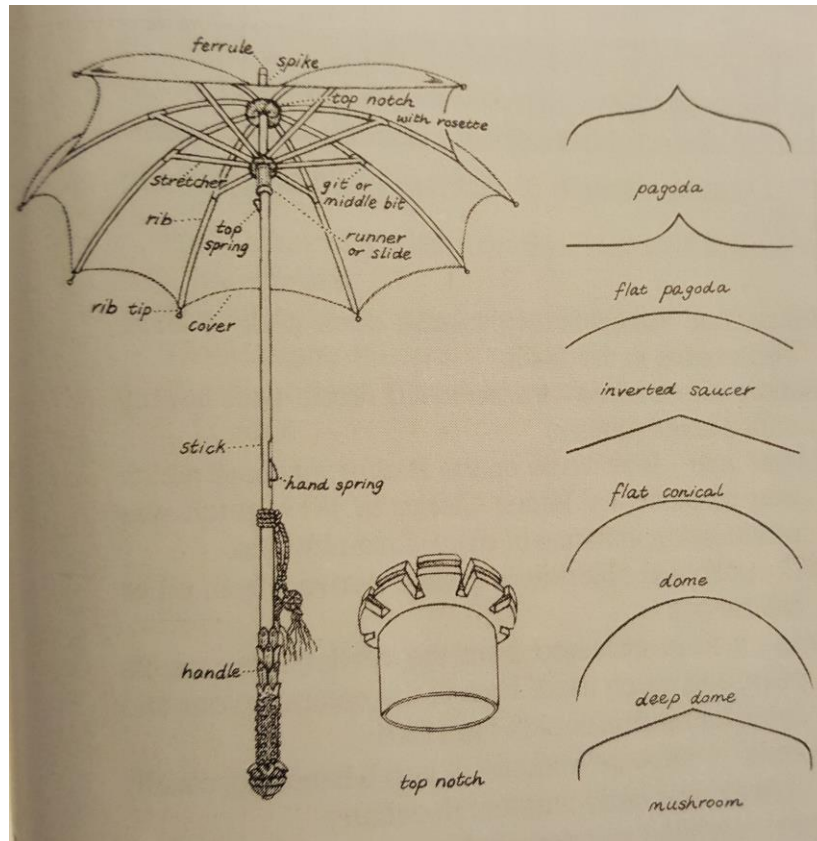


Figure 11: Parts of a parasol and different shapes of canopies. (Farrell 1985, 91)

Most relevant parts of a parasol

Stick/ rod – the main shaft of the parasol or umbrella which leads through the canopy and usually is covered by the handle at the bottom.

Spike/ finial (many people call this a finial for its stylized relationship to the similar object) – the spike is what may or may not protrude through the canopy a distance of anywhere from zero to seven inches.

Ferrule – this is a cap, usually metal or bone, which covers the tip of the spike and functions as protection between the stick of the parasol and the ground either when walking or merely when resting the parasol for storage in a stand or closet.

These were not often included on smaller parasols; out of the seventeen sunshades in

the Historic Textile and Costume Collection which are too small to use in constant contact with the ground, only one of them had a ferrule. It is often omitted in texts or referred to as the entire spike, but this is confusing when the spike and its tip are made from different materials, so they need separate identifying terminology.

Keeper ring - the keeper ring was a ring of ivory, wood, or braided yarns of some kind which was supposed to prevent the ribs from popping open or catching on other objects as well as being an added decoration. They were usually tethered to the spike but could also be tethered to the rib tips in some cases.

Handle – sometimes this is no different than the rest of the parasol such as with straight parasols without designs, but usually a handle is a separate or further designed piece in a contrasting color, material, or texture from the stick of the parasol; this part also provides an easier gripping place for the hand, or a resting place for walking with the object in the manner of a cane. Handles and spikes were made to be exchangeable, especially during the 1870s when people seemed to crave a multitude of varying styles. The *Scientific American* magazine out of New York in 1876 described an invention making “both ends of the stick alike, and in providing a detachable handle, capable of fitting on either of said ends; so that a lady can adjust the handle at pleasure, on either end of the stick, as quickly, and with as much ease, as she could expand or close the parasol” (1876, 178). These were applied to both the regular and what was called an Alpine parasol at the time, but was not referred to such after the style went out of fashion; when they referred to this Alpine parasol, what they displayed was a staff parasol, and since these were popular at the time, being able to convert a basic parasol to a staff parasol meant that one could have the best of both

fashions, as well as keeping your hands or gloves from getting dirty when you went from walking with the parasol to carrying it for protection against the sun.

Canopy/ cover – the fabric, leather, paper, or lace cover over the ribs of a parasol from the spike to the rib tip. An advertisement for the “fabrication of all kinds of coverings for parasols, whether of cotton, silk, wool, leather, or paper” in the *American Mechanics Magazine* (1825, 62-63) shows that leather was still a widely used option for canopies at the time and that wool, probably a fabric called Alpaca at the time, was being made to simulate silk while also having more resistance to water without the cost of waterproofed silk.

Ribs – the structural support for the canopy with anywhere between four and sixteen attached at the top below the spike, and once the top notch was invented, the ribs were attached in between the segments of the top notch. These are also attached to the stick by stretchers which slide open and closed by virtue of a runner that is held by the hand and slides up and down the stick. The other ends of ribs could either be left plain because they were not going to be seen or could have tips covering them. These rib tips could be made out of metal, ivory, bone, plastic, or coral and they served the function of helping to keep the canopy cover tightly attached, especially on parasols and umbrellas which have tighter shapes such as the pagoda style or deep domes which are achieved with the combined efforts of shaped canopy panels and rib tips. Rib tips were forged on the same piece as the wire rib originally but developed into separate covers which cap the ends of ribs; further advancements of these included a loop attached to the tip which could be sewn through to prevent the tip from coming off accidentally.

Ribs could be made of cane, whalebone, metal (iron, brass, or copper first, then tempered steel [1840]) wire, or metal channels as we have on modern umbrellas.

Metal wire ribs were used in the latter quarter of the eighteenth century, but not widely used due to the expense and the ease with which they bent out of shape. It was not until tempered steel ribs were patented in 1840 by Henry Holland that trustworthy and wider use of metal could be utilized, though it was still quite expensive.

Whalebone was a flexible material that was used for a plethora of purposes from corsets and horse carriage springs to parasol ribs; in parasols, it was cut to be squared with the only round section leading into the rib tip, if present. Whalebone would be used popularly throughout the first half of the nineteenth century, and even beyond that time though it would have been the inferior quality. Whalebone was still popular enough that by the time Queen Victoria had ascended the throne, she was still receiving parasols with whalebone ribs as gifts in the 1840s. An advertisement for a parasol manufacturer in Cincinnati, Ohio proclaimed they had “[w]halebone cut to any pattern -parasols covered” (*Cincinnati Mirror* 1834, 263) without reference to any other pertinent materials, clearly demarking whalebone as the superior material to have as ribs at the time. Cane was seen as the inferior product for ribs, but it was cheaper, and so cane was cut and painted black to look like whalebone so that customers could show off an unlined parasol without fear of showing off an inferior product. This makes detecting the difference between whalebone and cane slightly difficult if the rib is in pristine condition, however, whalebone is subject to insect damage at some point previously and it will usually present itself with holes, broken tips, and marks throughout it. (See Fig. 12.)



Figure 12: Whalebone ribs which have severe insect damage, but are the same color all the way through, unlike wood which is painted black and therefore, is a lighter color underneath. Photograph by author. (Accession #: 1961.30.14)

Ribs were structured so that they all met at the stick; each rib end was wrapped in metal to support it before a hole was drilled through that section near the end and a wire was run through the group of them, then twisted tightly to prevent shifting. (See Fig. 13) This was a weak point for parasols and umbrellas, causing much movement. It was not until the top notch was invented by Samuel Hobday of Birmingham in 1821 that all of the ribs were fitted into a mechanism at the top instead of just being attached by wire; this was much more reliable, though still needed improvements. By 1848, Samuel Fox and Co. had patented a vast improvement on not only the top notch, but the attachment for the stretchers to the ribs as well. This top notch has not changed much to the one we know now except in the materials it is made from. If a parasol is made with cane or whalebone, then it would not use this top notch, but this

improvement is immediately seen in umbrellas despite what material is implemented for a rib. In fact, due to the heavy nature of large umbrellas, it was more likely that they would employ cane and whalebone to support their structure until channeled ribs were invented.



Figure 13: The inside of the parasol where the ribs meet at the stick. This image shows whalebone ribs with severe insect damage that have ends wrapped in thin metal that have been drilled through with a wire binding them all together and also looping through the stick itself. Photograph by author. (Accession #: 1950.01.111)

Stretchers/ spokes – connected the sliding mechanism on the stick which opens and closes the canopy (called a runner or slide) to the ribs. Most sources refer to these as stretchers, including the manufacturers, but Nancy Bradfield, author of *Costume in Detail 1730-1930* calls them spokes and other costume historians might do the same in casual reference to this part due to its resemblance of bicycle tire spokes (1997, 56). This connection was shorter in the 1700s, but by the beginning of the

nineteenth century had proportionately moved to above the midpoint of the rib. Stretchers were made of wood during most of the 1700s but changed to metal in the latter half of the century. The connection between the stretcher and the rib is a good indication of age for a parasol. 1829 saw a huge change in rib structure; previously, a squared length of whalebone or cane would travel from the top part of the stick outward, met by a stretcher at some point. That stretcher would fork around the rib and be secured in place by a pin through the rib; this was a huge weak point in the ribs and often the place of breaks. Repairs can still be seen in these areas on many parasols. The updated construction included a piece of metal (much like at the rib joining at the top before the top notch) wrapped around the rib before having the hole drilled through and a pin secured in place. (See Fig. 14.)



Figure 14: A square whalebone rib is wrapped in metal with the forked metal stretcher meeting it, and a pin through the metal and rib holding the two together. Photograph by author.

Runner or slide - the runner is a cylinder of metal wrapping around the stick which has the runners attached to its top and might or might not include a slot for the locking mechanism at the bottom of the stick near the handle. The spring at the top of the stick bends into the stick as the runner passes it and pops back out after the runner has passed it, to allow the runner to rest on top of the spring holding open the canopy for its user. When the parasol or umbrella is no longer needed, then the spring is compressed to allow the canopy to close as the runner slides back down the stick. Originally, however, there was no additional spring at the bottom of the stick near the handle which would lock into a slot in the runner and hold it closed in later versions. During the transitional years when locking springs were being put into umbrellas, and therefore, required slots to lock into the runner, a vast majority of runners were manufactured with slots, despite the fact that many of them would be used for parasols which do not utilize locking springs near the handle. Because of this, parasols from the 1840s onward could be found with a slot in their runner which had no purpose; eleven of the parasols in the Historic Textile and Costume Collection have slots in their runner, but no corresponding locking spring at their base. Runners on parasols are usually where maker's marks can be found, but on umbrellas a circle of fabric rests on the inside of the canopy between the canopy and ribs with the maker's logo. (See Fig. 15.)



Figure 15: Runner found on a walking stick parasol engraved with the French company Dupuy, 8 Rue de la Paix in Paris (URI Accession #: 1952.99.121). The stretchers are covered with silk chiffon but can be seen connecting with the top of the runner. Photograph by author.

Top notch – though these were invented in 1829, and improved upon for general use in 1850s, they were mostly used in heavier umbrellas rather than parasols until the 1880s.

Marquise hinge – a hinge-type well known by the mid-eighteenth century which allow objects to tilt or pivot a specific distance before stopping at up to a ninety-degree angle. It was originally used for furniture but was popularized for parasols by Madame Pompadour in the 1700s. In parasols, these hinges were placed a few inches down from the top of the stick where it meets the canopy. The hinge blends perfectly in with the round stick such that they can be easily overlooked. Only when the parasol is open, does the marquise hinge come into use. (See Fig. 16.)



Figure 16: Example of marquise hinge which could tilt the canopy of the parasol to line up parallel with the stick. Photograph by author.

Armed with the history and terminology common to parasols and umbrellas, it is easier to study these artifacts and read through the rest of the study.

CHAPTER 3

METHODOLOGY

Parasols in the University of Rhode Island's in the Historic Textile and Costume Collection's constituted the core of this study. A database was developed for the purpose of analyzing parasols using twenty-nine different variables. These included factors such as the rib material, number of ribs, the length, diameter, radius, materials used, style of cover, design on the handle, presence of decorative attachment, presence of a lining, method of sewing, as well as many more. It was discovered as the analysis began that many more variables would be necessary to document these objects properly; thus, a total of forty-one variables were documented in reference to each object.

All of the parasols and umbrellas in the Historic Textile and Costume Collection were analyzed and of the ninety parasols, eighty-six were thoroughly examined. Four objects were not excluded for the following reasons: one object was merely a parasol canopy which no longer had its mechanism, making it an intriguing example, but not a functional piece to be analyzed, and three of the parasols were wooden Chinese or Japanese parasols, not the Western parasols that were the subject of this study. Using this database, each parasol was opened, the materials were noted, and the parts and mechanisms it employed were documented as well as the donor information where there was any, in order to help date the objects.

