

# Love What You Love Podcast

## Episode 11: Historical Costuming with Pauline Loven

### July 28, 2020

Hey, I'm Julie Rose. Welcome to *Love What You Love*. I'm an author, creator, and enthusiast, and I've always been fascinated by the things that people are super into, because they're always a unique expression of curiosity, and joy, and wonder. So every week I'll introduce you to another fascinating human who is into really interesting stuff.

Welcome back! Or, Welcome! This podcast exists to give you a bit of a rest; a bit of a respite, and to add a little light into the world. I can't believe we're in double digits now! Episode 11! As you can probably tell, this podcast is something I'm incredibly passionate about, and I'm so grateful for everyone's support.

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Okay, onto this week's guest. I'm so excited for you to meet her. Pauline Loven is an experienced historical costumer and one of the three women running Crow's Eye Productions, a film company with a popular YouTube channel. In our conversation, we talk about making connections across time and space, history in your own backyard, embracing mistakes, and so much more. So find out why Pauline loves historical costume and why you might learn to love it too.

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**Julie:** Hey, Pauline! Thank you so much for joining me today.

**Pauline:** You're very welcome. Looking forward to it.

**Julie:** I'm so excited to talk to you! So, you are an historical costumer. I don't know if that's the title you give yourself.

**Pauline:** Yes.

**Julie:** Okay, good. The way I came to know about you is through Crow's Eye Productions, which is a woman-owned, woman-led film production company, on YouTube and I'm sure other places. You have 300,000 subscribers on YouTube!

**Pauline:** I know! It's extraordinary.

**Julie:** Some of the things you do is, like, getting dressed in, you know, Insert Time Period, some behind-the-scenes photoshoot diaries, things like that; *Walk with Me*, which has been... Liv gets dressed up in a certain period costume and goes for a walk, and it's just beautiful, and lovely, and so good during this lockdown.

**Pauline:** It's about all we can do at the moment as well.

**Julie:** Yes, right. What I wanted to understand is: that's a lot of subscribers, that's a lot of work, how did you get into historical costuming? And what was the genesis of Crow's Eye Productions?

**Pauline:** I'm a grandmother, in my 60s. I've been sewing, I think, since I was about five, but my big passion was history. I think I was about in my mid-30s when I realized that my creative passions and my love of history could come together in this brilliant way of discovering and learning about the past. That's when I started to do costume, but my actual career was quite different. My generation, we tended to be led by our parents and told what we could do or should do, so I ended up becoming a dental hygienist, which was... I wanted to go to art college and I got shoved in another direction.

As soon as I could make decisions for myself, as soon as my children were old enough, I went off to university to study history. I loved every single minute of it. It was just a joy. From there, at roughly the same time because I went to university as a mature student, my daughter graduated in film studies. I said at the time, "You know, I can make costumes. Do you think it would be of any interest?" And she said, "Nope." [laughs] And she went off doing her own film thing, a lot of it was involved in wildlife photography and filmmaking, which is where Crow's Eye comes from. It began, really, with Nic's passion for wildlife.

Because I was doing costuming creatively, and I ended up lecturing at university, and I was working for museums, things like that, my skill with costume, my knowledge with costume, was becoming increasingly useful. So, Nic and I were, sort of, circling one another. Nic was doing stuff, and I was doing stuff, and it gradually came together so that on one occasion, I was working at a local museum on a 14th century manuscript. And the images in it were extraordinary. They were everyday life in the 14th century, and they were like little comic sketches.

I pointed these out to Nic, and she looked over my shoulder and said, "Hm. That's a film." And I said, "Okay, we should do this." Then, rolling forward a little bit, Nic continued doing her things, and I continued doing mine, and we were approached by a museum to make a film on getting dressed in the 18th century, which was just completely up my street because I had virtually all the clothing I needed. It's something I had wanted to do to demonstrate the layers of dress and how that silhouette is achieved. So yes, we took on the job, and Nic filmed it, and we didn't think anything more about for about six months when suddenly...

