



**The Association of Dress Historians**

**Annual**

**New Research in Dress History Conference:**

**A Weeklong “Festival” of Dress History**

**7–13 June 2021**

Convened By:

The Association of Dress Historians

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

Conference Webpage:

[www.dresshistorians.org/june2021conference](http://www.dresshistorians.org/june2021conference)

Conference Tickets:

<https://tinyurl.com/June2021>

Conference Email Contact:

[chairman@dresshistorians.org](mailto:chairman@dresshistorians.org)



The Association of Dress Historians (ADH) supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is proud to support scholarship in dress and textile history through its international conferences, the publication of *The Journal of Dress History*, monetary awards for students and researchers, and ADH members' events such as curators' tours. The ADH is passionate about sharing knowledge. The mission of the ADH is to start conversations, encourage the exchange of ideas, and expose new and exciting research.

If you are not yet an ADH member, please consider joining us! Membership has its perks and is only £10 per year. Thank you for supporting our charity and the work that we do. Memberships are available for purchase on this page: [www.dresshistorians.org/membership](http://www.dresshistorians.org/membership).

To attend the weeklong “festival” of dress history, just one conference ticket must be purchased (which entitles participation at all seven conference days) in advance, here: <https://tinyurl.com/June2021>.

Please join The Association of Dress Historians twitter conversation @DressHistorians, and tweet about our June 2021 New Research conference with hashtags #ADHNewResearch2021 and #NewResearchFestival.

The ADH Communications Team is led by Mariza Galindo and Emmy Sale and a team of wonderful volunteers. Together they oversee the growth of the ADH digital presence through the creation of diverse and interactive content, produce the ADH newsletter, develop the Lecture & Conversation Series, and much more!

Connect with the ADH on social media:

- Instagram: @dresshistorians or can also be found at <https://www.instagram.com/dresshistorians>
- Twitter: @DressHistorians or can also be found at <https://twitter.com/DressHistorians>
- LinkedIn: <https://www.linkedin.com/company/the-association-of-dress-historians>
- Facebook: <https://www.facebook.com/DressHistorians>
- ADH newsletter sign up form: <http://eepurl.com/gWRNeL>

This conference programme is intended to be read electronically, in consideration of the environment. There will be no paper programmes distributed at the conference.

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## Welcome from the Conference Chair

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Dear ADH Members and Friends,

This year, our annual New Research in Dress History Conference will occur every day during 7–13 June 2021 and will feature 120 speakers from around the globe. This year's conference is especially large and will be a true “festival” of dress history. I hope you will join us!

Our 7–13 June 2021 conference will be delivered via the virtual platform, zoom. Every day, I will deliver a welcome address at 11:58am BST, then the first speaker will begin their presentation at 12:00 noon. Throughout each day, a new speaker will begin their presentation every 30 minutes, on the hour and half hour. Every day, the conference will conclude with a 30-minute virtual Wine Reception, during which conference attendees can opt into being placed into small zoom breakout rooms, to foster networking and friendship building.

This year's conference is a combination of three ADH conferences that were postponed due to the coronavirus pandemic.

Firstly, in August 2020 the ADH had planned to hold our annual New Research in Dress History Conference at the venue, The Röhsska Museum of Design and Craft in Gothenburg, Sweden, in collaboration with The Department of Historical Studies at The University of Gothenburg, The Museum of Gothenburg, and The School of Fashion and Stage Costume.

Secondly, in November 2020 the ADH had planned to hold a special themed conference, titled, Costume Drama: A History of Clothes for Stage and Screen, at the Bristol Old Vic in Bristol, England. Built in 1766, the Bristol Old Vic is the oldest continuously working theatre in the English-speaking world.

Thirdly, in April 2021 the ADH had planned to hold our annual New Research in Dress History Conference at the venue, The Art Workers' Guild, in London, England, which is historically where the ADH has held conferences in the past.

I would like to sincerely thank our many conference venue hosts, conference speakers, and conference ticket holders, who were very understanding in our need to postpone the above three conferences—and then combine the three conferences into one large “festival” of dress history during 7–13 June 2021. Thank you, also, to our ADH conference sub-committee and volunteers, who have enabled this conference. Thank you, all, for supporting The Association of Dress Historians, our conference speakers, and scholarship in dress history.

Best regards,

Jennifer

Dr. Jennifer Daley, PhD, FHEA, MA, MA, BTEC, BA  
Chairman and Trustee, The Association of Dress Historians  
Editor-in-Chief, The Journal of Dress History  
chairman@dresshistorians.org  
www.dresshistorians.org

## Conference Schedule for 7-13 June 2021

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Every day during 7-13 June 2021, the conference will begin at 11:58am, BST.

For the list of conference speakers and the order of presentations, please view the 3-page conference schedule here:

[www.dresshistorians.org/june2021conference](http://www.dresshistorians.org/june2021conference)

## Conference Logistics and Technical Support

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**Send Technical Questions to [communications@dresshistorians.org](mailto:communications@dresshistorians.org)**

Before and during the conference, please send your technical questions to our Technical Lead, Emmy Sale, who can be reached at [communications@dresshistorians.org](mailto:communications@dresshistorians.org).

Many conference participants will already be familiar with the virtual platform, zoom, which is being used for the conference. Nonetheless, we would like to provide the following guidance and information for those who may be using zoom for the first time.

### How To Download and Set Up Zoom

We recommend you download the desktop app for zoom to ensure you avoid browser limitations and any technical issues.

- For PCs: go to: <https://zoom.us/download>
- For iPads and other tablets: go to your app store and search “zoom.”

### How To Join the Conference via Zoom

At 11:00am on each day of the conference, you will receive a new zoom link. Please watch this helpful video to become familiar with how to use the provided zoom link to join the conference.

Video: How to Join a Zoom Meeting: <https://support.zoom.us/hc/en-us/articles/201362193>

### How To Use Zoom Functions

For this conference, the main functions you will need to know are:

#### 1. How to change the viewing screen:

For the majority of the conference, speakers and panel chairs will be spotlighted, meaning you will automatically see the speaker(s) and panel chair(s) on the screen. You are able to change to side-by-side mode, so you are able to see the shared screen alongside speaker view or gallery view. Here is an article for more information: <https://support.zoom.us/hc/en-us/articles/115004802843>

If you are attending the Wine Reception at the end of each conference day, you will want to change from speaker view to gallery view so you are able to see everyone in your breakout room. Here is an article about how to change the view:

<https://support.zoom.us/hc/en-us/articles/201362323-Changing-the-video-layout-Speaker-view-and-Gallery-view->

## 2. How to turn your audio/video on and off:

You will be automatically muted upon entering the conference. You are welcome to keep your video on.

You can turn on/off your video using the icon in the bottom left corner and there is also an icon for turning your audio on for when you are participating in the Wine Reception.

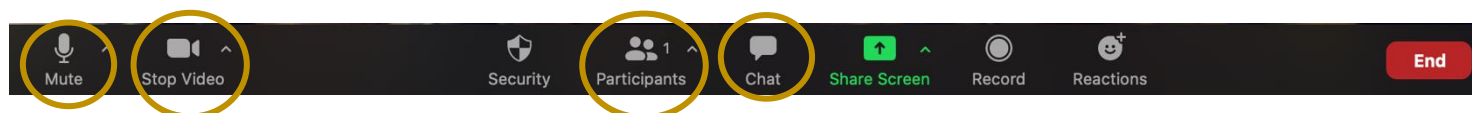
## 3. The chat function:

We will be using the chat function to allow delegates to communicate questions and comments during the conference. The chat function can be opened by clicking on the chat icon found at the bottom of the window. He is an article with more information: <https://support.zoom.us/hc/en-us/articles/203650445-Using-in-meeting-chat>

## 4. How to change your name:

We would like to encourage everyone to ensure that their screen name on zoom is their actual name.

To check and change your name, when you enter the conference, please click on the Participants icon to open the participants list → Find your name → Hover over your name and click on “More” → Select “Rename” → Type in your name and click “Rename” to confirm.



## **Conference Speakers' Abstracts and Biographies**

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All conference speakers' paper abstracts and biographies are included in this section.



*Dress Made by  
Henr. Ahlberg, Göteborg,  
White Silk Satin Skirt and Bodice,  
Covered with a Sheer White Fabric  
Printed with Large Roses in  
Pink and Yellow, 1906,  
© The Museum of Gothenburg,  
Gothenburg, Sweden,  
Photographed by Kristin Lidell,  
GM:23881.*

Women's Garments of the Swedish Fashion Label, Henr. Ahlberg, Göteborg,  
in the Collection of The Museum of Gothenburg, 1840–1919

**Anna Adrian**

The Museum of Gothenburg, Gothenburg, Sweden

**Abstract**

Henrik Ahlberg was a manufacturer who started his business in Gothenburg, Sweden in the 1840s. Besides selling mercery, he eventually made women's clothes under the name Henr. Ahlberg, Göteborg. When he died in 1886, his son continued as owner and during this period the business developed into a Swedish fashion house of Parisian style. The customers were well situated women, mainly from Gothenburg. The business ended in the late 1910s. In the collection of The Museum of Gothenburg there are approximately 30 women's garments by Henr. Ahlberg, circa 1876–1915. Henr. Ahlberg, Göteborg was a well-known fashion house in Gothenburg during this time period but despite this there is little known about the business today. The museum's ongoing exhibition, titled, *Gothenburg's Wardrobe*, displays some dresses from the fashion house. The research for the exhibition (and this conference presentation) aims to discover more about Henr. Ahlberg, Göteborg through interviews and in-depth investigations into different archives.

**Biography**

Anna Adrian is a textile conservator at The Museum of Gothenburg, Sweden. She graduated in 2003 with a degree in conservation from The Department of Conservation at Gothenburg University, Sweden. She has been a member of the staff at The Museum of Gothenburg since 2009, working mainly as a conservator but also with curatorial assignments concerning fashion and dress, including exhibitions, the most recent of which is *Gothenburg's Wardrobe*. The Museum of Gothenburg is a museum of cultural history with collections of varying materials, including a fashion collection of approximately 14,000 objects. Anna is a member of the board of SFT, an association of textile conservators in Sweden.



Detail,  
*Portrait of Empress Joséphine (1763–1814)*,  
Ferdinand-Paul-Louis Quaglia  
(1780–1853), circa 1813–1814,  
Painting on Ivory,  
© Musée des Châteaux de Malmaison  
et de Bois-Préau,  
Rueil-Malmaison, France,  
MM2005.6.1.

## Diadem and Identity: A Study of the Pearl and Cameo Headpiece of Empress Joséphine (1763–1814)

**Kristina af Klinteberg**  
Independent Scholar, Lund, Sweden

### Abstract

Symbols and allegories usually vary over time; they immerse, bloom, and become forgotten according to a development structure of four stages (Hermerén, 1969). Two hundred years ago, during the Napoleonic era in France, the symbols used in the highest circles of splendour, well known at the time, might have sunken into oblivion today. When examining the central cameo of Empress Joséphine's pearl and cameo diadem closer and comparing the motif with other visual material from the time, found in archives perhaps earlier overlooked, a re-identification of the persons depicted as well as the allegory possibly intended can be presented and explained. The subject from the Roman mythology may very well have been selected in order to commemorate a few chosen loved ones from the Napoleonic court. Today, the complete parure is owned by His Majesty the King of Sweden. It has been worn both by Her Majesty the Queen and by Her Royal Highness the Crown Princess. Since it has been used as a bridal headpiece several times (1961, 1964, 1976, and 2010), the diadem has now once again become known as a symbol of love.

### Biography

Kristina af Klinteberg, MA, PgDip, BA, educated at Lund and Uppsala universities in Sweden, and at London University of the Arts, England, studies art and cultural history through the life of jewelled hair ornaments, showing how much these objects can tell about politics, trade, material research, and general development, as well as the social life at the finest parties of yesterday and today. Her rather unique book on the cultural history and practical use of diadems, *Smycken som huvudsak*, was published in Swedish 2018, and has met with great interest and praise in the media.



*Appearances Can Be Deceiving*,  
Frida Kahlo, 1934,  
Charcoal and Coloured Pencil on Paper,  
29 x 20.8 cm,  
© Museo Frida Kahlo, Mexico City, Mexico.

**Dressing Disability:  
The Function and Adaptability of Dress in the Case of the  
Physical Impairment and Disfigurement of Frida Kahlo (1907–1954)**

**Sophie Anagnostopoulou**  
The University of Glasgow, Glasgow, Scotland

**Abstract**

This paper examines the experiential dimensions of dressing disability through an interdisciplinary approach. Uniting the methodologies and acknowledging the contributions of dress history, disability studies, and art history, it focuses on a case study of Frida Kahlo (1907–1954). This paper illustrates the complex nature of the biography of objects and artistic legacy of an individual who experienced disability. An appraisal of Kahlo's contradictory presentation of her real-life persona and her represented self in portraits facilitates an understanding of the multifaceted, selective self-image the disabled artist projected. The study of her orthoses in relation to paintings and photographs reveals how she addressed her medical condition through artistic expression. Similarly, the object-based analysis of her artful adaptation of her prosthesis discloses an attempt to regain power over her disability, and uncovers certain historical, cultural, and societal implications of the female disabled body. Her medical apparatuses articulate the shifting function of disability-related artefacts and artwork. By dressing her disability, Kahlo not only addressed practical needs, but also manipulated social perspectives, expressed personal views, and coped with emotional turmoil. This study, therefore, initiates debate on dressing disability, highlighting the status of medical devices as objects worthy of examination and argues that they should be considered within sartorial premises.

**Biography**

Sophie Anagnostopoulou is a recent graduate from The University of Glasgow, Scotland, with an MLitt in Dress and Textile Histories. With a background in theatre and costume, her interests are in the performative ability of clothing and the distorting qualities costume can attribute to the human figure. More recently, her research has involved the medical aspects of dress. She hopes to include medical apparatuses in the repertoire of sartorial research and investigate further case studies in which clothing and medicine are mutually influencing factors in people's choice of dress.





*Cotton Fabric,  
Presumably a Tablecloth,  
Maker Unknown,  
circa 1550–1650,  
Made in India, and Used  
in a Church in the  
Province of Västergötland,  
Sweden,  
175 x 89 cm,  
© Nordic Museum,  
Stockholm, Sweden,  
Photographed by  
Elisabeth Eriksson,  
NM.0025202.*

## The Consumption of Cotton in Scandinavia before 1700

**Eva I. Andersson**

Gothenburg University, Gothenburg, Sweden

### Abstract

This paper studies the consumption of cotton in Scandinavia in the Middle Ages and the sixteenth and seventeenth centuries. Cotton is more than any other fabric associated with the changes in fashion of the Early Modern period. The East India/Asiatic companies have long been credited with introducing cotton in Scandinavia. However, tax records, probate inventories, shop inventories, wills and Medieval literature show that cotton was available in Scandinavia already in the late Middle Ages, long before the foundation of the East India companies. It is also a misconception that all cotton was imported from India, there was a thriving industry in half cottons in Italy and Southern Germany already in the high Middle Ages, and the fustians produced there are mentioned in Scandinavian Medieval sources. The usage of cotton in Medieval and Early Modern Scandinavia has been very little studied, and this is an attempt to remedy this, studying cotton fabric used in dress, as well as raw cotton, which was used for padding garments in these periods. Since much of the cotton found in the sources is by the piece, the study necessarily also includes cotton fabric used for other purposes, such as bed linen.

### Biography

Eva Andersson earned her PhD in 2006 with the thesis, titled, *Kläderna och människan i medeltidens Sverige och Norge* [Clothes and the Individual in Medieval Europe]. During 2009–2012 her research project “Clothes, Gender, and Status 1500–1830” was funded by the Swedish Research Council. Since then, Eva has continued researching consumption of clothing in Early Modern Sweden. Her publications cover manners of dress, consumption of clothing, sumptuary laws, and the relationship between clothing and perceptions of gender, status, and national identity, including “Dangerous Fashions in Swedish Sumptuary Law” in Riello and Rublack, Eds., *The Right to Dress: Sumptuary Laws in a Global Perspective c. 1200–1800* (Cambridge University Press, 2019). Her research is cross-disciplinary, involving sources both from traditional history, archaeology, and art history.



Detail,  
*Child's Bodice*,  
Worn by  
Sigrid Oxenstierna  
(1612–1651),  
Velvet with  
Trimming  
of Gold Braid,  
Lined with  
Re-Used  
Silk Taffeta,  
circa 1613,  
© Nordic Museum,  
Stockholm, Sweden,  
NM.2187.

## Management and Re-use of Fabric and Decorative Elements in Western European Dress, 1540–1630

**Cecilia Aneer**

Uppsala University, Uppsala, Sweden

### **Abstract**

To manage scarce or expensive textile resources was an important household task in Early Modern Europe whether you dressed in silk or in homespun. Textiles did not just cover basic needs, they were also important markers of social status. Management and care of textile resources have therefor left many traces in written records. Textiles and garments were at the upper strata of society monitored through inventories, warrants and accounts and careful notes were made as they were past on, changed or their material reused. The language used to discuss reuse display a wide range of processes. Reuse and strategic first hand use of fabric and decorations also appear in most extant sixteenth and early seventeenth century garments in European collections. Using written sources from the Swedish royal court and extant sixteenth and early seventeenth century European garments, this paper will discuss approaches to textile material management and reuse in Early Modern Europe. What did the practices look like and what do they tell us about the contemporary approach to resource management?

### **Biography**

Cecilia Aneer is a researcher and lecturer in Textile Studies at Uppsala University, Sweden. She graduated with a PhD in textile history from Uppsala University in 2010 and is also a trained tailor. Cecilia teaches textile and dress history, as well as theory and method. Her main field of research is Renaissance and Baroque dress and tailoring from a Scandinavian perspective. She is currently working on the sixteenth century wardrobes of the Swedish royal family and the organisation that provided the court with the supplies needed for textiles and dress. Cecilia has in her research worked in collaboration with several Swedish museums; among them are the Royal Armoury and The *Vasa* Museum in Stockholm.



*Courtesan from "Modern" Rome,*  
Christoph Krieger,  
after Cesare Vecellio,  
1598, Woodcut, 167 × 125 mm,  
© Rijksmuseum,  
Amsterdam, Netherlands,  
BI-1938-0066-25.

## A Paradise for Imposters? Clothes as Social Markers in Early Baroque Rome, 1590–1623

**Camilla Annerfeldt**  
European University Institute, Florence, Italy

### **Abstract**

Social identity was regarded as much more important than the individual in Early Modern Rome. The social hierarchy was reflected in hierarchies of appearance, in which clothes constructed the social body with the purpose of defining status and social rank. However, they could also create a desired identity. Since clothes functioned as an alternative currency, garments circulated as perquisites, wages, gifts or bequests, or were sold or pawned as required. In fact, clothing as a means of payment could sometimes be more valuable than money. Yet, this constant circulation of clothes could also create confusion within the hierarchies of appearance. By acquiring clothes otherwise out of reach of one's socio-economic range, the wearers were enabled to "appear what they would be" rather than as they were. This paper will present an analysis of how clothing was used by the members of Rome's different socio-economic classes as a token to accentuate—or disguise—social standing.

### **Biography**

Camilla Annerfeldt, PhD, has a doctorate in History and Civilisation (2019) from the European University Institute in Florence, Italy.





Left:  
One of Maria  
Bjørnson's  
costume designs  
for the character  
Carlotta Giudicelli  
in *Phantom of the  
Opera*.  
Right:  
Detail, *Salome and  
the Apparition of  
the Baptist's Head*,  
Gustave Moureau,  
circa 1876,  
Musée d'Orsay,  
Paris, France.

## Tracing the Phantom: The Creation of a Legend

**Janne Helene Arnesen**

The National Museum, Oslo, Norway

### Abstract

Andrew Lloyd Webber's *Phantom of the Opera* has played continuously in the West End (London) and on Broadway (New York) for over 30 years. Both of these flagship productions, as well as numerous international productions, still use the original 1986 design by renowned stage designer Maria Bjørnson (1949–2002). Three decades later, her process with the design is now gaining academic interest, though little has been published on the subject so far. Part of the clue might be that the musical never closed, and much of the creative material has been closely guarded. Only in recent years have archives opened up, to provide an insight into the process of designing the *Phantom*. How do you go about when you are to design for a period piece set in multiple eras, with operas within operas, and with a magical underground lair? What resources do you draw from, and how do you make the story flow within the design? This paper aims to trace this work and possible inspirations that Maria Bjørnson used, through books and photos known to be in her possession, as well as written accounts on how the design came to be. The paper furthermore explores hitherto unknown sources used in the costume design.

### Biography

Janne Helene Arnesen is a Norwegian art historian, with dress history as her main field. She works at The National Museum in Oslo, Norway as a Collection Registrar. She also conducts lectures and guided tours, and appears frequently in national radio broadcasting to discuss dress history specific themes. Her latest projects include clothing and fashion in Norway during the Second World War, and the origins of the national costume worn in 1906 by Queen Maud (1869–1938).



*Yellow Silk  
Tapestry Garters  
with Vanbuchel  
Springs,  
circa 1820,  
© The Private  
Collection of  
Juliet Ashdown,  
London, England.*

## Grandeur and Garters: A Case Study of a Pair of Garters with Vanbuchel Springs, circa 1820

**Juliet Ashdown**  
Independent Scholar, London, England

### **Abstract**

From an inventor in London to the collection of Emma Henriette Schiff-Suvero in Vienna, Austria, and subsequent confiscation during the Nazi occupation in 1939, this paper will present the fascinating history of these nineteenth century garters, which will be physically on show during the presentation. A band of tapestry woven pink and gold carnation repeats are attached to tightly coiled springs stitched between silk, a revolutionary form of fastening known as the Vanbuchel spring garter, patented in 1783 by surgeon and inventor Martin Van Butchell (1735–1814). Emma–Henriette Schiff–Suvero (née Reitzes) was born in 1873. Her family were founders of the Reitzes bank. She acquired a collection of over 180 spectacular textiles, including 16 garters. She had the means to travel, to see European fashions, and to collect. Despite efforts by her nephew to take her collection to Switzerland after she died, during the annexation of Vienna in 1938–1939, the export was blocked, her collection inventoried and acquired by the Österreichisches Museum für angewandte Kunst (the Vienna Museum of Applied Arts, now the MAK). They were restituted to her descendants in 2003. Garters are interesting accessories of social history, but the provenance of these, in particular, add a particularly poignant and intriguing tale.

### **Biography**

For the past 13 years, Juliet Ashdown has had a markets regulatory role in a prominent American investment bank. She has previously worked in the City of London and has been involved in charity events, including private views of exhibitions, and a fundraising gala with Mariinsky Ballet. Recently, she has started collecting dress and accessories from predominantly the eighteenth and early nineteenth centuries. A fascination with the construction of pieces in her own collection has led to further study of the history of historical dress.



*Unlocking Stories Exhibition, at the Alexander McQueen Flagship Store, Old Bond Street, London, England, © Guild Magazine, 2019.*

### Archives on Display: Unlocking the Alexander McQueen Archive

**Eanna Morrison Barrs**

London College of Fashion, University of the Arts, London

#### **Abstract**

For luxury fashion brands, archives act like autobiographies, allowing them to self-chronicle their heritage to ensure their position and distinction within the field of fashion. As such, the fashion archive is a site of power and authority, producing and controlling access to narratives of memory, identity, and heritage. This paper investigates the power and potential of the fashion archive in the twenty-first century, using a case study of the Alexander McQueen Archive in London. The Unlocking Stories exhibition at the Alexander McQueen Old Bond Street store exemplifies the recent transformation of archives into sites for exhibiting fashion. The analysis highlights the tension between the fashion archive's aura of elitism and exclusivity and the "unlocking" of the archive on public display.

#### **Biography**

Eanna Morrison Barrs is a fashion writer, editor, and curator based in the United Kingdom. She holds a MA in Fashion Studies from the Centre for Fashion Studies at Stockholm University and a BA (Hons) in Art History and Material Culture from The University of Toronto and The University of St. Andrews. Her research and writing focuses on cultural heritage and fashion institutions, such as archives, museums, and magazines. Eanna has worked at museums across the world including, The Wallace Collection in London, The Nordic Museum in Stockholm, and the Bata Shoe Museum in Toronto. She is currently a PhD student at the London College of Fashion and has been an Editorial Assistant for *The Journal of Dress History*.



Detail,  
*Men's Coat of Woven-to-Shape Silk Velvet*,  
circa 1750,  
Gift of the Estate of Scott Gentling,  
© Texas Fashion Collection,  
College of Visual Arts and Design,  
The University of North Texas,  
Denton, Texas, United States,  
2018.009.032.

The Ludic and the Populuxe:  
Eighteenth Century Men's Fashion and Textiles  
in the Gentling Collection at the Texas Fashion Collection

**Annette Becker**

The University of North Texas, Denton, Texas, United States

**Abstract**

Compiled by eccentric artists and twin brothers, Scott Gentling (1942–2011) and Stuart Gentling (1942–2006), nearly 200 examples of eighteenth century men's garments were donated to the Texas Fashion Collection, with virtually no provenance. In an attempt to rebuild a contemporary context for these orphaned artefacts, and with particular attention to a woven-to-shape coat, this paper applies the conceptual lenses of Jennifer Milam's *ludic* and Cissie Fairchild's *populuxe* to the role fashion played in eighteenth century French life as presented by Daniel Roche and Peter McNeil. Together, these scholars present a complex system of meaning-making where changing ideas about luxury and necessity created new categories of objects that echoed luxury products' forms but deviated in make and materials. New textile production methods, combined with a blurring of professional roles in the textile industry, further broadened the variety of goods available, creating an environment for fashion consumers to joyfully navigate. Woven textiles, embroidery, and completed garments increasingly varied, casting shopping and dressing as an activity demanding wit and creativity. Focusing on a series of mid eighteenth century men's coats from the Gentling Collection, this paper frames their differences within this system of shifting visual, material, and cultural meanings that continues to intrigue.

**Biography**

Annette Becker is a fashion historian and museum professional who serves as the Director of the Texas Fashion Collection (TFC) at The University of North Texas (UNT), a repository of nearly 20,000 historic and designer garments and accessories spanning 250 years. Becker's curatorial activity has focused on TFC holdings in a range of regional and national cultural institutions, with each project highlighting connections between fashion, popular history, and current social justice issues. Publications include book chapters on the nineteenth century body, highlighting the work of American fashion designer Mollie Parnis (1899–1992) and her relationships with First Ladies, and highlighting dress reform movements. Becker holds an MA in Art History from UNT, where she is currently completing doctoral coursework in History.





*Portrait of a Ñusta, Cuzco,*  
circa 1730–1750,  
Oil on canvas, 205 cm x 124 cm,  
Museu Inka,  
Universidad Nacional San Antonio  
Abad del Cuzco,  
Cuzco, Peru.

## Self-Fashioning and Indigenous Identity in Eighteenth Century Cuzco Portraits

**Vivian Berto de Castro**

Independent Scholar, Berlin, Germany

### **Abstract**

During the colonisation of the Andes, the Spaniards negotiated with local leaders to gain control of the indigenous and mestizo populations and their further conversion to Christianity. The association between the coloniser and the indigenous elite helped to create new relations of power for the region, based on identity. In this context, many Indians would also claim or even forge a noble Incan past—first through the means of the law, and later by the means of self-fashioning by the style of ancient leaders, queens, and princesses. By the eighteenth century, these complex colonial identities were central to the development of indigenous nationalism and uprisings for independence. By analysing three eighteenth century portraits of the elite in Cuzco, Peru, the self-fashioning of the indigenous elite brings challenges to the established visions of traditional versus non-traditional clothing, for they assume an ancient past only in relation to the new colonial order. This presentation will discuss the use of the term *abigarrada*, from the Aymara sociologist Silvia Cusicanqui, to understand this clothing in a high-tensioned and entangled Andean context. This research aims to contribute to fashion and clothing studies from a decolonial perspective in the subcontinent.

### **Biography**

Vivian Berto de Castro is an art and dress historian, who specialises in image, body, and Latin America. She is an independent scholar, who has a Master's degree in Art History from the Universidade Federal de São Paulo and a Bachelor's degree in Fashion Design at ESAMC, both in Brazil. Vivian is a former Fashion Research and Art History Professor at FMU University, Brazil and member of Gecilava—Grupo de Estudos do Cinema Latino Americano e Vanguardas Artísticas. Vivian is co-editor of the book *Que histórias desejamos contar?* [What Stories Do We Want to Tell?] (Memorial da América Latina, 2019).





*Quilted House Coat*,  
Maker Unknown, England,  
circa 1936, Rayon Taffeta,  
Anne Lambert Clothing  
and Textiles Collection,  
Department of Human  
Ecology, University of  
Alberta, Edmonton,  
Alberta, Canada,  
Donated by  
Dr. Robert H. Blackburn,  
1990.20.13,  
© Photograph  
and Montage by  
Anne Bissonnette.