Once all of the data had been collected from each object, photographs were taken of each parasol and umbrella that had been analyzed; some pictures were able to

be taken with the objects partially opened and canted to the side, while others that were too fragile to be opened were photographed closed. This was accomplished by setting up a temporary photography studio in an unused classroom. Two stiff backboards were utilized to give a smooth base, and a heathered polyester gray suiting fabric was utilized as a backdrop for the various colored objects. This backdrop was chosen because it would not reflect light or wrinkle easily and it was wide enough to be able to display even the largest object in front of it. A bright light used for conservation work was brought in to help give accurate and consistent colors to the objects being photographed because natural light changed throughout the day and affected the color of the objects in tests. All of the accession numbers were printed out large enough to be read from any distance, and a card-stand was fashioned from foam board to hold the accession numbers up during pictures; each accession number was paired and photographed with its matching object. The accession numbers can be found at the bottom of each photograph. A tripod was set up with a camera capable of zooming and a laptop was used to check the picture quality as progress was made, as well as to easily download the images.

Each parasol had been judged in the initial analysis to determine whether it was capable of being opened; the ones that were strong enough were opened for pictures and the ones that were not, were photographed closed and laying down. Amongst the parasols and umbrellas that were strong enough to open, each was slowly opened until any resistance was met, a rubber band was wrapped around the stick underneath the runner (sliding opening mechanism), and pressure was released such that the objects stayed open by themselves resting on the rubber band which did not

slide under the pressure. From there, if the parasols were not too top heavy, they were photographed resting on two of the rib tips, and at the handle. Identification tags were removed before pictures were taken to prevent them from interfering with the photography, and they were replaced once the images were taken before being brought back to the collection.

Those photographs were compared to other museums' databases in order to help date the parasols more exactly. This feat was made more difficult by incomplete uploads and erroneous information on websites. Few museums have images to compare on their websites.

Once the parasols were photographed, primary sources originating in America were analyzed. The majority of these parasols were probably made locally, with the exception of at least one parasol that was imported from France with a brand marked on the parasol. While most fashion was adopted from Europe, there are definitely variations between the two continents, and examples of parasols that match University of Rhode Island's collection have been found in The Metropolitan Museum of Art and The Museum of Fine Arts, but not at the Victoria and Albert Museum, for example. General stylistic details such as certain colors or types of handles may have been comparable, but this area had Philadelphia and New York vying as fashion predators and areas as close as Boston popularly making parasols for all of the middle and upper-class women of the area. *Godey's Lady's Book* was published in Philadelphia from 1830 to 1898. *Harper's Bazar* is another American women's magazine which put out its first issue in 1867 and still runs to this day. Among these well-known names are other smaller magazines such as *Demorest's Monthly Magazine*, and

Peterson's Magazine. Once all of this data was compiled the dating of parasols commenced.

The Historic Textile and Costume Collection's objects were organized into categories as they were distinguishable. These categories include: umbrellas, carriage parasols, en-tout-cas, sunshades, children's parasols, mourning parasols, walking parasols, and other categories of objects not found in this collection include parasol whips and fan parasols. There were also some brief parasol fashions that include objects such as square parasols with only four ribs (1869), staff parasols, buggy parasols, telegram parasols, the Piccolo umbrella (c. 1909), and spring-loaded automatic opening umbrellas. As these categories were researched, several myths, inaccuracies, and curiosities were identified. These are even more reasons for an accurate guide to be created that people can follow to identify parasols and umbrellas.

With accurate dating, comparisons can be made within different decades and between cultures as to the various functions of parasols. This analysis will aid in showing that parasols were used for more than just protection from the sun.

A material culture approach was used to analyze the various categories of objects their features could be studied as well as the culture in which they were created. A four-part approach was taken in which each of the seven broad categories of parasols were identified by their characteristics, evaluated in comparison to other parasol types, and interpreted for cultural relevance. Some categories of objects had more data than others, but the import of this process is to put these objects back into the time when they were created and to understand as much about the culture that created them as we can about the objects themselves.

CHAPTER 4

FINDINGS

The Historic Textile and Costume Collection contains ninety parasols, eighty-six of which fit the parameters of this study, meaning Western fashionable parasols. Of the four that were excluded, three had far Eastern origins and one was incomplete. Regarding the parasols in the collection, a range of categories have been ascertained based on mostly primary and some secondary sources. These parasols were first analyzed, then organized into different types, and conclusions were made based on the finished grouping and further research.

Types

Carriage Parasols (1840-1880). A carriage parasol is one which has a hinge in the middle of the stick that allows it to fold in half so that the handle and the spike can almost touch when not in use. These have two varieties: one which only folds in half, and the other which folds in half, but can also pivot at the top in two directions by virtue of a marquise hinge when open. The Historic Textile and Costume Collection at the University of Rhode Island has twenty-two carriage parasols of all sizes and materials. (See Fig. 17.)



Figure 17: Green silk damask canopy with ivory rib tips, and brass slide over the hinged break in the stick. Photograph by author. (Accession #: 1956.52.09)

The smallest carriage parasol in the Historic Textile and Costume Collection is twenty-three inches long and the largest is thirty-five inches long. The canopy is less than half the length of the stick in all examples because the stick needs to be able to fold in half when not in use. These parasols are generally small in size with a thin stick to prevent bulk when folded and while carrying it. The ribs could be any material since they came into use when whalebone and cane were still prominent and held popularity through many improvements and changes of style over the next four decades. This also makes generalizing much beyond their basic function difficult because their characteristics vary greatly over that period of time.

Carriage parasols were adapted from regular sunshades which were quite long in the 1830s, and they had predominantly straight turned sticks with the benefit that

some of them had a marquise hinge at the top. The precursors to carriage parasols were cumbersome in carriages, even when closed; in the new open carriages where one would be viewed in travel, everything about the passengers needed to be as elegant as possible. Marquise hinges were added to allow shade to the holder without having to cant the entire stick awkwardly. This new type of parasol which was shorter and could fold in half for ease of movement outside the carriage allowed for easier transitions in stores, while paying calls, and in crowds.

Within the culture of the nineteenth century, a person's status could be easily analyzed in one look, and the carriage parasol implied status. This object implied by its existence that the owner had enough money to be able to afford a home of their own, with a stable, horses, an open carriage (which was the newest sort), and the coachmen and footmen to orchestrate the adventure out. Open carriages were a favorite of Queen Victoria, who was the inspiration for the Victoria carriage, and she set a precedent for other rulers to also be seen in open vehicles such as Abraham Lincoln, who preferred the Calèche, and Ulysses S. Grant. This meant that by default, if one owned a carriage parasol, they were implying a certain amount of wealth and status in society.

Carriage parasols were the most expensive parasols that a woman could own and would certainly have been inherited, reused, and re-covered in the most modern styles. Because of the implied wealth behind these objects, it was not as conspicuous to have a truly expensive carriage parasol because one implied that they had the wealth for it. Many carriage parasols were made of costly materials such as ivory; some were made with hollow ivory to save on the cost, but many were carved from

solid ivory with intricately carved spikes to match and the most expensive laces decorating the canopy. The carved solid ivory and lace carriage parasols in the University of Rhode Island's collection, are of the most expensive.

Sunshade. This is a general term for parasols which are not long enough to use as a walking stick and have no other specialized features such as waterproofing, or other attachments. They are generally very decorative with extravagant handles and canopies. They do not fold in half, but some may have a marquise hinge at the top which allows the canopy to rotate up to ninety-degrees in two directions. There are nineteen sunshade parasols in the Historic Textile and Costume Collection. (See Fig. 18.)



Figure 18: Silk chiffon sunshade parasol from the URI collection with applied flowers (1910-1930). Photograph by author. (Accession #: 1980.03.01)

Because the words parasol and umbrella were used interchangeably until the mid-1700s (Farrell), parasols were often referred to as sunshades when attempting to distinguish them from umbrellas. Sunshades were purely to protect from the sun and one might find water spots or stains on them from their owner being caught in a rainstorm which discolored the fabric because it was not waterproof. They are generally colorful with pinked edges, baubles, keeper rings, trim, lace, and other fashionable details; the handle is also generally double the length of the ribs or even longer. These parasols come in a large variety of colors, from the sensible black which could match any outfit, to the frilly colorful canopies which match their owners' toilettes and need to be recovered when the season changes. The smallest sunshade in the Historic Textile and Costume Collection is nineteen inches long and the largest is thirty-four inches in length.

These objects vary greatly in quality from the finest woods with beautifully twisted handles and inlays, to plain straight wood handles that have been painted and have only a plain cover with no extras. Unlike carriage parasols, which displayed and implied wealth, sunshades were not as costly. The materials used in the objects would speak to the cost. These items were used more as fashion statements and the materials involved functioned to show distinction between the classes. They were not long or sturdy enough to be used as walking sticks and their spikes were often so fine that one would not want to damage them by using them so, making them pretty, functional objects.

Parasols were expensive until the materials and techniques used to make them became cheaper and the craftsmanship needed in order to manufacture them was more

commonplace; this meant that it was not until the late eighteenth century that parasols were affordable enough for women of the middle class to carry them. Even after that time, parasols were still a clear distinction that one did not have to work out in the sun and could afford the leisure of walking outdoors and with a fancy device to protect a lady's skin. Even if a woman owned a parasol of a poorer quality, she was still of higher means than someone who could not afford one and did not have the free time to use it.

All of the materials used to create a sunshade speak to the status of the woman who owned it. As parasols became cheaper, it was more important to the society of women using them that the parts expressed the level of their wealth. This is the reason that cane ribs were cut and painted to look like whalebone, so that a cheaper model could not be immediately pointed out. The only purpose of these objects was to represent their owner and the leisurely life they led, so they had no extraneous purpose other than to be held aloft to show wealth visually and symbolically in the pale skin of the woman utilizing it.

En-tout-cas. This literally translates from French to mean "in any case" which was a type of parasol developed in the 1860s that combined the qualities of parasols with the practical nature of umbrellas to make an attractive and waterproof accessory. They have waterproof canopies, are smaller than umbrellas, and usually have colorful canopies without trims; later versions of the en-tout-cas have a variation on a button and loop closure to prevent the rib tips from catching on things and to keep a thin and slim appearance to the object reminiscent of umbrellas. The University of Rhode

Island has twenty-two of these in their Historic Textile and Costume Collection. (See Fig. 19.)



Figure 19: En-tout-cas parasol from the URI collection with waterproof silk canopy and a visibly fabric strip with a button and loop at either end to latch when closed. Photograph by author. (Accession #: 1953.31.06)

En-tout-cas objects are a cross between parasols and umbrellas. They have longer handles than umbrellas, but the ratio to the canopy is not as great as with parasols. These hybrids were usually made of a designed fabric which has been treated to be waterproof so that they function as stylish items, which were also practical in a sudden rainstorm. Farrell describes the en-tout-cas as being, “[m]idway between the parasol and the umbrella... Smaller than the umbrella, plainer than the parasol, it was an English invention given a French name” (1985, 55).

Umbrellas, when closed, have canopies that take up nearly the entire length of the object with a spike at the top and a short handle at the bottom. En-tout-cas, on the other hand, have a shorter canopy compared to the rest of the stick, with more stick showing and a longer handle. These are usually more intricate than an umbrella handle, but not as over-the-top as parasols could be so that they would be more easily distinguishable.

These objects were utilitarian tools that were also fashionable. Certainly, women had been using umbrellas longer than men had; that was half the difficulty in first getting men to take up the practical objects. Women had been using them to protect themselves from the rain and men did not want their pride tarnished by using a feminine object. This might be one of the reasons that umbrellas stayed so plain over the centuries, to keep from being too closely compared with women's parasols. The en-tout-cas, however, also needed to look different from parasols so that one would not pick up the wrong object on their way out the door and end up ruining a fashionable parasol and their clothing in a rain shower, when what they meant to pick up was an en-tout-cas.

The en-tout-cas was significant to the culture it came from because women were demanding more freedom. The objects they used did not have to be only pretty or sensible; now they had an object that was both beautiful and functional. In this way, they did not need to rely on a man for a carriage to protect them from the rain or make the choice of either carrying something attractive which did not aid them in the rain or go out of the house with a plain umbrella which could not compete with their peers' fanciful objects.

Umbrellas. Umbrellas are a waterproof cousin to the parasol which usually is made from Gloria cloth and tends to have a shorter handle which begins at the end of the rib tips when closed. Phyllis G. Tortora and Sandra J. Keiser define Gloria cloth in *Fairchild's Dictionary of Textiles* as being a “lightweight, closely woven fabric generally in a plain weave, but sometimes in twill and satin weaves. Formerly made with silk warp and cotton or worsted filling... Uses: umbrella covering” (2009, 247). These are usually heavier objects with much wider expanses when open which are meant to protect more than one individual comfortably underneath from inclement weather. This wide opening also made them ideal for use at the beach. The University of Rhode Island has nine of these in its Historic Textile and Costume Collection. (See Fig. 20.)



Figure 20: Blue umbrella, possibly for beach use, from the URI collection; cotton with double stripe at selvedge. Photograph by author. (Accession #: 1993.08.18)

Umbrellas in the early eighteenth century were collapsible, supposedly to be as small as one's hand when fully folded. Farrell describes an advertisement from 1715

that depicts “collapsible parasols and umbrellas invented by Monsieur Marius. When collapsed they were small enough to fit into a pocket” (1985, 24). Umbrellas were not necessarily the black objects we most think of. They were mostly plain with only a stripe to provide visual interest; they came in a small variety of colors including blue, green, black, and brown.