See, we persuaded my other daughter, Kate, to be the model, because being my daughter she grew up with costume and loved it, and particularly loved the 18th century. She had sort of grown up with the 18th century. So we said, "Look, nobody is going to see this. It's just going to be in the 18th century gallery in the museum. Nobody will see it. It'll be fine." And she's not an actor, she's not a performer, she's not a model. She's very beautiful and she was just perfect because she'd sort of lived it, she understood it, so there wasn't performance required, and she was absolutely lovely.

She phoned me up one day and said, "Mum, my face is everywhere! What's going on?!" What had happened was that the museum had put the film online and it had gone viral. It went spectacularly viral, all over the world. We thought, "That was weird. Was that a fluke? Was that just chance? Was it the museum contact that enabled that to happen? Maybe we should make another one just for ourselves and see what happens." So we did 18th century working class clothing because that was a question that kept coming up: "If it was that complicated to get dressed, how did the maid get dressed?"

So we did that with no expectations at all. We released it on Crow's Eye Productions' YouTube channel, which had no subscribers at all. And that went viral. For a day, it was the third most-watched video worldwide, which was absolutely extraordinary. So we've just carried on doing it. It was an accident. [laughs]

I'm not trained in costume. I'm a historian. Nic, of course, is a filmmaker. And Liv, who did the 18th century working class woman has stayed working with us because she's multiskilled. She's a model, she does voiceover work, she's a hair and makeup artist, and she's so creative too. You should talk to her as well. She does the most extraordinary headdresses, hand beaded, and just amazing. She just seems to throw all of these things off effortlessly. So it's the three of us; me, and Nic, and Liv, and we rope in whoever else is interested in being in one of the films.

**Julie:** The 18th century video, the last time I looked it had, like, 9 million views or something crazy.

**Pauline:** Yes, they are crazy, aren't they? I find it hard to get my head around. With the advertising it means that we can earn some money. It varies, of course. At the moment things are a bit flat because we can't really produce much interesting material. But it should become self-financing soon. We should be able to manage. That is such a privilege and such a joy to be able to, basically, get up in the morning and say, "What are we going to do today? Where in time are we going to travel now?"

**Julie:** Oh! Ah!

**Pauline:** I know. Exactly. We have the most exciting meetings where we all get carried away with wonderful ideas.

**Julie:** What do you think it is about these *Getting Dressed* videos that are so interesting to folks? What is driving that immense interest? I mean, 9 million views, and not just on that video. You've got millions of views on the other videos too. So what do you think is behind that interest?

**Pauline:** We've puzzled over this too. I think it's the bit of history you don't get. You can look at a painting, you can look at a sculpture. You can look at a garment in a museum. But you don't get that whole picture and understanding that... But I think it's much more than that. I think it's because it's just so intimate, and it's the process we go through every day. I think that is fundamentally what's behind it. We're intrigued because it looks so different and yet it's so familiar.

**Julie:** It connect people across time.

**Pauline:** I think so. Yes.

**Julie:** Right, because what we get taught in school... I mean, schools and teachers are limited in what they can and can't do. But you don't get that sense of, like, what was real, daily life like. So, clothing, and food, and things like that really help connect in that way.

**Pauline:** Yes, they break down those barriers between us and them.

**Julie:** So what did you study in university in terms of history? Was there a specific timeframe that you were focusing on?

**Pauline:** It's called Heritage Studies, so it was the *evidence* of history, really. It was everything from archaeology, to architecture, the history of dress we touched on as well, to

literature. It was a very broad package, and for someone who's very visual, it was a very exciting way of approaching history.

**Julie:** Was there a particular timeframe that you enjoyed in that broad view?

**Pauline:** Not a particular timeframe. I think I just... I'm immensely curious about the past. I would be immensely curious about the future if that were possible too. I'm just curious about the human condition, and the way, and trying to understand, to empathize, and get into... In terms of dress, it's the logic of dress. There's rationale behind the way people dress, and sometimes you can't get to it, but there will be.