## Innerwear in Transition: Tea Gowns, Hostess Gowns, and House Coats, 1907–1946

**Anne Bissonnette**

The University of Alberta, Edmonton, Alberta, Canada

### **Abstract**

The presentation explores the transition of the Edwardian tea gown into different forms of hostess gowns and house coats in the early to mid twentieth century. The report is drawn from the 2019 University of Alberta exhibition, titled, *Be My Guest: The Performance of Femininity through Food and Fashion*, co-curated Carolina Amaral, Anne Bissonnette, Elizabeth Brandeau, Leah Hrycun, and Katelin Karbonik. The research examines garments in *Vogue* magazine (American Edition) and artefacts from the Anne Lambert Clothing and Textiles Collection and the 1945 *Théâtre de la Mode* (TDLM). The paper examines the popularity of sophisticated innerwear which, in the case of TDLM, may have been rooted in extreme shortages of coal and wood that led to a lack of heating and impacted women's sociability both in and outside the home. High fashion and the cold hard facts of life collided. The presentation addresses how, on the one hand, garments represented in the TDLM are mostly in line with nineteenth century etiquette yet how, on the other hand, French creators used the elaborate interior gown of the past and adapted it to new circumstances. The research considers how what may have been necessary in France was not embraced for the same reasons abroad.

### **Biography**

Dr. Anne Bissonnette is an Associate Professor of Material Culture and Curatorship at The University of Alberta and the Curator of the Anne Lambert Clothing and Textiles Collection. She researches fashion from the late eighteenth century to the present day, with a special interest for the cut and construction of clothing. She obtained degrees in sciences, fashion design, and art history in Montreal before doing an MA in museum studies of costume and textiles in New York and a PhD in museum studies and history in Ohio where she served as Curator of the Kent State University Museum for 14 years. She has curated or co-curated 55 exhibitions, two of which received a Costume Society of America's Richard Martin Award. She continues to create garments and is currently working on "A Revolutionary Decade: Fashion & Material Culture in the 1790s" funded by a Social Sciences and Humanities Research Council of Canada.



Detail,  
Daniel Rabel, “Entrée des  
Africaines” for *Grand Bal  
de la Douairière de  
Billebahaut* [The Grand  
Ball of the Dowager of  
Billebahaut], 1626,  
© Bibliothèque Nationale  
de France, Département  
Estampes et  
Photographie, Paris,  
France,  
RESERVE FOL-QB-3.

## Flesh Coloured Satin and Outfits à l’Antique: Costume Practices on the Early Modern Stage

**Stephanie Blythman**

Independent Scholar, London, England

### Abstract

Prints of actors in costume from the Early Modern period, particularly the seventeenth century, often show the actors in an interpretive variation of Roman armour, apparently incongruously paired with the then fashionable periwig. In many discussions of the period, this pastiche of historical and contemporary style is treated as ignorance on the part of the theatre makers. Such a dismissal seems shortsighted, however, when the literature of the period adapted or took inspiration from the stories of antiquity. Analysing imagery from the period alongside contemporary literature and discussions of performance practice, this paper will offer a short demonstration of how Early Modern period scenic costume acted as a consciously performative sign system, functioning in different ways to everyday dress. Annotations on the costume design drawings by Daniel Rabel (1578–1637) for the court ballets of King Louis XIII (1601–1643) raised questions about the costuming of seemingly naked skin, whatever its colour. Solely literary analysis of the period argues that farce was replaced by literary plays, whereas the research for this conference presentation will show that the story presented by the costumes indicated a blending of styles. Both imagery and play-text indicate that Molière’s doctors were not so dissimilar to the Commedia doctor character.

### Biography

Stephanie Blythman is an independent researcher working as a costumer in the film and television industry. She initially became interested in the performative power of stage costume while completing her BA in Drama Studies and French at Trinity College Dublin, Ireland, before training and working in costume. In 2016, she took time out of the film industry to complete an MA in History of Design at The Victoria and Albert Museum (V&A)/Royal College of Art, London, where she began her research into early seventeenth century French costuming practices, exploring what the costumes, the performers’ costumed bodies, and their iconographic representation say about Early Modern French understanding of nation, race, and class.



Advertisement,  
*U.S. Government Alaska Seal Skin  
and Fouke Furrier*, circa 1937,  
© American Furrier Archive,  
Special Collections,  
The Fashion Institute of Technology (FIT),  
State University of New York,  
New York, United States.

## Examining the Alaskan Sealskin Industry through International Government Policy, Conservation Plans, and Fashion Trends

Laurie Anne Brewer

RISD Museum, Providence, Rhode Island, United States

### Abstract

Under United States government control, a unique fashion industry was created at the beginning of the twentieth century: the certified Alaskan fur seal product. Three main factors figure into the history of the “Alaskan Sealskin” industry. Firstly, the seal cannot be ranched—unlike many other fur bearing animals—and because of this, many external forces (including predators, disease, and climatic forces) can affect the product from season to season. Secondly, because of the location of the Alaskan sealskin islands (the Pribilof Islands in the North Pacific Ocean), there has been much international dispute over the animals, thus affecting availability of the product. Thirdly, the marketing of the certified sealskin fashions long carried the connotation of a luxury product. Unlike other fashion industry items, the Alaskan sealskin product firstly followed the trends of international government policy; secondly conservation plans; and lastly fashion forecasts and trends. The history of the Alaskan sealskin coat can be traced using articles from trade journals as well as advertisements and layouts from fashion magazines. This presentation will cover how the combination of these forces affected the ultimate use and style of sealskin products—with its changing status from a luxury good to a practical item, a contested endangered resource, to most recently a signifier of Inuit rights.

### Biography

Laurie Anne Brewer is associate curator in The Rhode Island School of Design (RISD) Museum’s Fashion and Textiles department and adjunct faculty in the RISD’s Apparel department. Her recent exhibitions include *The Art and Design of Spider Silk* (2019), *Luminous Lace* (2017), *Golden Glamour: The Edith Stuyvesant Gerry Collection* (2015), *Indische Style: Batiks for the International Market* (2015), *Queen of the Insects: The Art of the Butterfly* (2009–2010), and *Asian Textiles and the Grammar of Ornament: Design in the Victorian Age* (2008). She is currently working on *Sedna/Selkie/Seal*, an exhibition that will trace the history and politics of sealskin within western fashion, slated to open in 2022.



“Summer Simmits,”  
*The Cloth*,  
Spring/Summer 1985,  
Photographed by  
Anita Corbin,  
Stylist Iain R. Webb,  
© Glasgow School of  
Art Archives and  
Collections, Glasgow,  
Scotland,  
DC 089/3/4/3/20.

## The Cloth Collective: Investigating Textiles, Garments, and Creative Processes, 1983–1987

**Helena Britt**

Glasgow School of Art, Glasgow, Scotland

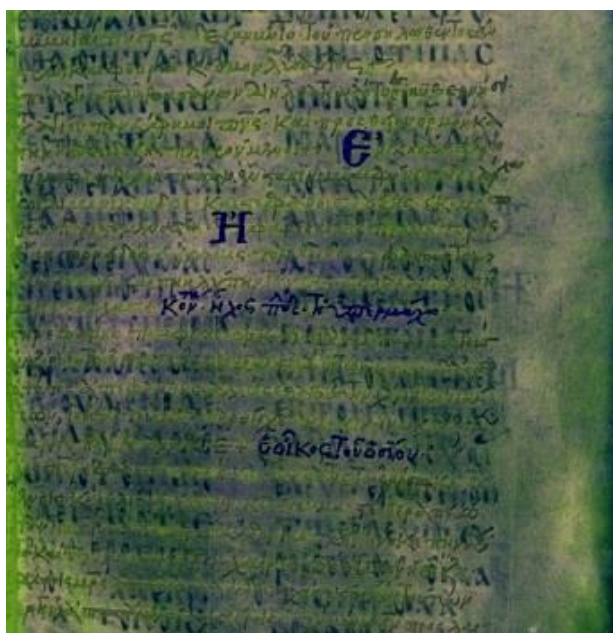
### **Abstract**

Formed by David Band, Brian Bolger, Fraser Taylor, and Helen Manning for their Royal College of Art degree show, *The Cloth* was an innovative 1980s creative collective. *The Cloth* created textile designs for numerous fashion clients including Betty Jackson, Paul Smith, Fenn Wright & Mason, Nicole Miller, and Calvin Klein. The collective worked with Liberty of London to create window displays, T-shirts, and printed textile designs. Through this connection with Liberty, designs for Jean Muir, Wendy Dagworthy, and Yves Saint Laurent were created. Under *The Cloth* label, garments sold through prestigious retail outlets. Although all members of *The Cloth* were trained in printed textiles, their prolific array of outputs spanned creative disciplines into graphics, painting, products, and interiors. For the music industry they generated artworks for record sleeves and promotional items. Bringing together materials from public and private collections with oral histories, this paper will examine *The Cloth*’s innovative textile and garment outputs, to provide insights into their ways of working positioned within the wider 1980s fashion context. This paper presents research in progress; the wider project seeks to compile a history of creative outputs by *The Cloth*, while examining educational experiences and creative processes that informed collaborative and cross-disciplinary working.

### **Biography**

Dr. Helena Britt is a printed textiles lecturer within the Department of Fashion and Textiles at Glasgow School of Art (GSA). Responsibilities include teaching, research, and coordination. Research interests encompass investigation utilising archives and collections; the impact of digital technologies on printed textiles; textile design education and practice-focused methodologies. She is currently undertaking research surrounding the 1980s creative collective, *The Cloth*, funded by a Leverhulme Trust Research Fellowship. Helena holds an MA from The Royal College of Art, PhD and PGCert Supervision in Creative Practices from GSA.





Multispectral image of  
*Menaion for the Months of  
November and December,  
Imperfect, Partly Palimpsest,*  
Written in Ancient Greek,  
Circa 1400–1499,  
© The British Library,  
London, England,  
Add MS 36823, f. 17r.

## Costumes as Palimpsest: Exploring the Memory and Embodiment of Narrative through Re-Used Costumes in Film and Theatre

Amelia Brookins

University College London, London, England

### Abstract

Palimpsest is a term that traditionally refers to manuscripts that have been re-used to form another. The original text is written over by a new one, leaving remnants of the past to linger in the background as memories and suggestions of what once was there. This paper will suggest a similarity of meaning when “palimpsest” is applied to costumes used in film and theatre. Costumes represent part of a narrative at the time of performance, but afterwards they embody the memory of the performance. Occasionally, a costume with a particularly strong memory attached to it will go into an archive and thus go on representing that performance. More often, though, costumes go on to live in stock, where they are re-used again and again in other performances. Do the memories of previous narratives cling to these costumes as they are used to embody new narratives? Can the re-use of a costume intentionally bring memories of past performances to the stage again? This paper will explore various instances in which costumes have accumulated memories through use in multiple performances.

### Biography

Amelia Brookins is currently completing an MA in Library and Information Studies from University College London and holds a BFA in Theatre Design (Costume) from The University of Southern California. She started her career working as a costumer for film in Los Angeles, California and went on to work for the Shakespeare Theatre Company in Washington, DC. She was a Costume Conservation intern at the Smithsonian Institution National Museum of American History and has also held a volunteer placement at The Victoria and Albert Museum (V&A), Department of Theatre and Performance. In 2019, Amelia was the recipient of The Association of Dress Historians’ Madeleine Ginsburg Grant in support of her placement at Shakespeare’s Globe Theatre Library and Archive, London.



*Shaman Robe for a  
Young Man from the Yao,*  
circa Mid Twentieth Century,  
© Lasell University Fashion Collection,  
Lasell University, Newton, Massachusetts,  
United States, 2015.9.1.

## The Intentionality of the Architecture and Artistic Details of Indigenous Vietnamese Dress

**Jill Carey**

Lasell University, Newton, Massachusetts, United States

### **Abstract**

For thousands of years, ethnic minorities, together with the Viet (Kinh) majority people, have formed a great united and powerful Vietnamese family. This anthropologic diversification supports communal living centered on agriculture and self-sustaining villages, where the architectural structure and artistic details of dress provide insights into the significance of indigenous style and its defining purpose. Ethnic minority groups are located throughout the vast regions of Vietnam where stylistic variations occur, however, what appears to be a constant is the importance of the production of body covers as a means toward self-worth and spiritual expression. The ability to create clothing and accessories by hand or machine, as well as incorporate specific techniques regarding embroidery and applique, is a remarkable trace of tradition and the primary responsibility of females. As such, tribal women produce clothing that functions within the tasks of daily life. In general, the components of dress are created from basic geometric shapes adorn with representative motifs made from available natural and synthetic materials. This presentation explores the importance of tribal socialisation within Vietnam, through the analysis of specific garments drawn from the Lasell Fashion Collection that explore wearable artistry in connection to individual and collective identity.

### **Biography**

Jill Carey was honoured by Lasell University, in Newton, Massachusetts, as the Joan Weiler Arnow Professor '49, a three-year endowed position awarded for excellence in teaching and community impact. Carey has presented on topics such as fashion plates, uniforms, and indigenous attire in the United States and abroad. Her publications offer alternative ways of viewing the components of dress as artefacts of identity, artistic expression, and social connectedness. As curator of the Lasell Fashion Collection (LFC), Carey consistently works with students and professional partners to install public exhibitions in prestigious venues to support experiential scholarship. The LFC earned a National Endowment for the Arts grant to produce its notable online Catalogue of Artistry in Fashion to celebrate the fading arts of design techniques.



Detail, *Bobbin Made Border of Gilt Thread*, Attached to a Superfrontal, Donated during the Mid Seventeenth Century by an Aristocratic Family to Stockholm Cathedral, Stockholm, Sweden, Photographed by Lena Dahrén.

## Bobbin-Made Trimmings of Gold and Silver in Swedish Collections, 1640–1660

**Lena Dahrén**

Uppsala University, Uppsala, Sweden

### Abstract

In 1644 the first thorough sumptuary law was passed in Sweden—and it states, above all, who and at what occasions is allowed to wear bobbin-made lace of gold and silver. This sumptuary law was preceded by a discussion led especially among the clergy, who had pressured the young Queen Kristina to pass this law to avoid the extreme luxurious consumption among the aristocracy. The objective of this paper is to provide context to bobbin-made lace of gold and silver, which was starting to become fashionable during the mid seventeenth century. The paper will begin with portrait depictions of garments with applied lace of gold and silver and compare the pictures to inventories and extant lace. The research questions are: why was the clergy so eager to forbid bobbin-made lace of gold and silver during the mid seventeenth century—while they had agreed to it earlier? Was there any special reason for this from the clergy, and if so, what was the reason? This paper will also present in what context the lace was used.

### Biography

Dr. Lena Dahrén is affiliated senior lecturer in Textile History at the Art Department of Uppsala University, Stockholm, Sweden. In 2010, Lena earned a PhD in Textile History from Uppsala University, with a thesis, titled, *Med kant av guld och silver* [Trimmed with Gold and Silver], which explored the technique, production, use, and reuse of bobbin-made borders and edgings of gold and silver during 1550–1640. Lena holds a BA in Ethnology and Art History from Stockholm University. Her current research concerns magnificent textiles during the seventeenth century, including velvets and silks used for fashion and interior textiles—and when not fashionable anymore, the textiles were donated to local parish churches and converted into church vestments.





*A Tea Party with Gillian Davies' Aunt Bessie, Lizzie and Edna, Llanstephan, Wales, 1918, © The Private Collection of Gillian Davies, Savannah, Georgia, United States.*

## Picturesque Arcadia or Essential National Identity? The Impact of Wearing Welsh Costume on the Awareness of Welsh History and Culture

**Gillian Davies**

Savannah College of Art and Design, Savannah, Georgia, United States

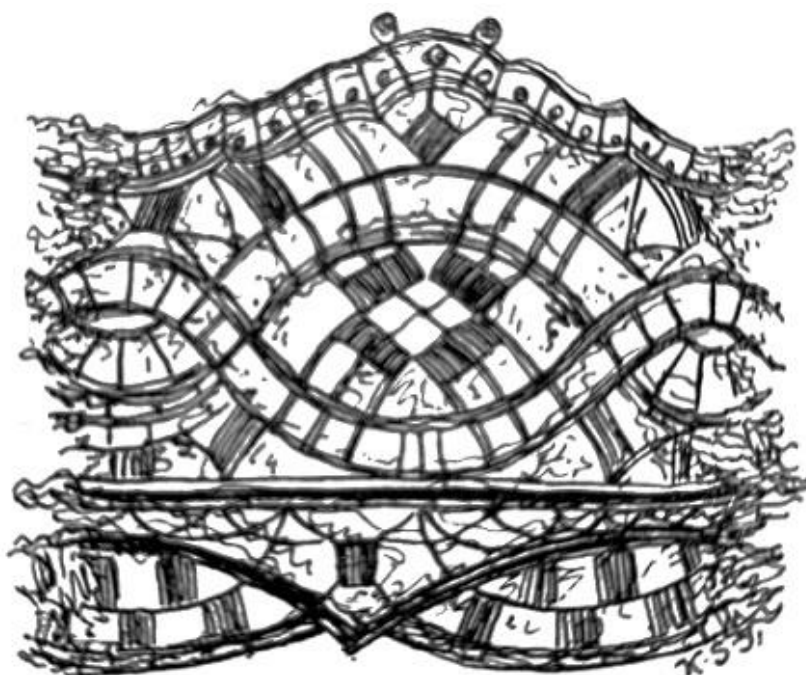
### **Abstract**

Welsh traditional dress plays a major iconic role in many Welsh cultural festivals. The most patriotic of these festivals is the national celebration for the patron saint of Wales, St. David. Each year, St. David's Day is celebrated on March 1<sup>st</sup> and is a festival that has become fundamental to the meaning of Welsh culture and national identity. Through ongoing processes of definition, such dress enables us to realise the performance and the appearance of "Welshness" in ways that are obviously profound. Various parts of the costume are based on aspects of rural women's dress from the late eighteenth century, but the custom to wear a version of such a costume on social occasions has become an indicator of regional and national identity and is significant in role play. How much of this identity is playful articulation of cultural desire, and how much is reflective of a true awareness of Welsh culture and history? Dress encodes and displays various social elements including class, gender, and material subculture (Barnard, 2002). How does the National Welsh costume fit into this philosophy?

### **Biography**

Gillian Davies taught Art /Design History, 1970–2018. Her London University BEd degree and BA Open University degree in Architecture and Design was followed by a Master's degree in Design History/Material Culture. This was followed by doctorate research in "Gender Design and Modernism" and studied the work and lives of female designers, 1900–1940. As a Professor of Design History and Director of Studies in a School of Architecture at Savannah College of Art and Design, Gillian was awarded the President's Award for Doctorate studies adaptation to the MA curriculum and became a Fellow of the Royal Society of Arts for services to education. Gillian was a Board Director of the five historical house museums in Savannah, Georgia.





*Lace Pattern on the  
Burial Clothing  
of Kata Bethlen,  
circa 1750,  
Drawing by  
József Sebestyén,  
Published in  
Imre Lukinich,  
*A bethleni gróf Bethlen  
család története*  
[The History of the Family  
Bethlen of Bethlen],  
Athenaeum,  
Budapest, Hungary, 1927,  
p. 550.*

Gender and Clothing:  
Dressing the Nobility in the Principality of Transylvania, circa 1650–1750

Éva Deák

Eötvös Loránd University, Budapest, Hungary

**Abstract**

Buying fashionable articles of clothing, fine materials, or fur was not merely a question of money for the Transylvanian nobility in the Early Modern era. Luxury items were hard to obtain. Making elegant clothes for members of the elite was a long process in which the future owner was fully involved. One had to be acquainted with the materials used as well as with the whole dressmaking process. Gender roles in obtaining, preparing and having made luxury materials and clothing is examined. Men had much more opportunity for shopping, while noblewomen were highly skilled embroiderers. Even though the same materials were used, Oriental characteristics were more apparent in the Hungarian male clothing, while women's fashions were closer to western models, influenced by the Italian and Spanish styles, later by the French fashion. Clothes and dressing practices of members of two influential Transylvanian noble families, the Telekis and Bethlens, are in the center of the examination. Research sources include remaining articles of clothing, depictions as well as written documents: memoirs, correspondences, inventories and descriptions of family events (baptisms, weddings, and funerals). Prominent examples are the extensive correspondence of chancellor Mihály Teleki, the memoirs of Miklós Bethlen, and the memoirs, letters, and needlework of the writer Kata Bethlen, widow of József Teleki.

**Biography**

Dr. Éva Deák is a research fellow at the Institute of History, Department of Early Modern History, at Eötvös Loránd University in Budapest, Hungary. In 2008, Éva earned her PhD in Comparative History of Central, Southeastern, and Eastern Europe at the Central European University in Budapest. Her academic interests and fields of research include clothes and clothing, popular culture, elite culture, social representation, Early Modern history, social and cultural history, historical ethnography.



*A Connemara Girl*,  
Augustus Nicholas Burke (1838–1891),  
circa early 1870s,  
© National Gallery of Ireland,  
Dublin, Ireland.

Extrapolating History:  
Researching the Under-Represented:  
Cinematic Depictions of Nineteenth Century Dress in Connemara, Ireland

Clodagh Deegan  
Independent Scholar, Dublin, Ireland

**Abstract**

The Great Famine in Ireland (1845–1849) was a catastrophic event that saw the deaths of more than a million people within five years. Its impact was most keenly felt by already disadvantaged tenant farmers and labourers in the west of Ireland. In recent years (2016–2020) there have been one contemporary opera, titled, *The Hunger*, performed in New York and Dublin; one short film, titled, *Bainne*; and two feature films, titled, *Black 47* and *Arracht*, which all have The Great Famine in Ireland as the subject. For the costume practitioner, there are budgetary and time constraints that limit our research. Touching on contemporaneous art and newspaper reporting, this paper will demonstrate how under-representation and, at times, misrepresentation of the poor further impedes what we can know for certain. By looking at the three afore-mentioned films set during the Famine (*Bainne*, *Black 47*, and *Arracht*), we can see the priorities of the film makers, and the differences and similarities in approach to costuming. To the extent that the costume department has control over the final image, how much of what we see is historically accurate—and what has been extrapolated?

**Biography**

Clodagh Deegan is a Costume Designer and Supervisor working across film, theatre, and opera. Recent design work has included *HerStory* (2020) a six-part documentary series for RTE Television; *Two Angels Play I Spy* (2019) a contemporary, projection-mapped opera; and films *Arracht* (2019) and *Citizen Lane* (2018). In 2016, Clodagh was awarded a bursary and mentorship under Pan Pan Theatre's International Mentorship Scheme and, mentored by Stewart Laing, wrote and designed a play, titled, *The Perversions of Quiet Girls*. She has been a guest lecturer and instructor at The Institute of Art, Design, and Technology (Dublin, Ireland) and The Lir National Academy of Dramatic Art at Trinity College, Dublin, and has presented costume workshops to second-level students as part of the Cinemagic International Film and Television Festival for Young People in Ireland and Northern Ireland.



*Jodie Kidd for Comme des Garçons,  
RTW Spring/Summer 1997,  
“Body Meets Dress” Collection,  
© Condé Nast Archive, Vogue.com.*

**Fashion’s Fantastic Beasts:  
Locating the Monstrous Feminine in the Work of  
Alexander McQueen, Thierry Mugler, John Galliano, and Rei Kawakubo,  
1989–2001**

**Olga Dritsopoulou**

The Victoria and Albert/Royal College of Art, London, England

**Abstract**

This paper explores the notion of the palimpsest within the discourse of the fashion design of the 1990s and the early 2000s, using the Net-a-Porter runway show archive as the main source of primary material. The palimpsest exceeds the boundaries of linear time; constantly new, but always containing traces of the old, it remains in an ambiguous realm of transcendence. The transgressive nature of the fashion system and design as analysed by postmodern critique is thus a palimpsest, and the designer its editor. This research aims to deploy this concept as a methodological tool in order to construct and deconstruct a “monstrous” palimpsest of fears, anxieties, and uncanny horrors as depicted in the works of celebrated designers Alexander McQueen, Thierry Mugler, John Galliano, and Rei Kawakubo of Comme des Garçons. Themes addressed in this paper include the notion of the grotesque in visual culture, female hysteria in Victorian gothic literature, and religious concerns illustrated in Medieval bestiaries.

**Biography**

Olga Dritsopoulou was awarded a 2019 Student Fellowship by The Association of Dress Historians. A postgraduate student at The Victoria and Albert Museum/Royal College of Art (V&A/RCA), London, History of Design programme, Olga is currently focusing on the further development of her undergraduate research, revolving around the analysis of contemporary conceptual fashion in an interdisciplinary manner with regards to philosophy and literature. Having worked for companies such as DKNY in New York and Jonathan Saunders in London, Olga is a stylist and scholar, aspiring to contribute constructively to the further evolution of fashion as an academic field.



Engraving,  
*The Kingdome  
of Scotland*,  
Published in  
*The Theatre of the  
Empire of Great  
Britaine*,  
John Speed,  
London, England,  
circa 1611–1612,  
p. 131,  
© The British Library,  
London, England.

Mapping Dress and Identity:  
The Costumed Figures in John Speed's  
*Theatre of the Empire of Great Britaine*, 1611–1612

Ruth M. Egger

Württemberg State Museum, Stuttgart, Germany

**Abstract**

Bringing together the history of cartography and dress, two fields which have often been examined separately, this presentation argues that John Speed's *Theatre of the Empire of Great Britaine* (circa 1611–1612), the first complete atlas of the British Isles, also represents the earliest comprehensive visual depiction of the attire of its inhabitants compiled by an Englishman. Speed's *Theatre* exemplifies a new and innovative way of presenting dress on maps which emerged around 1600 resulting in a more immediate association of place and identity than previous costume books. Comparison to earlier images demonstrates that the costumed figures on Speed's maps of England, Scotland and Ireland were novel. Speed used dress to represent English civility as role model for the semi-peripheral Scottish Lowlands and Gaelic society, which was considered as barbarous and backwards. Produced in the wake of the Union of the Crowns, his *Theatre* helped articulate an emergent notion of Britain and consequently a new model of national affiliation that was inflected by a range of different ethnic, religious, class and gendered identities.

**Biography**

Ruth M. Egger is a research volunteer at the Württemberg State Museum in Stuttgart, Germany, where she assists in the curation of a special exhibition about women at court in Württemberg. In 2019, she completed a Master's degree in Art History: Dress and Textile Histories at The University of Glasgow, Scotland. She holds a BA in History and a Master's degree in Celtic Studies at The University of Vienna, Austria and previously worked as a costume maker at Salzburg State Theatre. Ruth's main research interests are sixteenth to nineteenth century dress and textiles, construction techniques and makers, as well as discourses related to fashion. Her dissertation focused on early seventeenth century dress in the British Isles and is subject of her conference presentation.





Front Cover,  
*Vogue*,  
Paris, France,  
1 March 1924,  
© Bibliothèque nationale  
de France,  
Paris, France.

## L'Americaine: French Perceptions of American Style, 1920–1939

**Caroline Elenowitz-Hess**

Parsons, The New School, New York, United States

### **Abstract**

“My Transatlantic friends are always welcome; they have what I call ‘the three f’s’: figures, francs and faith! That is why I like dressing the Americans,” famed nineteenth century couturier Charles Frederick Worth purportedly said about his American clients. This comment reflected the accepted stereotypes of American women that persisted following the First World War—they were seen as healthier and wealthier than their French counterparts. In the 1920s and 1930s, no one challenged the primacy of Parisian fashion; however, it was wealthy American consumers who played a key role in supporting and upholding this authority. Yet, despite this centrality of American patronage of French fashion, little scholarly attention has been paid to French perceptions of American fashionability during this period. An examination of French fashion magazines of the interwar period reveals that fashion was a key component of the way in which the French portrayed Americans. These representations of American women—called *l’Américaine*,” a counterpart to the famed “*Parisienne*”—were not universally positive; they identified differences in the way American women approached romance, and pointed out the ways wealth did not translate to elegance. For French readers of these magazines, “*l’Américaine*” acted as a foil, an alternative both simultaneously aspirational and aberrant.

### **Biography**

Caroline Elenowitz-Hess graduated with an MA in Fashion Studies from Parsons, New York, in May 2020. Previously, she earned a BA in English Literature from Yale University and an AAS in Fashion Design from The Fashion Institute of Technology (FIT), State University of New York. Most recently, Caroline has been a curatorial intern at the Costume Institute at the Metropolitan Museum of Art and at the Museum at FIT. Her research is focused on definitions of femininity in the twentieth century in France and the United States.



*Iranian Style at Sam Café,  
Tehran, Iran,  
Instagram post #iranianstyle,  
www.instagram.com,  
© Yasaman Asgharian,  
25 August 2019.*

## How Clothing Became Political: Fashion in Iran after the 1979 Islamic Revolution

**Rezvan Farsijani**

Independent Scholar, Tehran, Iran

### **Abstract**

Years of sanctions have isolated the Iranian economy, limiting imports and reducing the ability of Iranians to use international currencies. The global fashion industry was no exception. Innovative Iranians have therefore developed their own fashion ecosystem. The fashion scene in Iran has really taken off after the imposition of economic sanctions against Iran. Rather than investigating the fashion industry at the macro level, this presentation will focus on the advent of independent fashion designers from Iran. These women are the “cultural intermediaries” and the “new cultural workers.” Not only do they view fashion as part of their livelihood and create their labor market and a series of micro-economies based on their own self-employment strategy, but they also contribute to the negotiation of dress codes. These cultural intermediaries in their private fashion studios design and produce fashionable clothing that follows different dress codes than those considered by the state to be appropriate and “decent” clothing for women. This presentation will demonstrate how the antagonism of these stylists to Islamic dress codes is related to the notion of “feminism of everyday life,” and shows how the Iranian woman resists the policies of the Islamic regime.