The upper-class Victorian man had a waterproof silk umbrella, while cotton or “gingham” umbrellas were more common for the middle class (Farrell 1985, 37). The lower class used the heavy whalebone ribs, with a wood shaft and a horn handle instead of the brass engraved and carved versions of those preferred by the elite. Umbrellas could also have other obvious hallmarks to show a more expensive umbrella such as a sterling silver handle engraved with the owner’s initials. Under the hand of its owner, this luxury would not have been so obvious. All umbrellas looked the same, whether they were owned and used by a man or woman. Umbrellas, in general, were plain and large in order to be distinguished from parasols, but amongst different classes of people a closed umbrella in the grasp of its owner might look very much the same whether it belonged to an upper class or a lower-class individual. In this way, rules on the use and care of an umbrella had to be glorified in that society. In order to do this, men were not just judged on the characteristics of their umbrella and its fine quality; they were also judged on how well maintained and presentable it was. In Victorian society, it mattered whether a man had bothered to wrap up his umbrella neatly after its last use, and how neatly and tightly he twist it on top of that. Men were expected to re-wrap their umbrellas after every use as an outward representation of the order with which they lead their lives. Due to the difficulty of

this, many men just left their umbrellas nicely pleated and walked around with them instead of using them as more than an accessory. Crawford describes how “gentlemen had their own ‘city umbrella’, a tightly-rolled and immaculate silk-clad stick which served as a sceptre to the bowler hat’s crown” (1970, 145). This job might fall to a butler or manservant, but the point was that the owner of that umbrella had the means and wherewithal to see to the care of every part of his attire, including his accessories.

Child’s Parasol. These are generally the same size and shape as adult parasols such that these examples, if they are plain, fit right in with the other parasols in a collection and are difficult to distinguish from the others without any provenance. There are only two confirmed children’s parasols in the Historic Textile and Costume Collection. (See Fig. 21 & 22.)



Figure 21: Child’s parasol from the URI collection; cotton print with monkeys performing at the edge. Photograph by author. (25 ½” length, 10 ½” radius) (Accession#: 1962.99.146)



Figure 22: Child's souvenir parasol from Japan with glass beads dangling from the tip of each rib. URI collection. Photograph by author. (26 ½" length, 11 ½" radius) (Accession#: 1955.36.14)

The two children's parasols in the Historic Textile and Costume Collection are only one inch different in both overall length and canopy radius, though overarching conclusions cannot be drawn from this toward all children's parasols without more comparisons. (See Figs. 21 & 22.) Children's parasols appear to follow the styles of their mothers' parasols just as their clothing did, despite the addition of some juvenile themes such as the monkeys present on the parasol in Figure 21. Representations of children with parasols are very few, making their study more difficult. Girls obviously used parasols, even at a young age, but whether this was typical of more than just the upper class is unknown. (See Fig. 23.) Figure 21 came to the Historic Textile and Costume Collection with provenance denoted it as a child's parasol; this knowledge was accepted, but also treated with skepticism, however in children do feature in scenes with monkeys, lending credibility to this provenance. (See Fig. 23.) Figure 22

arrived to the University's collection with no provenance, but it is a cheap souvenir with a circle of fabric reading "Made in Japan" pierced by the stick on the inside of the canopy. The ribs are made from a very bendable metal that is not of the same tempered steel quality that ribs had been manufactured from since they were patented in the 1840s. There are also yarns with cheap glass beads dangling from the rib tips. At a time where functional parasols were very reasonably priced, it seems unlikely that this cheaper souvenir would be purchased by an adult for actual use since women were being judged on the quality of their accessories. It is more likely that this parasol was purchased for a child's use.



Figure 23: Engraving of two girls interested in a peddler musician boy and his trained monkey. (*Godey's Lady's Book*, 1864)

In a society that dressed their children to be miniature versions of their adult counterparts, it is no wonder that children would have parasols to match their mothers'. Victorian boys and girls were both put into dresses until roughly the ages of five when boys began wearing bifurcated garments and girls began dressing more like replicas of their mothers' styles. (See Fig. 24.)



Figure 24: A girl and boy pose together for a cabinet card. The girl holds her patterned sunshade parasol with a ring fitted into the end of the handle. (The Cabinet Card Gallery)

The reason that examples of children and their parasols are so rare in fashion plates and photography could be due to a contemporary worry that girls would grow up selfishly to care only for fashion and beauty instead of “fresh flowers, beautiful shells, pictures and books” (*Godey’s Lady’s Book* 1837, 68). April Calahan, author of *Fashion Plates: 150 Years of Style*, quotes an 1837 excerpt from *Godey’s Lady’s Book* that had “issued this word of warning to mothers who were apt to initiate their daughters into the world of fashion at a young age” (2015, 196). This may be a continuous worry for adult women to not appear mindless and only interested in

fashion, in which case, they would also want their daughters not to fall under the lure of pretty ribbons and the newest fashions. It could be that this warning, in the early years of *Godey's Lady's Book*, was merely a clever contrivance to raise themselves above the French designers which they subtly degrade by using a French fashion plate as their reference for worrying about young minds. There are fashion plates such as Figure 25 which seem sweet to modern viewers, but this may have been a risky sentiment to show a fashionable child clearly following in her mother's footsteps of being hyper focused on styles. The modern stereotype of women only caring for fashions and their appearance could very well be a hold-over from centuries past that previous mothers were trying to avert in their daughters by preventing them from indulging constantly in parasols until they were older.



Figure 25: This print shows a child using a hinged sunshade smaller than her mother's, but no less sophisticated. Print from umbrella manufacturer's book by R.M. Cazal in 1844.

A common misconception in museums is that any small parasol must be a child's or a doll's parasol. Dolls could be either small or as large as a child. Wielding dolls of this size would be cumbersome enough, let alone trying to keep a parasol with

them, especially when the dolls have flat hands which cannot grasp objects. This theory continues with the perspective that children use dolls to mimic acts of everyday life including dressing them appropriately for bed time, tea parties, or going out.



Figure 26: Engraving with children playing has two of the older children holding parasols. (*Harper's Bazar*, 1868)

When these dolls were brought outside, they tended to be moved in doll buggies, but have yet to be found in photographs with the doll holding the parasols in these situations. More often than not, they had a parasol on the doll buggy, as a miniature version of baby buggies, and the child or children playing with the buggy have the parasol or umbrella to protect themselves from the elements. There is no evidence that suggests doll parasols ever existed, and any small parasols were probably either owned by a child or an adult woman during a time when such small objects were fashionable. (See Fig. 26.)

Mourning Parasols. Any parasol with black mourning crepe on it can be described as a mourning parasol, but just because a parasol is black does not make it a mourning parasol. "Black crepe [crape], a transparent crimped silk gauze, was the most important fabric used in mourning throughout the century and was the primary

visual indicator of deepest mourning” (Kuttruff 2016, 191). In regards to parasols, it is visually difficult to look at a black parasol and assume that it is a mourning parasol. Much like Kuttruff suggests, the best indicator of a piece surely having been used as a mourning object, is if it includes mourning crape.

Any category of parasol can become a mourning parasol. The Historic Textile and Costume Collection has two different mourning parasols in its collection. (See Figs. 27 & 28.)



Figure 27: Black silk mourning en-tout-cas parasol with a wide overlay border of mourning crape, from the URI collection (1900-1920). Photograph by author. (Accession #: 2005.17.08)



Figure 28: Black moiré silk mourning carriage parasol with black velvet stripes down the center of each panel and black fringe around the spike and circling the edge, from the URI collection (c. 1840). Photograph by author. (Accession #: 1953.42.12)

The two examples of mourning parasols in the Historic Textiles and Costume Collection are vastly different. Figure 27 is thirty-six inches long with a nineteen-inch radius to the canopy which is a black silk taffeta base that has a wide border of mourning crepe at the edge (1900-1920). Figure 28 is a carriage parasol with one a half-fold break, black moiré silk canopy with black velvet added (possibly later), and black fringe trim. It is almost thirty inches long with an eleven-inch radius to the canopy (c.1840). Aside from being manufactured sixty years apart, these two objects utilize entirely different materials in order to communicate mourning. As much as we think of black as a mourning color, white, gray, and purple were also worn at various times and by relatives of the deceased. For instance, many parents put their children into white while mourning because black was considered too harsh of a color for their young complexions. Jenna Tedrick Kuttruff explains in her sections on mourning dress in *Clothing and Fashion: American Fashion from Head to Toe* that “[w]hite was

considered the color of mourning for young children [under twelve years], and they were seldom dressed in all black” (2016, 191). These items would be adorned with black buttons, sashes, or ribbons in order to display mourning for the children, even if their mother had died.

Mourning practices varied throughout the nineteenth and early twentieth century. Mourning rituals had a complicated set of requirements for each degree of separation one had from the deceased, and while ladies’ magazines and etiquette books offered strict suggestions, people could mourn however they wanted and felt was appropriate. These practices also evolved differently after Queen Victoria lost Prince Albert in 1861 and went into years of mourning in full black. While black parasols and jet beads might signify mourning to some people, on parasols they mean something else entirely. Jet beads were popular decorations for parasols in the late 1860s, but according to *Peterson’s Magazine*, another American lady’s magazine, “[i]n London, the most popular parasols are decidedly ornamented with black lace” (1863, 154). Most people look at a black parasol and think it is for mourning, but the color black also did not just correlate with mourning. Governesses, servants, and others wore black because it was either required by their job or would be a conservative fashion for years to come. (See Fig. 29.) Joan Severa shows a photograph of a black woman in a fashionable black bustled dress with jet beads and matching black parasol which she describes as an “elegant and fashionable gown” owned by a working woman; this is not a mourning costume (Dressed for the Photographer, 479).



Figure 29: An 1867 engraving from *Godey's Lady's Book* which shows a gray silk parasol with velvet trim that has jet beads sewn to it, but these are clearly walking costumes for Spring and not items for mourning.

While some sources, such as Kuttruff, mainly describe the deep mourning stages where all black is required for the widow of the deceased, period magazine articles describe how other colors were considered suitable for those relatives more distant from the deceased. *Godey's Lady's Book* explains that the step-daughter of the deceased should wear a gray walking dress with lace and velvet as well as a “[w]hite chip bonnet, trimmed with white ribbon and flowers; white kid gloves; fancy white parasol” (1855, 192). This can obviously get confusing when dating parasols because historians are seeing them out of context. If every white, black, gray, and purple parasol should be suspect, then most of every historical collection’s parasols could be labeled as mourning objects. This issue is not helped by the fashionable colors throughout the century being gray, green, and black as evidenced in the University’s

collection. Gray and black were very versatile colors which could easily outlast rapidly changing fashions to be used for years longer than a fashionable color like red which might be in one season and seen as casting an ill shade on its user the next. In ladies' magazines such as *Godey's Lady's Book*, examples of regular dresses in colors that could be thought of as having mourning colors are abundant. An 1867 *Godey's* magazine describes parasols in high fashion that season as being "gray silk... jet beads... violet moire... [or] white silk parasol, trimmed with black lace" (1867, 315) on a page of what are described as "Ornamented Parasols" (315) as opposed to mourning parasols.

An article written about the right clothes to wear in mourning gave people some guidance at a time of their life when they were grieving. Intensification of mourning practices also offered business opportunities: "By the 1840s and 1850s, large mourning warehouses were established in major cities of both Europe and America.... The complexity of mourning etiquette was bolstered by business advertisements and editorials in all the fashion magazines" (Kuttruff 2016, 190). This was one of the areas of life where having ready-to-wear garments was exceedingly helpful. At a time when department stores were trying to attract attention, the need for mourning garments made purchasing pre-made objects necessary, and these places were ready to fill the demand.

Walking Parasols. These objects are parasols which are long enough to touch the ground while walking, so that they are long enough to reach the palm of the user, but not to exceed it like a staff would, and also used so that the canopy is upside-down which is most commonly seen among parasols. They often have ruffled or fringed

edges, and the handle usually has a bauble or ruffle wrapped around it. These had thin sticks from the beginning of the nineteenth century, but stout sticks toward the end of the century when they came back in style. The University of Rhode Island has eight of these in its collection and they range in length from 34 inches to 42 inches.



Figure 30: Silk velvet walking parasol made by Dupuy at 8 Rue de la Paix, Paris, from the URI collection. Photograph by author. (Accession #: 1952.99.121)

Of the eight walking parasols in the Historic Textile and Costume Collection, one of them is imported from Paris. (See Fig. 30.) One of them is also a mourning parasol, but most of the rest are frilled lacy affairs with bamboo styled handles and all were created between the end of the nineteenth century and beginning decades of the twentieth century.

These parasols came back into fashion as society viewed the matronly style as being the most elegant. Men had their walking sticks and umbrellas, so women needed their elegant counterpart to give the same appearance. The easy solution was to elongate their consistent accessory: parasols. Canopies for these objects followed the clothing trends of the time making more of a move to machine lace in wide expanses, machine velvets, and elegantly carved handles that would fit comfortably into the hand while walking along. This progressed through the early twentieth century as the S-bend corset and pigeon-breasted bodices gave women the optical illusion of constantly leaning forward and requiring the use of the walking parasol for support.