**Julie:** There must be some pretty surprising things you've learned. Like, I learned about pockets. The eternal quest for women is pockets in your dresses, and they actually had it in the 18th century.

**Pauline:** Yes. The first video, that was why we thought that had gone viral. We thought, "Oh, it's just because of the pockets!" I think that was part of it.

**Julie:** Did you ever have the urge, like, to play dress up when you were a child? Or was it more the act of creating and sewing that was interesting for you?

**Pauline:** As a child I did love dressing up. I loved that. But as an adult I have not had much interest in doing it. I'm interested in dressing other people, and I'm interested in getting the details right. But I think it's because I'm not a performer and I'm not an actor. I like to be in background. I don't like to be in the foreground. I don't have those performance skills, or desires, or motivations that would make me want to dress up and be the center of attention. I'm very happy for somebody else to do that.

**Julie:** I'm grateful that you came on the podcast, then. Thank you. [laughs]

**Pauline:** [laughs]

**Julie:** So, have people come to you with, kind of, sticky costuming questions? Or historical questions that surprised you?

**Pauline:** Yes... It's hard to answer that one because, A; I have never done any costume work for anybody else. It's too much like hard work. [laughs] I want it to be a pleasure. I don't want it to become a burden. If I were to ever try to make clothes for money, I would hate it very quickly, and I don't want to do that.

I think the stickiest challenge is always size and getting people's measurements right. If they supply their measurements, they're not always correct, and that could be a dilemma. That's the stickiest thing, I think.

**Julie:** You make all the costumes yourselves, and I know watching some other costumers, there's a little bit of a divide; like hand sewing using period techniques versus using a sewing machine or combining. Where do you, kind of, fall on that spectrum?

**Pauline:** I fall in the spectrum of: if I do any more hand sewing I will destroy my hands completely. Pragmatic. I will not do any machine sewing where it shows, unless of course it's of a period when the machine... Because you know, the machine was commonplace in the 1880s, so anything after that period. So, I will do all long seams that can't be seen by machine. I love hand sewing, but I can see the effect it's having on my hands; years and years of hand sewing. But yes, it's very tranquil, hand sewing. I do enjoy it.

**Julie:** So, what was the most difficult costume that you've had to make thus far?

**Pauline:** I haven't done anything too difficult. [laughs] Not yet. I'm contemplating Queen Elizabeth I. That would be complicated, and I think that would be teamwork because I would need a goldwork embroiderer, and specialists involved. I don't do embroidery. So, I think difficult, really, in terms of the length of time it takes to make things. It can take ages. It can take three months to make an outfit.

**Julie:** Wow. Do you also make, like, the underpinnings? Like the corsets, or the shifts, or whatever?

**Pauline:** Yes, I do all of that. I do the whole thing. Although I haven't had much training in terms of sewing and making costume, I did a couple of the courses done by a corset maker. He was brilliant, and he taught me, basically, how to make corsets, and how to make 18th century stays. And one other person, Suzi Clarke, who I worked with, and she told me I had to work without patterns. Both of those things were completely liberating, particularly working without patterns, because once I discovered how they worked in the past, how they drafted the pattern to the figure, that just released me, and I was off. "Right. I know how to do this now."

**Julie:** When did, like, published patterns become a thing?

**Pauline:** I think it was an American. Might even have been Butterick. Later 19th century, really. When mail order comes in in the 20th century, things change quite remarkably.

**Julie:** I'd like to learn a little bit more about the work that you've done with heritage societies and museums. You did the video for the 18th century exhibit. What other stuff have you done, costuming or not, with those different groups?

**Pauline:** I ran an archaeology group for a few years where we discovered the archaeology of our village. We did field walking, which is, you walk every field, and you're divided out ten meters apart. And you walk straight across the field, picking up all the artifacts, and you record where everything was found. We found everything, going right back to the Bronze Age. It was a particularly remarkable village, and it had Bronze Age burial mounds all down one side alongside the river. I loved doing that.