### **Biography**

After finishing her cinematographic studies in costume design at Tehran University, Iran, Rezvan Farsijani worked as a costume designer for Iranian cinema and continued her cinematic studies at The University of Paris Diderot and then at The Duperré School of Applied Arts, Paris in fashion design. Her PhD at the Sorbonne addressed how fashion design contributes to integrate the Middle East. She is the founder of the association, Fashion Week without Visa, in collaboration with Singa France, which is the first international fashion event that brings together creators and artists who are migrants or committed to migrants, with the goal of promoting clothing heritage. She is a scientific advisor to Thread at The Center for Textile Research (CTR) at The University of Copenhagen, Denmark.



*Ceremonial Dress Painted  
with Mythical Characters,*  
Cotton Yarns,  
Plain Weave 2/1,  
circa Fifteenth Century,  
155 x 134 cm,  
© Textile Collection,  
Pampa La Cruz  
Archaeological Program,  
Pampa la Cruz,  
Huanchaco, Peru,  
PLC-275A-Tx6.

### Fifteenth Century Costume of Elite Children Buried at Pampa la Cruz, Perú

**Arabel Fernández, Gabriel Prieto, and Andres Shiguekawa**

**Arabel Fernández**

The Metropolitan Museum of Art, New York, New York, United States

**Gabriel Prieto**

The National University of Trujillo, Trujillo, Perú

**Andres Shiguekawa**

Pontificia Universidad Católica del Perú, Lima, Perú

#### **Abstract**

During the recent excavations at Pampa la Cruz site, Huanchaco district, north coast of Perú, the Peruvian archaeologist Gabriel Prieto, director of the Archaeological Project Huanchaco (PAHUAN), along with his research team, discovered more than 200 sacrificed children. Near this sacrificial space, the PAHUAN project also unveiled another important discovery, the burial of nine children, between men and women, richly dressed and luxurious body ornaments; one of them with clear evidence of having been sacrificed. This episode took place around the fifteenth century. This paper deals with the technical-structural and stylistic aspects of the garments associated with these individuals consisting of painted dresses, brocade-decorated shirts, ponchos with feather mosaic decoration, and headdress in ikat decoration technique. It is from this clothing that the social status of the users can be determined, the correspondence of this clothing with the textile tradition of the north coast of Perú, as well as contact with populations north of Perú.

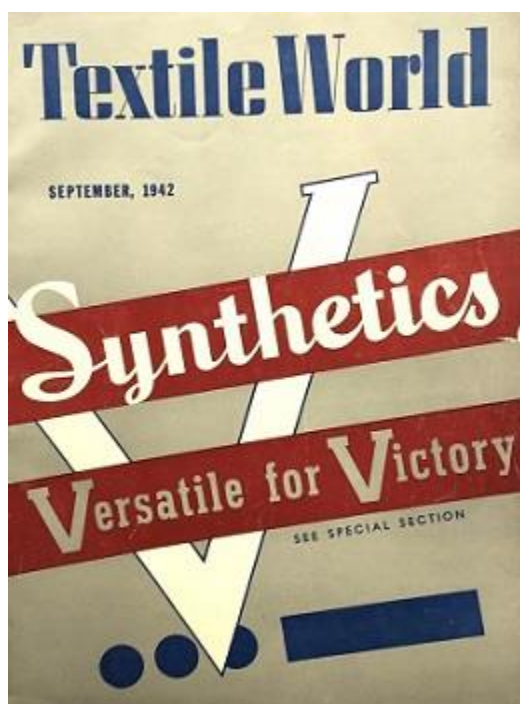
### **Biographies**

Arabel Fernandez is a Fellow at the Department of Arts of Africa, Oceania and the Americas at The Metropolitan Museum of Art, New York, New York, United States. She is an archaeologist and textile conservator. During her professional life, she has had the opportunity to work in different archaeological projects as a textile specialist. She also has been in charge of the opening of the mummy bundle of the Lady of Cao, one of the most important discoveries of the Andean archaeology that revealed the important role that the women play during the moche culture. She also has a Master's degree in analytical techniques. In this field, her interest is in the identification of textile dyes and degradation of fibers, and in dress and gender identification.

Gabriel Prieto is currently an assistant professor in archaeology at The National University of Trujillo, Perú, and director of the Huanchaco Archaeological Programme, which is focused on understanding the impact of climate change on the fisheries and marine resources during 1500–1650 in the Huanchaco area, north coast of Peru. Gabriel is also interested in learning how fishing technology has changed or continued through time and how that has impacted human adaptations. The ultimate goal of this research is to understand present day traditional fishermen from Huanchaco, who are perhaps the last maritime community of the South American coast with a traditional culture rooted in pre-Hispanic civilisations.

Andres Shiguekawa is conservator at the Archaeological Project Huanchaco. He is a specialist in archaeological, historic, and ethnographic material conservation. His professional experience includes work in archaeological projects and museums of Perú and Bolivia.





Front Cover,  
*Textile World*,  
September 1942,  
Private Collection.

Versatile for Victory:  
The Representation and Reality of Man-Made Textiles, 1930–1955

Trish FitzSimons and Madelyn Shaw

Trish FitzSimons  
Griffith University, Queensland, Australia

Madelyn Shaw  
Smithsonian Institution, Washington, DC, United States

**Abstract**

During the First World War, governments everywhere, straining to clothe and shelter their military and civilian populations, faced shortages of wool and other textile fibers. The ensuing fierce international politics around these resources spurred an intense search for substitutes. Post-war, companies such as DuPont (United States) and SNIA Viscosa (Italy) embraced the chemistry and production chains of man-made fibres, and the field grew rapidly. But getting the public to accept the new fibres was another matter. In Italy, the Futurists led the charge: Marinetti—the Futurist leader—wrote illustrated poems extolling the virtues of Lanital and rayon as nature improved. In the United States, DuPont responded to early 1930s accusations of war-profiteering with a rebranding exercise that replaced gunpowder with textile fibres: initially rayon, then nylon, then Fibre A (eventually marketed as Orlon). But there is considerable documentary and archival evidence that these new textiles did not live up to their marketing hype, and that growers and users of natural fibres were wary. This presentation explores the textile industry’s redemptive narrative of modern science creating not mere substitutes, but, as DuPont promised, “Better Living through Chemistry.” It contrasts this hyperbole with the testing realities of these new fibres.

### **Biographies**

Madelyn Shaw is Curator of Textiles at The National Museum of American History, Smithsonian Institution, Washington, DC, United States. She is author and curator (with Lynne Bassett) of *Home Front and Battlefield: Quilts and Context in the Civil War*, (American Textile History Museum, 2012). Her work as curator, author, and historian of textiles and dress is multi- and inter-disciplinary.

Trish FitzSimons is professor at Griffith University in Brisbane, Australia. She is a documentary filmmaker, social historian, and exhibition curator. Madelyn and Trish share a creative research project, titled, *Fabric of War: A Hidden History of the Global Wool Trade*, that combines material culture, audio visual culture, and archival documents as key sources.



*Garment of a Fiancée in Bukhara, Uzbekistan, circa Nineteenth Century, Ethnographic Fund of The State History Museum of Uzbekistan, Tashkent, Uzbekistan, Inv. #1814 collection 195.*

## The Transformation of Uzbek National Dress for Women

**Yulduz Gaybullaeva**

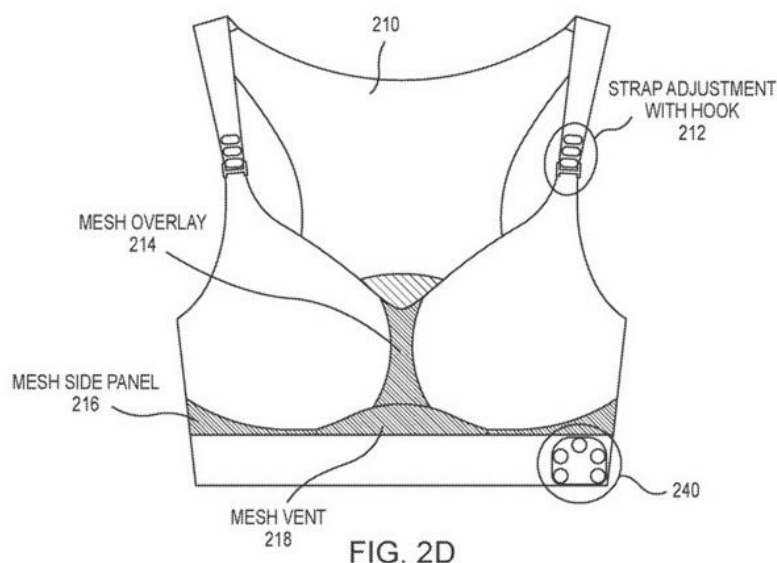
The National University of Uzbekistan, Tashkent, Uzbekistan

### **Abstract**

Traditional women's folk costumes in Uzbekistan include six different styles from various regions, including Fergana–Tashkent, Bukhara, Samarkand, Kashkadarya, Surkhandarya, and Khorezm. Each unique style is distinguished by different kinds of jewelry, the methods of tying the shawls, and ceremonial variations in their use. New styles were also developed later due to influences of Russian Turkestan. For many centuries, women were largely isolated from the rest of society, lived out their lives mostly at home, and were expected to be the guardians of ancient Uzbek beliefs that pre-dated the conversion to Islam. But during the twentieth century, women's clothing in Uzbekistan has been increasingly characterised by an erosion of their traditional function to denote age and status differences, but especially by eliminating those that distinguished girls from married women. As the old ways have faded away, some young women still follow sartorial customs and beliefs, yet often understand less and less about their meanings. Modern international fashion styles have been increasingly adopted in urban areas and the traditional religious dress prohibitions to preserve modesty have also been weakened. Women have increasingly appeared in public without the old modest head coverings that hid their hair, abandoned the traditional long trousers, and have adopted more revealing dresses that are sleeveless and short.

### **Biography**

Dr. Yulduz Gaybullaeva is the Deputy Director for Research and Innovations at the Center for Implementation of Educational Programs at Webster University in Tashkent, Uzbekistan. She studied at The Faculty of Foreign Philology at The National University of Uzbekistan, Tashkent, 2000–2006. In 2020, she earned a PhD in The Department of Uzbekistan History at The National University of Uzbekistan. For her doctoral thesis, Yulduz conducted scientific research on the history of national dress of Uzbek women during the nineteenth and twentieth centuries. Yulduz has authored 20 publications.



Detail,  
*Bra Patent Application*,  
Begriche, A., Lazemi, P.,  
Nurkka, M.E., Dumont, T.,  
Fortier-Poisson, P. (2018)  
Biosensing Garment,  
United States Patent  
Application  
no. US20180249767A1  
[Pending]; available at:  
[https://patents.google.com/patent/US20180249767A1/](https://patents.google.com/patent/US20180249767A1/en?oq=US20180249767A1)  
en?oq=US20180249767A1,  
Accessed  
1 September 2020.

## Defining the Smart Bra Field: Insights from Twenty-First Century Bra Patents

Kadian Gosler

University of the Arts London, England

### Abstract

Since 2004, the search for the term “smart bras” has risen with an increased output of media articles on recent prototypes designed within academic and industry institutions. While informative in terms of a contextual review, providing information on the various naming terminologies and documented designs, media articles alone fail to provide the full scope of this burgeoning field. The bra is one of the most complex and extensively patented garments. Patent databases provide in-depth propriety information on technological innovations as well as an overview of historical and societal design trends. The goal of this paper is to focus on modern advancements in the field of smart bras paying particular attention to novelty ideas in function and design. The United States Patent and Trademark Office (USPTO) database is utilised to interrogate twenty-first century global bra patents during 2000–2020. Here, we delineate and explore the creative landscape of the smart bra field, identify the design classifications within, and discuss insights on patent trends.

### Biography

Kadian Gosler is a theory and practice-based PhD Candidate within the Fashion and Textile and Design department at The University of the Arts London; exploring experience through a multi-perspective approach in the design and development of Bra Wearables—a subsection of smart bras. Her interdisciplinary interests include the design, history, and consumption of intimate apparel, experience-centred and emotion-centred design, design processes, wearables, dress and embodiment. Kadian has 10+ years as a professional lingerie designer and merchandiser; completing a Master’s degree in Merchandising and Management from the Academy of Art University; and a Bachelors, Magna Cum Laude, in Intimate Apparel Design from The Fashion Institute of Technology (FIT), State University of New York, New York, United States.



*Lithograph  
after a Drawing  
by Gustaf Papst,  
Published in  
Sveriges  
industriella  
etablissemanger  
[Sweden's  
Industrial  
Establishments],  
Stockholm,  
Sweden,  
circa  
1870–1879.*

## The Rise and Fall of Carlsviks Textile Factory in Stockholm, Sweden, 1857–1871

**Inga Lena Ångström Grandien**  
Independent Scholar, Stockholm, Sweden

### Abstract

This paper is about Carlsviks Textile Factory, founded in 1857 in Stockholm, Sweden by a consortium with the Prussian General Chancellor Carl Heineman at the head, and built—with the help of English engineers—after drawings by the Swedish architect J.F. Åbom. When finished, Carlsviks, arranged according to the factory system, was considered a technical wonder of its time. The mill, covered by a saw-tooth roof, was Sweden's biggest room, 101 x 64 metres, and housed already in the first year 260 power looms, driven by steam. A workforce of 350 people, among them 60 children, were employed in the factory. The workers were housed in simple buildings outside the factory area, whilst the owner and his family lived in a villa situated in the park that can be seen to the left in the print, above, next to the small railway used for transportation of the goods to the water. In the beginning Carlsviks produced thin, half-woolen textiles mostly used for dresses, but after the factory had been taken over by a new company in 1871 and the market for those had proven too small, the production was concentrated on heavier cloth. That was, however, a misjudgment, and in 1877 the factory was closed down.

### Biography

Inga Lena Ångström Grandien, PhD, Docent, is an independent scholar based in Stockholm. Her research expertise is Renaissance and Baroque art and architecture in general. Her published articles include, “Nikodemus Tessin the Younger's plans for a *castrum doloris* and a sarcophagus for Hedvig Sofia,” in *Princess Hedvig Sofia and the Great Northern War* (Gottorf, 2015) and “She was Naught...of a Woman except in Sex. The Cross-Dressing of Queen Christina of Sweden,” published in the Spring 2018 issue of *The Journal of Dress History*. Her article “Charles XII: a King of Many Faces” was published in *Charles XII: Warrior King* (Rotterdam, 2018). She is currently working on a monograph on the Swedish architect, Johan Fredrik Åbom (1817–1900), an article of which was published, titled, “The Wardrobe of a Young Swedish Professional: An 1841–1842 Cash Book Maintained by the Architect, Johan Fredrik Åbom (1817–1900),” in the Summer 2020 issue of *The Journal of Dress History*.





*Butterick Sewing Pattern 5156A,  
A Katharine Hepburn Frock,  
Featured in Butterick Fashion Book,  
Fall 1933,  
© [https://vintagepatterns.fandom.com/  
wiki/Butterick\\_5156\\_A](https://vintagepatterns.fandom.com/wiki/Butterick_5156_A), Accessed 11  
February 2021.*

## Hollywood Glamour: The Influence of Film Costume on Dressmaking Patterns during the 1930s

**Victoria Haddock**  
The University of Brighton, Brighton, England

### Abstract

This paper investigates the cultural influence that Hollywood film costumes during the 1930s had on women's fashions, by focusing especially on dress patterns that were sold during the decade. This research focuses on how dress patterns, produced by some of the largest pattern companies, were manufactured and based on costumes worn by famous Hollywood actresses, including Katharine Hepburn (1907–2003) in the films *Christopher Strong* (1933) and *Alice Adams* (1935). Through the use of primary sources including archival material, secondary sources, and a *Butterick Starred Pattern* published in 1933, this presentation will look at the social, cultural, and economic changes that took place during the 1930s to reach a conclusion on how inspirational film fashions actually were for women living through a decade of economic depression.

### Biography

Victoria Haddock graduated with a BA (Honours) History degree from the Open University in 2016, before undertaking a Master's degree in the History of Design and Material Culture from The University in Brighton, England, graduating with a Merit in 2019. Victoria's dissertation focused on the topic of fashion tie-ins inspired by film costumes during the 1930s. She currently works as a Freelance Collections Care Curator for Zenzie Tinker Conservation, working on The Royal Courts of Justice Legal Dress Collection, and has previously worked for The Gallery of Costume, Platt Hall, and the National Trust's Killerton House. Victoria has also been volunteering for a number of years with the Costume and Textile collections at Killerton and The Royal Albert Memorial Museum.



*The Central School of  
Arts and Crafts  
Student Costume Parade,  
Penshurst Place, Kent, England, 1951,  
© Theatre Department Photographs,  
Central Saint Martins,  
Collection of the UAL,  
London, England,  
Box 25, 5/9, E37.*

## Mastering the Cut: The Emergence of Historical Costume Cutting at The Central School of Art, London

**Amy Hare**

The University of Bristol, Bristol, England

### **Abstract**

On the shelf of most historical costume workrooms in Britain and beyond, you will find at least one, well-thumbed copy of either *Corsets and Crinolines* (1954), *The Cut of Men's Clothes* (1964), or *The Cut of Women's Clothes* (1968), all of which were written and compiled by Norah Waugh (1910–1966). In 1924, Waugh was a pupil at The Central School of Arts and Crafts (which after 1966 was known as The Central School of Art). Waugh taught there from 1931 until her sudden death in 1966. Through her teaching and her astonishing level of scholarship and research, Waugh's books have become synonymous with period costuming. The research presented in this paper seeks to reveal the life and legacy of this extraordinary woman and her contemporaries at the Central School—in particular Alix Stone (1913–2010), Margaret Woodward (1919–1977), Jane Greenwood (1934–), and Anthony Powell (1935–)—as they transformed the very nature of historical performance on stage and screen with their dedication to discovering the perfect cut of historical dress. It is through the cut of the garment that the performer can truly inhabit the movement and gesture of the past and in doing so bring new insight to an embodied experience of history for the performer and viewer.

### **Biography**

Amy Hare began her career exploring the history of dress in a practical way as a costume maker, specialising in historical tailoring for film. After completing an MSt in the History of Design at The University of Oxford in 2017, Amy began sharing her knowledge of the dialogue between clothing and costume at undergraduate courses while continuing her research into perceptions of costume, temporality, and embodiment during the twentieth century. Amy is currently a Senior Lecturer in Contextual Studies at The Royal School of Needlework and an Associate Lecturer in Costume History at UAL Wimbledon. Amy is a PhD candidate at The University of Bristol where she is researching the costuming of Shakespearean performance in post-war Britain. Amy's research centres around the study of dress history in the twentieth century, Art School pedagogies, and the dialogue between dress history and design for performance. She is currently preparing an exhibition of iconic costume and archival material relating to the life and work of Norah Waugh, for display at Central Saint Martins in 2022.



Tereva Crum-Stauffer  
as Esther  
in Lynn Nottage's  
*Intimate Apparel*  
at Actors' Warehouse,  
Gainesville, Florida, United States,  
January 2018,  
Directed by Deborah Dickey,  
Photograph Used by Permission.

Lynn Nottage's *Intimate Apparel*:  
Clothes Tell the Story

Charlotte Headrick

Oregon State University, Corvallis, Oregon, United States

**Abstract**

Lynn Nottage's 2004 award-winning play, *Intimate Apparel*, is unique in the world of contemporary theatre. Most plays require costumes of some kind. Not only does Nottage's play require clothing for the actors, but many of the scenes in the play also center around specific articles of clothing. These items must be constructed for every production of the play. A costume designer must design garments for the actors as well as these specific named costume pieces; for example, "Act One, Scene 1, Wedding Corset—White Satin with Pink Roses." Through these costumes, we are introduced to Esther, an African-American seamstress in 1905 New York. Esther is a seamstress who has an artist's soul. Inspired by one of Nottage's ancestors, the play tells a powerful story of struggle and loss. In February 2010, Lincoln Center Theatre in New York presented a new opera based on *Intimate Apparel* with a libretto by Nottage and directed by Tony award-winning director Bartlett Sher.

**Biography**

Dr. Charlotte Headrick is Professor Emerita of Theatre Arts at Oregon State University where she is a recipient of the Elizabeth P. Ritchie Distinguished Professor Award for Undergraduate Teaching and the Excellence Award from the College of Liberal Arts, the highest honor given by the College. She holds a PhD in drama from The University of Georgia, United States. She was awarded the Kennedy Center/American College Theater Festival Kennedy Medallion for her service to the Northwest, United States. A former Moore Visiting Scholar at the National University of Ireland, Galway, she is the co-editor of *Irish Women Dramatists: 1908-2001* (Syracuse University Press, 2014). She has presented numerous papers regionally, nationally, and internationally on Irish theatre. She is a member of Actors' Equity Association and has directed and acted in more than 100 plays in the United States and in Turkey. She is widely published in Irish Drama.





*Woman Wearing the Wedding Dress of Elizabeth Bull (1717–1780),*  
Photographer Unknown,  
circa 1910,  
Image Courtesy of Revolutionary Spaces  
(Formerly The Bostonian Society),  
Boston, Massachusetts, United States.

To Have and To Hold:  
The Construction and Transfiguration of the Wedding Dress  
of Elizabeth Bull (1717–1780)

**Marley Healy**

Independent Scholar, Boston, Massachusetts, United States

**Abstract**

In 1731, Elizabeth Bull, a young woman from colonial Boston, began work on an exquisitely embroidered gown that she would eventually wear for her wedding. Over the next century, the dress saw renewed life as Elizabeth's daughter and further descendants invoked several generations worth of stylistic changes upon it. The textiles and construction of the original dress demonstrate the global influence on fashion that existed in colonial Boston in the 1730s, and the dress's redesign almost 100 years later shares contemporary fashion sensibilities of the 1830s. The Bull wedding dress, which survives in the collection of The Old State House in Boston, Massachusetts, represents the industriousness and fashion sense of multiple women, beginning with Elizabeth, in the context of their own times. Elizabeth's dress and its many iterations over several generations of wearers provide a foundation for investigating a myriad of research topics including fashion embroidery in colonial Boston, reusing historic dress to create fancy dress in the nineteenth century, and the reoccurring preoccupation with upcycling vintage fashion materials in a modern context through the twenty-first century.

**Biography**

Marley Healy (IG @bastion\_of\_fashion) is an independent fashion scholar, writer, and curator based in Boston, Massachusetts. She has a Bachelor's degree in History from Harvard University Extension School and a Master's degree in Fashion Curation from the London College of Fashion. She has curated exhibitions at the Rambert ballet company on London's South Bank, the Japanese Friendship Garden in Balboa Park, and the Women's Museum of California. Marley is a regular contributor to fashion studies publications and academic journals, reviewing domestic and international fashion-based exhibitions. Some of her current projects include research on the costuming of animated characters in film and Disney-associated fashion cultures.



*Drottning Kristina, 1626–1689,*  
David Beck (1621–1656),  
1652,  
© National Museum,  
Stockholm, Sweden.

## How to Dress a Female King: The Wardrobe and Sartorial Politics of Queen Christina of Sweden (1626–1689)

**Julia Holm**

Uppsala University, Uppsala, Sweden

### **Abstract**

Christina Vasa of Sweden (1626–1689) only ruled Sweden as a monarch for about 10 years in the middle of the seventeenth century. She is one of the best-known monarchs of Sweden, born during the 30 Years War in which Sweden was heavily involved, due to her father, King Gustav II Adolf. When he died without any sons, she was made heir to the throne at only six years old, and when she came of age became the monarch of Sweden. She abdicated in 1654, not wanting to get married and having to subjugate herself to a man. She moved to Rome and brought with her the majority of her wardrobe, which were eventually lost in time. Still, it has been possible to gain an insight into her sartorial politics through the extensive Royal Wardrobe accounts saved in the National Archive. By a structured analysis of these firsthand accounts, a carefully planned wardrobe emerges with fashion choices made to put Christina in desirable contexts, such as the French court. It paints a picture of a Queen who carefully planned her visual appearance and used it as a tool to help her rule successfully as a female king.

### **Biography**

Julia Holm has a Master's degree in Textile Studies at Uppsala University, and wrote her Master's thesis on the sartorial politics of Christina of Sweden. She has since written an essay for the book *Sartorial Politics at European courts, 1400–1800*, edited by associate professor Erin Griffey. Julia currently works as a museum researcher, lecturer in textile history at Uppsala and Lund universities and as a course administrator in the Art History department at Uppsala University. Her research focuses on the use of clothing and textiles as a tool in creating social identities, looking at the relationship between the textile material and the discursive properties of clothing and the impact on the human body and mind. She also has a textile crafts education and likes to knit.



Left, *Evening Dress*  
*Designed by*  
*Madame Grès*  
*(1903–1993),*  
with a  
Caroline Reboux  
(1837–1927) veil;  
Right,  
Jacques Fath (1912–1954)  
“Caran d’Ache”  
Evening Dress with  
Jordan shoes,  
circa 1940s,  
© Maryhill  
Museum of Art  
in Goldendale,  
Washington,  
United States,  
Photographed by  
Susan House Wade.

Theatre de la Mode:  
1940s French Haute Couture in the Collection of the Maryhill Museum of Art  
in Goldendale, Washington, United States

**Susan House Wade**

Newcomb Museum, Tulane University, New Orleans, Louisiana, United States

**Abstract**

Situated across four elegant stage sets within an upstairs gallery at the Maryhill Museum of Art is a group of mannequins, dressed in the haute couture designs of mid 1940s France. These glamorous representatives of the post-Second World War French fashion industry tell a long and complex story of one aspect of the promotion of French designers to a worldwide market. Their simplistic forms, constructed of wire, are approximately one-third life size, and are clothed in the latest designs by more than 50 French couturiers, including some of the top names in the field, such as Balenciaga, Balmain and Lanvin. After a successful tour of Europe and the United States during 1945–1946, when the figures were shown in New York and San Francisco, they languished for years in storage before coming to live on the banks of the Columbia River in southwest Washington State, United States.

**Biography**

Susan House Wade is a design historian who specialises in the visual culture exchange between East and West during the first half of the twentieth century. She holds a BA from The University of Texas at Austin, an MA from the School of Oriental and African Studies, University of London, and a PhD from Brighton University. Currently, Susan is a research scholar at Newcomb Museum of Tulane University, where she is examining aspects of the Newcomb Guild.



Front Cover,  
Вестник моды  
[Fashion Bulletin],  
22 December 1890,  
St. Petersburg, Russia.

## Fashion Magazines in Russia, 1890–1918

Elena Ilicheva

Independent Scholar, Malmö, Sweden

### Abstract

Although Paris was undoubtedly considered to be the trendsetter which aroused the greatest interest worldwide, in Russia in the late nineteenth century there already existed the need to create the local media. On the covers of some magazines, the notifications were still provided about editions coming out in sync with Paris magazines and that the patterns were made by the French tailors, but articles, recommendations and even styles of clothing by local experts began to appear inside. It is of great importance and interest to trace these seeds of independence and adaptation of the fashion models to the local climate and urban environment through the analysis of magazines which were regularly published in St. Petersburg (later Petrograd) and Moscow. This paper examines the magazines *Модный свет* [Fashion Light], *Модный магазин* [Fashion Store], *Вестник моды* [Fashion Bulletin], *Модный курьер* [Fashion Courier], and *Парижские моды* [Parisian Fashion]. This study is the first one in a series of planned works by the author dedicated to the research of fashion history through media of the twentieth century, published in Russian.

### Biography

Elena Ilicheva used to teach as an Associate Professor at Moscow University of Design and Technology. Also, she worked as a journalist for the first Russian online fashion media, TV and international magazines, such as International Textile, WGSN, and Madame Figaro. Elena graduated from the universities in Borås, Malmö, Moscow, and Lund. She prepared for publishing the book of memoirs of fashion designers working for Moscow House of Models “Soviet Kuznetskiy.” Her scientific research is devoted to the study of historical reminiscences of twentieth century fashion. Elena has authored more than 20 scientific publications and a monograph in English dedicated to the comparative analysis of Russian and Swedish consumers’ preferences in online shopping.





*Maud Karlsson  
Photographed in  
Hilma Fredlund's  
Sculptured Dress,  
at  
4 East 81st Street,  
New York,  
New York,  
United States,  
where Hilma  
Worked as a  
Maid in 1908,  
Photographed by  
Martin Lima de  
Faria, April 2019.*

## Her Story: Sculptured Dressmaking as an Embodiment of Identity and Time

**Maud Karlsson**  
Independent Scholar, Uppsala, Sweden

### Abstract

This paper explores sculptured dressmaking as an embodiment between generations, outer and inner identity as well as a visualisation of time. In 2018 artist Maud Karlsson found letters of recommendations about her great grandmother, Hilma Fredlund, who worked as a maid in New York, 1906–1909. The letters, complete with dates and addresses, became the initiation in the quest of embodying the artist's past. Karlsson printed the letters on black paper, sliced and then wove them together to complete a dress, which became a shell of judgments on how Hilma was perceived as a maid, but also a tribute to Hilma's life. Karlsson then wore the art piece while walking in Hilma's footsteps in New York, thus wearing her own history.

### Biography

Maud Karlsson is an artist, a performer and a choreographer who has worked within a choreographic context for 38 years. With 11 years in New York and over 25 years in Sweden, she continues to investigate the relationship between body, object, space, and time. Her work with textile, text, fashion, and psychology create the foundation for the research with *Her Story*—an exhibition with sculptured dresses, photography, video, paintings, and artefacts. The project *Her Story* revolves around bringing the history of four of Karlsson's foremothers into the present by creating a wearable art piece: The Dress. Maud also attempts to beautify her foremothers' lives and transform their hardship into an elegant art piece as a tribute.