This reliance on the walking parasol as more of a crutch and attractive object to stroll with instead of being an object carried to protect one from the sun and frame one's face for the flirtatious viewing by men made parasols seem less useful and attractive to the younger population. Combined with the desire for a more youthful appearance moving from the early twentieth century into the jazz age. The walking parasol as a symbol for their elderly parents was probably what caused the drastic change in both size and style for the parasols of the teens and flapper years.

Brief Parasol Fashions:

Square parasols. This version of carriage parasol had only four ribs (1869) which was only in popularity briefly. There are definitely notable examples of them in use, but few remain to be analyzed now because they were much flimsier without the support of more ribs. Examples found match period engravings with long tasseled fringe trimming the edges and might have had a fixed ring in the spike as in Figure 31.

The University of Rhode Island does not have one of these objects, but their existence is worth noting.



Figure 31: Example of square parasol, which is also a carriage parasol, and only has four ribs (c. 1869). (From the private collection of Farina Sternke.)

Staff Parasols. These objects have handles at the spiked end of the parasol as opposed to the usual place for the handle; they are long enough to be held in the hand at the spike and touch the ground while walking, and then intermittently be used as a parasol instead of a staff. The Historic Textile and Costume Collection at the University of Rhode Island has two staff parasols. These were popular in the last quarter of the eighteenth century and came back into popularity between 1865 and 1880. (See Fig. 32.)



Figure 32: Example of a staff parasol from their revival in the 1860s and 1870s. Photograph by author. (Accession#: 1952.62.32)

Buggy Parasols. These miniature carriages have a parasol which is attached to, and might be removeable from, a child's, baby's, or doll's buggy. A child's eyesight and complexion were equally as important as their parents', and these objects helped to protect children from both. The Historic Textile and Costume Collection has one of these. (See Fig. 33.)



Figure 33: Buggy parasol from the URI collection; muslin base with net cover. Photograph by author. (Accession #: 1986.10.11)

These tended to be removeable instead of fixed and some also pivoted to protect the rider from the sun at whatever angle. A New York advertisement for adjustable parasols on baby carriages advises parents to, “Save your child’s eyesight – buy the Novelty Carriage, Cradle and Carriage combined – with Patent Adjustable Parasol. Adopted by Central Park Commissioners and recommended by the Medical Faculty” (Union 1873, ii). Versions of this style have been around as long as miniature replicas of carriages themselves beginning in the 1840s, but this L-shaped style is only shown in ads at the end of the nineteenth century. This could be due to its heavy nature or changing styles of vehicles reflecting in children’s transportation. (See Fig. 34.)



Figure 34: Baby carriages for sale in the 1908 Sears, Roebuck Catalogue with L-shaped removeable parasols such as the extant example from the Historic Textile and Costume Collection (pg. 457).

Telegram Parasols. Parasols in this category have a canopy that is barely larger than a telegram when open; roughly ten inches. Telegrams were first referred to as telegraphic dispatches or telegraphic communications, but came to be known as “message sent by telegraph, typically composed in a concise and elliptical style and delivered, usually in written or printed form, very soon after sending” (Oxford English Dictionary, “telegram”). The paper for these telegrams were ten inches wide. Farrell writes that telegram parasols “cannot be more than ten inches in diameter and can have afforded very little protection from the sun” (1985, 46). The Historic Textile and Costume Collection has one parasol small enough to be considered a telegram parasol. These are often mistaken for children’s or dolls’ parasols due to their miniature size. Their miniscule size made them close to useless, and they were only around for a short

period of years starting in 1858 and growing larger again in the 1860s, evidenced by fashion plates and paintings alike. (See Figs. 35 & 36.)



Figure 35: Telegram parasol with a ten-inch diameter when open and only nineteen inches in total length (1865-1875). Photograph by author. (Accession #: 1967.07.01)



Figure 36: The figure at the far left in this engraving from *Godey's Lady's Book* is closing the miniscule parasol that she is using in this 1867 fashion plate. This parasol is short and the canopy is not particularly wide, making it a fashionable object for this time period when hats were also shrinking.

Piccolo Umbrella (c. 1909). This object is an umbrella with a silk canopy which can be unscrewed from its wooden handle and stored in its hollow wooden handle. Most of these umbrellas also had a wrist strap attached to the handle so that one could carry it while still being hands free. The Historic Textile and Costume Collection has one of these objects which is only missing its ferrule but is otherwise identical in everything but color to other examples of these umbrellas found in other collections. (See Fig. 37.)



Figure 37: Piccolo umbrella from the URI collection which unscrews from its hollow birch handle to fit inside the handle/case. Photograph by author. (Accession #: 1984.03.07)

Fan Parasol. This intriguing object is a parasol that opens from a fan shape into a full parasol with an arching arm that that pivots down from the original fan blades to attach to a handle. The University of Rhode Island does not have one of these objects, but their existence is worth noting. (See Fig. 38.)



Figure 38: Fan parasol from the Fashion Institute of Design Museum in California (1854). (Museum #: 2007.5.4)

Spring-loaded, automatic opening umbrella. Like many other “innovations”, this one had a brief period of popularity at its invention due to its novelty, but the voracity and speed at which these pop open once the button is depressed and the strength required to close it, as well as accidental openings probably caused this invention to enjoy only a brief interlude before fading in popularity. The idea of this was supposedly first implemented in the late eighteenth century and kept falling out of popularity as the novelty of it fought with the dysfunctional quality of it; the intrigue of the automatic-opening umbrella was revived throughout the nineteenth and twentieth century, but it was not until recent decades that these objects became functional staples in users’ wardrobes. One of these objects from the early twentieth century is housed at the University of Rhode Island, though various versions of this idea had been in practice, though not widely used, since the early nineteenth century. (See Fig. 39.)



Figure 39: This is a close-up picture of a 1917 spring loaded umbrella from the URI collection. The springs are located just above the stretchers, following from the top of the runner to the other end of the stretchers. Photograph by author. (Accession #: 1956.03.205)

Unique Combination: Parasol Whip 1700s-1889. This object combined the utility of a whip used on horses while driving, with a parasol which could be popped open to protect a lady when not currently engaging the horses. The parasol was just above the handle of the whip so that the lining faced the handle. Some versions of the parasol whip made it so that the whip could be unscrewed from the spike of the parasol, the parasol could be removed from the handle and the whip could be screwed back together so that the objects could function separately. These objects were in use for a long period of time, though there are few illustrations of them in use. Women that drove their own carriages were usually viewed as being fast and were judged immediately for their choices, but that did not stop the parasol whip from having references to its use from as far back as the 1700s in the Victoria and Albert Museum

and being in horsemanship books for sale as late as the 1889 Moseman book (139). (See Fig. 40.) The University of Rhode Island does not have one of these objects, but their existence is worth noting.

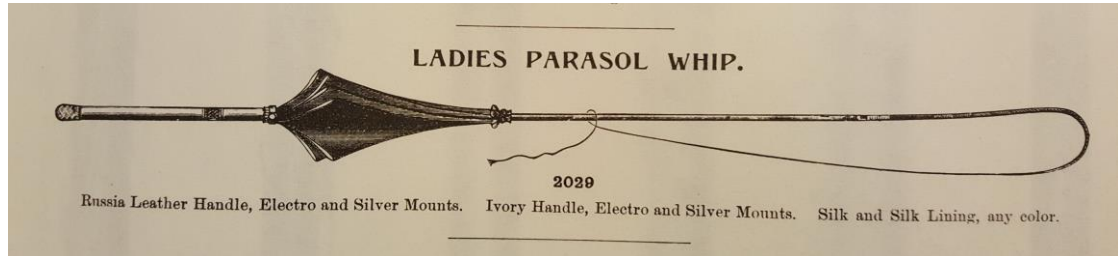


Figure 40: Last example found of a parasol whip for sale; located in a Moseman Catalog for equine goods (1889, 139).

Parasols Myths. Doll parasols are usually non-functional imitations of a real parasol and are very rare. A photograph or etching of a doll utilizing a parasol, or a child playing with a doll using a parasol has yet to be found. Though dolls did come in a wide range of sizes, up to human sized, they are often heavy and unwieldy without the ability to hold their own items such as parasols. If girls were playing with their dolls outside, they are more likely to have a parasol or umbrella covering themselves than their doll. In many cases, children are photographed with their dolls, pushing them in small buggies, or organizing them indoors for tea, but a doll would not need a parasol inside, much like a child would not, and so an example has yet to be found of a doll with a parasol, and most dolls are of such a small size that it makes the likelihood of them having a fully functioning parasol unlikely. Parasols were still fairly expensive objects, and to have small, steel, fully-functioning parasols for an inanimate object is not probable. Every example that has been found of children, dolls, and parasols, involves the children holding the parasol, not the doll, and each

example is far too large to belong to the doll. With all of the research conducted, it has been surmised that functional doll parasols were not real.

Many times, it is assumed that if a parasol is particularly tiny, then it must be for a doll or for a child. This is not so. Much like the Incroyables and Marveilleuses demonstrate, fashions take extreme turns periodically, and this can be seen with parasols as they can have small canopies that appear to have served no purpose for an adult. This can be particularly seen in the late 1860s when parasols became so small that some were no bigger than a telegram and were referred to as telegram parasols. Such a small parasol can easily be mistaken for a doll's parasol, though the weight of the object should help with disproving that. (See Fig. 41.)



Figure 41: To the far right in the near boat we can see a woman holding a parasol barely large enough to cover her head. This engraving is from *Godey's Lady's Book* from 1867.

There are also a plethora of fashion doll parasols remaining which are easily confused with actual parasols for dolls. Fashion dolls were miniature versions of adult women that were dressed in fancy clothes and matching accessories and these were sent around to advertise new fashions to the general public that might not get fashion

news from France or as a set of miniature versions of a designer's collection which were being advertised for sale. Many of these miniature dolls and their parasols remain in circulation as seen on the internet and auction sites.

Another myth to be dispelled may have started before the internet, but it is proliferated by the breadth and reach of the world wide web, and that is an object called a parasol pocket, and conversely, a pocket parasol. This myth centers around a brief period of time in the 1870s when triangularly shaped pockets were popular. In later decades, people saw these pockets in engravings in ladies' magazines, sported by women who also carried smaller parasols, a hold-over from the 1860s, and the thought was sparked that the pocket must be there to allow the bearer free hands by putting her parasol in her pocket. (See Fig. 42)



Figure 42: Example of the triangularly shaped pockets popular in the 1870s. This example is from *Harper's Bazar* magazine of 1876.

Later generations misunderstood and began to think that this was actually the purpose of this pocket and start dressing mannequins to this effect. (See Fig. 43.) Triangular, round, and square pockets were alternately popular for several years before they went out of fashion. There is no evidence of them in books, engravings, or photography being used to carry parasols, and certainly if that were their original purpose, then all of the pockets would be shaped as triangles to support them and the new fashion would have been actively advertised by magazines in the purpose of their use.



Figure 43: Improperly dressed mannequin with parasol placed in triangular pocket of 1870s dress. Found on blog by Antonia Pugliese perpetuating the myth of parasol pockets (2012).

Chronological Identifying Characteristics of Parasols

Through research conducted viewing extant examples of parasols in the Historic Textile and Costume Collection as well as books, primary sources, engravings, and museum databases, there are identifying characteristics for both

umbrellas and parasols that have been determined for various groupings of years. This is not a complete list but is what has been collected over the period of research.

1700-1800

Umbrellas were only wide enough to cover a single person during the 1700s and usually only had eight ribs. Hinged parasols became popular in the latter half of the century supposedly because of a combination between the creation of the marquise hinge for furniture and its subsequent mingling with parasols, then adoption by Marquise de Pompadour. Another type of parasol popular in the last quarter of the eighteenth century was the staff parasol. It was a combination of fashions since staffs were popular for women at the time as well, and this was an alteration and addition. The staff style remains the same, but a parasol is placed on it, leaving a long spike or handle to grasp and walk with at the top of the parasol. Aside from these, there were also flat circles of fabric with no seams, attached to parasol bases which did not collapse when they were not in use. These fell out of fashion by the beginning of the 1800s due to their cumbersome nature and the space they took up when not in use. Stretchers on these early parasols were petite and began gaining a better structural length to support the canopies during the next decades.

1800-1820

Umbrellas were wider apparatuses than previous decades by the beginning of the nineteenth century and as soon as industry allowed, they were made with cane ribs and a hollow-steel shaft to eliminate some of the bulk and weight of the whalebone ones. Many umbrellas were still made with whalebone ribs into the 1840s. This was not true for all examples in America that have been found, and it is more accurate to

date them by their mechanisms along with the length and decorative designs on the runner. Generally speaking, the longer and more ornate the runner, the earlier its date. If it has a top notch, then it must have been created after its invention in 1829, though the more improved versions of this came out in 1848. That, at least, supplies a fair assessment for dating umbrellas of the nineteenth century.

Parasols were made on intricately turned sticks at the beginning of the century, but they fell out of fashion to plainer sticks or painted ones as the decades progressed. Sunshades that hinge do so further down so that only a quarter of the handle folds up. These are usually made with intricately turned straight handles and this small fold lasts until the 1830s. Stretchers were still shorter in the first decade of the nineteenth century, but they became proportionately longer to support the canopies better by the 1820s. Pagoda styles are popular especially in the first decade of this century.