We left that village 25 years ago and now I live somewhere else, but an archaeology group has just been initiated here, and that's very exciting. I haven't done field walking for a long time. But we can't do anything at the moment, of course, because of lockdown, and social distancing, and all of the risks of contagion. So, although the group has been, sort of, mooted, nothing has happened and nothing can happen for a while, but that's rather lovely.

**Julie:** What surprises you about studying history or costuming? What has been most surprising to you in the course of that study?

**Pauline:** I'll tell you the thing that most people ask, and that is, "How did they go to the toilet in that? How did they use the lavatory?" Because clothes are complicated, but they are still... essentially, we are biological beings, and it has to work with our biology. We have to be able to breathe, move, eat, etc., and pregnancy and adaptations of pregnancy. So, it's the most surprising thing. I think the idiocy of costume sometimes. It gets absolutely ludicrous. Oddly enough, I think it's also men's clothing that goes off into the extremes.

**Julie:** How so?

**Pauline:** The ribboned pantaloons, and excesses, and codpieces, and showing off as much leg as possible, and yet looking like toddlers. I think it's just the extremes that fashion can run to.

**Julie:** What is a codpiece about? What was the thinking there?

**Pauline:** Well, it is basically... It covers the opening, the fly opening. Basically, it's the fly. It covers that in the front of the hose. In order to make it more discreet so that it's not, kind of, revealing any bulges, I think they padded them a little bit initially. That padding just got more, and more, and more extravagant, more boastful. I don't know really. [laughs]

**Julie:** Oh my gosh. So, is there historical period that you haven't created clothing for yet that you are really excited about getting into?

**Pauline:** You know, haven't done much in the 20th century. Just yesterday I made a 1940s dress, but I very rarely lurk into 20th century. I haven't don't a great deal of aristocratic Elizabethan. I've done working class Elizabethan. I think that would be rather wonderful. I'm also intrigued by very, very much earlier clothing as well, what tiny fragments we have the Bronze Age and Iron Age would be really intriguing.

**Julie:** How would you go about doing research or reconstruction on something like that?

**Pauline:** I think in that case I'd probably talk to somebody called Sally Pointer. She's been doing some brilliant research and experimental archaeology. So, I think we'll probably work with her because there is no point to me attempting to cover the ground that she has already done so brilliantly. In fact, she's doing a lot of the things that I have thought about doing for some time but doing it superbly.

**Julie:** When you're constructing a piece of clothing, what is your research process? Before you even get started doing the work, what is your research process?

**Pauline:** It's very visual at first. It'll be doing... just googling something and looking for all of the images. Of course, if it's 20th century, or even 19th century, you've got photography, then prior to that you've got paintings, and etchings, and cartoons. You've got sculptures, you've got of course the actual costumes that survive as well. I hate the word costume. It should be clothing. Costume is something that you don't wear normally. But it is clothing. It's people's clothing. So, looking at original clothing, and often trips to museums to look at original clothing as well. But the process is visual to start off with before I get into the technicalities.

**Julie:** Have you had the chance to go put your hands on - with gloves of course - extant pieces of clothing?

**Pauline:** Yes. That's always a pleasure. There's always exciting discoveries to be made there. But the things that excite me are probably not things that would excite people generally. When I figure out how something is made, "Oh that's how they did it!" That sort of thing is incredibly revealing and useful. Also discovering those little hidden pockets that you don't know about when you look at a garment, because pockets are hidden. You don't want to show where you're carrying stuff. So, you find all those beautiful ways that they find of... I was looking at a wedding dress, an absolutely gorgeous mid-Victorian wedding dress, absolutely beautiful, and there in the skirt was a pocket concealed in

the seam, presumably to take a handkerchief or something like that. But yes, I do love looking at original clothing.