“Koo, Koo, or Actor-Boy,”  
from *Sketches of Character,  
In Illustration of Habits, Occupation,  
and Costume of the Negro Population  
in the Island of Jamaica, 1837–1838*,  
1837, Lithograph with Watercolor,  
© The National Gallery of Jamaica,  
Kingston, Jamaica,  
Folio II, p. 3.

## Costume and Performance in the Nineteenth Century Jamaican Slave Masquerade, Known as *Jonkonnu*

**Kenisha Kelly**

Vassar College, Poughkeepsie, New York, United States

### Abstract

This research focuses on how clothing has defined and re-defined Caribbean culture by serving as a method for expressing socio-economic, political, and cultural statements. This paper examines the early nineteenth century Caribbean slave carnival (also called masquerade) of Jamaica known as *Jonkonnu*. The research looks specifically at the ways in which the costumes of this masquerade allowed its performers to conform as well as countervail the cultural norms that were enforced upon the Afro-Jamaican slave class by the colonial class that resided on the island during this period. This conference presentation will focus on the character called “Koo, Koo or Actor-Boy.” The Koo, Koo performer consisted of a small troupe of actors who were known for their extravagant costumes and masked faces. This research explores the complexity of these figures through the manner in which they displayed the enforced European visual aesthetic while simultaneously finding strategies to embodying many of the traditions and symbols of various African rituals. The Koo, Koo performer is a clear example of how the Afro-Jamaicans were able to retain personal autonomy as well as honour their African cultural heritage while existing in a colonial dominated society that worked to suppress (and often annihilate) many of their cultural traditions.

### Biography

Kenisha Kelly received her BFA in Fashion Design from the School of the Art Institute of Chicago and an MFA in Costume Design and Technology from The University of Houston’s School of Drama and Dance. She has worked for companies such as the Houston Grand Opera, the Houston Ballet Company, Stages Repertory, and the Portland Stage Company. Since 2010, Kenisha has been Lecturer of Costume Design for Vassar College in Poughkeepsie, New York. Her most recent research is in the area of Caribbean costume history, focusing on dress as a means of accommodation, resistance, and individual autonomy.





*Mademoiselle Rose Bertin,  
Dressmaker to Marie-Antoinette,  
Jean François Janinet (1752–1814),  
after Jean Honoré Fragonard  
(1732–1806),  
Date Unknown,  
Etching,  
11.6 × 9.9 cm,  
© The Metropolitan Museum of Art,  
New York, New York, United States,  
24.80.141.*

**Clothes Make the Woman:  
Marie-Jeanne Bertin and Parisian Fashion Merchants, 1770–1813**

**Zara Kesterton**

The University of Cambridge, Cambridge, England

**Abstract**

The life of Marie-Jeanne (later called Rose) Bertin (1747–1813) could have come straight out of the fairytales of Charles Perrault. Born into relative obscurity and poverty in Abbeville in 1747, she went on to become the most celebrated fashion merchant of the century. In 1779, the court was scandalised when Louis XVI and Marie-Antoinette stood up in their carriage to salute Bertin as they passed beneath her shop balcony, a powerful statement of deference from two monarchs to an unmarried businesswoman. Bertin's life was not a fairytale, however: she was a real woman, with a gift for designing fashion ensembles, a strategy of self-presentation, and a sense of pride in her work. Furthermore, her close working relationship with Marie-Antoinette was judged by many contemporaries to be a significant reason for the downfall of the Queen. In an investigation of the fashion merchant's client lists, dress bills, and inventory, I focus on the materiality of the clothes she produced to consider why Bertin dominated fashion in the final years of the Ancien Régime. Building on my Master's thesis, this paper will consider the ways in which Marie-Antoinette and her fashion merchant both used dress to shape their public personas.

**Biography**

Zara Kesterton is a research Master's student at Magdalene College, The University of Cambridge, England. Her work focuses on eighteenth century French textiles, and the women who created, sold, and wore them. Zara completed her undergraduate dissertation at Durham University in 2019 on female silk-weavers in Lyon, France, collaborating with the Musée des Tissus, the Archives Municipales de Lyon, and The Victoria and Albert Museum in London (thanks to a Loveday Travel Scholarship grant from University College Durham). Her current project has shifted focus to the French court, investigating the fashion merchant working for Marie Antoinette, Mademoiselle Bertin. Zara has been awarded a 2020 Student Fellowship by The Association of Dress Historians.



*Bag Faux,*  
by Swedish designer van Deurs,  
Made of Pleated Polyester  
(from a Counterfeited  
Hermès Paris Scarf),  
19 x 17 cm, 2009,  
Photographed by van Deurs,  
© The Röhsska Museum Collection,  
Gothenburg, Sweden, RKM 30-2019.

## Upcycling by Pleating: Strategies for Sustainable Fashion in 2021

**Josefin Kilner**

Röhsska Museum of Design and Craft, Gothenburg, Sweden

### Abstract

During the twenty-first century, the art of slow fashion and sustainability has inspired new ways for production and recycling. Old methods of recycling fashion have been reinvented and many designers have started to upcycle old items with new features, such as the Swedish fashion brand van Deurs, which uses pleating when recycling old accessories and clothes. This paper provides an historical context to the art of pleating in the history of dress making. It introduces an interesting initiative with new recycling and circular production methods in a contemporary context. During the twenty-first century the concept of slow fashion was introduced and a new consciousness in clothes making inspired new ways for production and recycling fashion. Among dressmakers, designers and the fashion industry, different strategies have been used to find more environmentally friendly fashion. This paper introduces an interesting initiative with new recycling and circular production methods, in a contemporary context, as a possible solution for sustainable fashion, with examples from The Röhsska Museum collection.

### Biography

Fashion historian Josefin Kilner has a Master's Degree of Arts in International Museum Studies and Art History from Gothenburg University, Sweden, where she also lectures. Since 2006, she has been a curator at The Röhsska Museum in Gothenburg, where she has produced several fashion and design historical exhibitions. She has written various essays and articles on Swedish fashion and design. In her research, she focuses on art in fashion as well as fashion and sustainability.



*The Art of Needlecraft*,  
by R.K. and M.I.R. Polkinghorne,  
1935,  
Plate Facing Page 128,  
Photographed by Anna König,  
The Private Collection of  
Anna König,  
Frome, Somerset, England.

From Gusset Patches to Eight-Gore Hats:  
A 1930s Case Study of the British Needlework Manual, *The Art of Needlecraft*

Anna König

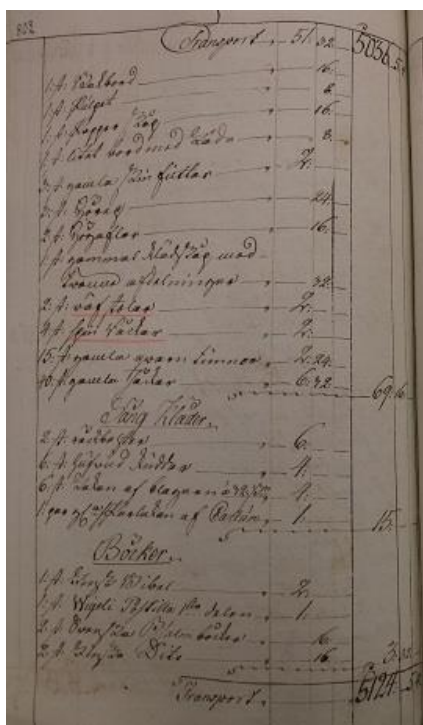
Arts University Bournemouth, Bournemouth, England

**Abstract**

This paper is a case study of the practical needlework manual, *The Art of Needlecraft*, written by R.K. and M.I.R. Polkinghorne, and first published in England in 1935. An impressive doorstop of a book, it provides a fascinating insight into a variety of craft skills and methods, all intended to be executed within the domestic environment. From basic embroidery stitches to leatherwork, mending, and millinery, the book explains techniques and encourages creative exploration of materials and skills. However, the text also serves as a valuable and intriguing indicator of wardrobe items that might have typically been found in an interwar home of modest income. Perhaps most interestingly of all, embedded within the instructional chapters are implicit social messages regarding thrift, social propriety, and baseline domestic skills expected of women at that time. This paper, therefore, aims not only to analyse the content of the manual in terms of specific items of clothing and how they are either made or cared for, but to contextualise this against the backdrop of British society during the interwar period. In exploring both the content and the language used, various research methods will be utilised.

**Biography**

After completing her first degree at Sussex University, England, Anna König studied design at Central Saint Martins, and London College of Fashion, where she completed her MA in Fashion Theory. Having taught in specialist art and design institutions for over a decade, Anna has extensive subject knowledge relating to the fields of fashion and textiles history and theory. Her research interests have been concerned with fashion writing and representation, and latterly, the exploration of different models of sustainability within the fashion and textile systems, with a specific focus on the concepts of craft, mending, and quality and their role in people's lives.



*Probate Inventory,*  
1793,  
Looms and Spinning Wheels  
of a Merchant's Wife,  
Who Passed Away at Age 28,  
The National Archives of Finland, Oulu;  
Archives of Oulu City Court,  
Probate Inventories 1790–1795,  
Photographed by Tiina Kuokkanen.

## Textile Handiwork of Young Women in Early Modern Oulu, Finland: A Methodological Perspective

**Tiina Kuokkanen**

The University of Oulu, Finland

### Abstract

In Early Modern Finland, almost every woman practiced handiwork from childhood to old age. Textile handiwork included several fields from spinning and knitting to weaving and sewing. Also, in Early Modern society children and young adults were significant part of population, but it is challenging to find them from written sources, because they are usually produced by adults. This presentation discusses probate inventories as a source material in studying domestic textile handiwork of young women. Examined material comprises of six probate inventories, that were made to women under 30 years. Analysed inventories are from the end of the eighteenth century. Probate inventories were legal documents and the property of the deceased was documented precisely. According to previous studies, it is possible to study clothing from early modern Swedish probate inventories, because clothes were valuable property and therefore documented precisely. We know also, that if we study women from all age groups, we can use probate inventories as a source material to study domestic textile handiwork. But what if we focus to the youngest women to whom the probate inventories were done?

### Biography

Dr. Tiina Kuokkanen has a PhD in archaeology and a Master's degree in history. The research material in her PhD thesis comprised of clothing related items from urban archaeological contexts and probate inventories from the eighteenth century. At the moment she is working as a post doc researcher in a project called "Daily and afterlife of children (1500 – 1900): New perspectives in identifying childhood in the past". In her ongoing post doc study she continues with artefacts and documentary sources. This time her focus is in the handicraft of young women in eighteenth century town context.



*Purple and Gold Lamé  
Evening Dress,  
Babani,  
circa 1925,  
Private Collection.*

## Babani: Life and Legacy of a Forgotten Designer, 1894–1940

**Linsey Labson**

The Fashion Institute of Technology (FIT),  
State University of New York, New York, United States

### **Abstract**

This paper serves as the first comprehensive overview of the House of Babani, an important but largely overlooked design firm of the late nineteenth to early twentieth century. The names Fortuny and Gallenga are synonymous with visions of intrigue and modernism within the history of fashion, however, these designers have a tendency to be overanalyzed, leaving little academic attention for contemporaries of their aesthetic. Babani played an interesting part in the ubiquitous popularization of non-western design appropriation in Europe and the United States. For nearly five decades, the House of Babani served as a luxury textile retailer as well as a purveyor of couture and ready-to-wear fashions, featuring products influenced by Middle Eastern, African, Russian, Chinese and Japanese design. Despite this, the name seems to disappear by the 1930s with little visitation by fashion scholars. This paper also presents itself as a case study for the building, in written form, of the life of a designer who has drifted into obscurity. Moreover, it is an example of how to research a subject that is unknown or has very little academic manifestation.

### **Biography**

Linsey Labson is a conservator at the Textile Conservation Workshop in South Salem, New York, where she examines and treats a variety of objects for both public institutions and private collectors. She is a graduate of The Fashion Institute of Technology (FIT), State University of New York, New York, where she earned a Master's degree in Fashion and Textile Studies. Special interests include the treatment and mounting of historic and modern dress, fashion accessories, and textiles from late antiquity.





*José Performing Her  
Half-and-Half Act,  
1937, Berlin, Germany,  
Photographer Unknown,  
© The Private Collection  
of Su Douglas and Charles Street.*

**The Lonesome Lovers' Dance:  
The Half-and-Half Variety Costumes and Acts of  
José, Renita Kramer, and Lela Moore, 1935–1950**

**Yona Lesger**

The Victoria and Albert Museum (V&A), London, England

**Abstract**

With more than 400 years of history, the half-man, half-woman act has been a recurring part of circus, burlesque, variety, and other performance styles. Nonetheless, few examples of the distinct half-and-half costume exist, making the 1930s costume worn by variety performer José (1913–2000) and held by The Victoria and Albert Museum even more unique. With the exception of Laurence Senelick's 1999 article, "Enlightened by Morphodites: Narratives of the Fairground Half-and-Half," and half-and-half circus performers, the act remains almost unresearched. This paper contributes to the field by placing José's costume and act alongside the half-and-half performances of Renita Kramer (1908–1989) and American Lela Moore (1903?–1970). This research will delve into each performer's background and explore the relationships between them. By contextualising each costume within 1930s fashion and undertaking an in-depth comparison of the costumes, the paper will expose the nuances between the acts. It will finish by assessing how these nuances help to explain the dancers' success. Through social historical interviews with José's children and extensive newspaper, magazine, and film research, this essay will re-establish José's costume and act within its performance style.

**Biography**

Yona Lesger is Curator of Modern and Contemporary Performance in the Theatre and Performance Department at The Victoria and Albert Museum (V&A), London. She has worked across curatorial and collections management roles at the V&A, including Collections Move Officer on the Blythe House Decant project, the Exhibitions Research Assistant of the multi award-winning fashion exhibition *Fashioned from Nature*, and a curatorial assistant in Theatre and Performance. Yona earned a Master's degree in dress history at The Courtauld Institute of Art, London, England, and obtained her undergraduate degree in costume design from the Edinburgh College of Art, Edinburgh, Scotland.





*Textile Fragment,*  
Plain Weave,  
Egypt,  
circa 300–599 AD,  
Okänd, Egypt,  
The Röhsska  
Museum of  
Design and Craft,  
Gothenburg,  
Sweden,  
RKM 445-1930.

Continuity and Change:  
Roman Clothing and Textiles in Late Antiquity, circa 200–700 AD

**Lena Larsson Lovén**  
Gothenburg University, Gothenburg, Sweden

**Abstract**

In ancient Roman civilization, clothes were used daily by everyone across the social spectrum. In public, dress was a way of visually communicating various aspects of an individual, such as class, gender, and status. From preserved images, statues, paintings, and more, we can gain a general understanding of the use and look of Roman clothes and sometimes of how specific items were used and by whom. The extensive body of visual evidence also allows us to see how fashion in dress and appearance changed over time. Archaeological evidence of actual Roman textiles, however, is in general very limited. Contrast to other regions of the former Roman Empire, Egypt has provided larger quantities of textile finds, especially from Late Antiquity. Many of them have found their way to museum collections worldwide. The Röhsska Museum of Design and Craft in Gothenburg holds possibly the largest collection in Sweden of textiles from Late Roman times. In this presentation, the collection of The Röhsska Museum will form the point of departure for a discussion of continuity and changes in dress practices during Late Antiquity.

**Biography**

Lena Larsson Lovén is a professor in Classical Archaeology and Ancient History at Gothenburg University, Sweden, and her main research area concerns the history of dress and textiles in Roman society. Some of her previous studies in this field include the iconography of textile production, dress and visual communication, male and female work roles in Roman textile manufacture. Lena's research focus is the Greco-Roman world but her interest in dress and textile history is more far reaching. In collaboration with colleagues from the university and museums, she has developed interdisciplinary courses on textile history (eg, Fashion and Textile History: From Prehistory to the Present), where she is responsible for the course module on Antiquity.



*Ceremonial Armor, Jacket*, Maker Unknown, China, circa 1644–1911,  
Cleveland Museum of Art, Cleveland, Ohio, United States, 1918.560.1.a.

## Late Nineteenth Century Chinese Ceremonial Armor: Context, Conservation, and Mounting for Display

**Sara Ludueña**

The Fashion Institute of Technology (FIT),  
State University of New York, New York, United States

### **Abstract**

The word armor typically conjures images of knights on horseback, riding into battle clad in chain mail and plate metal. Chinese Qing dynasty ceremonial armor, however, is a composite object, worn not for battle, but for military parades and the emperor's periodic troop inspections. This paper focuses on conservation and mount-making for such a set of armor, dating from the late nineteenth or early 20th century and held by the Cleveland Museum of Art. Comprised of several pieces, ceremonial armor is primarily composed of textiles—a dark blue silk brocaded with gold metal thread and embellished with domed metal rivets and embroidery, all edged with black velvet. The armor components are lined in light blue silk with layers of paper and a coarse woven textile between the outer and lining layers. With its liberal use of metal rivets and gold thread, ceremonial armor was designed for maximum visual impact. While examples of Chinese ceremonial armor exist in museum collections worldwide, this object type has been little studied by conservators. This paper presents historical context for ceremonial armor and describes the conservation and mount-making process to display this particular set of armor which has not been on public view since 1921.

### **Biography**

Sara Ludueña is a recent graduate from The Fashion Institute of Technology (FIT), State University of New York, New York, United States with a Master of Arts in Fashion and Textile Studies. She has interned in textile conservation at the Cleveland Museum of Art and the Museum at FIT. Sara previously earned a Master of Architecture degree and worked in the field of historic preservation for local and state government for several years before changing careers and going into textile conservation—a field that combines her interest in preservation with her love of fashion and textiles. She is a native of Texas.



*Fox Movietone  
News' Fashions,*  
1935,  
MIRC,  
The University of  
South Carolina,  
Columbia,  
South Carolina,  
United States.

## News Films as Historical Repositories of Fashion and Dress: A Methodological Initiative

**Elizabeth Castaldo Lundén**

The University of Southern California, Los Angeles, California, United States

### **Abstract**

The digital humanities are enabling new forms of research that allow for the creation of networks of scholars to embark in collaborative projects. These innovative ways of producing knowledge are simultaneously generating metadata that benefits archives and other scholars by optimizing research. This new approach may profoundly impact the research questions we formulate, as well as how we conceive research and publishing at large. This presentation will introduce The Fashion News Film Lab, a collaborative research network developed in association with Dartmouth College' Media Ecology Project. The Fashion News Film Lab uses fashion news films as primary sources for the historical study of fashion and dress. This presentation will provide an overview of this underexplored area of study and its methodological potential. It will argue that fashion news films, as an early format of non-fiction moving images, function today as cultural repositories that can glimpse into more accurate historical representations of dress, as well as into the promotion and representation of fashion at different times. The ultimate goal is to create awareness about the potential of news film for the study of fashion and dress and to invite scholars interested in joining this collaborative enterprise.

### **Biography**

Elizabeth Castaldo Lundén is a postdoctoral researcher at The University of Southern California. She received her doctoral degree in Fashion Studies from Stockholm University in 2018, and her MA in Cinema Studies from the same institution in 2012. She is interested in the historical intersections between the fashion and film industries, as well as in the methodological cross-over between fashion and film studies. Her book, *Fashion on the Red-Carpet: A History of the Oscars and Globalisation* is forthcoming through Edinburgh University Press. She is currently working on a research network for the study fashion news films in association with the Media Ecology Project at Dartmouth College.



Edward Watson as Officer,  
and Natalia Osipova  
as Anastasia  
in *Anastasia*,  
The Royal Ballet, London, England,  
2016,  
© The Royal Opera House,  
London, England,  
Photographed by Tristram Kenton.

## Imperial Dreams: An Analysis of the Costume Characterisation of Anastasia Romanov (1901–1918)

**Elizabeth Emily Mackey**

John Wiley & Sons, Toronto, Ontario, Canada

### **Abstract**

Grand Duchess Anastasia Romanov (1901–1918) has become a popular mythologized figure in twentieth and twenty-first century English culture, with media depictions beginning in 1928 of the youngest Romanov daughter surviving the Russian Revolution. Anastasia Romanov has appeared in films, television programs, ballets, musicals, plays, Olympic figure skating routines, and in animation. Anastasia Romanov has been portrayed by the Swedish actress Ingrid Bergman (1915–1982), who won an Oscar and a Tony for her portrayals, as well as, more recently, by Meg Ryan, Kirsten Dunst, and Natalia Osipova. The research presented in this paper will analyze René Hubert's costumes in the 1956 film *Anastasia*, Bob Crowley's designs in The Royal Ballet's *Anastasia* (1971), and Linda Cho's costumes in the 2016 Broadway musical *Anastasia*. This analysis of Anastasia costumes will frame the romanticising of Russian Imperial dress within the confines and challenges of film, musical, and ballet costume design in three different eras.

### **Biography**

Elizabeth Emily Mackey holds a Master of Arts in Fashion Studies from Ryerson University, Toronto, Canada, and obtained (with Distinction) her Honours, Bachelor of Arts from The University of Toronto, specialising in History. Her Master's research, supervised by Dr. Alison Matthews David, compared the court dress regulations during the eras of Queen Alexandra (1844–1925) and Empress Marie Feodorovna (1847–1928) and in the respective British and Russian Empires. Elizabeth conducted object analysis on Queen Alexandra's court gown at the Royal Ontario Museum, Toronto, as well as a Russian court gown at The Metropolitan Museum of Art, New York. Elizabeth has held previous positions at Library and Archives Canada, Textile Museum of Canada, Ryerson University, and she currently works at Wiley Publishing.





*Knitted Cap Samples,*  
Taken at  
The Victoria and Albert  
Museum,  
London, England,  
during the  
Knitting in  
Early Modern Europe  
Project  
([www.kemereresearch.com](http://www.kemereresearch.com)),  
© Jane  
Malcolm-Davies, 2020.

## Slow Seeing and Fast Forensics: The Usefulness of Radiocarbon Dating Early Modern Materials, 1450–1650

**Jane Malcolm-Davies**

The Tudor Tailor, Godalming, Surrey, England

### Abstract

Radiocarbon dating with Accelerator Mass Spectrometry (AMS) has been helpful in the study of a range of prehistoric, ancient, and Early Medieval woven textiles. There is less evidence of AMS's successful application to later historical non-woven textiles, although pioneering work by Nockert and Possnert (2002) provided some relevant results, including dates for an Early Modern nåhlbound mitten. Radiocarbon analysis of Roman and Coptic material (including sprang caps) found it to be earlier in date than that identified by art historical methods. Some woven textiles have been satisfactorily located in the Medieval era (for example, the habits of St. Francis in Italy) while others have continued to court controversy (most notably the fabric in Queen Margaret's golden gown in Sweden). The appropriateness and accuracy of the technique for Early Modern material is a matter of continued debate, especially as it demands open-minded interdisciplinary collaboration. This paper addresses the need to benchmark the AMS method for Early Modern material. It reports a pilot study's sampling strategy and explores the influence of sample sizes, archaeological and historical contexts, and storage conditions on the results of radiocarbon dating knitted fabric. The project is funded by the Agnes Geijer textiles research foundation, based in Stockholm.

### Biography

Jane Malcolm-Davies is associate professor at the Globe Institute, University of Copenhagen, Denmark, collaborating on Beasts2Craft, which investigates parchment as evidence for sheep husbandry. She is guest scholar at the Centre for Textile Research, where she worked on THREAD, a refugee integration project after a Marie Skłodowska Curie Fellowship there. Jane developed a new protocol for recording historical knitwork and ran an experimental history project with citizen scientists into Early Modern textile fulling. During three other postdoctoral fellowships and as co-director of The Tudor Tailor, Jane develops specialist research databases. She lectures in entrepreneurship in cultural heritage having introduced costumed interpreters at Hampton Court Palace and coordinated training for the front-of-house team at Buckingham Palace and other royal residences.



*Reconstruction  
of the Dress of  
Catherine Jagiellon,  
Based on the Inventories 1562–1563,  
Made by Nina Manninen  
(Entirely by Hand and  
Using Period Techniques),  
Modelled by Elina Nurmi,  
Photographed by Pasi Olander,  
Turku Castle, Turku, Finland, 2019.*

Treasures from the Orient:  
The Wardrobe Inventories of  
Catherine Jagiellon, Duchess of Finland, 1562–1563

**Nina Manninen**  
The University of Turku, Turku, Finland

**Abstract**

The paper explores the wardrobe of Catherine Jagiellon, Duchess of Finland, recorded in inventories. The documentary evidence of her wardrobe consists of the dowry written in Polish in 1562 and the inventories written in Swedish in 1563. The documents are all complete and dated, in contrast to what has been previously thought. The data available has not been used previously in its entirety, and the results are outdated. Moreover, the subject has not been studied earlier as such. The purpose of this paper is to present new findings acquired by making use of the data in its totality and to piece together the information focusing specifically on the subject at hand. By translating the documents, analysing the entries and comparing them, new findings in the wardrobe have been made. In addition to bringing to light dozens of previously unknown articles of clothing, the documents also shed light on the changing customs of dressing oneself in changing environments. From the notes in the dowry, it is clear that the majority of the garments are of Eastern European origin, whereas the entries in the inventories suggest noticeable changes to the more sober Northern style of clothing.

**Biography**

Nina Manninen is a PhD candidate who graduated with a Master's degree in archaeology from The University of Turku, Finland. Her work focuses on Early Modern material culture, especially Renaissance clothing and textiles. In her Master's thesis, she examined the clothing of Catherine Jagiellon (1526–1583) in contemporary inventories, and in her upcoming research she will cover all of Catherine's possessions listed in the documents. She has delivered various courses and lectures of the subject. In her free time, Nina likes to engage in historical re-enacting and period handicrafts, such as making Medieval and Renaissance clothing. To her, reconstructing and using historically accurate items is not only fun but also essential to understanding the individuals making and using them in the past.





Detail,  
*Fowling in the Marshes*,  
Tomb of Nebamun,  
Thebes, Egypt  
Eighteenth Dynasty,  
circa 1350 BC,  
Mud Plaster,  
Pigment, Beeswax,  
and Gilding,  
Maximum Width,  
98 cm,  
© The British Museum,  
London, England,  
EA 37977.

## Dressing for Eternity in Ancient Egypt: Costume and the Expression of Identity in the Tomb of Nebamun

**Elizabeth McGovern**

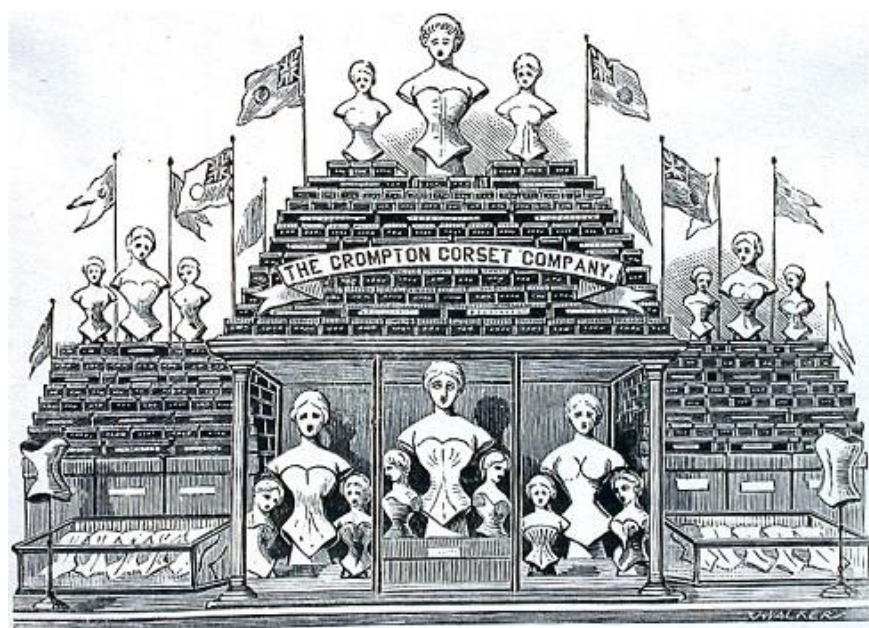
New York University, New York, United States

### Abstract

On Christmas Day 1821, the naval transport vessel *Kate* arrived in port near London carrying a cargo of Egyptian artifacts. Eleven wall-painting fragments from the Tomb of Nebamun were listed on the ship's manifest. These are now considered to be among the finest surviving examples of Egyptian art and are housed in the British Museum. The wall paintings feature brilliantly rendered "scenes of daily life" that have captured the interest and imagination of scholars for nearly a century. Despite this fact, the exquisitely detailed costumes depicted in the scenes have received little-to-no scholarly attention. The research presented here explores how these costumes were used to communicate the identity of the deceased tomb-owner and his companions. The ways in which the painterly technique and the manipulation of pigments and varnish combined to influence the viewer's experience will be explored, as will the relationship of the costumes depicted to archeologically excavated textiles. I will demonstrate that the detailed depictions of costume illustrate the role of the body as a vessel for communication and display, and how they enhance our understanding of these vibrant scenes.