1820-1830

The area where stretchers meet the ribs was a weak point on objects made before 1829, due to the drilled hole through the rib which connected the two. In 1829, Holland proposed the use of an extra metal support at this juncture, strengthening the ribs of umbrellas and parasols where they meet with the stretchers. After the date of this patent, the ribs were wrapped with a piece of metal around the join, a hole was drilled through, the stretcher's fork fits around it, and then was held in place with a pin. This helps to easily divide the decades because it was not an expensive improvement to make and in fact some parasols and umbrellas were manufactured in the old way, then later repaired to function with the new metal wrapped around the ribs.

1840-1860



Figure 44: Carriage parasol with a long thin stick, pearl inlay, ivory rib tips, and long thin spike (1840-1850). Photograph by author. (Accession #: 1952.64.213)

1840s

Carriage parasols were first created in the late 1830s or early 1840s, usually with an ivory ring closure or ring made of other material such as silk-wrapped rope acting as a keeper ring. These parasols are generally longer in this decade with thin sticks and curved single-finger handles but become shorter in future decades. (See Fig. 44.) Spikes match their sticks in the forties and are also long and thin, some with a fixed ring attached in the spike. These tend to have pearl or ivory spikes and handles made of exotic woods such as rosewood. Pagodas styles are still popular.

1850s

The hems of the canopy are cut into a curve instead of having the straight sides



Figure 45: Carriage parasol with carved ivory spike and handle and round Chantilly lace cover made in one piece for parasols until the 1880s, though they were generally white after the 1870s (1850-1870). Photograph by author. (Accession #: 2017.98.06)

from the late 1840s through 1850s and their edges are usually pinked or scallop-cut raw edges instead of hemmed even if they include a lining. This decade saw the use of expensive laces shift to parasols instead of bonnets as they fall out of fashion because their purpose was replaced by the sun-shading parasol. Lace circles created for parasols were popular in black during this time over contrasting base colors such as gray and cream as well as some brighter colors. (See Fig. 45.) The black circles were in popularity for nearly twenty years before white circles took their place, used in the same way. Moiré was a popular material during this decade and the next in every color. Ivory was in great use during this decade and many carriage parasols and sunshades alike are fully made of thickly (and elaborately) carved ivory with thick ivory spikes in contrast to the previous decade, and these same parasols tended to have black circles of lace over their canopies. (See Fig. 45.) Ivory parasols were in great

popularity and tended to be recovered and reused in future decades as the carriage parasol remained in popularity.

A patent for hardened steel wire for ribs was awarded in 1848, though it was still a quite expensive process at the time, and therefore, was seen more on carriage parasols at first than on any others. Hardened steel wire ribs were used for the rest of the century as the process became cheaper compared to the newer metal channeled ribs of later decades. Domed parasols were popular this decade, and long fringe was a familiar companion mimicking the clothing of this decade. Alpaca fabric was used instead of silk starting this decade as a cheaper alternative for parasols though few seem to survive due to insect damage. Tortora and Merkel define alpaca fabric as “a lightweight, plain weave, dress fabric made with cotton warp and alpaca filling, usually in black, with a lustrous finish” (2009, 13).



Figure 46: Printed silk sunshade with a row of pinked silk flounced at the end and a stouter stick than the previous decade (1850-1870). Photograph by author. (Accession #: 1959.11.12)

Flounces of self-fabric with pinked edges on parasols became popular in the mid-1850s with the crinoline's invention, sometimes in multiple rows toward the end of the decade. (See Fig. 46.) Miniscule parasols hit their zenith in 1858 with the telegram parasol which was roughly ten inches in diameter (six-inch radius) when open, though small parasols and their novelty continued to be popular through the 1860s. Ribbons and bows attached to the ferrule or positioned underneath it are prominent in the mid-1850s and continue into the 60s.

1860-1880



Figure 47: Black silk sunshade with jet beads forming triangular designs in each panel; this sunshade has a metal frame, bell and cup closure dangling above the accession number, and light-colored wood handle (1860-1880). Photograph by author. (Accession #: 1950.01.110)

A plastic known as Parkesine (an early cousin to celluloid) was invented in 1856 and was used on fashion accessories to imitate ivory and horn before more stable

plastics were invented in the 1880s (Encyclopedia Britannica, *Celluloid*). At least one parasol in the Historic Textiles and Costume Collection has a stabilized plastic handle making the object quite light, but the mechanisms and style are far too early for the more stable plastics from the later part of the century, so it is probably made from one of these earlier plastics such as Parkesine. The 1860s saw the beginning of the *entout-cas* objects which lasted to the end of the general use for parasols around 1930. These objects were waterproof, but more stylish than umbrellas, and had clasps to keep the rib tips from falling open as a parasol was inclined to do. The mid-1860s had a surge of fancifully designed parasols to match the more intricate costumes developing in that period, including triangularly designed lace inserts that fit into each panel of the canopy, heavy beading in color or jet beads, and feathers galore. (See Fig. 47.) Feathers included everything from peacock to marabou but could also be any other feather that the home sewer had access to. Staff parasols enjoyed renewed popularity around 1869, with large handles to be held at the ferrule while walking, as if someone had put a parasol canopy on a walking stick for a lady. (See Fig. 48.)



Figure 48: Undated French fashion plate from the *Journal Des Demoiselles*, showing a staff parasol with a hooked spike for a handle and the canopy facing down. (c. 1869)

Domed parasols with large scallops between ribs at the hem drape off the edges and dangle when the parasol was opened, similar to the bustled shape of the time. Pagoda-shaped parasols were popular again this decade. Unusual shapes that do not last long came about in the late 60s and early 70s. These include: square parasols (1869), Beatrice parasols (1868) which were square with rounded in corners from irregularly spaced stretchers, feathered parasols, and staff parasols (1870s). The 1870s continued with much the same elegance of the previous decade and several of the same odd styles. Thicker, hardier handles with larger, rounded ends like clubs or eggs were popular. Shorter parasols were still popular, though not as short as the previous decade, with metal sticks. Telescopic handle examples are known in the 1870s (but

more popular in the 1880s) so that it could be either short or long. “A charming model in Bath... [with a] handle... [that] is telescopic, so that it can be short or long” (Farrell 1985, 50). Shallow canopies of cone and dome continue to be popular in this decade.

1880-1900



Figure 49: Lined black silk telescopic sunshade with marquise hinge and ball handle (1887). Photograph by author. (Accession #: 1960.12.16)

The edges of parasols are either handle hemmed, if a lining is used, or machine lock-stitched if no lining is used in order to move away from the raw pinked edges of previous years. Ball-shaped handles were particularly popular during this decade.

(See Fig. 49.)



Figure 50: Close-up of an 1880s parasol with a richly carved wooden handle ending in a sterling silver button-shaped knob that has a sterling silver crab gripping around the edges of the handle. Photograph by author. (Accession #: 1954.34.05)

This decade saw a theme of novelty animal designs being incorporated into parasol fashions, mostly on the handles in the form of claws, animal heads, butterflies, or like the ocean-themed crab featured in Figure 50. The inclusion of animals in so many 1880s designs might be attributed to the Art Deco Movement, but it is unclear. Parasols with a wooden spike that had been cut on a sharp slant seem to be popular on American parasols in the 1890s. Round white lace covers on parasols are mostly from this time period, even though earlier references to lace do not specify exact colors when discussing popularity. Lace cut to the specific canopy panel shapes and then sewn together picked up popularity here as well, including waterfalls of lace at the edges. During these decades, the en-tout-cas morphs with the elongating parasols to be a sturdier replica of the umbrella and has more vibrant waterproof canopies than in previous decades when it was more difficult to tell these objects apart from sunshades. Walking parasols also became popular during these decades and can often be confused

with en-tout-cas, though the walking parasols are more obviously not waterproof with their popular lace covers and waterfalls of trim around the edges.

1900-1920

Walking parasols remain in popularity until the 1920s. The 1910s saw a transition between the longer walking parasols and the shrinking fashions that became popular in the 1920s. Lots of silk chiffon and lace hemming the edges of these canopies were particularly popular to match the toilettes of the time. Arts and crafts influence affected parasols of the teens, including appliques. Art Nouveau influences saw color blocking and more embroideries becoming popular as well as use of mixed media such as raffia and embroidery combining in a parasol with oriental styling and modern plastic. (See Fig. 51.)



Figure 51: Small stout parasol with a canopy that has no seams, utilizing raffia color-blocking with four strips of floral embroidery, a wood stick, and plastic accents (1920s). Photograph by author. (Accession #: 1990.09.432)

1920s

Most parasols decrease in size to roughly twenty inches in length but have sturdier and thicker handles and spikes as well as more ribs. Art Deco influences are prominent as the decade wears on. Raffia, color blocking, chinoiserie, Egyptian themes and other inspiration all combined in parasols in various ways. Art is printed on fabric or painted on fabric canopies during this time and asymmetrical designs become more popular toward the end of the decade.

End general use.

A combination of factors during the 1920s started a decline in the use of parasols, not the least of which was the desire to move away from the upper-class appreciation for the matronly appearance which included their parasols and also Coco Chanel's active encouragement of people to get out in the sun and appreciate tanned bodies. After all, if one had the leisure time to spend at the beach tanning, then one was truly wealthy and attractive with a healthy glow to their skin. Much like John F. Kennedy's insistence on not wearing hats caused a huge hit to the hat industry, so too were parasols no longer fashionable articles that one must own several of.

Historic Textile and Costume Collection Characteristics

Of all the parasols in the Historic Textile and Costume Collection, there are some consistent features which are worth noting, but require further in-depth research of more parasols in order to be substantiated into greater concepts. There are twenty-six hand-sewn parasols. Forty-two of the remaining parasols and umbrellas were sewn with a chain-stitch machine, ten of these objects were sewn with a machine lock stitch, and the remainder had unknown sewing methods due to being fully enclosed by a

lining which prevented analysis. No correlation of hand-sewn objects to home-made objects could be made, or vice versa. The popular shape of the nineteenth century was the cone shape, though the dome shape was a close second; pagoda shapes certainly seemed very popular in texts, though the Historic Textile and Costume Collection only had two canopies in this style. Twenty-nine of the parasols were lined or interlined, and the rest consisted of only the canopy fabric, which might with further research be able to be correlated with a particular fashion for one or the other, or a cost-ratio could be divined.

Parasols and umbrellas can have as few as four and as many as sixteen ribs standardly, but certainly there are artful variations to this range. Five parasols and umbrellas in the Historic Textile and Costume Collection utilize seven ribs, seventy-three of them have eight ribs, one has nine, four have ten, and two have sixteen ribs. Standardly, most parasols have eight ribs, but for various styles and experimental purposes, different amounts can certainly be found.

The smallest parasol we have in the collection is nineteen inches long, with a diameter on the canopy that is barely ten inches when opened; this is the telegram parasol. The length of these objects range in half-inch increments up from nineteen inches up to forty-three inches with no one size propagating too many parasols. The canopies on these lengths vary widely from three parasols with a radius on the canopy of under ten inches to objects up to thirty inches in radius which opened up to between four and five feet in width to shade and protect two people comfortably. Canopy widths can vary widely in comparison to the length of their stick, making any correlation impossible; for instance, the telegram parasol is nineteen inches long, but

so is another parasol and whereas the telegram parasol only has a six-and-a-half-inch radius, and its comparison has a fourteen-inch radius.

Two umbrellas might be as early as the last quarter of the eighteenth century, but the vast majority are dated in the nineteenth century. One of the earliest was an umbrella donated by Mrs. Henry Fales which had a tag labeled “Hamanett - Old English - Umbrella, Newport, R.I. 1775” (Accession #: 1961.30.14). There is no top notch in this umbrella and so the date range on this object would be between 1775 and 1829. The other early umbrella belonged to Daniel Perrin, a Revolutionary War hero and was donated by his descendent, Mrs. Irving Perrin in 1965 (Accession #: 1965.07.61). Though the owner of this umbrella was known, its date of use was not, however, it did employ a top notch, and was therefore, purchased after 1829, though it has repairs on the ribs where the stretchers meet the ribs, and has metal wrapped around these joins; it was probably bought between 1829 and 1840, then was brought back for repairs and had the metal wraps added around the joining of the ribs and stretchers.

The Historic Textile and Costume Collection has a wide array of parasols and umbrellas which supply ample material for study and interpretation. It includes carriage parasols, mourning parasols, walking parasols, children’s parasols, en-tout-cas objects, sunshades, umbrellas, and a buggy parasol. These encompass most of the types of parasols spanning the dates from 1775 to 1930. Sixty-one of the parasols and umbrellas in the collection were from between 1840 and 1900, including all of the carriage parasols. With these extant examples of fashion accessories spanning from the beginning of their use in this country in 1775 to the end of their general use in

1930, the University of Rhode Island has an enormous time capsule of both masculine and feminine fashion.