**Julie:** I was doing some research for a book that is now never going to see the light of day, but it's a late-19th-century, early-20th-century time period. I was able to, like, see, put my hands on, this woman's dress from, I don't know, 1890-ish. It was like being transported. It was like I had this tangible connection with someone from 100 years before. It's like you get to have this short conversation over the centuries with someone who's gone. I love that about it.

**Pauline:** That's a really good way of putting it as well, a conversation. I always feel that going to see an item of clothing, it's like I'm about to interview somebody. I'm about to interview the dress, and I have to make sure I remember all the questions I need to ask while they're there in front of me. Yes, a conversation, it is very much like that. And it's an incredibly precious, and very intimate, and very real thing, connecting with something. You can see the sweat stains, and you can see their height, and their shape. Particularly early clothing, which is made to the figure, you can see that one shoulder was higher than the other. You can see the person that wore the garment.

**Julie:** Have you found any strange little quirks in any of the clothing that you've looked at?

**Pauline:** I have found that they make a mistake that I do, which is accidentally leaving pins inside a garment. So yes, I'm not alone. I have to actually go through a garment when I've finished it, just to make sure, because if you've made something really, really complicated... it's usually in the hem, which is not usually a problem. But I have found, examining a pair of Tudor breeches, there was still a pin inside, wedged in the very tight cartridge pleating, and it had been there all the time, and it's still there. Obviously, it didn't cause any harm, but it was nice to know I'm not alone.

**Julie:** Doing this costuming, and being interested in history, it kind of branched off into Crow's Eye. Has it branched off into any other interests that you hadn't anticipated?

**Pauline:** I think it probably will. We were just kind of getting into our stride when the pandemic swept across us all, and then we had to just, sort of, sit back and think, "What can we do?" There are things we would like to do in terms of filmmaking. We would like to do much more ambitious material, but for the time being, our bread and butter are these costume films.

We've been able to do some material with social distancing, with just Nic and Liv going out. And we thought, "We can at least film the countryside for people who can't get out to the countryside," and see a little bit of the seasons as they happen, and things as they're growing in the beautiful countryside that we have around us, and put Liv in costume just to make it a bit more visual.

Other things... We were just too busy, because this has all happened really, really fast. We were just too busy initially, and then things just crashed with the pandemic, so we've just been sitting back and gathering ourselves. And actually, that's quite a nice feeling because I felt for a while I was always running to catch up, and then suddenly the brakes are on and you think, "Oh, I don't have to do that, and I don't have to get in the car..." I just don't have to do anything! So, I've discovered gardening. I'm not a gardener, but I've discovered how lovely it is just being outside when there's nothing

else you can do. So, in the midst of the terror and horror that is the pandemic, I'm finding peace and tranquility at the core of it, which is curious.

**Julie:** The videos, I have to say, the *Walk with Me* videos, got me through a couple of rough weeks, so thank you for those.

**Pauline:** Oh, that's lovely. I've had quite a few people say that, which is really, really sweet. We watch them as well. [laughs] That's the funny thing. Nic is a very, very relaxed, very tranquil person, and the whole ethos around what we do is very caring, very thoughtful. The tricky thing is that we're showing women getting dressed and we're trying to make sure that that's done in a way that she's very safe, where the actor feels safe, where they are protected, and we're not in any way exploiting them physically to get the ratings, as it were.

So, we have a very tiny film unit, which helps as well, but the whole personality around it is of a very caring, very loving, very tranquil process, and I think that comes over to the audience. I think they feel some of the tranquility that we feel in making them. They're always a very lovely experience, beautiful locations, wonderful museum staff that we work with. Yeah, it's a very enjoyable process and I think some of that comes over.

**Julie:** It does, for sure. It also, kind of, honors the intimacy of what you're showing, and that connection across time. It's lovely. I can't say enough nice things about it. [laughs]

**Pauline:** Thank you.

**Julie:** So we're talking about all this fun stuff, but what frustrates you about the process of making the clothing, or filmmaking, or history? What's frustrating for you?