### Biography

Dr. Elizabeth McGovern is an art historian whose research focuses on the art and archaeology of ancient Egypt. She is particularly interested in the role clothing plays in shaping and communicating identity, a topic addressed in her current book project, titled, *Fashioning Identity in Eighteenth-Dynasty Egypt: Costume, Communication, and Self-Presentation in the Tombs of the Nobles*. Dr. McGovern earned her MA and PhD in the Art and Archaeology of Ancient Egypt (The Institute of Fine Arts, New York University), and her BA in Anthropology (University of Chicago). She was a research fellow at The Metropolitan Museum of Art, New York, was awarded an IFA/Mellon grant to study Egyptian wall paintings at The British Museum, London, and has taught at City College and New York University.



Engraving,  
*A Booth Set Up by  
The Crompton Corset  
Company (of Toronto,  
Ontario, Canada)  
at an Exhibition to  
Promote Its Wares,*  
John Henry Walker  
(1831–1899),  
circa 1850–1885,  
9 x 11.9 cm,  
© McCord Museum,  
Montreal, Québec,  
Canada,  
Gift of Mr. David Ross  
McCord,  
M930.50.5.211.

## Shaping Toronto: Corsets in the Queen City, 1871–1914

**Alanna McKnight**

Ryerson University, Toronto, Ontario, Canada

### Abstract

In amplifying the contours of the body, the corset is an historical site that fashions femininity even as it constricts women's bodies. This paper, based on a recently accepted book proposal to McGill–Queen's University Press, and on my doctoral research, sits at the intersection of three histories: of commodity consumption, of labour, and of embodiment and subjectivity, arguing that women were active participants in the making, selling, purchasing, and wearing of corsets in Toronto, a city that has largely been ignored in fashion history. During 1871–1914, many women worked in large urban factories, and in small independent manufacturing shops. Toronto's corset manufacturers were instrumental in the urbanisation of Canadian industry and created employment in which women earned a wage. The women who bought their wares were consumers making informed purchases, enacting agency in consumption and aesthetics. By choosing the style or size of a corset, female consumers were able to control to varying degrees, the shape of their bodies. It is the aim of this paper to eschew the common misconception about the practice of corsetry and showcase the hidden manner in which women produced goods, labour, and their own bodies during the nineteenth century, within the Canadian context.

### Biography

Alanna McKnight holds a PhD in Communication and Culture from Ryerson University, Toronto. She has been researching the intersection of fashion and labour in nineteenth century Toronto, Canada for the past 15 years, taking particular interest in the experience of women employed in the needle trades. Her doctoral dissertation engaged in an extended case study of the manufacturing and consumer centres of Toronto during this moment of history to argue that corsets are a site of feminist agency—a stark contradiction to common media portrayals of the garment. Her academic work is enriched by her former career as a theatre costumer, and she has been an avid wearer of the types of corsets she studies for 20 years.



*Bodice of an Evening Dress Worn by Empress Eugénie at the Time of the Orsini Assassination Attempt, January 1858, White Silk, Taffeta Lace, and Silk Tulle, 40 x 40 cm, Compiègne, Musées Nationaux du Palais de Compiègne, Photograph © Réunion des Musées Nationaux-Grand Palais/René-Gabriel Ojéda, 30.001.*

## Fragments of a French Imperial Wardrobe: Creating Meaning from the Surviving Garments of Empress Eugénie (1826–1920)

**Alison McQueen**

McMaster University, Hamilton, Ontario, Canada

### Abstract

A restricted number of pieces survive from the wardrobe of Eugénie, empress during France's Second Empire (1853–1870), a period best known for expansive skirts and cage crinolines. This paper examines those disparate items and explores how and what they communicate to us about mid nineteenth century French fashion. Today, two institutions, The Bowes Museum and the château at Compiègne, have the largest collections of clothing and accessories that were once owned by Eugénie. Some objects were bought at auction after her death and others were donated by individuals who received items directly from Eugénie. What survives includes examples of high quality couturière techniques. For the history of dress, the meaning of some pieces is also complicated by their status as relic-type objects that commemorate significant life events: the train Eugénie wore to her son's baptism, a yachting outfit from when she opened the Suez Canal, and the bodice of a dress worn at the time of an assassination attempt on her husband. This paper considers how the case of Eugénie's extant clothing raises questions for historians regarding the limits of meaning and conclusions we can (or should) extract from wardrobe fragments.

### Biography

Alison McQueen is professor of Art History at McMaster University. Her research engages with visual and material culture, particularly in nineteenth century France. She is author of a number of articles and four books, including *Empress Eugénie and the Arts*. Professor McQueen has been a Visiting Scholar at the American Academy in Rome and a Visiting Research Fellow at the Institute for Advanced Studies in the Humanities at The University of Edinburgh, Scotland. She has received grants from the Samuel H. Kress Foundation, the Graham Foundation for Advanced Studies in the Visual Arts, and four multi-year research grants from the Social Sciences and Humanities Research Council of Canada.





Suranne Jones  
as Anne Lister  
in the Television Series,  
*Gentleman Jack*,  
Photographed by Jay Brooks,  
Credit to  
© BBC/Lookout Point/HBO,  
2019,  
*Evening Standard*,  
23 May 2019.

## In the Closet with Gentleman Jack: A Nineteenth Century Lesbian Dressed for the Modern Eye

**Eleanor Medhurst**

The University of Brighton, Brighton, England

### **Abstract**

“She said people thought I should look better in a bonnet. She contended I should not, & said my whole style of dress suited myself & my manners & was consistent & becoming to me.”

—Anne Lister, 10 May 1824

Anne Lister (1791–1840), an English landowner and diarist from Halifax, West Yorkshire, England, and often referred to as the first modern English lesbian, was sprung into the public eye with the 2019 release of the television series, *Gentleman Jack*. Lister’s costumes, worn by actress Suranne Jones, are central to the reading of her character. The opening credits focus on clothing, and Jones in a top hat became the public representation of who Anne Lister *is*. But are these costumes accurate to Lister’s diaries, or are they reflecting a lesbian style narrative for the present rather than the past? This paper will delve into the meanings behind Anne Lister’s dress as described in her diaries; how she related to fashion in the early nineteenth century; how she stood out from the heterosexual crowd and how, sometimes, she didn’t want to. This presentation will take these realities of Lister’s life and compare them to her fictionalised self in *Gentleman Jack*. What was lesbian dress during her lifetime? What parts of this can a modern viewer still recognise, and how much was a creation?

### **Biography**

Eleanor Medhurst is a graduate of the History of Design and Material Culture MA and the Fashion and Dress History BA at The University of Brighton, England. She focuses her research on lesbian fashion history and runs a blog about the topic, Dressing Dykes ([www.dressingdykes.com](http://www.dressingdykes.com)). She was part of the project team for Queer Looks at Brighton Museum. Eleanor has spoken at various conferences, including the Queer Legacies conference (Brighton, 2018), the Gayness in Queer Times conference (Brighton, 2019), and the Lesbian Lives conference (Brighton, 2019).



Nicolas Larmessin,  
*Habit de fripier*. 1974 [circa 1720],  
*Les costumes grotesques et les métiers de*  
*Nicolas de Larmessin:*  
*XVIIe siècle,*  
H. Veyrier, Paris, France.

## Neither Toyle Nor Spin: Fashion Intermediaries in Early Modern England and France

Jana Melkumova-Reynolds  
King's College London

### Abstract

This paper will consider cultural intermediaries in the field of fashion during seventeenth and eighteenth century England and France. It will trace the genealogy of tastemakers implicated in the development and dissemination of fashionability—including mercers, tailors, *grisettes*, and *fripier*s—and discuss their position in the new urban culture, arguing that they both *enabled* and *enacted* “embourgeoisement” (McKendrick, et al., 1982) through their own consumption practices. It will draw parallels between the work of these professionals and modern-day fashion intermediaries, suggesting that the concepts of aesthetic and emotional labour that are widely used to analyse fashion work today are equally relevant for thinking about Early Modern fashion trades. This research draws on a variety of primary sources, some of which have not previously been studied within the English-language academia, including early English and French fashion media (including the first issues of *Le Mercure Galant* and fashion sections in a range of British newspapers); seventeenth and eighteenth century French ordinances regulating the work of clothworkers and retailers; a late seventeenth century complaint by a guild of clothiers in London; and a mid eighteenth century survey of London trades.

### Biography

Jana Melkumova-Reynolds is an Associate Lecturer at University of the Arts London and University of Greenwich and an ESRC-funded PhD candidate at King's College London. Her research focuses on aesthetic knowledge and subjectivities of fashion intermediaries, representations of “deviant” bodies in lifestyle media, and temporalities and spaces of Paris Fashion Week. Her writing has appeared in *Fashion Theory*, *The International Journal of Fashion Studies*, *Vestoj*, *The Business of Fashion*, *SHOWstudio*, *Style Zeitgeist*, *Vogue*, *GQ*, and a number of other publications. She is a member of Fashion Research Network's Steering Group and the Editor-at-Large of WeAr Global Magazine.





Detail,  
*Evening Dress Designed by*  
*Asunción Bastida (1902–1995),*  
which Illustrates New Styles with Fabrics  
Inspired in the Spanish Tradition  
(such as Black Tulle and Lace,  
Dark Velvet with Bold and Intricate  
Embroidery Work),  
Published in the Article,  
“Lineas de España” [Spanish Silhouettes],  
in the Magazine,  
*El Hogar y la Moda* [Home and Fashion],  
March 1954, p. 23,  
© The Private Collection of Dana Moreno,  
London, England.

### Tradition and Internationalisation: The Portrayal of Spanish Style in Fashion Magazines, 1945–1959

**Dana Moreno**

Independent Scholar, London, England

#### **Abstract**

After the Spanish Civil War, Spanish fashion was redefined in the midst of the fascist regime of Francisco Franco, that demanded fashion to fall into the lines of conservative national identity and culture. The signing in 1953 of the Pact of Madrid between Spain and the United States marked the beginning of an alliance promoting tourism and investment, ending Spain’s isolation and ultimately opened global doors to Spain’s fashion and textile sector (John Chipman, 2004). However, it is earlier, during the mid 1940s that designers such as Pedro Rodríguez and Asunción Bastida started being invited to shows in Europe and the United States (Magda Solé, 1965). Through their presence in magazines, this paper aims to analyse styles and designs that led the way into the international market to paint a better picture of the internationalisation of Spanish fashion after the Second World War. This paper will also question whether there was a sense of Spanish style and whether it was this or the USA–Spain political alliance that aided the globalisation of the Spanish textile industry and promotion of styles and designers during the 1940s–1950s.

#### **Biography**

Dana Moreno is an art and fashion historian whose research focuses on Spanish fashion in the media during the Spanish autarchy. She recently finished a Curatorial Fellowship at Museu Calouste Gulbenkian in Lisbon, Portugal, where she assisted the photography and film curator in collections research and now coordinates national programmes at Tate. Dana has experience working in project coordination and curatorial capacities at the national and international level for museums and arts organisations such as Imperial War Museums, and Real Academia de la Historia in Madrid. Dana is passionate about accessibility in arts organisations and also volunteers with independent charities and institutions such as The Courtauld Institute of Art, providing free talks, assisting with exhibitions, cataloguing, and digitisation of collections.



*Mrs. Siddons, in the Tragedy of  
The Grecian Daughter,  
James Caldwell after William Hamilton,  
circa 1784,  
© The Victoria and Albert Museum,  
London, England,  
Bequeathed by Rev. Alexander Dyce,  
DYCE.2859.*

...And the Dresses Designed by Miss Rein:  
Research into an Eighteenth Century Wardrobe Keeper and Mantua-Maker for  
The Theatre Royal, Drury Lane, London

**Rebecca Morrison**

Queen Mary University and The Victoria and Albert Museum (V&A), London, England

**Abstract**

In November 1782, the author of a theatre review in *The Morning Chronicle and London Advertiser*, was forced to issue an apology by an “ambassador in petticoats.” The author had wrongly attributed a dress worn by Mrs. Siddons in *The Grecian Daughter* to “young Mr Johnson,” when it was a Miss Rein (1748?–1821) who had “sole claim to all the taste exemplified by the habit in question.” It is not hard to imagine that the said ambassador was Miss Rein, establishing herself as wardrobe keeper and mantua-maker for The Theatre Royal, Drury Lane, London, a position she would hold until at least 1814. This paper will explore the work of Rein through her account book for the 1803–1804 theatre season. This paper will discuss the gowns she made, the actresses who wore them, Rein’s network of suppliers and the hired hands who inhabited her work room. Rein’s name appeared in more than 100 advertisements for new productions during 1795–1800 alone, and her gowns were worn by some of the most fashionable women of the late eighteenth and early nineteenth centuries. It is therefore time to acknowledge who was behind these sartorial statements and to place Miss Rein firmly centre stage.

**Biography**

Rebecca Morrison is a Collaborative Doctoral Partnership (CDP) PhD candidate, with Queen Mary University of London and The Victoria and Albert Museum (V&A). Her research examines the working life of the English mantua-maker during the long eighteenth century. It considers the mantua-maker’s business practices, relationships with clients, and other needlework trades. It also explores technical skills, using evidence from existent garments, and seeks to answer further intangible questions through the practice of reconstruction. After a decade-long career as a theatre costume supervisor and maker, in both the United Kingdom and the United States, Rebecca completed an MA in Museum Studies at University College London. Rebecca has also worked as an assistant curator and historical researcher for Kensington Palace.



*International Woman Suitcase,*  
Designed by  
Tracey Emin  
for Longchamp,  
2004, Paris, France,  
© Tracey Emin,  
All Rights Reserved,  
DACS 2019/Image:  
The Victoria and  
Albert Museum,  
London, England,  
V&A: T.30:1-2005,  
Given by Longchamp  
and supported by  
The Friends of the V&A.

### A Blank Canvas: Bags Designed by Artists

**Georgia Mulvaney-Thomerson**  
Independent Scholar, London, England

#### **Abstract**

Bags designed by artists are coveted status symbols; their portable nature allows for the display of an artist's work beyond the confines of the traditional gallery space. In contrast with other fashion accessories such as shoes and hats, bags do not have to enclose part of the body and therefore are not restricted by standard sizing conventions. This independence has long permitted freedom and creativity in their design, and their surfaces have acted as an ideal blank canvas for artists. Notable examples range from clutch bags designed by Wiener Werkstätte artist Hilde Wagner-Ascher during the 1920s to exceedingly collectible handbags designed by Japanese artist Takashi Murakami for Louis Vuitton in 2003. The study of several twentieth and twenty-first century designs will allow us to analyse how bags designed by artists can embody an artist's distinctive style through techniques such as screen printing, the use of motifs, and the inclusion of the artist's signature. Furthermore, this paper will discuss the increasing number of contemporary artists painting directly onto the surface of bags to create bespoke pieces for a discerning market.

#### **Biography**

Georgia Mulvaney-Thomerson is a fashion historian and archivist based in London. She previously worked as the Research Assistant for the exhibition, *Bags: Inside Out*, at The Victoria and Albert Museum, London. She holds a BA in Fashion History and Theory from Central Saint Martins, University of the Arts London. Georgia previously worked as Archive Assistant at Manolo Blahnik International Limited where she focused on enhancing the cataloguing of the brand's shoes, paper designs and press materials. In addition to accessories, Georgia's research interests include Madame de Pompadour and the relationship between fashion designers and their muses.



*Men's  
Double-Breasted  
Overcoat,  
circa 1918–1920,  
© The Victoria  
and Albert Museum,  
Clothworkers'  
Centre Collections,  
London, England,  
T.237–1962.*

## Materiality and the Lived Experience of Dress: Exploring Men's Dress during the First World War and Early Interwar Years

**Rachel Neal**

De Montfort University, Leicester, Leicestershire, England

### **Abstract**

The materiality of worn, everyday dress offers a tactile connection to the immaterial stories of wear and narratives of social history, offering a window into the private and intimate stories of people's relationships with clothing in social and cultural context. This paper, as part of a PhD thesis exploring civilian men's dress during the First World War, a period when men's dress was drawn into the public spotlight amidst a visual culture of military uniforms, focuses on a research approach based on engaging with the material realities of dress to augment the narratives of lived experience. Object-based study of surviving garments is shaped by experience in design practice, driving the research to engage with the material properties of dress to consider their feel, fit and experience on the body. Close study of dress crosses the boundary from public and social exterior into the private sphere of wear and intimacy with the body, connecting with the ways in which objects gather meaning through human interaction. They capture on their material surfaces, the everyday domestic practice of clothing maintenance through sewing and repair, disclosing and illuminating the way in which people and their clothes are entangled together in everyday practice and experience.

### **Biography**

Rachel is a PhD Candidate in Dress History of the early Twentieth Century, exploring men's everyday dress of the First World War and the interwar period. Her research looks at how the war had an impact on men's dress and how menswear culture developed in the interwar years. Following a ten year career as a menswear designer, Rachel completed an MA in Fashion History at De Montfort University before starting her PhD. Her PhD research focuses on the narratives of lived experience that are embodied by everyday dress. Rachel's approach to research is influenced by her experience as a designer, focusing on materiality and engaging in object-based research to develop a more intimate history of dress as it was experienced.





*Female Workers  
Serving in  
Queen Mary's  
Auxiliary Corps,  
circa 1918,  
The Private  
Collection of  
Viv Newman,  
Chelmsford,  
Essex, England.*

## Pockets, Pinafores, and Practical Hats: The Impact of War on Women's Dress, 1914–1918

**Viv Newman**

Independent Scholar, Chelmsford, Essex, England

### **Abstract**

The August 1914 declaration of war had a profound if unexpected effect on British women's clothes; these rapidly became "the outward and visible sign of her patriotism." Upper-class women who had changed their outfits five times a day, now donned the uniforms of the multiple quasi-military corps which women themselves founded. These proved easy to wear and unexpectedly empowering. Working-class women, who pre-war frequently only possessed the clothes they stood up in, donned munitions overalls; earning close to a living wage, their hard work enabled some to buy a pair of silk stockings or even a hitherto unobtainable, unimaginable brand-new coat. Serving close to the front line, military and auxiliary nurses discovered their official uniforms were not always practical and adapted them—at times imaginatively. Shoe heels, umbrellas and dress hems became part of many a spy's toolkit; women who from 1917 joined the auxiliary armed services learned that whilst femininity was desirable, sexuality had to be concealed. Even nuns' habits took on surprising significance. Using women's own voices, this presentation reveals the interconnectedness between women's uniforms and their patriotic endeavours. Women's clothes demonstrate an overlooked consequence of the war: never before had women's fashion undergone so rapid a metamorphosis.

### **Biography**

With a PhD (Essex) for her "outstanding" thesis on women's First World War poetry, Viv Newman was selected by the BBC as an "Expert Woman" for her knowledge about women's social history, 1914–1918; she has appeared on BBC1 with Huw Edwards. Recognised as an "Inspirational Essex Woman" for her ground-breaking work revealing women's hidden contribution to the war effort and shining a light on those whom official histories still frequently overlook, Viv had the honour of opening Westminster Council's 2017 Passchendaele commemorations. With six books published on women in the Great War (*Pen and Sword*), Viv presents at national and international conferences, gives popular and academic talks, and has been guest lecturer at two American universities.





*Court Dress,*  
Featuring Florentine  
Tailoring of Silk Velvet  
and Satin,  
circa 1555–1560,  
© Royal Palace National  
Museum, Pisa, Italy,  
1545.

Modern Fashion in Italy:  
Surviving Garments from the Renaissance Courts, 1450–1570

**Bruna Niccoli**

The University of Pisa, Pisa, Italy

**Abstract**

This paper analyses some of the ways in which the art of costume has designed and produced technically quality artefacts creating spectacular dresses in Modern Italy, particularly in Florence, Milano, Venezia, Mantova, Torino, and Napoli. During the late fifteenth and sixteenth centuries in Europe, costume represented a cultural expression pertaining to multiple national identities. The topic of how certain items of history of costume came to signify “made in Italy” is discussed within a discourse of national identity, and the context of historical and cultural events. The paper will begin a scientific cultural dialogue between surviving garments housed in museums or in collections and archival sources (house inventories, account books, and sumptuary legislations). At the same time, we will focus the importance of the iconography and analyse art sources. This kind of approach has been a guide for the publications dedicated to the history of costume and textiles in several old Italian states (Lucca, Urbino, Genova, Florence and Mantova), authored by Bruna Niccoli. The research methodology developed in these books will be discussed, including the benefits and advantages. This topic represents a fracture with the traditional academic studies.

**Biography**

Since 2002, Bruna Niccoli (PhD, History of Visual and Performative Arts) has been Lecturer at Pisa University, Italy (History of costume and fashion). From 2005, she started collaborating with The University of Pisa on the cataloguing of costume collections (Pisa and Lucca National Museums, Cerratelli Foundation, Pisa). Her research focuses on the history of dress from the sixteenth century through the nineteenth century.



*Fransk Costume* [French Dress],  
Fashion Plate from the  
Swedish Fashion Magazine,  
*Sofrosyne*,  
Plate 11, 1816, Stockholm, Sweden.

## Fashion, Luxury, Credit, and Trust in Sweden, 1780–1820

**Klas Nyberg**

Stockholm University, Stockholm, Sweden

### **Abstract**

The objective of this paper is to problematise the transformation of the Early Modern ideas of credit and fashion. More specifically, this paper will address how social and cultural ideas about credit and trust in the context of Early Modern fashion and the textile trades were affected by the growth and development of the bankruptcy institution. This research will seek to answer how the concept of credit changed towards the end of the Early Modern period and in the beginning of the Modern period, against a European background that suggests the rise of a growing economic realism, and a reformation of the bankruptcy institution from the end of the eighteenth and the beginning of the nineteenth century. The concepts of luxury and fashion and their connection to social standing and the assertion of rights for different groups in society are intimately connected to excessive consumption on credit (Muldrew 1998, Finn 2003, Berg 2005, Fontaine 2014, Crowston 2013, Lemire 2010, Campagnol 2014). By the end of the Early Modern period, credit and creditworthiness were still concepts that not only had financial implications, but also complex social and cultural meanings.

### **Biography**

Klas Nyberg has a background as a Professor of Economic History in the department of Economic History at Uppsala University, Sweden. In 2013, he was appointed professor of Fashion Studies at the Centre for Fashion Studies at Stockholm University. He functioned as director, 2014–2018, and now heads postgraduate research studies at the Department of Media/Fashion Studies. During his time at Uppsala University, he taught economic history on all levels, including textile history and the social and economic history of the city of Stockholm. At the Centre for Fashion Studies, he teaches at all levels and manages the PhD programme. Professor Nyberg was also a member of the advisory board for the HERA funded research programme, Fashioning the Early Modern.



*A Funeral Procession Entering a Church*, Thomas Cook (after William Hogarth), 1809, Etching, 11.2 x 16.3 cm, © The Wellcome Collection, London, England, No. 39129i.

## A Most Fine Sett of Gloves: The Use of Funerary Accessories in Bristol, England, 1775–1825

Daniel O'Brien

The University of Bath, Bath, Somerset, England

### Abstract

At the end of the long eighteenth century, the funerals of the prosperous were increasingly private, intimate occasions that were expected to reflect the qualities and achievements of the deceased person. At such funerals, the distribution of gifts was intended to secure the deceased person's reputation by acknowledging their social relationships and demonstrating their sense of fashion. For many middling funeral guests, the final gift was an accessory; organised and provided by an undertaker and worn by the guest during the funeral. This paper examines the distribution of gloves, scarves, and hatbands at middle class funerals in the prosperous port city of Bristol, England, during the period, 1775–1825. These decades witnessed the continuing development of a Bristolian funeral trade that drew upon the labour of many different textile trades and offered a wide range of accessories in different materials and styles. The paper identifies how these items were a reminder of the ties between people and evidence of hierarchies which existed in families, associations and religious communities. The paper will also consider the functional role that gifted accessories performed during the brief, public journeys of the funeral party from the deceased's house to the church and the place of burial.

### Biography

Dr. Daniel O'Brien is a Visiting Research Fellow at the Centre for Death and Society, The University of Bath, Somerset, England. His research focuses on the undertaking trade and their products in eighteenth century England. This has included a detailed analysis of the early trade in the west of England, with a specific focus on the prosperous settlements of Bath, Bristol, and Salisbury. His research also seeks to understand how the undertakers and their goods were perceived by society, by analysing how funerals were presented in the popular culture of the period. Drawing upon an eclectic range of source materials has enabled him to consider simple, but often overlooked, questions about how people's knowledge about the early trade was formed.



*Yūzen Pattern Dyeing on Silk,*  
a Textile Design  
and Color Sample  
for Girls' Kimono,  
Early Showa period,  
circa 1926–1945,  
© The Private  
Collection of  
Keiko Okamoto,  
Tokyo, Japan.

**Yūzen:**  
Japanese “Motif Dyeing” for Kimono Textiles

**Keiko Okamoto**  
Hosei University, Tokyo, Japan

**Abstract**

Yūzen dyeing techniques produce one of the most popular and precious Japanese kimono textiles. But when the word is expressed in English, it means both “hand-painted dyeing on textiles” and “look-alike styles of prints.” It is because the word, *yūzen*, was used for various new dyeing methods developed in the late nineteenth century during the Japanese Industrial Revolution. These new methods were aimed at multiple reproduction of hand-painted *yūzen* dyeing that was originally developed in the seventeenth century. Moreover, the new meaning was used by respective artisans and merchants in the Kyoto kimono textile industry, which brought further complications to the definition. In the 1950s, when *yūzen* dyed textiles were being introduced into the mainstream kimono business, one industry researcher concluded that it was too complicated to define the word, *yūzen* dyeing. But without differentiating textiles manufactured by various *yūzen* dyeing methods, how could one research and archive *yūzen* textiles? In this paper, the author will attempt to categorize multiple methods of *yūzen* dyeing and *yūzen* textiles manufactured during the twentieth century and examine why Japanese kimono aficionados were drawn to *yūzen* dyeing.

**Biography**

Keiko Okamoto is a textile specialist. After she learned textile dyeing and weaving at Women's College of Fine Arts and apprenticed to an artisan *yūzen* dyer for kimono, she worked as a textile designer, merchandiser, marketer, and sourcing manager for western clothing in Japanese, British, and Hong Kong companies. In 1998, a piece of textiles she developed at work was displayed in “Surface & Structure: Contemporary Japanese Textiles” at The Museum of Modern Art, New York. While she was involved in the global fashion business, she earned a Master's degree in Human Ecology at The Ohio State University. She has been in her present position since 2017 and researching modern-day Kyoto textiles for kimono.





*The 1900 Moonlight Glass Cloth Dress,*  
New Brunswick Museum,  
Saint John, New Brunswick, Canada,  
14441.

**The Unsolved Mystery of the Moonlight Dress:  
A Case Study of the 1900 Moonlight Glass Cloth Dress  
at New Brunswick Museum in Saint John, New Brunswick, Canada**

**Laura Oland**

New Brunswick Museum, Saint John, New Brunswick, Canada

**Abstract**

Glass dresses have not only been reserved for fairy tale princesses like Cinderella, but they have also been worn by stage performers, actresses, and real life princesses. One glass gown in particular, kept in the New Brunswick Museum's collection in Saint John, New Brunswick, Canada, has been a mystery since the museum acquired the dress in the 1930s. Created by a Parisian designer, the dress supposedly debuted in 1900 at the Paris Exposition Universelle, and was crafted out of "blown" German glass. Only four gowns of this magical material called "moonlight glass" are known to exist in the world, and the gown in the NBM's dress collection is in a most superior condition, complete with a bodice, skirt, and belt. The real question is: how did such an exquisite work of art end up in a museum on Canada's east coast, after having been debuted in Europe and worn in the United States?

**Biography**

Laura Oland is an Art History PhD student at Concordia University in Montreal, Canada. In 2018, Oland completed a Master's degree at The University of Glasgow in Art History: Dress and Textile Histories, following her undergraduate studies in history at Acadia University. Oland also completed a year of Viking archaeology at Lund University in Sweden. Oland has worked for the New Brunswick Museum, The Victoria and Albert Museum, Hunterian Museum, and the Randall House Museum. Previously, Oland has spoken at the Turning Tide Young Adult Lecture Series at the New Brunswick Museum, the Art History Post Grad Symposium at The University of Glasgow, the Atlantic Canadian History and Classics Conference, and at the William White Conference.





*Captain and Chastellain, Contrada  
La Flora, 2016,  
© Palio di Legnano, Legnano,  
Milan, Italy.*

Clothing a Society:  
The Costumes of the Palio di Legnano, the Annual Medieval  
Re-enactment and Parade in Legnano, Milan, Italy

**Alessio Francesco Palmieri-Marinoni**  
The University of Sussex, Brighton, England

**Abstract**

Could the costumes of a historical re-enactment be considered as a moment of History of Costume? Could its stylistic and sartorial evolutions be understood as a tool to understand the evolution of historical tailoring? Through this presentation, such questions will be analysed by introducing the thought-provoking case study of the Palio di Legnano (Milan), the most ancient Medieval re-enactment in Europe. The origins of the Palio date back to the early thirteenth century, as a celebration of the famous Battle of Legnano (29 May 1176). However, the re-enactment started developing since the mid nineteenth century, when this historical event was charged with symbolic values. Since 1876, a crucial moment in this tradition is the historical parade, a sumptuous procession of about 1500 costumed people. Drawing on an attentive philological and historical research, in Legnano people realise every year numerous costumes, guided by academics. Actually, in Legnano, we can detect the coexistence of both costumes in theatrical style, and accurate historical and philological reconstruction. The Palio di Legnano case study allows us to retrace the history of a specific stage costume; as well as it allows us to understand how the perception of “in style” costumes, and the consequent idea of staging history, has changed over 200 years.