CHAPTER 5

CONCLUSION

Parasols are a largely undocumented genre of fashion history. They, and their cousins umbrellas were a frequent accessory for fashionable individuals throughout the nineteenth century. While parasols have been around for thousands of years, with the earliest example being found in friezes from the first millennia BCE, they were generally only used for the protection of royalty from the heat of the sun and as symbols of status. This changed as their fashionable use found its way to colonizing countries where they were used by ladies. As parasols were made lighter and easier to wield without servants, they were bought and used by women of the middle class as well. Parasols and umbrellas came to be used by women in the American colonies in the beginning of the eighteenth century, alleviating the use of fans from blocking the bright sun and returning fans to their original purpose of generating breeze. Umbrellas, on the other hand, while they were used by women in America, were not employed by men until they were seen in action by officers in the British military during the Revolutionary War. From that point forward, both objects remained in fashion until the 1930s, after which parasols fell out of general use when tanning became popular and umbrellas continued in their practical use. These objects are still enduring modifications and improvements to this day.

The Historic Textile and Costume Collection has eighty-six parasols and umbrellas with a long and varied history spanning fashion for over one hundred and fifty years. My purpose was to identify, date, and understand the culture behind the

various styles and purposes of parasols. The objects in this collection were divided into eight categories: carriage parasols (22), sunshades (including the telegram parasol) (19), en-tout-cas objects (22), umbrellas (including the piccolo umbrella) (10), children's parasols (2), walking parasols (including the walking parasol) (9), and a buggy parasol (1). Some of these objects also fit more specific criteria and are subcategories of these main types. These include two mourning parasols, one of which is a walking parasol and the other which is a carriage parasol. Along with the mourning parasols, there are two staff parasols which would also qualify as either walking parasols or sunshades, and a telegram parasol, which is a sunshade, but because of its specific size is also a mark of the smallest parasol produced in 1858 for adult use.

These objects, while they do involve a great deal of fashion influence, were impacted by the society that took them in and made use of them. Children had parasols and used them, but were not supposed to seem too engrossed with fashion for fear of society seeing them as frivolous. Their parasols were exact copies of their mothers', but in such a size that we cannot distinguish them from adult parasols in collections now, unless they have specific childish designs or provenance to indicate that it belonged to a child. Any small parasol was assumed to belong to a child or their doll, when in fact children's parasols could be quite substantial. Further, no illustrations or photographs exist that depict dolls with parasols.

Nowadays, we look back on the nineteenth century and cannot imagine a man without his umbrella or walking stick, but these objects were not something that men easily accepted upon their introduction. It was actually women who took most readily

to umbrellas because they were so similar to their parasols only more functional to protect their expensive clothing in the rain. Because of the similarity of umbrellas to parasols and women being the primary users of them originally, men tended to scoff at their use. Men were originally criticized as being feminine, weak, and too poor to afford a carriage if they made use of an umbrella in the middle of the eighteenth century, but by the mid-nineteenth century, the care with which they showed, carried, and wrapped their umbrellas reflected on their own characters.

Women had never been criticized for carrying either a parasol or an umbrella when the objects began to be waterproofed, but the way they used them certainly said a lot about their lives and statuses at first glance. A woman walking by with a carriage parasol folded in hand had the means to afford the horses, carriage, and coachmen to take her out to be seen. On the contrary, a woman driving her own cart or carriage with or without the use of a parasol whip, excepting the use of a governess cart, would be seen as fast and deplorable. The status of these various types of parasols and the eventual creation of a combination between the parasol and umbrella in the 1860s used an intricate social structure which judged people based on their accessories.

Each situation in which a parasol appeared, required context from the society and owner of the object. One cannot tell if a black parasol was for mourning unless they could see the costume of the owner and know all of the social intricacies for that situation. Black was also seen as a very sensible color to have clothing and parasols made in because it could be serviceable for years to come if maintained properly and would not be subject to the ridicule that certain colors might receive.

Both men's and women's statuses were upheld by the way they dressed themselves and looked after their accessories. One's costume might be of the highest fashion, but if they did not have the proper accoutrements to finish off their outfit, then they were seen as careless, disassociated from the rest of society, or not properly meeting the class standing. By studying the accessories that went with the costumes of previous generations, historians can better interpret the entire material culture of the individuals who lived in a particular time period.

This research has led in multitude different directions which could use further studying. One topic is children's parasols which were not prevalent enough in the HTCC to be able to define any identifying characteristics. Further research also needs to be done on en-tout-cas objects of which the HTCC had only visible examples from the 1880s and newer; no confirmed 1860s or 1870s en-tout-cas objects were discovered. Research could be conducted on the production and manufacturing of parasols and umbrellas in Western Europe and the United States. It would benefit fashion scholars and students if all collections would upload photographs of their parasols and umbrellas.

APPENDIX A

Catalog of Parasols and Umbrellas in the Historic Textiles and Costume Collection at the University of Rhode Island

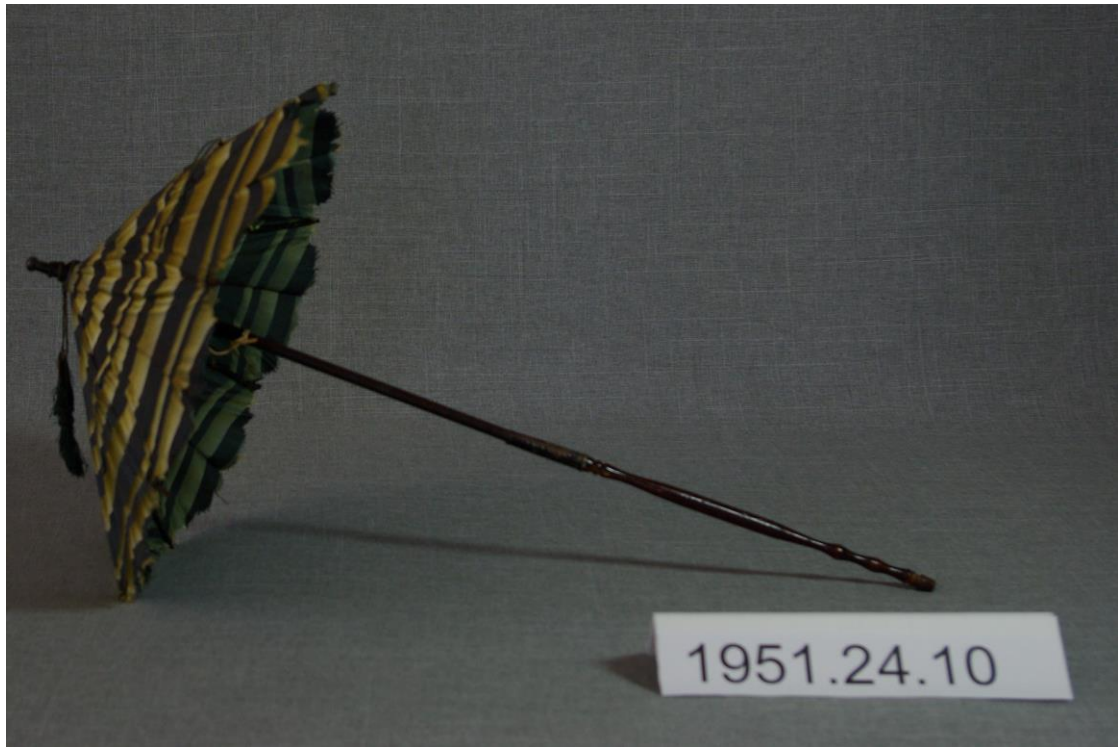
This appendix details all of the objects analyzed from the Historic Textile and Costume Collection in ascending numerical order by their accession numbers.



Sunshade (possibly mourning, but unlikely), 8 ribs, 22 ½” long, 10” radius, sewn by hand, black silk canopy, with jet beads, dome canopy, black metal wire ribs, black metal stick and spike, wood handle with tear drop rounded shape. Jet beads decorate the canopy, with a hemmed edge (1860-1880). (Accession #: 1950.01.110)



Carriage parasol, 8 ribs, one half-fold break, 31” long, 11 ½” radius, hand-sewn, brown, blue, black, and white, striped with row of black and white check, domed canopy, whalebone ribs, ivory rib tips, brown wooden stick, ivory ferrule, small hook handle, brown silk fringe trim with hand-hemmed edge (1850-1880). (Accession #: 1950.01.111)



Carriage parasol with 8 ribs, double-break with engraved slide, 23 ½" long with 8" radius, hand-sewn, green silk bauble with tassels at tip, green, yellow, and cream silk striped canopy, cone-shaped canopy, whalebone ribs and tips, brown wood stick, turned spike with missing ring, turned straight handle, raw edges (1840-1860).

(Accession #: 1951.24.10)



Sunshade with 8 ribs, 24 ½” long, 12” radius, machine chain-stitched, black lace with gray silk canopy underneath, underlined in gray silk, black metal wire ribs with brass tips, brass stick, carved ivory acorn for spike, carved ivory handle in teardrop shape; has pinked edges (c.1858). (Accession #: 1951.99.34)



Carriage parasol with 8 ribs, double-break with smooth cover, 26" long, 10" radius, machine chain-stitched, black silk sateen/alpaca(?), bow at spike of canopy of self-fabric, lined in black silk, black wire ribs, black wooden stick, handle shaped as crook with branch, pinked raw edges (1860-1870). (Accession #: 1952.01.03)



Staff parasol with 8 ribs, 32 ½" long, 14" radius, hand-sewn, white silk tassel attached to keeper ring at top; gray silk canopy, ruffled self-fabric at bottom and top, dome shape, lined with pink silk, black metal wire ribs, white wood stick, wood spike with brass fitting which is in the shape of a handle, wooden handle is tapered to a point, ¾" gray fringe on ruffles, silk-covered rope keeper ring, selvage edge with fringe (1865-1875). (Accession #: 1952.62.32)



Carriage parasol with 8 ribs, one half-fold break with slide, 31 ½" long, 13" radius, hand-sewn, green and black silk taffeta with green satin stripes, dome canopy, whalebone/cane ribs, ivory rib tips, wood with pearl inlay handle with single finger crook, ferrule missing, hand-hemmed (1840-1850). (Accession #: 1952.64.213)



Walking parasol with 8 ribs, 38" long, 20 ½" radius, hand-sewn, domed canopy with green silk velvet, interlined with cream chiffon/ mousseline de soie, channel ribs wrapped in chiffon, tortoise shell rib tips, brown wood stick with bamboo design, rusted metal ferrule, handle is tarnished silver with egg with pearl inlays and flower engraving around each pearl, hand hemmed. Engraving on runner reads: "Dupuy, 8 Rue de la Paix, Paris". Cartouches: one eagle's head, one diamond-shaped with initials G (PL) Y (PR) with stem with handles at center, then numbers 3765 in band around handle (1880-1900). (Accession #: 1952.99.121)



En-tout-cas parasol and umbrella in one, 42" long, 20 ½" radius, machine chain stitched, ruffled fabric around handle, black silk taffeta canopy, dome shaped canopy, ribs are black channels with black metal rib tips, black wooden stick, wood handle is straight and squared to a pointed tip, machine chain stitch hemmed (1890-1910).

(Accession #: 1952.99.147)



Walking parasol with ten ribs, 34 ½" long, 17" radius canopy, machine lock-stitched, bauble at top of handle has bead covered in silk with two black tassels dangling, black silk lace with black silk underlay and red silk lining, black lace trim hanging down at edges, blonde wood handle with pistol butt shape at spike and handle base, black channel ribs, hand-hemmed (1885-1895). (Accession #: 1953.31.05)



En-tout-cas with eight ribs, 36" long, 21" radius, machine lock-stitched, white tassel attached above handle, plaid silk taffeta canopy in cream, black, and purple, in dome shape, black channel ribs, metal rib tips, brown wood stick with knotted design and club-shaped handle, machine lock-stitch hemmed (1890-1910). (Accession #: 1953.31.06)



Walking parasol with eight ribs, 40" long, 21" radius of canopy, machine chain stitched, black braided rope frog with knotted fringe tassel wrapped around top of handle, corded black silk canopy; the area between ribs at hem is scooped and gathered; canopy has dome shape, channel ribs, brown wood stick with L-shaped wooden handle that is knotted with silver plate over one knot and a silver snake wrapped around the handle, hand-hemmed (1890-1910). (Accession #: 1953.33.02)



Mourning carriage parasol with eight ribs, one half-fold break with smooth cover, 29 ½" long, 11" radius, hand-sewn, silk moiré canopy with black velvet trim vertically down each center panel (may have been added later), black silk fringe at the tip and hem, dome shaped canopy, underlined with black silk, whalebone ribs, black wood stick, blonde wood ferrule, single finger crook (c.1840). (Accession #: 1953.42.12)



Carriage parasol with eight metal wire ribs, double-break with smooth slide, 24" long, 11 1/2" radius, has missing ivory spike, hand-sewn, black lace circle with cream silk underlining, and cream silk lining, dome shaped canopy, steel stick, solid ivory handle (not hollow), straight squared handle with missing ring or ornament in base, pinked raw edge (c. 1864). (Accession #: 1953.43.40)



Gig umbrella with eight whalebone ribs, metal rib tips, 38 ½” long, 30” radius, machine chain stitched, black Gloria silk canopy in dome shape, brown wood stick with wooden hexagon pistol butt shaped handle that has inlays, machine lock-stitched hem. Engraving: “JAK” engraved into wood handle (1850-1880). (Accession #: 1954.11.01)



Walking parasol with eight metal channel ribs, machine chain stitched body and hem, blue and white printed cotton canopy in dome shape with machine chain stitched hem, stick is of a tan wood with bamboo shape and egg handle (38” long, 18 ½” radius) (1880-1900). (Accession #: 1954.24.01)