**Pauline:** Finding the right fabrics can be frustrating. We're still working on a shoestring budget, so that is also a little bit frustrating. At the moment, of course, I can't get anywhere or do anything, so I'm entirely reliant upon what I've got in stock. But there's creativity there as well, which is quite nice. One of the frustrating things is, because our budget's so small, we can't fit actors before we film. That's always a bit nerve-racking. I have to rely on the measurements that they send, and actors are generally very good at sending the correct measurements. So they send me the measurements, I make the garments, and I just have to nervously keep my fingers crossed that they are actually going to fit on the day.

The technique I use is to get a mannequin that is slightly smaller than the figure of the actors, and then I wad it up to match their measurements so it has all the right curves in the right places. Then I make the clothing on top of that, and it works. Only occasionally have I had problems, but if I can do fittings it's much better. If I've had a problem it's because I haven't been able to do the fittings. If something isn't quite right on the day, there's nothing I can do. The actor worked in London; we couldn't afford to get them to come up on the train just for a fitting. So that, I think, is the most frustrating bit. It's budget issues. We all have them, don't we?

**Julie:** Right. So what do you do if an actor shows up and their costume or their clothing doesn't fit? Do you have to, like, quickly pin it up, or...? How do you deal with it?

**Pauline:** That has happened. We have quickly pinned things up on the day, but that's usually for extras. It's not usually the main character. It hasn't really gone badly wrong. There are some that I felt that could've been better. But say there is something about what I've

made, which isn't historically accurate, like maybe I've used metal eyelets where they should've been... Because sometimes we'll think, "We'll do this period. I've got resources made previously," the corset or the stays are accurate, but they've got metal eyelets. So I'll just say to Nic, "Just don't film them. Show the lacing so you can't see the metal eyelets," so we don't throw in anachronisms. But yes, we have because it's not live, it's edited, it's film, we control exactly the angles things are going to be seen from. I can just say to Nic, "Don't show that bit."

**Julie:** How many pieces of clothing do you have now in your library, so to speak?

**Pauline:** I have absolutely no idea. I did try to start making a database but it drove me crazy. Mainly so I... It's not insured, that's the thing. We tried to insure it and they wanted everything itemized. I started to itemize it and I started to go slightly mad, and I thought, "I can't do this!" I still need to do something about that. Hundreds. Thousands. It's a converted garage so it's not huge, but we've got racks that are two stories high, all the walls are lined with boxes stacked to ceiling. I've got things hanging from the ceiling. I've got crinolines hanging from the ceiling. Each time I make something I think, "Where am I actually going to put this?" But it's an amazing resource to have.

It's been created over years, partly accidentally. Apart from working for Crow's Eye Productions, I occasionally work with another filmmaker locally, Urban Apache Films. They do feature-length films. They are really talented, and I am really happy to support them, and they're local to me, and they do stuff for us. They come in and act or do voiceover material for us. And the students at Lincoln University, I occasionally work with them and costume their films. So, I keep making costumes and thinking, "Where am I going to put it?" But it's so useful to have. It's meant that Crow's Eye Productions, when we grew out of nowhere, could hit the ground running because we had all these resources.

**Julie:** Now, do you also loan your stuff out to museums or reenactors?

**Pauline:** Not at all. I have done occasionally, but things get lost, don't come back, get damaged. I think, "It's taken me three months to make that outfit!" And it would take me three months to replace it. So, even if people put it to... It's not worth it. I'd much rather we keep the resource ourselves. As I say, I do work with university students, and small, local things, and charities, whatever I can I'll do helpfully. But fancy dress is an absolute no-no; because drinking and wearing that? No!

**Julie:** Nope! [laughs] So, if you had one wish about historical clothing or Crow's Eye, what would that wish be?

**Pauline:** Being able to do more of what we do, to be able to scale at what we do, to create more opportunities for people than we are able to at the moment. I think my wish is that we grow enough so that we can expand and create opportunities.