**Biography**

Alessio Francesco Palmieri-Marinoni is a PhD student at The School of Media, Film and Music, The University of Sussex, England. His research investigates the relation between historicism and stage costume in Wagner’s Operas and the role of stage costume in staging. In the last 10 years, Alessio has been collaborating as a fashion historian with various Italian museums. Currently, he is curator of the Costume Collection of the Palio di Legnano (Milano). He teaches History of Costume and Fashion at Fondazione Arte della Seta Lisio (Florence), Accademia Cappelletto (Florence) and Politecnico (Milan).



Sample,  
*Hawkeye Pearl Button  
Company*, circa 1910,  
© The Muscatine  
Arts Center,  
Muscatine, Iowa,  
United States.

Little Willie's Sewing Buttons:  
The Mother-of-Pearl Button Industry in Muscatine, Iowa, United States

Jade Papa

Thomas Jefferson University, Philadelphia, Pennsylvania, United States

**Abstract**

The humble mother-of-pearl button, a fastener so ubiquitous during the nineteenth and early twentieth centuries that any man, woman, or child would likely have had at least one button somewhere on their garment, silently spoke to the transformation of Midwest towns stretched along the Mississippi River whose inhabitants dredged hundreds of thousands of tons of shells from the river to feed the need in fashion for these small, luminescent discs. Beginning in 1891 when John Frederick Boepple began cutting button blanks and lasting roughly 75 years, the production of mother-of-pearl buttons impacted the lives of residents of one of these towns on the banks of the Mississippi: Muscatine, Iowa. At its peak, half the working population was employed at one of its 43 factories producing a staggering 37% of the mother-of-pearl buttons created worldwide. This paper will explore how this everyday object shaped and was shaped by the people of this city. It will specifically examine the growing pains the industry encountered culminating in the Button Workers Strikes of 1911 and 1912 and the industry's eventual collapse in the mid twentieth century when environmental factors, changes in fashion, and the introduction of plastic all but wiped it out.

**Biography**

Jade Papa is the curator of the Textile and Costume Collection and a professor at Thomas Jefferson University in Philadelphia, Pennsylvania, United States. She brings to her work not only extensive experience in object preservation, identification, and research, but an intense curiosity about how these objects shaped and were shaped by the people and cultures who wore the garments and created the textiles. This interest sprung from her experiences as a theatrical costume designer and maker. She has contributed to a number of books, journals, and magazines. Her current research focuses on the manufacture of pearl buttons in Muscatine, Iowa, United States.



*Winged Victory of Samothrace,*  
Sculptor Unknown,  
circa 220–190 BC,  
5.57 metres,  
© Louvre Museum,  
Paris, France, MA2369.

## Ancient Greek Clothing as a Symbol of Gender and Class Distinction, 800–323 BC

**Sofia Papakonstantinou**

Stockholm University, Stockholm, Sweden

### **Abstract**

French author and Nobel Prize winner Anatole France once wrote, “Show me the clothes of a country and I can write its history.” This study of ancient Greek dress focuses on the Archaic and Classical period from the eighth to fourth century BC. The ancient Greek culture was very sophisticated and, according to archaeological and historical research, people did not wear clothes merely for their protection against the elements. Through their costumes they exhibited themselves in order to indicate their status. This historical analysis of dress in ancient Greece highlights the nature of ancient Greek clothing as a symbol of gender and class distinction. It demonstrates the main garments of the ancient Greek attire, the chiton, the himation, the peplos, and chlamys. Moreover, it emphasises the colours and decoration of the costumes as well as the footgear and the hairstyle. Last but not least, this paper mentions the first attempt at curbing the excessive luxury of dress and promoting the status differences by enacting sumptuary laws. This study shows that although the civilisation of ancient Greece invented the concepts of democracy and free will, some members of the society, and particularly women, did not share these rights. Never before had costume responded to the personality of a people with more infallible taste.

### **Biography**

Sofia Papakonstantinou is a PhD student in Fashion Studies at The Department of Media Studies at Stockholm University, Sweden. Sofia holds a Master of Arts in Fashion Studies from Stockholm University and she received her Bachelor’s degree in Philosophy and History of Science, and particularly in Art history and Ancient Greek literature and philosophy, from National and Kapodistrian University of Athens, Greece. Sofia’s research interests are primarily in the history of dress and costume as well as in fashion theory. Her doctoral investigation is in the history of ancient Greek dress, and the purpose of her research is to explore the concepts of myth, history, and nostalgia in high fashion brands of the twenty-first century.



*Gossard Weight Reducing Corset*,  
circa 1915,  
© Columbia College  
Fashion Study Collection,  
Chicago, Illinois, United States,  
Chicago, Illinois, United States,  
2003.04.001,  
Photographed by  
Lauren Downing Peters.

## The Absent-Present Body: Recovering the Fat Body in the Fashion Archive

**Lauren Downing Peters**

Columbia College, Chicago, Illinois, United States

### Abstract

Studies of the dress histories of ordinary people oftentimes begin from a presumption of material absence. This absence is commonly ascribed to the idea that ordinary clothing is more likely to end its life in the charity shop or rag bin than it is in the fashion archive. It is with this belief that this research began into the early history of plus-size fashion, and which was affirmed by collections managers in the United States who, time and again, lamented the absence of large-size dress in their own collections. On the one hand, this absence could be treated as a problem to be overcome or circumvented; on the other, it could be treated as a matter of great historical interest—one that can inspire new methods and ways of seeing. In this paper, Lauren Downing Peters will discuss her recent efforts to recover the fat body in the Columbia College Chicago Fashion Study Collection. Rather than absence, this exploration has yielded some exciting and unexpected discoveries—from a 1910s weight reducing girdle, to an early sports bra. In addition to presenting these discoveries, this paper will discuss the research methods used and unpack the reasons why the myth of the absent body persists.

### Biography

Lauren Downing Peters, PhD, is Assistant Professor of Fashion Studies at Columbia College Chicago. Lauren received her doctorate from the Centre for Fashion Studies at Stockholm University in May 2018. Her doctoral dissertation traced the early history of plus-size fashion in the United States. She is editor-in-chief of *The Fashion Studies Journal*. Her research interests include: the history of the body, plus-size fashion, the history of ready-to-wear, everyday fashion, the history of sensibilities, gender, modernity, standardised sizing, and fashion studies pedagogy. She is currently working on her first book manuscript, *Fashioning the Flesh: Fashion, Fatness, and Femininity in Early 20th Century America*.





Tamsin Blanchard, "A Smack in the Face for Gurus of Heroin Chic," *The Independent*, London, England, 23 May 1997.

## Altered Dress for an Altered Mind: The Relationship between Dress and Drugs

Allison Pflugst

Fordham University, New York, New York, United States

### Abstract

Mad as a hatter. Heroin Chic. Drug Rugs. The fashion lexicon is littered with references to mind-altering substances. The use of drugs can alter the way clothing is designed, how and why it is worn, the bodies on which it is displayed, and the utility of particular garments and accessories. This paper utilizes sources such as contemporaneous medical journals, diaries and autobiographies, and novels and film to recognize the medical, personal, and cultural effects of drug usage on the creators and wearers of fashion. Case studies include the relationship between alcohol and tobacco and the flapper fashions of the 1920s, LSD and Mushrooms to the psychedelic styles of the 1960s and 70s, and heroin to the fashion and physique of the 1990s. Initial findings support the idea that an understanding of certain drugs, in terms of their effects on the mind and body, can be a valuable tool in contextualizing certain styles of dress. Particular attention is paid to how studying these western, twentieth-century drug/dress relationships, can act as a framework to investigate drug/dress relationships that are more culturally and chronologically distant. Examples include ayahuasca and indigenous American shaman costumes and opium and the orientalism trend of the Victorian era.

### Biography

Allison Pflugst is a fashion historian and archivist based in New York City. She is the director of the Fashion Studies program at Fordham University. She holds a B.A. in Art History as well as an MLitt in Dress and Textile Histories from The University of Glasgow. Theoretically, her research focuses on the use of dress in constructing and perpetuating female archetypes and stereotypes throughout history. Realistically, her work—and attention—is often derailed by explorations of the role that dress plays in all things fantastical, strange, and taboo.





*Tasoula Lantsidi-Dounta*  
(1904–1987),  
circa 1930s,  
Dress Donated to  
Peloponnesian  
Folklore Foundation,  
Nafplion, Greece,  
by Maria Zografou-Dounta,  
© Peloponnesian  
Folklore Foundation,  
Nafplion, Greece.

Portrait of a Young Athenian Lady:  
Artistic Clothing from the Wardrobe of Tasoula Lantsidi-Dounta (1904–1987)

**Myrsini Pichou**

The University of Bern, Bern, Switzerland

**Abstract**

The study of wardrobe collections may help us understand the dress history of a certain period and the shift in fashion trends through the specific choices of one person as well as the purposes that this clothing was acquired to serve. But what if this clothing does not conform to the fashion of the time but it draws inspiration from the past or art? Characteristic examples from the wardrobe of Tasoula Lantsidi-Dounta (1904–1987) that were donated by her daughter-in-law in 2017 to the Peloponnesian Folklore Foundation “Vasileios Papantoniou” Museum (PFF) in Nafplion, Greece, can help us answer the aforementioned questions. A wealthy Athenian and member of artistic circles, Tasoula Lantsidi-Dounta, participated in both Delphic Festivals (1927, 1930) organised by the Greek poet Angelos Sikelianos and his American aristocrat wife, Eva Palmer, and was photographed for *National Geographic*. Her wardrobe contains rare clothes created by renowned Greek fashion houses including Yannis Evangelides, as well as upper class dressmakers. This paper will discuss the wardrobe of Tasoula Lantsidi-Dounta as a starting point to study the fashion of the 1920s and the 1930s as well as anti-fashion artistic initiatives of the period.

**Biography**

Myrsini Pichou was born in Athens, Greece and is a PhD candidate at The University of Bern in Bern, Switzerland. She graduated from The National and Kapodistrian University of Athens with a BA in Theatre Studies and holds an MA degree in the History of Art (Courtauld Institute of Art, London) and an MSc degree in Cultural Organisations Management (Hellenic Open University). She has published on the topics of art and dress, twentieth century fashion, American paper dresses, dress collections, and uniforms. She is a founding member and researcher of the “Dress and the Law” project and serves as the Secretary of the Hellenic Costume Society. Myrsini lives in Athens and works as a cultural manager at the Athens University History Museum.



Print,  
*Capota Ferronière*,  
Published in  
*La Moda Elegante* [Elegant Fashion],  
Madrid, Spain, 22 November 1892,  
Repositorio Centroamericano de  
Patrimonio Cultural,  
<https://repositorio.iiarte.ucr.ac.cr/handle/123456789/9165>.

European Fashion Plates and the Inauguration of the  
National Theatre in Costa Rica (1897):  
The Theatre as a Space for the New Elegant Femininity

**Ángela Hurtado Pimentel**

Universidad de Costa Rica, San José, Costa Rica

**Abstract**

This new research was based on a collection of European fashion plates (French and Spanish, 1889–1896) that arrived in Costa Rica via subscriptions. The study focused on the importance of these images in constructing the new bourgeois female ideal in late nineteenth century Costa Rica, and culminated with a review of the opening night of the National Theatre. The Theatre was part of a larger, state-driven project to modernize and civilise the population, which included social customs and fashionable representations. The collection of fashion plates demonstrated to its subscribers the “right” way of presenting the self, which was adopted by wealthy Costa Rican women to embody the new European ideals, and to transmit to others their own “civilization”. As a new, über-elegant place for the Costa Rican elites, the National Theatre was a public space for the visual pleasure of the audiences. Fashion plates were not produced in Costa Rica, so the visual education these imported publications afforded to their subscribers was centered in copying the “tasteful” French styles. In this way, the agricultural elites in Costa Rica started to visually differentiate from the laborers by adapting the European taste as a “superior” visual expression of class.

**Biography**

Ángela Hurtado Pimentel was born in Peru and moved to Costa Rica at a young age. She has worked in many areas related to design and crafts: jewelry, bookbinding, artistic dress, and more. She is a university professor and researcher at the Universidad de Costa Rica, specializing in Fashion History and Research Methodologies for the Arts. She has conducted historical research on Costa Rican fashion for the IIARTE (Arts Research Institute, UCR) and graduated with a Master’s degree with a thesis about the influence of European fashion plates in the construction of the elite femininity in Costa Rica. She is interested in both the theoretical and the practical aspects of fashion, in its meanings and its existence as a complicated object that was created along the human body.



*Portrait of Beatrice of Portugal,*  
Unknown Artist,  
circa Seventeenth Century,  
Oil on Canvas,  
© Venaria Reale, Turin, Italy.

### Dressing à la Portugaise in the House of Savoy: Sartorial Otherness in the Wardrobe of Beatrice of Portugal (1504–1538)

**Carla Alferes Pinto**

CHAM, FCSH, Universidade Nova de Lisboa, Portugal

#### **Abstract**

In 1521, Infanta Beatrice of Portugal left Lisbon to marry Charles II, Duke of Savoy. Along with her entourage she carried a dowry worth 150,000 cruzados which comprised jewels valuing 22,000 cruzados, and several garments. These items reflected both the geography of the empire and Portuguese courtyard fashion becoming, in some sense, a complete novelty in the transalpine Duchy and thus an expression of Beatrice's power and wealth by means of her alterity. This presentation will address narrative descriptions and visual data that contextualise ceremonial and representational environments and that illustrate Beatrice's sartorial choices through a characterisation of shapes and of material, tactile, and pattern aspects of her wardrobe.

#### **Biography**

Carla Alferes Pinto is a research fellow at Centro de Humanidades (CHAM), Faculdade de Ciências Sociais e Humanas (FCSH), Universidade Nova de Lisboa, Portugal, and an Art Historian currently developing the project "Dressing the Court: Costume, Gender, and Identity(ies)." Her project aims to focus on the objects, actors, actions, and narratives originated in the court of Early Modern Portugal that reflect fashion phenomenon, thus classifying, describing, and studying the use of clothing and artistic objects (accessories, shoes, hats, jewelry) that materialise the fashion system. While addressing written and visual documentation, she is particularly interested in assessing gender issues and identity expressions (normative discourses, ethos, behaviors, dynastic persistence /disruptions). In the last years she has been publishing on the commissioning, production, and use of artistic objects by princely women.



*Eisenhower Supporters,  
Wearing “I Like Ike” Print Dresses,  
Carrying Matching Parasols at the  
Republican Convention in  
Chicago, Illinois, United States,  
1952,  
Photographed by George Silk,  
LIFE Photo Collection, © Time, Inc.*

**I Like Ike:  
Fashion as Branding in the 1952 and 1956 U.S. Presidential Campaigns of  
Dwight D. Eisenhower (1890–1969)**

**Carson Poplin**

Independent Scholar, New York, New York, United States

**Abstract**

“Lady Republicans will be as bold and attractive as peacocks,” reported *The New York Times* about Dwight D. Eisenhower’s campaign apparel for women (James Reston, 1956). From handkerchiefs to gloves to dresses to stockings, women had numerous ways to declare, “I Like Ike!” While political branding was nothing new by the mid twentieth century, Eisenhower delivered one of the most memorable presidential campaigns in American history by harnessing the power of visual communication through dress. This tactic, combined with a pithy slogan and catchy television ads, led Eisenhower to victories in the elections of 1952 and 1956. This presentation will analyse the Eisenhower campaign’s use of fashion as a political statement, contextualising it in a long history of visual branding by presidential hopefuls and considering how it paved the way for future candidates. It will look to extant examples in museum collections and print media to survey the extent fashion was used in the campaign and how it contributed to Eisenhower’s victories.

**Biography**

Carson Poplin is a fashion historian, archivist, and writer based in New York, New York. She holds a Master of Arts from The Fashion Institute of Technology (FIT), State University of New York, in Textiles Studies: History, Theory, and Museum Practice, and a Bachelor of Art from Furman University in Art History. She has worked with several American museums and corporations on exhibition research and garment archival projects. She has also written numerous articles for both online platforms and academic journals, including the forthcoming “‘First in Fashion:’ Michelle Obama’s White House Style, 2009–2017” in *White House History Quarterly* (Summer 2022). Carson currently writes a column, titled, “Fashion History Lessons” for *Fashionista*.



*Worth & Bobergh Label,*  
Detail of Jacket Petersham,  
Women's Dress Ensemble,  
circa 1866–1868,  
© Fashion Institute of  
Design and Merchandising,  
Museum and Library,  
Los Angeles, California,  
United States,  
Gift of Martin Kamer.

Solving a Sartorial Puzzle:  
Mounting a Worth & Bobergh Ensemble, circa 1866–1868

**Kirstin Purtich**

The Fashion Institute of Technology (FIT),  
State University of New York, New York, United States

**Abstract**

This paper will explore the conservation treatment and mounting of a late 1860s Worth & Bobergh ensemble recently donated to the FIDM Museum in Los Angeles. At the time of its accession, this ensemble was in many more pieces than its original five garments (skirt, overskirt, day bodice, evening bodice, and jacket) and appeared to be missing some components, making its three-dimensional display an aesthetic and interpretive challenge for the museum and an ethical challenge for the conservator. As this project is in its early stages of research, this presentation will focus on a thorough study of the ensemble before treatment, from microscopic analysis to object-based methods of slow looking. In this same vein, this paper will summarize the close examination of several surviving Worth & Bobergh garments in other museum collections, which will guide interventions to the FIDM Museum's ensemble such as reattaching sleeves and trim and partially recreating the evening bodice. Ultimately this presentation will highlight the project's overarching goal: to mount these garments in a future exhibition that will both make the ensemble legible to museum visitors and bring the often-invisible "ghost labor" of fashion conservation to a broader audience.

**Biography**

Kirstin Purtich holds a Master's degree in textile conservation from The Fashion Institute of Technology (FIT), State University of New York, and a Master's degree in decorative arts, design history, and material culture from the Bard Graduate Center, New York. She has contributed to exhibitions at The Textile Museum, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Bard Graduate Center Gallery, and The Richard H. Driehaus Museum. Most recently, she was part of the curatorial team at the American Federation of Arts, where she organized traveling exhibitions of fashion, architecture, and design, and she has served as a consultant for the FIDM Museum exhibition, *Sporting Fashion: Outdoor Girls 1800 to 1960*.





Detail,  
*Plate 76*, in  
© N. Dimopoulou-  
Rethemiotaki's  
2005  
*The Archaeological Museum  
of Herakleion*,  
Published by  
EFG Eurobank Ergasias S.A.  
and John S. Latsis  
Public Benefit Foundation,  
Athens, Greece.

## Aegean Headdresses in Bronze Age Civilisations, 3200–1100 BC

**Betty Ramé**

Pantheon-Sorbonne University, Paris, France

### Abstract

The human body incorporates many significations carrying social and cultural meaning. It is a place of display correlated to the intimate, but also to the culture; in particular the human head plays a major role. By its essential position, it is the most visible and communicative part of the body. Adornment is a key visual indicator of social group identity, it's as much a marker of difference as of belonging. Thus, adornment can only be understood by individuals who share the same communication codes. The Aegean civilisations of the Bronze Age, Minoan as well as Mycenaean, represented a wide range of individuals within the iconography. These characters are adorned with many headdresses reflecting evolution over time. If symbolic and utilitarian functions can be assigned to it, some could be understood as fashion accessories. Likewise, they could be markers of collective identity within Aegean civilisations. Would it be possible to have a Minoan and Mycenaean fashion? Could their cultures be differentiated by headdresses?

### Biography

Dr. Betty Ramé has a PhD in Aegean archaeology from the University Panthéon-Sorbonne under the supervision of Professor Haris Procopiou. Her PhD thesis was titled, *Adorning the Head in the Aegean Bronze Age: From Hairstyles to Headdresses*. She is an associate researcher at the French National Centre for Scientific Research laboratory ArScAn (CNRS-Archéologies et Sciences de l'Antiquité). During her PhD, she developed a technological approach by studying several Aegean gold headbands in various Greek museums in order to understand their use (during the life of their owner or strictly funerary use). In parallel, she has also developed a database integrating all the iconographic sources of the Aegean Bronze Age depicting individuals with a hairstyle or a head ornament. This study points out regional trends, chronological changes, and answers the question of whether they are identity markers. She also conducts experiments to understand the wearing conditions of headdresses.



*Burial Clothes of  
Bishop Peder  
Winstrup  
(1605–1679),  
© The  
Historical  
Museum,  
Lund University,  
Lund, Sweden,  
Photographed by  
Gunnar Melander.*

**Dressed for Eternal Rest:  
The Burial Clothes of Bishop Peder Winstrup (1605–1679)**

**Pernilla Rasmussen**  
Lund University, Lund, Sweden

**Abstract**

Peder Winstrup (1605–1679) was the last Danish bishop in the diocese of Lund, but also became its first Swedish bishop. After the peace treaty in Roskilde 1658, the Scanian landscapes faced a new supremacy as subjects to the Swedish crown. As one of the strongest and most influential persons during this violent and turbulent time, Winstrup stayed in his position. When Winstrup's coffin was opened in 2014, it was revealed that his body had been naturally mummified, and that the textiles were extraordinary well preserved. The Historical Museum at Lund University decided to investigate the different aspects of the coffin's contents in an interdisciplinary research project. This paper will present ongoing research concerning the clothes in the bishop's grave. The textiles in Winstrup's grave, including linen shirts and stockings, headgear and outer garment of velvet and gloves, provide a unique picture of the textile and clothing culture of the late seventeenth century. The garments are rare examples of preserved civilian priests' clothing, but also of everyday dress outside the royal collections in Sweden and Denmark. The main purpose of this research is to identify the garments from a textile studies approach, and discuss how the clothing can be interpreted.

**Biography**

Pernilla Rasmussen is senior lecturer and head of the division for Fashion Studies at the Department of Arts and Cultural Sciences at Lund University, Sweden. She holds a PhD in Textile History from the Department of Art History, Uppsala University through the Nordic Museum Graduate School for Museum Employees. She is former curator at the Textile Museum in Borås and has curated several exhibitions on textiles, design, and fashion. Her research includes studies of pre-industrial manufacturing techniques in European fashionable dress and underwear including pattern construction and sewing techniques, tailors and seamstresses as professional groups and the relationship between production, consumption and fashion in the eighteenth and early nineteenth centuries.



*3D Photogrammetry Studio  
at Falmouth University,  
Falmouth Cornwall, England,  
Photographed by  
Julie Ripley, 2020.*

**Clothes Are Always Three Dimensional:  
Photogrammetry, Materiality, and Dress Collections:  
Access in a Post-Covid World**

**Julie Ripley**

Falmouth University, Falmouth Cornwall, England

**Abstract**

Falmouth University currently houses a Textiles and Dress Collection of some two thousand pieces of everyday dress which continues to grow with precious, delicate and valuable items donated by the public. It is an invaluable teaching resource but one which must be carefully managed. Limitations of storage and exhibition space mean that few pieces can be taken out. Students must be trained and supervised in the handling of the garments; some are too fragile to be handled at all. In March 2020, lockdown prevented any access whatsoever and our students' object-based research had to draw to a halt. But a project had already been launched to change the ways in which audiences interact with precious artefacts, hastened in the light of the pandemic. It uses of state of the art photographic and post-production technology to capture historic garments in 3D known as photogrammetry. The project allows students to interact with garments without compromising their own safety or that of the garment. This paper explores the potential of this incredible technology that enables students to zoom in on details and view them in 3D, add comments, links and annotations and soon, to animate the garments and see them as if worn.

**Biography**

Julie Ripley is course leader on Costume Design for Film and Television and senior lecturer in Cultural Studies at Falmouth University. She was awarded her PhD in 2018 by The University of the Arts London. Titled *Surf's Us: constructing surfing identities through clothing cultures in Cornwall*, the project was an ethnographic study of a surfing community and their everyday dress. Julie is particularly interested in the day to day dress of ordinary people and how non-elite individuals maintain a fashionable appearance by home making, modifying and styling existing clothes and how contemporary fashion is represented in film, with a particular focus on Italian horror movies of the 1960s and 1970s.



Christoph Weiditz, "These Are the Maids" and "Thus Go the Wealthy Women from Barcelona or the Kingdom of Catalonia," in *Das Trachtenbuch*, circa 1530–1540, Watercolour, © Germanisches Nationalmuseum, Nuremberg, Germany, 182/71 and 183/72.

## Unsteady Steps: A History of Women's Gait through Their Shoes

Saga Esedín Rojo

Complutense University, Madrid, Spain

### Abstract

When we take a look at the variety of shoes that have been in fashion in different cultures through the centuries, one thing is clear: many times, shoes weren't meant to facilitate walking, but rather to hamper it. This is particularly true in regard to women: they have worn styles that defy balance and that cause a clumsy gait, whereas men's shoes, with some exceptions, tended to be more practical, according to their active roles in society. Elevated shoes such as Japanese *geta*, Turkish *qabaqib*, Spanish and Italian chopines and Manchurian shoes forced women to walk at a slow pace; constricting Chinese shoes for bound feet reduced their lower extremities to a tiny pedestal, and high heels resulted (and still result) in unsteady steps. Only in the late 1930s, the concept of comfort was introduced as an asset in women's shoemaking, and since the 2010s, with athleisure fashion at its summit, comfortable shoes have become the norm. The study of several styles will allow us to analyse the characteristics of women's gait through different countries and eras, the cultural reasons behind the strong limitations of their movements and the way in which, fairly recently, the search for comfort has imposed itself.

### Biography

Saga Esedín Rojo was born in the Canary Islands, Spain. She graduated from the École du Louvre (Paris) with a degree in Art History and Archaeology and a Master's degree in Fashion History. She also holds a Master's degree in Fashion and Beauty Communication from the Carlos III University (Madrid). She has worked at the École du Louvre, teaching Fashion History, at the Parisian Musée des Arts Décoratifs, at *Vogue* Spain and at Louis Vuitton. She published her first book in 2019, *Sur la trace des chopines, XIIIe–XVIIe siècle* (Paris, Horizons d'attente), about the Spanish chopine, and she started a PhD in Fashion History in October 2019 at the Complutense University, Madrid, Spain.





*Passport Photographs,  
The Maternal  
Grandparents of  
Faheem Rokadiya,  
Karachi, Pakistan,  
circa 1952,  
Photographed by  
Faheem Rokadiya.*

## Muslims, Migration, and Intergenerational Dress in Twentieth Century India and Britain

**Faheem Rokadiya**

Utrecht University, Utrecht, Netherlands

### **Abstract**

Long after the brutal bombardment of The British East India Company and the following European-wide imitation of Indian dress, calicos and muslins, dress history has maintained its long imperial traditions (eg, see Riello and Parthasarathi, 2009). This paper uses Eric Hobsbawm and Terence Ranger's (1993) "Invention of tradition" to look at the dilemma faced by migrating Muslim's historically, while adapting to European dress patterns. Tradition according to the authors can be invented, and by some groups in East Africa could be formalized and ritualized by numerous generations (Ibid; 212; for Shariah Law see Amin, 1989). This paper looks at the dressed Muslim "other" in the West, and their patterns of conformity. How do Muslims feel when they wear "religious" dress, as opposed to back in Gujarat, India, where such dress was normal? How have Muslims adapted when they migrate? And how have communities attempted to fit in? This paper uses a variety of sources and archives, from the International Textile Collection at Leeds University, The Victoria and Albert Museum in London, the author's own photographs and oral history with the Gujarati Muslim community in Blackburn and Leicester, England, to document the change in dress over time.

### **Biography**

Faheem Rokadiya is a PhD candidate at Utrecht University under the supervision of Elise van Nederveen Meerkerk. Part of the ERC project "Race to the Bottom," his previous work has looked at handicraft workers in Gloucestershire, England and Jiangnan, China, in collaboration with anthropologist Hill Gates. The author is from a Gujarati-Indian, Islamic background, but born in Blackburn, England. He can communicate in Gujarati, Urdu, English, Mandarin, and Dutch. The author has done an exchange at Hangzhou University, China and plans to collaborate with anthropologist Alex Stewart on Islamic Chinese dress.





*Marcel Griaule and Michel Leiris  
at a Shrine,  
Kemeni, Soudan Français,  
6 September 1931,  
Musée du Quai Branly Jacques  
Chirac  
[Quai Branly Jacques Chirac  
Museum]  
(Formerly Photothèque, Musée de  
l'Homme),  
Photograph Library,  
Museum of Mankind,  
1998.22543–41.*

## Pith Helmets, France, and French West Africa: Dress and the Complications of Colonial Power

**Victoria L. Rovine**

The University of North Carolina, Chapel Hill, North Carolina, United States

### **Abstract**

This paper focuses on an iconic symbol of modern colonial culture: the pith helmet. Focusing on interwar France and French West Africa (Afrique Occidentale Française or A.O.F.), I follow the white dome of the helmet as it moves between colony and metropole, from the heads of administrators and other French sojourners in the colonies, to their compatriots in France, and to their affiliates among colonial subjects where it served as an extension of that power. Yet, as I will describe, the pith helmet also marked the limits of that power, as it slipped from French control to become the subject of creative reimagining in the hands of West African consumers who were not affiliated with the colonial state. Using images of the helmet from the French popular press, mass media, ethnographic and administrative archives, travel literature, and other sources, I describe how this accessory was used to assert and to subvert imperial power. While French perspectives predominate in archival records of the A.O.F., I find insights into African engagements with the helmet through memoirs of the period, French observations of West African attire, and the few images that document this headwear's adoption—and transformation—in the hands of African consumers.