En-tout-cas with ten ribs made of black metal channels and bras rib tips, machine lock stitched canopy, hand hemmed, burgundy tassel wrapped around the middle of the handle, burgundy and gold striped silk damask canopy in dome shape, lining material is gold silk, metal ferrule, wooden stick and handle; handle has diagonal grooves carved into it, carved foliate base, and sterling silver handle in the shape of a button with a crab grasping it. Cartouches and engraved letters on sterling silver handle (38" long, 18 ½" radius) (1880-1890). (Accession #: 1954.34.05)



Carriage parasol with double break and smooth cover over middle, eight metal wire ribs with no tips, machine stitched canopy and pinked hem, black silk taffeta (Gloria cloth?) canopy with black silk lining in dome shape, black wood stick with smooth onion knob handle (27" long, 10 1/2" radius) (1850-1870). (Accession #: 1954.34.06)



En-tout-cas parasol with eight metal channel ribs and brass tips, royal blue silk taffeta cover machine lock-stitched has a dome shape and selvedge edge; a blue tassel is wrapped around the top of the brown wood stick handle with bone crook and brass fitting (43" length, 21 ½" radius) (1890-1920). (Accession #: 1954.39.85)



Child's parasol, a Japanese souvenir with a "Made in Japan" printed circle on the inside at the top of the bamboo wooden stick; the parasol has eight metal wire ribs on a tan and green cellulosic material canopy with metal threads in a pagoda shape with machine chain stitched together body with a machine lock stitched hem; the canopy rib tips have yarns with beads dangling from the ends; the handle is formed into a crook shape; there is a keeper ring of the same material as the canopy (26 ½" length, 11 ½" radius) (1900-1940). (Accession #: 1955.36.14)



En-tout-cas parasol with eight metal channel ribs and metal rib tips, black silk taffeta canopy with selvedge edge that has cream stripes, machine chain stitched in a dome shape with a button and loop for closure; dark brown wood handle with knotted style in a full loop (36" length, 20 ½" radius) (1880-1900). (Accession #: 1955.36.15)



Umbrella with eight metal channel ribs with metal tips has a black Gloria silk canopy in a dome shape; the stick is made from a silver colored metal, and the handle is made from sterling silver with pearl inlays in an engraved straight design with a button/knob end. Engravings: "HULL" is the maker and their details can be found at:

<https://www.haas-jordan.com/about-us.html> (37" length, 24" radius) (1899-1930).

(Accession #: 1955.41.01)



En-tout-cas with eight wooden cane ribs and metal rib tips, has a plaid canopy with a beige background with brown, green, and orange stripes hand-sewn in a dome shape with a button and loop for closure; dark brown wooden stick has a missing ferrule, and small ivory handle cap; the canopy has possibly been remade decades after the parasol was first made (34" length, 17" radius) (1840s frame). (Accession #: 1955.59.15)



Sunshade with eight metal wire ribs supporting a white cotton canopy machine chain stitched together in a dome shape; tan bamboo-style stick with crook grip, and long wooden spike (25 ½” length, 12 ½” radius) (1840-1870). (Accession #: 1955.59.16)



En-tout-cas with eight black metal wire ribs supporting a hand-sewn black silk taffeta canopy in a dome shape; black metal stick with wood handle carved in a tear drop shape with turned design; canopy has braided tie closure which would have had a bell-shaped object at the end that would hook into the cup-shaped end attached to the canopy (26 ½" length, 12 ½" radius) (1880-1900). (Accession #: 1955.59.17)



Automatic opening umbrella patented in 1917 has eight metal channel ribs supporting a machine chain stitched black Gloria cloth canopy in a dome shape; silver colored metal stick with wood handle in a crook shape that has a slanted ivory end. Engraving: "November 20th 1917 Pat-No-1247159" "K&R Primus D.R.P. 329606" on the runner. (38" length, 27" radius) (c. 1917). (Accession #: 1956.03.205)



Sunshade with eight metal wire ribs supporting machine embroidered black silk canopy with two rows of 2" self-ruffled fabric machine chain stitched into a cone shape that has a pinker scallop edge; stick is of a blonde wood with darker carved wood handle in twisted pretzel ring shape (23 ½" length, 11" radius) (1880-1900). (Accession #: 1956.42.152)



Carriage parasol with one half-break with engraved slide and eight silk-wrapped ribs that are whalebone with ivory rib tips that support a hand-sewn green silk damask canopy in a cone shape that has been hand-hemmed; the stick is white wood with carved ivory and ebony handle in a single-finger crook shape; canopy has black and green taffeta/satin ribbon bow at the top where the spike would normally be (29" length, 13 ½" radius) (1850-1860). (Accession #: 1956.52.09)



En-tout-cas with ten gold colored channel ribs supporting a cream silk pongee machine chain stitched into a dome shape with a machine lock stitched hem; tan wood stick with thicker handle of the same material with knob end that has a drilled hole with a rope looped through with a Chinese knot; a plastic keeper ring is attached to the runner to be used around the rib tips (31 ½" length, 17 ½" radius) (1890-1900).
(Accession #: 1957.04.05)



Carriage parasol has a double break with smooth cover over the middle and eight metal wire ribs supporting a black Alpaca (?) canopy lined in black silk in a dome shape with pinked scallop edges; stick is made of black wood with carved corkscrew handle (25" length, 10" radius) (1850-1870). (Accession #: 1957.16.54)



Carriage parasol has one half-fold break with smooth cover and eight ribs of either whalebone or cane which are hidden under the canopy that has gray silk taffeta with a white silk lining (with white gathered ½” strip of organza along inside lining edge) that have been hand-sewn together at the hem; a gray tassel dangles from the round wood spike and another smaller tassel is attached by a long braid to one of the rib tips to act as a closure; a wooden stick is painted white and has a round knob for a handle (25 ½” length, 11” radius) (1850-1870). (Accession #: 1957.16.55)



Sunshade with eight black metal wire ribs supporting a machine chain stitched burgundy silk taffeta canopy with a selvedge edge; tan wood stick with thicker dark wood handle that has knotted design (24 ½" length, 11" radius) (1850-1870).

(Accession #: 1958.05.42)



Carriage parasol with one half-fold break with painted slide has eight whalebone ribs and ivory rib tips that support a cobalt blue silk moire taffeta hand-sewn in a cone shape; the dark wood stick supports a carved ivory spike with matching turned wood and ivory handle (33" length, 13" radius) (1840-1850). (Accession #: 1958.08.06)



Walking parasol with eight metal channel ribs that support cream and gold silk damask canopy with cream silk underlining and machine-lace hand-sewn to the edge; stick is dark wood with bamboo design and porcelain/glass T-shaped handle with painted 1700s female and male figures; canopy has braided silk-covered rope keeper ring with tassel (36" length, 18 1/2" radius) (1900-1910). (Accession #: 1958.25.05)



Carriage parasol with one half-fold break with engraved brass cover and eight whalebone ribs supporting a hand-sewn brown silk canopy with a damask foliate border stripe at the edge and missing fringe near the turned ivory spike; stich is painted white wood with turned and carved ivory handle as well as ivory rib tips (35" length, 20" radius) (1850-1860). (Accession #: 1958.25.06)



Carriage parasol has double-fold break with smooth cover over middle and eight black metal wire ribs supporting a black silk taffeta canopy with black silk lining machine chain stitched into a cone shape with pinked and scalloped edges; stick is black wood with handle in the shape of a crook with a branch (27 ½" length, 10" radius) (1865-1875). (Accession #: 1958.32.02)



En-tout-cas has eight channel ribs with yellow plastic rib tips supporting a linen canopy with McKintosh inspired striped and floral print and changeable blue silk lining; stick is dark wood with plastic spike and rattan wrapped handle in crook shape with self-fabric ruffled around the handle and button and loop closure on the canopy (41" length, 20 ½" radius) (1910-1920). (Accession #: 1959.03.01)



Sunshade with metal wire ribs supporting white ikat silk canopy that has gathered and bunted self-fabric at the edge that has been pinked and scalloped; stick is tan wood with darker wood handle that has rounded crook shape (26 ½" length, 11" radius) (1850-1870). (Accession #: 1959.11.12)



Sunshade with eight metal wire ribs supporting a white silk canopy overlaid with black lace scalloped circle with floral design and lined in white silk, machine lock stitched into a cone shape; stick is metal with carved ivory acorn spike and carved ivory handle in rounded teardrop shape (23" length, 11" radius) (1850-1880).

(Accession #: 1959.21.04)



Sunshade has eight metal wire ribs that support a hand-sewn black silk taffeta canopy and black silk lining which has a row of self-ruffled fabric with pinked scalloped edges at the spike and edge, hand-sewn into a cone shape; stick is silver-colored metal, telescoping into a black wood handle in a T-shape with a matching round spike.

Engravings: Patents listed around handle top in metal (Pat. Jun. 23, 1885 - L.X.T 'D August 31, 1878 - L.X.T'D August 29, 1876 - A. Lyon April 7, 1874). (23" length, 8 1/2" radius) (c. 1885). (Accession #: 1959.28.01)



Sunshade has eight wire ribs that support a black silk taffeta canopy with black silk lining that is hand-hemmed at the edges; canopy has a black self-fabric bow at the spike as well as button and loop closure at one rib tip; silver-colored metal stick has a round black wood spike and matching ball at the end of the wood handle. Engraving: "Pat. Dec. 27, 1887" (21" length, 10" radius) (c. 1887). (Accession #:1960.12.16)



Carriage parasol has a double-break with eight metal wire ribs that support a machine chain stitched black silk taffeta cover and black silk lining with pinked scalloped edges; stick is black wood with a carved spiral wood handle (24" length, 10" radius) (1840-1875). (Accession #: 1960.12.17)



En-tout-cas has seven white channel ribs supporting a pink silk canopy with cream overlay (cotton applique on silk net); overlay was a later addition from 1857 baby buggy; stick is tan wood with full rounded crook handle that has a knob end, and a remnant of a tassel wrapped around the handle (36 ½" length, 19 ½" radius) (1880-1900). (Accession #: 1961.01.06)



Walking parasol has eight channel ribs supporting a black silk lace canopy with black silk underlining and gathered lace at the spike and around the hem; stick is black wood with a flattened shepherds crook carved with meandering foliate on the flat side (37" length, 20" radius) (1885-1895). (Accession #: 1961.11.01)



Umbrella has one half-fold break with engraved cover and eight whalebone ribs supporting a black silk canopy hand-sewn in a dome shape with metal rib tips; stick is turned wood with bone and ivory inserts on the handle; ivory end has a hole with a missing ring (37 1/2" length, 20" radius) (1775-1829). (Accession #: 1961.30.14)



Sunshade has eight metal wire ribs supporting a white silk canopy that has a round black lace overlay on top and lining of white silk with pinked scallop edges; stick is brass with carved ivory spike and handle (22" length, 10" radius) (1850-1880).

(Accession #: 1962.12.19)



Child's parasol has eight metal wire ribs supporting a white and gray cotton printed canopy of figured monkeys entertaining with instruments at the border edge; stick is tan wood with wood handle in straight bamboo style (25 ½" length, 10 ½" radius) (1870-1890). (Accession #: 1962.99.146)



Sunshade has eight metal wire ribs supporting machine embroidered dotted black and red silk taffeta with two rows of gathered and bunted self-fabric and pinked scallop edges; stick is tan wood with ivory imitation ferrule and handle of squared glass with brass fitting; runner has burgundy tassel dangling from it and repair on middle of stick (24 ½" length, 10" radius) (1850-1870). (Accession #: 1964.15.399)



En-tout-cas has eight black channel ribs that support a blue and white striped silk canopy with a grosgrain bow around the spike and button and loop closure around one of the rib tips; stick is wood with lighter carved wood handle that has a loop end (43 ½" length, 20 ½" radius) (c. 1889). (Accession #: 1964.15.400)



Umbrella has nine whalebone ribs that support a heavily repaired brown cotton canopy hand-sewn with a back-stitch into a dome shape; rib tips, spike, and runner are all engraved brass; stick is wood with handle of carved wood conch shell/ bird head; hem of the canopy has hand-sewn corded edge (37" length, 29" radius) (1780-1850).

(Accession #: 1965.07.61)



Umbrella has seven black channel ribs that support a machine chain stitched black silk Gloria cloth canopy in a dome shape; stick is metal with silver ferrule and handle with pearl inlay and knob end; black tassel wrapped around stick at top of handle.