**Julie:** If a listener is new to historical clothing or filmmaking and they want to get involved, they're interested perhaps in making clothing themselves, how would you recommend they get started?

**Pauline:** I think one way is to do sort of what I do, working with the university. If you're interested in costume, if you're near a university, I would contact them to see if they have a film department, or a theater, or a nearby theater, or a local theater, anywhere that you can develop your art as a volunteer initially. Really, you've just got to get the experience. I

would say the most important thing is to embrace mistakes, because they're constant. It's what happens.

If you're making mistakes, you're pushing your boundaries, you're learning new stuff, you're breaking through your reserves into learning new things. Mistakes can sometimes take you into an area which it hadn't occurred to you to do it that way before and it might turn out to actually be better. Embrace the mistakes. Never ever get put off thinking, "I've made a mistake. I'm going to throw it away. I'm not going to do it again." Know that, yeah, I make mistakes all the time. You just unpick. You learned something, and you tend to not make the same mistake again. Embrace mistakes and get on with it. Enjoy.

**Julie:** Besides the Crow's Eye YouTube channel, obviously, are there other costumers or historians that you would recommend listeners check out?

**Pauline:** There's a lot. American Duchess, they're very good. They've done a couple of beautiful books as well. They do reproduction period shoes, which is how I came across them, and they've since done a lovely book on dress in the 18th century. It's a really user-friendly book, and beautifully researched, and beautifully illustrated. So if you want to make 18th century dress, I would go to American Duchess. They've also done another one on hair and makeup for the 18th century.

**Julie:** Awesome. Well Pauline, it has been an absolute pleasure. Thank you so much for taking so much time to chat with me. I'm very grateful.

**Pauline:** Thank you. It's been a pleasure.

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Thank you so much to Pauline for being so generous with her time. You can find Crow's Eye Productions on [YouTube](#) and Instagram as [@CrowsEyeProductions](#), and on Twitter as [@CrowsEyeUK](#). You can find Pauline on [Twitter](#) and Instagram as [@PeriodWardrobe](#).

Also, Pauline shared some of her favorite costuming resources, which I'll link to in the show notes. Also in the show notes will be links to Pauline's favorite nonprofits, and a rotating list of my favorite nonprofits as well.

Just a reminder that you can find the podcast on Instagram [@LoveWhatYouLovePod](#), on Twitter, [@WhatYouLovePod](#), and the website is [LoveWhatYouLovePod.com](#). Zeke Rodrigues Thomas at Mindjam Media provided amazing editing assistance. You can find Zeke at [MindjamMedia.com](#). Also, humungous thanks to Emily White, as always, for the episode transcripts, which are available to Patrons at [Patreon.com/LoveWhatYouLovePod](#). If you need transcription services, definitely reach out to Emily, she's great. You can find her at [HireEmilyWhite@gmail.com](#).

Be good to yourselves, be good to each other, and love the hell out of whatever it is that you love. You need it, and we need it. Thanks for listening. Let's hang out again soon.

### **Links:**

Find Pauline on [Twitter](#) and [Instagram](#)

Crow's Eye Productions on [YouTube](#), [Twitter](#), and [Instagram](#)

**To learn more** about historical dress and historical research, Pauline recommends:

[\*The American Duchess Guide to 18th Century Dressmaking\*](#)

[\*The American Duchess Guide to 18th Century Beauty\*](#)

[Sally Pointer](#)

[The School of Historical Dress](#)

[Janet Arnold's Patterns of Fashion 5](#)

[A good place to start learning about de-colonializing historical costume \(and history\)](#)

**Pauline's favorite charities:**

[AgeUK](#)

[Childline UK](#)

**A rotating list of my favorite nonprofits:**

[Higher Heights Leadership Fund](#)

[Humane Society Silicon Valley](#)

[Openhouse](#)

[The Nature Conservancy](#)

[World Central Kitchen](#)

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LWYL Music: [Inspiring Hope by Pink-Sounds](#)

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