### **Biography**

Victoria L. Rovine is Professor of Art History at the University of North Carolina at Chapel Hill. Her research focuses on African clothing and textiles, with particular attention to the products of cultural intersections. Her first book, *Bogolan: Shaping Culture through Cloth in Contemporary Mali* (Indiana University Press, 2008), examined the late twentieth century transformations of a richly symbolic textile. Her second book, *African Fashion, Global Style: Histories, Innovations, and Ideas You Can Wear* (Indiana University Press, 2015), explores the innovations of designers from Africa, as well as Africa's presence in the Western fashion imaginary. She guest edited a 2019 issue of *African Arts* on colonial visual culture, and she is working on a book titled *Cloth Colonialism: Cultures of Cotton in France and French West Africa*.



*Magazine Article,*  
“Tie Your Handkerchief Scarf This  
New Way,”  
*Mabs Weekly,*  
Volume IV, Number 96,  
29 July 1933, p. 5,  
© The British Library,  
London, England,  
Photographed by Emmy Sale,  
Brighton, Sussex, England.

# “Are We Really Going to Swim, or Merely Decorate the Sands?” The Making, Wearing, and Leisure of Homemade Beachwear in Interwar England

## Emmy Sale

The University of Brighton, Brighton, England

## Abstract

The interwar period saw a revolution in attitudes towards suntans, sunbathing and beachwear. The suntan, once an indication of outdoor manual labour, became a “symbol of modern times,” and young women sought after the “outdoor girl look.” The popular acknowledgement that the sun provided health and beauty benefits subsequently changed what people did at the seaside and what they wore. Beachwear evolved rapidly in this period and the latest beachwear garments were available in department and local stores but also accessible through home sewing. This paper will examine the content of contemporary periodicals and their influence on women’s agency in the making and wearing of beachwear, specifically hand-knitted bathing suits and beach pyjama-style garments, in England during the interwar period. The patterns and advice articles for fashionable designs, that were supplied by fashion and beauty magazines, will be compared to the reality of making and wearing shown through extant garments and photographs. Furthermore, the paper will explore the way in which homemade beachwear prepared women’s bodies for leisure activities at the seaside but also tested the conventional boundaries of behaviour and dressing within the liminal space of the beach.

## Biography

Emmy Sale is Social Media Officer of The Association of Dress Historians. She holds a BA in Fashion and Dress History and a MA in History of Design and Material Culture, both from The University of Brighton, England. Emmy has been the recipient of the following awards during her studies: The Association of Dress Historians Student Fellowship 2018, Design History Society Student Essay Prize 2018, and Costume Society's The Yarwood Award 2019. Emmy published an article, titled, "It Is Not Impossible to Look Nice Sitting About on the Beach: The Influence of Magazines in the Making and Wearing of Hand-Knitting Bathing Suits by Young Working Women in England during the 1930s," in the Autumn 2018 issue of *The Journal of Dress History*.



*The Seven Planets*,  
circa 1539–1600,  
© The British Museum,  
London, England,  
Gg.4C.39.

## Dressed for War: The Metamorphosis of the Military Skirt

Rachel Gets Salomon

Israel Institute of Technology, Haifa, Israel

### Abstract

This paper will present the metamorphosis of the skirt—from the ultimate clothing item for war, to a “feminine” item of clothing that asserts the inability to fight and marks the defamiliarisation and exclusion from the combat units. The skirt is one of the most ancient, varied and long-lived forms of clothing. Throughout history, skirts were an item of clothing that involved masculinity and its demonstration. Skirts exposed the male leg to display the body part that symbolises masculine bravery. Skirts were adopted into ancient culture from the clothing repertoire of the ancient hunter, for whom the skirt was the ultimate garment that allowed maximum freedom of movement. In the early Middle Ages in Europe, warriors from all combat units wore skirts. In the late Middle Ages, the skirt gradually entered the female wardrobe and became an important item. Ultimately, the skirt transformed from the ideal item for war, to a “feminine” item. This is how it appears in popular representations of women fighters such as Wonder Woman, Catwoman, Scarlet Witch, Black Widow, Electra, Jessica Jones, Captain Marvel, and more, as they are depicted in pants or underpants, but not in skirts.

### Biography

Rachel Gets Salomon is a Doctoral candidate in the Design Department of the Architecture Faculty at the Technion Israel Institute of Technology. She has a Research MA in Cultural Studies from The Open University, Tel Aviv Campus, summa cum laude, and BFA in Art and Design from the Jewelry and Fashion Design Department of the Bezalel Academy of Art and Design, Jerusalem. Rachel is a Curator of fashion and identity exhibitions, and the curator of the International Stone Sculpting Symposium in Israel. She is a member of the Experimental Art and Architecture Lab in the Technion.



Detail,  
*Pantaloons*  
*Pyjamas*,  
Chrysanthemums  
Printed on Silk  
Chiffon,  
Worn by  
Benedetta  
Barzini, Designed  
by Hanae Mori,  
*Vogue*,  
November 1966,  
Photographed by  
Richard Avedon,  
© Condé Nast  
Publications,  
New York,  
New York,  
United States,  
pp. 168–169.

## From Tokyo to New York: The Transnational Fashion Influences of Hanae Mori, 1965–1976

**Ayaka Sano**

Independent Scholar, New York, New York, United States

### **Abstract**

The Japanese fashion designer, Hanae Mori, is most widely recognised as the first Asian female haute couturier in Paris. However, it was in the United States that she first expanded her business abroad, debuting in New York Press Week in 1965. Noticing a gap in the American market for high-quality Japanese garments, Mori experimented with traditional kimono fabrics and prints to produce vibrantly patterned evening dresses and hostess gowns. With her unique approach to interpreting Japanese aesthetics in western womenswear, her collections began to be sold in leading retailers, including Neiman Marcus, Bergdorf Goodman, and Henri Bendel. Over the next decade, Mori committed to expressing Japanese elegance and craftsmanship through her couture, ready-to-wear, and licensed works, catering to wide-ranging consumers. Meanwhile, she continued to operate her brand in Tokyo, introducing western fashion trends through garment design and marketing strategies. Analysing Mori's dress collections, autobiographical texts, advertisements, and periodicals, this paper examines her role as an influential liaison between the Japanese and American fashion industries during 1965–1976.

### **Biography**

Ayaka Sano is an independent scholar and museum professional specializing in fashion history with a focus on Japanese culture. Originally from Tokyo, Japan and currently based in New York, New York, she has contributed to curatorial projects at The Metropolitan Museum of Art, the Cooper Hewitt, Smithsonian Design Museum, and Japan Society, New York. She holds a Master's degree in Costume Studies from New York University and a Bachelor's degree from the School of International Liberal Studies at Waseda University, Tokyo.





Detail,  
*Archduchess  
Maria Magdalena (1587–1631),  
Grand Duchess of Tuscany,*  
Frans Pourbus the Younger  
(1569–1622),  
circa 1603–1604,  
Kunsthistorisches Museum,  
Vienna, Austria,  
Picture Gallery, inv. no. GG 3385,  
© KHM–Museumsverband.

**The Power of Fashion:  
Royal Wardrobes Represented in the Habsburg Portrait Gallery  
at Ambras Castle, Innsbruck, Austria**

**Katja Schmitz-von Ledebur**  
Kunsthistorisches Museum, Vienna, Austria

**Abstract**

Precious textiles have always played an important role as a medium of representation and as a means of expressing high social rank. Only an elite segment of the public could afford exquisite textiles and dress in the latest fashion. Clothing was therefore more than a delightful décor, but served as means of communication. Unlike expected the initial points of the lecture aren't the well-kept clothings and textiles of previous times but their pictorial representation in paintings. The focus is on a selection of paintings by renowned artists, from Giuseppe Arcimboldo to Diego Velázquez, from the so-called Habsburg portrait gallery kept at Schloss Ambras near Innsbruck. Over centuries the kings and emperors of the Holy Roman Empire derived from this dynasty. The question arises what exactly the sitters are wearing in these portraits, how are their clothes obtained, what do they communicate to the viewer, and what information do we get about the depicted persons? The research on this topic is motivated by the exhibition, Fashion Show, which will take place from 17 June 2021 to 3 October 2021 at Schloss Ambras in Austria.

**Biography**

Dr. Katja Schmitz-von Ledebur studied art history, classical archaeology and German literature in Bonn and Munich. Master of Arts degree with work on Georges Lepape and a thesis about tapestries of the sixteenth century. She assisted in working on an inventory about eighteenth century costumes at the Bavarian National Museum and worked for two years in the textile collection at the German Historical Museum, Berlin. Since 2003 she is curator of the *Kunst-kammer* and Treasury of the Kunsthistorisches Museum, Vienna, Austria, where she is in charge of the tapestries, liturgical vestments, coronation robes and related research projects. She prepared several exhibitions and publications and is head of the textile conservation department. In 2019 she was awarded a Fellowship by the Metropolitan Museum of Art, New York.





Detail,  
*Photograph of  
Wax Mannequin for the  
German Exhibition in  
London, England,  
1891,*  
© Archives of the  
Berlin-Brandenburg Academy  
of Sciences,  
Berlin, Germany,  
ABBAW\_NL\_R.Virchow\_2996.

**Rudolf Virchow in Berlin, 1889–1904:  
Traditional Dress and Its Political Role in the  
Nation Building Process of Imperial Germany**

**Frederun Scholz**

The Fashion Institute of Technology (FIT),  
State University of New York, New York, United States

**Abstract**

In nineteenth century Germany, historic dress study was part of the intellectual project of *Kulturgeschichte*, the ongoing public discourse about defining German-ness and the past, present, and future of the nation. This presentation discusses anthropologist, physician, and politician Rudolf Virchow's work for the Museum für Deutsche Volkstrachten und Erzeugnisse des Hausgewerbe. As part of the historical study of the origin, *Urgeschichte*, of the Germanic people, the museum had narrowed its focus to *Trachten*, a category of clothing that was perceived as the “true” carrier and representative of the Germanic Volk. This paper argues that Virchow's studies of *Trachten* were informed by the new discipline *Völkerpsychologie*, which focused on the psychology of the individual within the larger context of a community, as well as by biological models, wherein *Trachten* was viewed as similar to cells that work together for the benefit of the whole structure. Ultimately, the investigation of *Trachten* served a specific agenda, namely supporting and maintaining the status quo of the political and social system of the newly formed German Empire (1871), which depended on cultural history to uphold a notion of German-ness as a unifying force.

**Biography**

Frederun Scholz is a scholar and professor born in Germany, working and living in New York. She completed an MA in Museum Studies for Textile and Fashion at The Fashion Institute of Technology (FIT), State University of New York, New York, and received her PhD in Decorative Arts, Design History, and Material Culture from the Bard Graduate Center, New York. Her thesis, titled, *Studies on Clothing and Fashion Histories from the Age of German Kulturgeschichte*, examined nineteenth century German clothing and fashion histories as part of the nation building process. She is also an Associate Professor of Communication Design at The Fashion Institute of Technology (FIT), State University of New York.



*Bridget Harvey's  
"Mend More, Bin Less"  
Jumper  
at the Climate March,  
in front of the  
Houses of Parliament,  
Westminster,  
London, England,  
2015,  
Photographed by  
David Stelfox.*

## Mend More Buy Less: Repair-Making as Activism

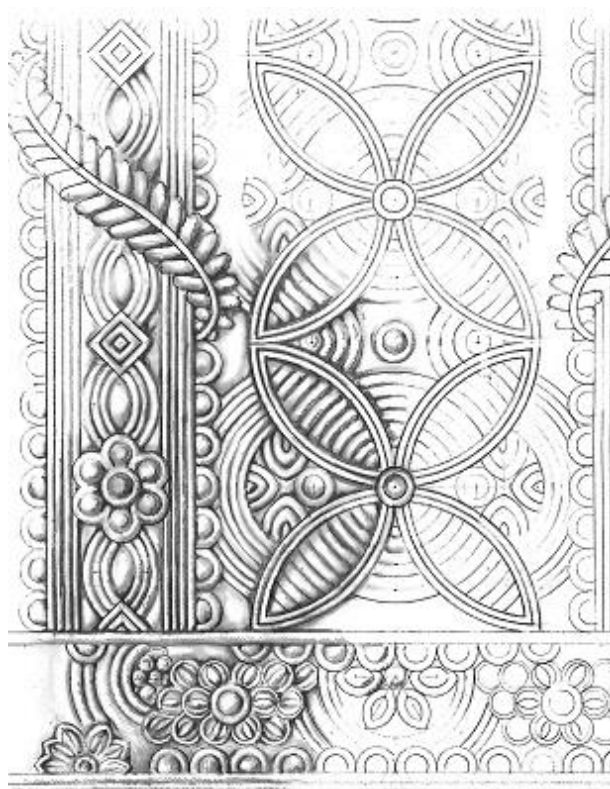
**Kate Sekules**  
Bard Graduate Center

### Abstract

Pre-twentieth century wardrobes were maintained as a matter of course, darned, patched, recut and remodeled to keep costly fabrics in circulation. Fashion objects continued to retain value right up to the 1980s, when mass production metastasized, ushering in an era of neophilia, with replacement rather than repair as the norm. Today, mending, since it takes time, can be perceived as a luxury. This research traces the emergence of visible mending: a haptic, consciously retrograde manipulation of dress that recasts a historical marker of poverty and domestic labor as activism. By flagging a garment's damage, these craft-makers, artists and home sewers honour the millions manufacturing our clothes in poor conditions, unseen and unconsidered: modern day equivalents of the nineteenth century sewing women of Thomas Hood's *Song of the Shirt*—only rendered invisible now that we outsource textile labor. The contemporary repair-making movement is shown to be a natural progression in the vibrant, yet neglected, centuries-long story of mending itself, as it unfolded invisibly behind canonical fashion history. Ongoing research incorporates COVID-era shifts in consumption habits and industry issues, and the effects of the current mending trend, acknowledging the author's active role in promoting it.

### Biography

Kate Sekules is a PhD candidate in Material Culture and Design History at Bard Graduate Center, New York, and has an MA in Costume Studies from New York University. Her book *Mend! A Refashioning Manual and Manifesto* was published by Penguin (USA) in September 2020. She is a board member of the Ethical Fashion Forum and Common Objective, and on the advisory council of the New Standard Institute at New York University.



*An Artist's Interpretation,  
the Original Pattern of a  
Quilted Petticoat,  
Found Aboard the  
1747 Shipwreck of the  
Dutch Merchant Ship,  
St. Michel,  
Discovered off the coast of  
Finland,  
© The  
Finnish Heritage Agency,  
Helsinki, Finland.*

## A Quilted Mystery: The Contextualisation and Re-interpretation of a 1747 Shipwreck Find

**Anni Shepherd**

The University of Turku, Turku, Finland

### **Abstract**

In 2019 I presented a paper at the ICOM Kyoto conference about a shipwreck textile, which had been discovered and raised from the depths of the Baltic Sea in the 1960s. The wreck itself had been identified as a Dutch merchant ship called the *St. Michel* and the date of its demise had been narrowed down to 1747. Subsequently this identity has been brought into question and as of autumn 2020 the wreck is once again classified as being unidentified, the only major clues to its identity being the cargo it once carried. Could the textile, the fragile remnants of a luxurious eighteenth century quilted petticoat, hold the answers to the ship's identity? Where was the petticoat manufactured, how was it made and who was it made for? What commonalities does it share with other quilted petticoats of the same era? This research will address these questions and delve into the mysteries of one of Finland's most famous shipwrecks, from a dress historian's point of view.

### **Biography**

Anni Shepherd is a PhD student at The University of Turku, in Turku, Finland. She is also a museum professional, who has been passionate about historical fashion since childhood. She has worked and volunteered for numerous museums in both Finland and the United Kingdom and has a love for eighteenth and nineteenth century fashion and textiles in particular. Anni is a graduate of The University of Aberdeen and The University of York. She is currently working on her PhD, which focuses on how eighteenth century garments are displayed and interpreted in museum collections.



*Textile Artefact,  
Found on the  
Upper Gun Deck  
of *Vasa*,  
circa 1628,  
© The  
*Vasa* Museum,  
Stockholm,  
Sweden,  
07883.*

## It Is Not a Pair of Trousers! The Rare Find of a Woman's Clothing from the 1628 Swedish Warship, *Vasa*

**Anna Silwerulv**

The *Vasa* Museum, Stockholm, Sweden

### **Abstract**

In 1628 the Swedish warship *Vasa* sank in Stockholm harbour. On board were not only the conscripted male crew but also women and children, which we know from the finds of human remains made during the excavation in the 1960s. The historical records also tell us that a sailor in the seventeenth century Swedish Navy was allowed to have his family on board as long as the ship did not expect battle. Substantial clothing and shoe fragments were found on the upper gundeck. In the same area of the ship were also the human remains of a man and a woman. Although this was known, all previous interpretations of the clothing remains have assumed that the fragments come from male costumes. The *Vasa* Museum's ongoing research project, Project Dress, documents and studies all the costume and shoe remains from the ship in thorough detail. Through puzzling the fragments back together, studying fibres, cutting and sewing techniques, combined with contextual analyses of the complex find situation, it has been possible to make a new discovery: a woman's clothing from the wider strata of society! This paper will present the latest results from the project.

### **Biography**

Anna Silwerulv is employed as a research assistant at The *Vasa* Museum in Stockholm, working with the documentation, analysis and research of the textile collection. She is a Master's student in textile studies at Uppsala University, specialising in dress and textiles from the Early Modern period with a special interest in maritime archaeological textile finds. She is a professional tailor with 18 years' experience reconstructing historical garments.





*The Alb of the  
Franciscan Monastery  
on the Island Čiovo  
near Trogir, Croatia,  
circa 1500–1599,  
Published in  
Ljubo Karaman,  
*Umjetnost u Dalmaciji  
XV. i XVI. vijek*  
[Art in Dalmatia in the  
Fifteenth and Sixteenth Century],  
1933,  
Zagreb, Croatia.*

Lace Production in Sixteenth Century Dalmatia:  
The Alb of the Franciscan Monastery on Čiovo Island in Croatia

**Katarina Nina Simončič**

The University of Zagreb, Zagreb, Croatia

**Abstract**

Instead of using an actual clothing or textile artifact as a basis for research, the first step in this case was a visual display (photography) of the alb from the sixteenth century, that opened several different approaches of clothing analysis. The alb was kept in the Franciscan monastery on the Dalmatian island of Čiovo in Croatia and perished in the monastery fire in 1949. Today, only the rare lace artifacts and archival record testify to rich Dalmatian lace production in the sixteenth century. The alb was also mentioned in the book of the famous Croatian art historian Ljubo Karaman (1933) as one of the most extraordinary artistic examples in Dalmatian history. This clothing artifact with specific lace ornament visible on the photography opens several questions about indigenous Dalmatian style in the sixteenth and seventeenth century and will be presented thanks to the secondary data sources.

**Biography**

Dr. Katarina Nina Simončič earned her doctorate from The Department of Art History, Faculty of Humanities and Social Sciences, The University of Zagreb, Croatia, with the thesis, titled, *Kultura odijevanja u Zagrebu na prijelazu iz 19. u 20. stoljeće* [The Culture of Dress in Zagreb at the End of the Nineteenth and the Beginning of Twentieth Century]. Dr. Simončič is currently an Associate Professor of Fashion History at The Department of Textile and Clothing Design, Faculty of Textile Technology, The University of Zagreb, Croatia. Her teaching areas include fashion and design history, with research strengths that address the relationships between the genres of portrait painting, printmaking, photography, and fashion artefacts, circa 1500–2000. She is the author of several publications related to the cultural history of fashion and its connection with tradition.





*Eufrásia Teixeira Leite,*  
Carolus Duran,  
1887,  
Oil on Canvas,  
Paris, France,  
© Museu Casa da Hera,  
Vassouras, Brazil.

## From Colonial Traditions to Modern Values: Eufrásia Teixeira Leite's Shoes and Brazilian Footwear, 1808–1930

**Cecília Soares**

Independent Scholar, Rio de Janeiro, Brazil

### **Abstract**

During the nineteenth century, the modern values of free labour and liberal consumption were progressively absorbed in Brazil, first interacting with, then replacing the previous colonial, slavery-based model. Shoe production and consumption followed the main changes at a close pace, and therefore allow us to explore the social structures of the time and their alterations, including regime modifications that led to the Brazilian Republic in 1889. This work focuses on the 6 remaining pairs that belonged to businesswoman Eufrásia Teixeira Leite (1850–1930), which are held, today, at Museu Casa da Hera, in her hometown of Vassouras. Orphaned at 23 years old, Eufrásia inherited a considerable sum and dedicated the rest of her life to increasing her wealth. She died as a millionaire and donated most of her possessions to Catholic sisterhoods and on behalf of humble people, on condition that schools and hospitals were built. Eufrásia's pairs synthesize the main features of Brazilian fine shoemaking, shoe-buying and shoe-wearing on a 100-year period: the main adoption of silk and leather as raw material, the presence of French inspiration or even the import of pairs from Paris, the social aspects of walking and the Brazilian version of “elegant dress” at the time.

### **Biography**

Cecília Soares is a sociologist and an independent scholar in Rio de Janeiro, Brazil. She holds a PhD in Sociology from Universidade do Estado do Rio de Janeiro, a Master's degree in Sociology and Anthropology from Universidade Federal do Rio de Janeiro and a BA in Social Science from the same university. Her main interests are consumption as a *longue-durée* phenomenon and dress and accessories as material agents of social structure and dynamics. She wrote a book about shoe production and consumption during the nineteenth century in Rio, which is to be published in Brazil soon.



*Choli*,  
Silk Indian  
Blouse, Hand  
Embroidered with  
Mirror Work,  
circa Nineteenth  
Century,  
© Metropolitan  
Museum of Art,  
New York,  
New York,  
United States,  
C.I.46.84.

### Silhouette, Fabric, and Embellishment: The Evolution of the Indian Sari Blouse, 1950–2010

**Ruby Kashyap Sood**

National Institute of Fashion Technology, New Delhi, India

#### **Abstract**

A typical traditional Indian garment, *choli*, worn by women, is a body fitting garment supporting the bust, and tied at the back with strings. The *choli*, usually worn with a long flared skirt called the *ghagra* or the *lehenga* or teamed with a sari, is an important part of the Indian ensemble. Changing fashions over time have witnessed a variety of style variations in the *choli*. Designers too have experimented with the *choli* to create a myriad of styles, from halter necks to noodle straps, puffed sleeves to sleeveless, in diverse fabrics like lace, georgette, knits, brocade and even leather. Western influence cannot be negated when one comes across the corset or bikini styled *cholis* and other detailing like collars and spaghetti straps incorporated in the regular blouse. This paper attempts to trace the history and evolution of the sari blouse in an endeavour to highlight the popular *choli* styles that have emerged over the years in terms of silhouette, fabric, and embellishment. Extensive research was conducted to map the sari blouse trends and ascertain the reasons for the changing fashion through content analysis of secondary data and in-depth visual analysis, alongside taking into account the perspective of fashion and textile specialists.

#### **Biography**

Ruby Kashyap Sood is a Professor in the Textile Design department at National Institute of Fashion Technology, New Delhi, India. She has 20 years of teaching experience. Her areas of specialisation include surface design, yarn craft, and fabric studies. A Master's in Textiles and Clothing from Delhi University, Ruby has conducted research on traditional Indian textiles and costumes and has co-authored a book, titled, *Celebrating Dreams: Weddings in India*, and a textbook on traditional Indian textiles. Her doctoral research was on the Indian *choli* blouse and the development of a readymade sari blouse.



Alla Nazimova (1879–1945)  
in *Salomé* (1923), a Silent Film  
Directed by Charles Bryant (1879–1948),  
a Film Adaptation of  
Oscar Wilde's 1891 play,  
Nazimova Productions Photograph  
by Arthur F. Rice,  
File Reference #33371 548THA,  
Image ID PMB532,  
Contributor:  
PictureLux/The Hollywood Archive/  
Alamy Stock Photograph,  
Photographer: PictureLuxDate,  
Photographed on 1 January 1923.

## Sweeping Statements: The Cape in American Cinema, 1920–1935

**Stephanie Sporn**

New York University, New York, United States

### **Abstract**

Seductive, suggestive, commanding, entrancing. Capes were essential parts of the Hollywood screen siren's wardrobe in early American cinema. But what could have easily been an unstructured afterthought became a platform for experimentation and gesture, thanks to legendary costume designers like Natacha Rambova (1897–1966), Adrian (1903–1959), and Travis Banton (1894–1958) whose ingenious cape creations served as agents of glamour and transformation. Drawing on footage from films, including *Salomé* (1923), *Madame Satan* (1930), *Dishonored* (1931), *Cleopatra* (1934), and *The Gilded Lily* (1935), this paper analyzes and theorizes why this specific accessory was the ultimate tool for conveying feminine power and exoticism during this critical period of cinematic history. By examining trade and fan magazines, as well as contemporary fashion press, the Hollywood cape's relationship to everyday dress is also illuminated. An essentially unisex and universally fitting garment, the cape is reflective of a time in which gender, ethnicity, and class were becoming experimentally fluid. Used for both shielding and revealing, the cape is singular in its dramatic delivery of a grand entrance—and an exit to remember.

### **Biography**

Stephanie Sporn is an arts and culture journalist and independent fashion historian, based in New York, New York. In May 2019, she earned a Master's degree from the Costume Studies programme at New York University. Stephanie has written for *Sotheby's*, *The Hollywood Reporter*, *Architectural Digest*, *Galerie*, *Refinery29*, and *The Fashion Studies Journal*, among other publications. She has also conducted research for *American Runway: 75 Years of Fashion and the Front Row* by Booth Moore and The Council of Fashion Designers of America (Abrams, 2018) as well as *The New York Times* bestselling author M.J. Rose. With a particular penchant for dress in late nineteenth and early twentieth century society portraiture, Stephanie is most passionate about the intersection of fashion and art.



Detail,  
*Preparing  
for a  
Masquerade*,  
Isaac Robert  
Cruikshank,  
1802,  
© The  
Museum  
of London,  
London,  
England,  
58.15/5.

## Lawyers, Débardeuses, and Pages: Women Masquerading as Men, 1710–1860

**Kate Stephenson**

The National Trust for Scotland, Edinburgh, Scotland

### Abstract

Masquerades became popular in Britain in the early eighteenth century, finding a home at theatres as well as pleasure gardens such as Ranelagh and Vauxhall. These provided the opportunity for attendees to dress up in a huge variety of creative costumes and this tradition continued into the nineteenth century with the fancy dress balls of the Victorian period. Contemporary reports suggest that a not insignificant number of women used these events to subvert established gender norms and dress as men. This led to contemporary anxieties regarding the transgression of moral and social boundaries and the suggestion that cross-dressing, as well as fancy dress events more generally, could lead to homosexuality, sexual liaisons (and consequently pregnancy and venereal disease) and the breakdown of established social structures. This work-in-progress paper will examine women's costume choices at masquerades and masked balls in the eighteenth and nineteenth centuries with a focus on cross-dressing, investigating what kinds of women cross-dressed, what costumes they chose and how their choices changed over time.

### Biography

Dr. Kate Stephenson is a cultural historian with diverse research interests within the fields of dress and social history. She wrote her PhD on the history of school uniform, graduating in 2016 from The University of York, England. Based on her PhD research, Dr. Stephenson published *A Cultural History of School Uniform* (University of Exeter Press, 2021). She currently works for The National Trust for Scotland in Edinburgh and is a Senior Editor for The Art Story Foundation. Her current research focuses on the history of sex work in the Scottish capital. She also runs a theatre company, Not Cricket Productions, and is particularly interested in the way in which research, history, storytelling, and performance can be combined to create new experiences at heritage sites.





*Terracotta Bell-Krater  
(Mixing Bowl),  
circa 350–325 BC,  
Attributed to the  
Painter  
of New York,  
Cumaean Campanian  
(Greek, South Italian),  
© Metropolitan  
Museum of Art,  
New York, New York,  
United States, 96.18.25.*

## Dress and Cross-Cultural Exchange in Ancient South Italy, 500–27 BC

**Hayley Stoneham**

La Trobe University, Melbourne, Australia

### **Abstract**

This paper examines the dress of the ancient peoples of south Italy from the sixth century BC to the Roman period. Although some progress has been made on the role of dress and identity with the populations of the Roman Empire, the foreign influence on Classical Greeks and the dress of the Etruscans, the subject remains overlooked in considering the peoples of south Italy. This neglect is due to the primary form of evidence, locally produced red-figure vessels, being visually idiomatically “Greek” in nature and the assumption of a wholesale adoption of Greek culture in the region. Challenging that narrative, this paper examines dress types from a broader, comprehensive pool of evidence including tomb art, terracotta figurines, red-figure vases, and other material culture. The clothing types apparent on these primary sources illustrate an idea of “hybridity” and moves away from the older notion of Hellenisation, where ideas and influences travel in one direction only. This research allows for comparisons between the degree of penetration between specific local and non-local cultural artefacts within these groups and insight into the deeper cultural meaning various forms of dress possessed for the people who wore them.