Engraving: "P" engraved on knob of handle. (36 ½" length, 24 ½" radius) (1880-1930). (Accession #: 1965.07.62)



Carriage parasol with one half-fold break has eight cane ribs supporting a brown two-sided silk canopy with black on the underside; brown silk fringe is sewn around the spike and edge; stick is brown wood with ivory ferrule and carved wood handle with single-finger crook (30" length, 11" radius) (1840-1860). (Accession #: 1965.19.06)



Carriage parasol with double-break with smooth cover over middle and eight metal wire ribs supporting a black silk taffeta canopy with pinked scallop edges; stick is black wood with wood ball spike and crutch-shaped handle (26" length, 10" radius) (1850-1870). (Accession #: 1965.19.50)



En-tout-cas has eight black channel ribs supporting a brown striped silk damask canopy with extra-large metal rib tips; stick is wood with bone ferrule and painted spots on rounded handle. Engraving: Eye from hook and eye closure reads “Patent” and perhaps a number, but it's obscured by threads. (39” length, 20 ½” radius) (1870-1890). (Accession #: 1966.28.21)



Telegram parasol has eight metal wire ribs supporting a brown silk taffeta canopy with a gathered self-fabric ruffle at the edge; stick is painted white wood with an onion-shaped rounded handle and wrapped metal repair around the middle of the stick (19" length, 6 ½" radius) (1860-1880). (Accession #: 1967.07.01)



Walking parasol has eight metal channel ribs supporting a white linen canopy with a combination of hand embroidery, machine embroidery, machine scalloped edges, and hand crochet; stick is tan wood with brass ferrule and hexagon tear drop handle with tassel wrapped around the top. Engraving: "TAPL 10.88" on lower spring. (42 ½" length, 19" radius) (1900-1925). (Accession #: 1967.25.03)



En-tout-cas has eight channel ribs supporting a white silk pongee canopy; stick is tan wood with a carved twist in the handle and crook shape to the end (34 ½" length, 18 ½" radius) (1870-1890). (Accession #:1967.25.04)



Carriage parasol with one half-fold break has eight metal wire ribs supporting a white silk canopy with a black circle lace overlay and white silk lining with pinked edges; stick is made of ivory with ivory spike and carved ivory handle that has a floral motif (25" length, 11" radius) (1850-1880). (Accession #: 1968.02.17)



En-tout-cas has eight channel ribs supporting canopy with cream silk twill and 5" sheer border at the edge of the canopy; stick is wood with bone/shell ferrule and darker wood straight handle. Engraving: "Follmer, Clogg & Co." stamp on handle and button. (34" length, 20 ½" radius) (1880-1910). (Accession #: 1968.03.14)



Walking parasol has eight white channel ribs that support a cream and pink changeable silk taffeta canopy with horizontal stripes of corded pintucks around the body with gathered chiffon at the top and bottom and ruffled rows of pink thread; stick of tan wood with bamboo shape to the spike and handle as well as the handle having an L-shape and pink tassel around the top of the handle (36 ½" length, 19" radius) (1890-1920). (Accession #: 1968.12.05)



Sunshade with eight metal wire ribs supporting a black silk satin canopy and red cambric underlining; stick is brown wood with an angled spike and both tan and dark brown on the straight carved handle with knotted end (31" length, 17" radius) (1850-1880). (Accession #: 1970.18.01)



Sunshade with sixteen channel ribs supporting the white linen canopy that has gathered rows of white silk chiffon with appliqued daisies in a cone shape; stick is wood with white plastic spike, handle, and rib tips with black accents on the handle and with the large white tassel that has a black pear-shaped bauble above the handle. Engraving: Bead has "JANYVE" painted on it in white. (19 ½" length, 14" radius) (1910-1930). (Accession #: 1980.03.01)



Staff parasol with eight channel ribs supporting a brown silk satin canopy with black silk lining and scalloped black lace around the edge with a black rope keeper ring; stick is tan wood with an angled T-shaped spike and straight handle with carved twist and scorched designs in handle (36" length, 18 ½" radius) (c. 1880). (Accession #: 1983.05.01)



En-tout-cas has eight white channel ribs supporting a white silk taffeta canopy with $\frac{3}{4}$ " wide black damask stripes; stick is tan wood with white tassel around the top of the handle and fully rounded handle with pointed end (35" length, 20" radius) (1880-1900). (Accession #: 1984.03.01)



Umbrella has seven black channel ribs supporting a royal blue thin silk canopy; stick is brown metal with metal spike and wood handle that has pistol butt end and canopy fabric wrapped around the handle creating a wrist loop with a brass butterfly and tassel adorning the loop on the handle (35" length, 20 $\frac{1}{2}$ " radius) (1882-1883). (Accession #: 1984.03.02)



En-tout-cas has eight channel ribs that support a silk canopy with purple and green ikat flowers between woven gray narrow stripes and a button and loop for closure; stick is tan wood with ivory ferrule, and dark brown wood handle that has pistol butt end and self-fabric gathered around the handle (36" length, 21" radius) (1900-1920). (Accession #: 1984.03.03)



En-tout-cas has eight channel ribs supporting a black Gloria cloth canopy with a button and loop closure; stick is black wood with angled spike and a straight oval shaped handle that has a combined black wood and ceramic handle with a black tassel wrapped around the top; ceramic handle is painted with floral motif and has previous repairs (35" length, 20 ½" radius) (1880-1900). (Accession #: 1984.03.04)

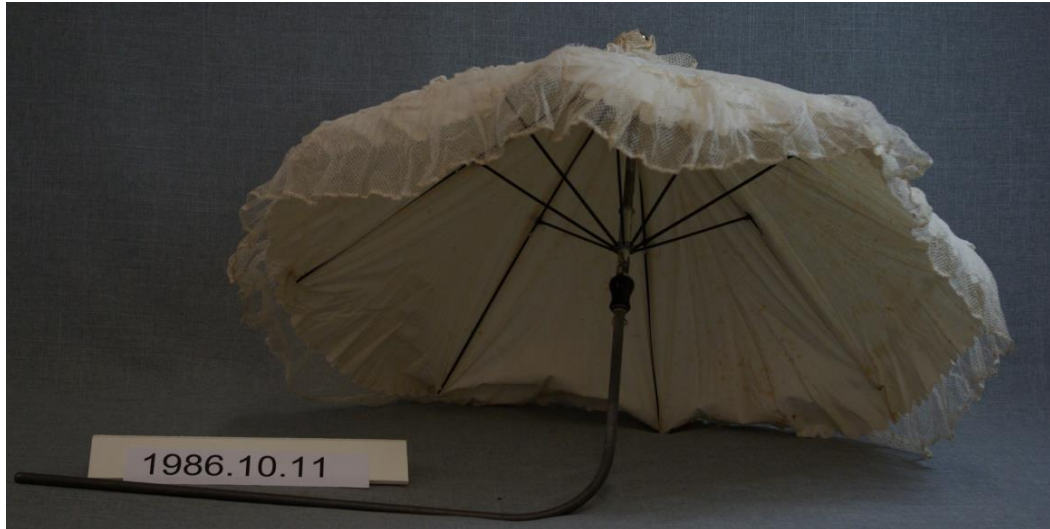


Sunshade has one break at the top and eight channel ribs that support a green silk canopy with a green silk lining hand-sewn together at the hem with a button and loop closure; stick is black wood with wood onion spike and green tassel wrapped around the top of the handle; handle is made from plastic and is shaped as a straight hexagon with a flat end (32" length, 12 ½" radius) (1860-1880). (Accession #: 1984.03.05)



Piccolo umbrella has seven channel ribs supporting a navy-blue silk taffeta canopy that is fragile from being stored in the handle; stick is metal rod which is missing its spike and unscrews from the hollow bamboo style wood handle; handle has a self-fabric bow and wrist strap around the middle and an opening at the bottom end which reveals where the umbrella top could be stored. Maker's circle where ribs join at top on the inside. Bought in New York. (33" length, 12 1/2" radius) (c. 1909). (Accession #: 1984.03.07)





Baby buggy parasol (L-shape) with one break at the top has eight metal wire ribs that support a white cotton canopy with ruffled net overlay; stick is a steel rod which would lock into the baby buggy at an adjustable height and angle at the top to keep sun off the baby in the carriage (42" length, 16" radius) (1880-1900). (Accession #: 1986.10.11)



Sunshade with eight metal wire ribs supporting a burgundy silk taffeta canopy that has two rows of gathered self-fabric with pinked edges stitched in tiers; stick is metal with a metal spike and wood handle in tear drop shape with carved design to look like woven leather strips and wooden closure (21 ½” length, 10” radius) (1850-1870).

(Accession #: 1987.12.74)



Sunshade with sixteen metal wire ribs supporting a tan and black raffia canopy with embroidered flowers; stick is wood with plastic spike, rib tips, and crooked handle (20 ½" length, 14 ½" radius) (1920s). (Accession #: 1990.09.432)



Carriage parasol with double break and smooth cover over middle, has eight metal wire ribs supporting a raw silk canopy with emerald green lining and pinked edges; outer canopy has green color transfer from the fugitive lining; stick is tan wood with hexagon shaped bulb at the handle (31" length, 12" radius) (1840-1870). (Accession #: 1991.08.08)



Umbrella with eight whalebone ribs supporting a hand-sewn blue cotton canopy with two cream stripes at the selvedge hem; stick is metal with brass rib tips, spike, and runner; handle is straight turned wood with engraved metal. Suggested for seaside use. (38" length, 30" radius) (1830-1890). (Accession #: 1993.08.18)



En-tout-cas has eight channel ribs supporting a changeable brown, green, and black jacquard silk canopy with button and loop closure and matching tassel around handle; stick is wood with knotted wood club handle (37 ½" length, 20 ½" radius) (1880-1900). (Accession #: 1993.08.19)



Carriage parasol with one half-fold break has eight metal wire ribs supporting a white silk canopy with round black lace overlay and white silk lining; stick is ivory with ivory ball that has a white tassel wrapped around it and solid carved ivory handle in I and O shapes (23" length, 10" radius) (1850-1870). (Accession #: 2003.11.103)



Mourning parasol has eight channel ribs supporting black silk taffeta canopy with large mourning crepe border with button and loop closure; stick is plastic with a black tassel wrapped around the middle of the stick and black elliptical tear drop handle (36" length, 19" radius) (1900-1920). (Accession #: 2005.17.08)



Gig umbrella has ten channel ribs that support a Gloria cotton canopy with button and loop closure; stick is black wood with missing spike and black plastic looped handle with a tassel dangling from it (27 ½" length (w/o spike), 23" radius) (1900-1920).
(Accession #: 2011.06.10)



Carriage parasol with one half-fold break has eight metal wire ribs supporting a white silk canopy and round black lace overlay as well as white silk lining; stick is ivory with carved ivory spike that has a white knotted and fringed tassel dangling from it and carved ivory handle that has twisted branches spiraling together (24 ½” length, 11” radius) (1850-1870). (Accession #: 2017.98.06)



Carriage parasol with one half-fold break has eight whalebone ribs supporting a hand-sewn green and black changeable silk canopy with matching green silk fringe around the edge; stick is brown wood with carved ivory spike and turned ivory handle with a brass fitting (32" length, 13" radius) (1840-1860). (Accession #: 2017.98.07)



En-tout-cas has eight channel ribs that support a black silk canopy; stick is black wood with a black tassel tied around the middle and squared handle with carved club end (42 ½" length, 19" radius) (1890-1920). (Accession #: 2017.98.10)



En-tout-cas has seven channel ribs supporting a black silk taffeta canopy with rows of narrow white stripes at the selvedge edge; stick is wood with black rope tied around the middle with two baubles dangling from it; handle is black wood in elliptical tear drop shape carved with white design on dark wood in African motif (43" length, 24 ½" radius) (1880-1925). (Accession #: 2017.98.12)

APPENDIX B

PARASOL TYPE QUICK REFERENCE

This appendix is a short list of characteristics for the various parasol categories, followed by a short list of important patents and dates.

Carriage parasols – must have a hinge in the middle of the stick to allow it to fold in half when not in use

- Has a metal slide to cover the hinged area when open and keep the parasol from folding when it is in use
- Could be made of any material
- HTCC carriage parasols are between 23” and 35” in length, but other examples could be smaller

Sunshades – objects that do not fold in half with a hinge

- HTCC sunshades are between 19” and 34” in length, but there could be smaller examples
- Usually highly decorated with frills, beads, and fringe, but this is not required
- Usually have a decorative handle

Walking parasols – objects that must include a spike, and probably a ferrule, that is sturdy enough to make contact with the ground continuously without breaking

- HTCC walking parasols are between 34” and 42” in length, but other examples could be longer

- Usually have a stick twice as long as the canopy when closed

En-tout-cas – the only examples of this in the HTCC are newer than the 1880s, so with no examples from the 1860s or 1870s, it is difficult to discuss generalize characteristics for the whole genre

- Designed canopy without trim
- Fabric is waterproofed
- Has a tab of fabric with a button and loop, or similar closure
- 1880s and newer en-tout-cas artifacts were in the same size and shape of walking parasols of the time, though the canopies are generally smaller
- HTCC en-tout-cas objects are between 34” and 43” in length, but other examples could be larger

Children’s parasols – not enough is known about these objects; the two artifacts in the HTCC are about the same size at 25 ½” and 26 ½” in length. One has a juvenile print, and the other is a souvenir for a child.

Buggy parasol – usually has an L-shape to attach to a stroller

- Usually very heavy and strong so they would not blow away outdoors while in use
- Usually have the ability to pivot with a marquise hinge at the top in the canopy

LIST OF IMPORTANT PATENTS

1821 – Samuel Hobday of Birmingham invented an early version of the top notch

1829 – John Hopper improved Hobday's patent and created a top notch closer to one still in use today

1840 – Henry Holland invented tempered steel wire ribs; there had been wire ribs before this, but they were made of metals which were easily bent out of shape

1852 – Samuel Fox invented channel ribs which are the same design as those used in umbrellas still today

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