### **Biography**

Hayley Stoneham is a doctoral candidate in History at La Trobe University, Melbourne, Australia, specialising on the clothing of Magna Graecia. Her dissertation traces the clothing of the south Italic peoples from the sixth century BC to the Roman period and relies on the vase ware, tomb art, terracotta figurines, and other artefacts of the region. Hayley’s research interests centre around the clothing of the ancient Mediterranean world with a specific focus on cross-cultural exchange. Before beginning her graduate work, Hayley obtained a BA (Hons) from La Trobe University in History and Archaeology.





Foreground,  
*EU Bunad*, Called  
*Å, eg veit meg eit land*  
[Oh, I Know of a Country],  
1994, by Helland Githle,  
with the Cut of a Traditional Bunad  
from Hardanger and the  
Colours of the European Union Flag,  
Background,  
*Nasjonalen* [The National] *Bunad*,  
circa 1900,  
© Norwegian Institute of  
Bunad and Folk Costume,  
Fagernes, Norway,  
Photographed by Solveig Strand.

## More than Just a Pretty Dress: The Political Uses of the Norwegian Bunad

**Solveig Strand**

Norwegian Institute of Bunad and Folk Costume, Fagernes, Norway

### Abstract

The Norwegian national costume bunad is usually worn on festive occasions, such as weddings or christenings, or on the Norwegian national day. But it has a different function too, as a political symbol. When the modern phenomenon of the bunad first emerged in the late nineteenth century, it was a symbol of the group of political radicals who wanted an end to the union with Sweden. Since then it has become a gala outfit that can even be worn for a royal dinner. But still we are regularly reminded of its political significance, such as when artist Helland Githle designed the EU bunad in 1994, when Norway held a referendum on EU membership, or when demonstrators were opposing a new powerline through a national park. Now it is again relevant as a political symbol, when women all over Norway are joining the so-called bunad guerrilla, demonstrating against the closing down of maternity wards in smaller cities. This paper explores how the bunad can have such different functions, how this can be unproblematic, and why it is still such a powerful political symbol even after more than 100 years.

### Biography

Solveig Strand is a curator at The Norwegian Institute of Bunad and Folk Costume (NBF) in Fagernes, Norway. She holds an MA in Ethnology from The University of Lund, Sweden and specialises in dress and textile history. She is currently working on a research project to investigate the traditional dress customs in the Oslo Fjord region. She previously worked as a guide at the Østfold Museum Foundation in Sarpsborg, Norway, and was a trainee in Cultural Exchange at the Royal Norwegian Embassy in Sofia, Bulgaria. Solveig published the article, “The Norwegian Bunad: Peasant Dress, Embroidered Costume, and National Symbol,” in the Autumn 2018 issue of *The Journal of Dress History*.



*House Model, Margit Langlet,  
Wearing a Dress  
Designed by  
Franska Damskrädderi,  
a Couture-Atelier  
Based in the  
Stockholm Luxury Department  
Store, Nordiska Kompaniet  
(1902–1966),  
1941,  
Photographed by Erik Holmén  
(1893–1963),  
© Nordic Museum,  
Stockholm, Sweden,  
NMA.0038703.*

Parisian Haute Couture at the Luxury Department Store,  
Nordiska Kompaniet, in Stockholm, Sweden, 1902–1966

**Susanna Strömquist**

Nordic Museum, Stockholm, Sweden

**Abstract**

In 1966, the French couture establishment of the Stockholm luxury department store Nordiska Kompaniet (NK) closed its gilded mirrored doors forever. It was an end of an era. Half a century on, few people remember, or even know about the legendary couture department that was the northernmost outpost of Paris haute couture, from 1902 to 1966. This research investigates the mechanisms that governed Franska Damskrädderiet in Nordiska Kompaniet, from the seamstresses and tailors in the in-house ateliers to the glamorous seasonal fashion shows and the distinguished customers—including royals, movie stars, and the leading business women of the day. At the heart of the study is Franska Damskrädderiet's crucial connection with the Paris haute couture houses of the twentieth century, from Worth, Chanel, Vionnet, Balenciaga, and Dior to Courrèges. Nordiska Kompaniet appears to have been part of a network of department stores around the world that were invited to buy prototype garments in Paris with the right to reproduced them by license, according to an established export practice at the time. The main research sources for this paper include Nordiska Kompaniet's extensive photographic archive, as well as a great number of surviving garments acquired in an immensely successful call-out for garments and memories.

**Biography**

Susanna Strömquist is a Stockholm based senior fashion journalist and fashion critic to the Swedish national daily newspaper *Dagens Nyheter*. She is a regular guest lecturer in contemporary fashion and theory at Beckmans College of Design and Stockholm University. She currently holds a Curator in Residence at the Nordic Museum in Stockholm where she is researching the Nordiska Kompaniet archive, housed in the museum. The research is to be published in a major forthcoming book on NK's Franska Damskrädderi.



*Venus of Willendorf*,  
Oolitic Limestone,  
circa 28,000–25,000 BC,  
11.1 cm,  
Discovered on 7 August 1908  
near Willendorf, Austria,  
© Naturhistorisches Museum,  
Vienna, Austria.

Thinking Cap:  
The Ice Age Hat, the Origins of Culture, and the  
Creative Explosion Period, 100,000–40,000 BC

**Drake Stutesman**  
New York University, New York, United States

**Abstract**

The hat, from the Ice Age to today, is an almost unchanging article of clothing. The earliest (as yet known) depicted garment is a hat, appearing as early as circa 30,000 BC, carved on the heads of nude figurines. But its importance can be hinted at far earlier through the carved/drawn abstract forms—the circle, triangle and square—that proliferate in the period just prior, known as the “Creative Explosion” (100,000–40,000 BC), during which conceptual thinking and formations of culture and technologies (such as the making of thread) become visible. A potential connection occurs between these linear structures and the tangible hat because hat silhouettes, in general, lean towards basic geometric forms. The square scholar’s mortarboard, triangular witch’s cone, and circular skullcap, as examples, repeat in iterations of their prototypical shapes, for centuries. These familiar geometrical millinery foundations have roots in the Ice Age line markings, making the hat (which sits on the thinking head) not just a wearable object but one crucial to the building of social and cultural structures; a position, that even today, the hat retains, defining societies’ governance (crown), tribalism (ballcap) and religion (turban), among many, and symbolising these groups through enduring geometric shapes.

**Biography**

Drake Stutesman is an adjunct professor at New York University. Recent work includes the cultural and fashion study, *Hat: Origins, Language, Style* (Reaktion Books, 2019), and essays on sixties’ fashion, melodrama, silent cinema, Japanese film costume, subjectivity in biography, and costume scholarship. She co-edited *Film, Fashion and the 1960s* (IUP, 2018). She edits the peer-reviewed, cinema and media journal, *Framework*. She is writing the biography of silent film era costume designer, Clare West, and a monograph on milliner/couturier, Mr. John. At NYU, she and Nancy Deihl ran FILM COSTUME/, a semi-annual film costume conference. She is on the boards of the Fort Lee Film Commission and the Barrymore Film Center.



*Feed Sack Print Dress*, 1959,  
Made by Dorothy Overall  
in Caldwell, Kansas, United States,  
Gift of Dorothy Overall,  
© The National Museum  
of American History,  
The Smithsonian Institution,  
Washington DC, United States,  
1992.0102.04.

## From Feed Sacks to Dresses: Upcycling Consumer Goods Packaging in the United States, 1929–1939

**Denise H. Sutton**

New York City College of Technology, Brooklyn, New York, United States

### **Abstract**

About 100 years before the Great Depression in the United States, a change in the way that certain goods were transported—from wooden barrels to cloth sacks—would have an unexpected impact on women's fashion. During the Great Depression in the United States, the unemployment rate exceeded 20% and nearly half of U.S. banks failed. During these times of economic hardship, women found creative ways to use the humble feed sack (sacks filled with corn meal, flour, or other grains) to make clothes for themselves and their families. Once the companies that sold their products in these cotton sacks observed customers using the sack fabric for clothing, the companies started to use packaging in bright colors and prints to attract women to their brand. In addition, companies printed their logos in ink that could be washed off the sacks, which removed the stigma attached to using commercial packaging materials to make clothes. Eventually, national sewing contests were organised by trade organisations to demonstrate women's skills and ingenuity fashioning feed sacks as well as the company's creative marketing strategy of using beautiful colors and patterns in packaging. And some enterprising women were able to sell the clothing they made from the sacks, supplementing the family income.

### **Biography**

Denise H. Sutton, PhD, is an Assistant Professor in the Department of Business at City Tech-CUNY. She is the author of *Globalizing Ideal Beauty: Women, Advertising, and the Power of Marketing* (Palgrave Macmillan, 2009, 2012). An expert on advertising beauty, Sutton has lectured widely on the subject at universities and at corporations such as Unilever and Firmenich. She developed and taught courses on advertising and gender at The New School University, New York City, and is an Adjunct Associate Professor at The Fashion Institute of Technology (FIT), State University of New York, New York, United States.



*Fashion Plate,*  
from the Illustrated  
Swedish Fashion Magazine,  
*Konst-och Nyhetsmagasin*  
[Magazine of Art and News],  
Later Known as  
*Magasin för konst nyheter och mode*  
[Magazine for Art, News, and Fashion],  
Number 1, 1825.

An Analysis of the Fashion Depicted in  
*Konst-och Nyhetsmagasin* [Magazine of Art and News],  
Later Known as *Magasin för konst nyheter och mode*  
[Magazine for Art, News, and Fashion], 1818–1844

Lisa Svenson

The University of Gothenburg, Gothenburg, Sweden

**Abstract**

During the nineteenth century era of Swedish King Karl Johan (1763–1844), the first fashion journals were published in Sweden. *Konst-och nyhetsmagasin* [Magazine of Art and News], 1818–1823, followed up by *Magasin för konst nyheter och moder* [Magazine for Art, News and Fashion], 1823–1844, both published by Fredrik Boye [Boije af Gennäs] was the leading fashion and art journal throughout the entire regency of King Karl Johan, who reigned during 1818–1844. Outwardly, the magazine served a politically symbolic role towards Europe, but the magazine also served inwardly as a role of Swedish self-image and identification of the rising Swedish bourgeoisie. Whilst framing of the bourgeoisie, the magazine was also framing the concept of fashion, as opposed to clothes, which was what the other estates were wearing. The magazine's fashion texts are short, and perhaps even meagre, in comparison to its European counterparts. The fashion plates are copied from the magazines of Paris, Vienna, London, and Berlin. Nonetheless, the magazine was a vital part of Swedish bourgeoisie society. During this presentation, Lisa Svenson will show how fashion is conceptualised as opposed to clothes as different identity markers are highlighted in the magazine.

**Biography**

Lisa Svenson is a PhD candidate in the History of Ideas at The University of Gothenburg in Gothenburg, Sweden. Lisa is working on her doctoral thesis, which analyses how fashion took form in the illustrated Swedish fashion magazine, titled, *Konst-och nyhetsmagasin* [Magazine of Art and News] later known as *Magasin för konst nyheter och moder* [Magazine for Art, News and Fashion]. The magazines were published during 1818–1844 by Fredrik Boye [Boije af Gennäs].





Detail,  
*Fashion Show at Saltsjöbaden*,  
a Community on the  
Baltic Sea Coast  
in Stockholm County, Sweden,  
1930,  
Photographed by  
Erik Holmén (1893–1963),  
© Nordic Museum,  
Stockholm, Sweden,  
NMA.0038760.

## Chinese Influences in Swedish Fashion, 1850–1930

**Helen Persson**

Nordic Museum, Stockholm, Sweden

### Abstract

This paper will discuss the influence of Chinese textiles on Swedish fashion from the mid nineteenth century to the 1930s. Based on the surprising number of Chinese produced textiles used for Swedish outfits stored in Swedish museum collections, there was a visual presence and apparent desire for more “exotic” looks during the time studied. The examples presented in this paper will show both adaptation of original Chinese dress and textiles produced exclusively for western consumption. The variety of quality, for example in embroidered shawls, indicates users from the whole social scale, and a mainstream spread. The Chinese presence in Swedish fashion has so far been little documented nor researched. The presentation will be richly illustrated by real fashion pieces and photographs.

### Biography

Helen Persson was until recently the head of the department of cultural history at the Nordic Museum in Stockholm, Sweden, including the Centre for Dress and Fashion. She is now an independent curator with a research focus in Chinese textiles and dress. With a Master’s degree in the History of Dress from The Courtauld Institute of Art, London, she has carried out research worldwide. Helen has over 20 years’ experience in the museum sector, primarily at The Victoria and Albert Museum (V&A), London, where in 2015 she curated the exhibition, titled, *Shoes: Pleasure and Pain*, and in 2021 she contributed to a publication on silks in the V&A collection. Helen’s particularly specialism is the Stein collection, textiles collected from the Chinese Silk Road area during the early twentieth century by archaeologist Aurel Stein (1862–1943). Helen’s current research focuses on Chinese export textiles.



Detail,  
*Silver Waistcoat*,  
circa 1760–1785,  
© National Museums Scotland,  
Edinburgh, Scotland,  
H.TJ 24.

## Fashioning Global Dominance: Eighteenth Century Dress, Influence, and Colonial Wealth

**Emily Taylor**

National Museums Scotland, Edinburgh, Scotland

### **Abstract**

The eighteenth century witnessed the monumental expansion of international trade and migration. Fashion and textiles played a leading role in this expansion, not just through manufacture and sales, but by manifesting social power through dress. The wealthy elite were able to demonstrate global connections by exclusive access to imported materials, and an overt display of personal luxury in even their most casual dress. In Scotland, kin networks, sea trade traditions and military skill created a dynamic environment that cast Scottish diaspora across the globe, including the Caribbean and Indian Ocean through The East India Company. This paper will use garments in the National Museums Scotland collection to examine the role of fashion in the social condition of eighteenth century Scots and their relations within the global system. A dress worn by the Countess of Home will prompt discussion of how wealth from slave plantations functioned in Britain, while items of luxury menswear from the Dick-Cunyngham family of Prestonfield House, Edinburgh, will be compared with an East Indian Company uniform to examine the sartorial display of elite men as they combined gentility with professional occupations.

### **Biography**

Dr. Emily Taylor is Secretary of The Association of Dress Historians. She is also Assistant Curator of European Decorative Arts at National Museums Scotland, predominantly working with the pre-1850 fashion collection. Her primary research area is fashion construction and fashionable identities circa 1700–1850. She holds a PhD from The University of Glasgow, with a thesis, titled, *Women's Dresses from Eighteenth-Century Scotland: Fashion Objects and Identities* (2013) and has a forthcoming chapter on gendered making and material knowledge in *Material Literacy in Eighteenth-Century Britain*, edited by Serena Dyer and Chloe Wigston-Smith.



*Evening Gown Designed  
by Holger Blom (1905–1965),  
Silk Satin with Draping, 1957,  
Photographed by Pernille Klemp,  
© Designmuseum Danmark,  
Copenhagen, Denmark,  
282/1989.*

## Fashion and Couture in Denmark, 1945–1960

**Kirsten Toftegaard**

Designmuseum Danmark, Copenhagen, Denmark

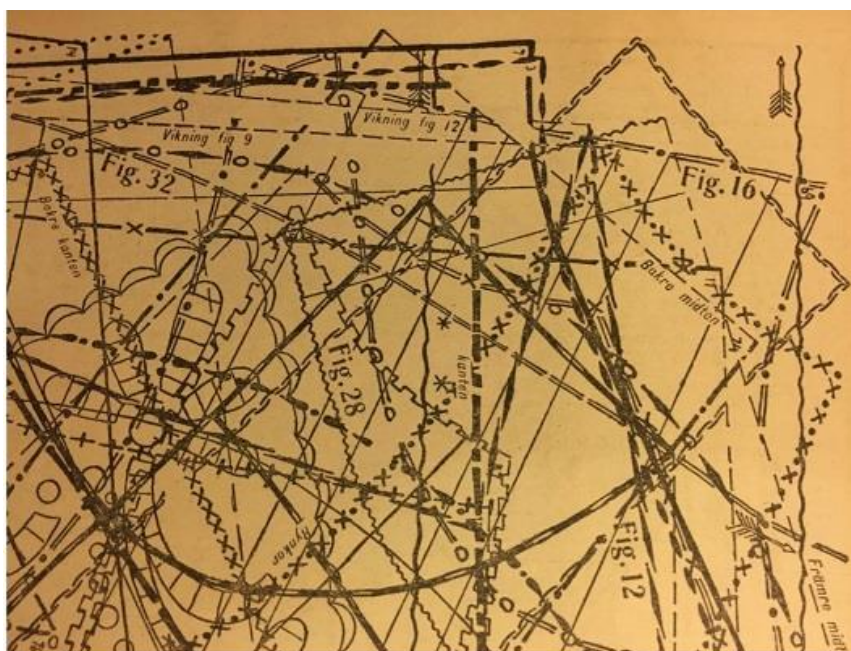
### Abstract

Through the lens of the Danish women's magazine *Tidens Kvinder* accompanied by oral history, this paper brings new insight to the dissemination of domestic couture, couture from abroad including French haute couture, in the years immediately after the Second World War up until the 1960s. During the war years, Danish department stores and smaller dress makers experienced a momentum despite the shortage of fabrics materials for dress making. At the same time, there was limited access to fashion news from the fashion capital, Paris. Instead, reports from America and Sweden supplied the Danish fashion market with fashion news coverage. These alternative fashion channels were not entirely abandoned after the war. Neither was the rediscovered fashion from England. However, Parisian fashion slowly gained ground in the magazine's reports, although in the first years after the war, the reporters focused on those fashion houses which were considered to create fashion which was accessible and practical for Danish customers. Which fashion houses were to become the most attractive for the Danish upper and well-off middle class customers and why? And did the Danish couture industry continue to thrive when foreign especially French fashion news arrived at the doorstep of fashion-conscious women?

### Biography

Kirsten Toftegaard, curator at Designmuseum Danmark, Copenhagen, is the keeper of the museum's Dress and Textile Collection. She has arranged several exhibitions at Designmuseum Danmark, including *Rokoko-mania* (2012), *British Post-War Textiles* (2013), the permanent exhibition *Fashion and Fabric* (2014), *Marie Gudme Leth: Pioneer of Print* (2016), and *I am Black Velvet: Erik Mortensen Haute Couture* (2017). In 2015, she curated an exhibition on Modern Danish Tapestry at the State Hermitage Museum in Saint Petersburg, Russia. Her research field has, in recent years, focused on twentieth century Danish fashion and textiles. Another main research area is eighteenth century textiles and fashion. She has contributed to and co-edited several anthologies and catalogues in connection with museum exhibitions.





Detail,  
*Pattern Sheet*  
*from Allers*  
*Mönster-Tidning*  
[Aller's Pattern  
Magazine],  
Number 1, 1917,  
Published in  
Helsingborg,  
Sweden,  
Photographed by  
Gunilla Törnvall,  
© Lund  
University  
Library,  
Lund, Sweden.

# From Paper Patterns to Patterns on Fabric: Sewing Patterns in Sweden, 1881-1981

Gunilla Törnqvist

Lund University, Lund, Sweden

## Abstract

This paper will present an ongoing survey of the production and distribution of commercial paper patterns for home sewing in Sweden, focusing on three different pattern magazines. Two of the magazines initially offered paper patterns until the 1960s when they changed to offering patterns cut out in fabric. The survey is the first part of the research project, titled, *Reading Patterns: Women, Clothes and Print Culture in Sweden 1881–1981*, financed by the Swedish Research Council, 2019–2022. The main purpose is to examine and analyse, from a book historical perspective, the function and impact of print culture in the development, diffusion, and reading of paper patterns for women's clothes production in Sweden, and to explore related mechanisms and powers of ideological patterns within the culture of home sewing. With new image printing techniques, increased advertising and the invention of commercial paper patterns, there was an increase in the publishing of women's magazines with patterns for home sewing in Scandinavia at the beginning of the twentieth century, as well as in many other western European countries. With a pattern, cheap fabric and a sewing machine, women could take control of their own dresses and their own appearances.

## Biography

Gunilla Törnqvist is a researcher in Book History at the Department of Arts and Cultural Sciences at Lund University, Sweden, where she gained her PhD in 2013 with the thesis, titled, *Botaniska bilder till allmänheten: Om utgivningen av Carl Lindmans Bilder ur Nordens flora* [Botanical Illustrations for the Public: On the Publication of Carl Lindman's Bilder ur Nordens flora]. She holds an MA in Art History, Lund University, and an MSc in Conservation from Gothenburg University. During 2000–2008, she worked as a paper conservator. Recently, she has initiated a new research project, financed by the Swedish Research Council, 2019–2022: Reading Patterns: Women, Clothes and Print Culture in Sweden, 1881–1981.



Marketing Brochure,  
*Figure Form with Floral Headdress*,  
Provided by Christian Dior  
for Dior-Licensed Lingerie  
Produced by Symington's,  
circa 1957–1958,  
© Leicester County Council  
Museum Service,  
Leicester, England,  
C1959/H816.

Fashion's Foundations:  
Christian Dior-Designed Lingerie and Foundation Garments  
Made in England, 1957–1959

**Emma Treleaven**  
Charles Dickens Museum, London, England

**Abstract**

Christian Dior's first collection in 1947 was an instant success. His historically inspired, feminine silhouettes, soon to be called the "New Look," drastically changed women's fashion across the world. Despite the fact that most of Europe was still recovering from the Second World War and Britain was still under the constraints of rationing, Dior's decadent, structured designs were quickly adopted. In 1952, Dior expanded his business to include a British branch of his company, which he called C.D. Models London. This was followed by further expansion and licensing deals with British manufacturers to create a range of accessories and garments designed by Dior, but made in Britain for the British public. One such manufacturer was Symington's of Market Harborough in Leicestershire. Symington's was one of the premier foundation garment manufacturers in England in the nineteenth and twentieth centuries, and during 1957–1959 Symington's created a line of Dior lingerie and foundation garments specifically for British consumers. This paper examines Dior's expansion into the British market, his relationship with Symington's of Leicestershire, and the importance of the collaboration to the 1950s British fashion industry.

**Biography**

Emma Treleaven is the Assistant Curator at the Charles Dickens Museum, London. She previously worked as the Research Assistant for the exhibition, *Christian Dior: Designer of Dreams*, at The Victoria and Albert Museum, London, and at Bletchley Park as Exhibitions Assistant. Emma has a Master's degree in Museum Studies from University College London, and an Undergraduate degree in Fashion History and Theory from Central Saint Martins, University of the Arts London. Emma's publications include the articles, "Dressed to Disappear: Fashion as Camouflage during the Second World War" in the Spring 2018 issue of *The Journal of Dress History*, and "Standard and Supremely Smart: Luxury and Women's Service Uniforms in WWII" in the journal, *Luxury: History, Culture, Consumption*.





*Mary Breckinridge,*  
1937,  
Photographed by Marvin Breckinridge,  
Published in  
*Wide Neighborhoods:  
A Story of the Frontier  
Nursing Service,*  
by Mary Breckinridge,  
The University Press of Kentucky,  
Lexington, Kentucky, 1981  
[Originally Published in 1952].

### Frontier Nursing Service Uniform, Kentucky, United States, 1925–1975

**Tawny Tseng**

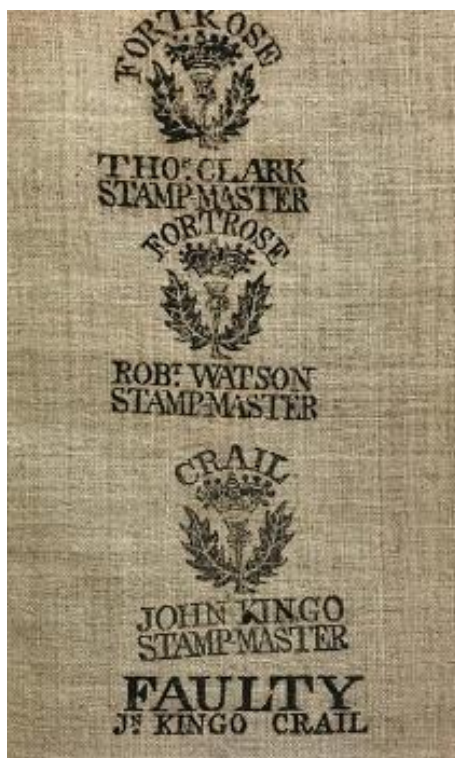
Frontier Nursing University, Lexington, Kentucky, United States

#### **Abstract**

Mary Breckenridge was a leader in the advancement in nursing and the care of the underrepresented. She founded the Frontier Nursing Service in the mountains of Kentucky and increased accessibility to health care for the poor and underserved therefor increasing health outcomes for mothers and babies in her community. Prior to the founding of this incredible service, nursing uniforms primarily consisted of the iconic and beautiful but supplicant and impractical First World War nursing uniform. Mrs. Breckenridge created a uniform that was professional, easily identifiable and challenged the traditional image of the nurse. Furthermore, it provided the wearer with protection from suspicion in a community of isolated and fiercely independent people, the ability to perform her duties in rugged and often unforgiving terrain that she navigated at all hours of the day, in all weather and on horseback. The uniform was recreated to determine workability and response to the uniform in comparison to the First World War uniform for a full work day in a professional nursing setting. This paper describes the design choices of the original uniform and comparison during the wearing of the Frontier Service uniform versus the First World War uniform.

#### **Biography**

Dr. Tawny Tseng is an assistant professor at Frontier Nursing University in Lexington, Kentucky, United States and practicing psychiatric and family practice nurse practitioner. Nursing and psychiatric history are her areas of academic scholarship. Additionally, she is an amateur historic clothing creator with particular interest in the last half of the eighteenth century.



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© National Records of Scotland,  
Edinburgh, Scotland,  
NG1/18/1.

## Control through Cloth: Scottish Linen and Clothing Enslaved People in the Eighteenth Century

**Sally Tuckett**

The University of Glasgow, Glasgow, Scotland

### **Abstract**

Coarse linen manufacture was one of the staple products of Scotland's industry in the eighteenth century. It was a national industry that spread across the Highlands and Lowlands, involving men and women across society. It was also a significant export and in the mid century was a key product for the North American and West Indian colonial markets, where it was inextricably linked to enslaved people as an integral part of their wardrobe. This paper will therefore trace the production of coarse linen, particularly osnaburg linen, and demonstrate how this cloth links Scotland with the North American and West Indian colonies. By looking at the manufacture, trade and use of this utilitarian, low-cost fabric, it will also help us to understand two marginal social groups who have not left a direct mark on the written historical record: the poor of Scotland and the enslaved of the British colonies. It will demonstrate how wider economic trends and practices that were dictated by the elite and the wealthy impacted and controlled the lives of these people, and how linen can be a conduit for furthering our understanding of them.

### **Biography**

Sally Tuckett is lecturer in dress and textile histories at The University of Glasgow, Scotland. Her research has focused on the clothing and textile cultures of eighteenth and nineteenth century Scotland, working closely with museum and archive collections. She has published on national identity and dress in the eighteenth century, and Scottish textile cultures including Turkey red, Ayrshire whitework, and tartan. Her current work is a book which explores the links between eighteenth century Scottish linen production and clothes of the enslaved in North America.



*The Life and Stage of Man, Stages of a Man's Life from the Cradle to the Grave*, Published by James Baillie, New York, New York, United States, 1848, © The Library of Congress Prints and Photographs Division, Washington, DC, United States, Digital ID #ppmsca12818, Reproduction #LC-USZ62-2852.

## The Middle Aged, the Ordinary, and Mainstream: The Clothing Habits of Older English Men, 2000–2017

Julia Twigg

The University of Kent, Canterbury, England

### Abstract

Dress studies have traditionally been dominated by women's dress. Where work has addressed masculinity, it tends to be confined to a limited set of topics: the transgressive, the subcultural, youth, high style, the dandy and the suit. What is often missing is attention to the middle aged, the ordinary and mainstream: in other words, the men who buy their clothes for the high street, the supermarket and the internet, and whose engagement with fashion as a cultural field is limited, and indeed quite closely circumscribed. These, however, make up the majority of the male population. This paper addresses an aspect of this mainstream market in the form of the views and responses of older men to the questions of age in relation to dress. It contrasts these with an earlier study of women, in order to explore the gendered character of dress and age.

### Biography

Julia Twigg is Emeritus Professor of Social Policy and Sociology at The University of Kent, Canterbury, England. Her work recent has addressed the role of clothing and dress in the cultural constitution of age. She published *Fashion and Age: Dress, the Body and Later Life* (Bloomsbury, 2013), which focused on the experiences of women. This was followed by a Leverhulme funded project exploring the role of dress in the changing construction of masculinities in age. Her work reflects the influence of the Cultural Turn and the New Materiality in the sociology of age.



Detail,  
*Andreas Peter Bernstorff*  
(1735–1797),  
*Foreign Minister of*  
*Denmark-Norway*,  
Jens Juel, (1745–1802),  
circa 1772–1781,  
Oil on Canvas,  
© The Museum of National  
History, Frederiksborg Castle,  
Hillerød, Denmark,  
A 2635.

The Fashionable Construction of a Nobleman:  
Portraiture Analysis of the Foreign Minister of Denmark–Norway,  
Andreas Peter Bernstorff (1735–1797)

**Kjerstin Vedel**

The University of Southern Denmark, Odense, Denmark

**Abstract**

Two portraits of the foreign minister of Denmark–Norway, the Hannoveran Andreas Peter Bernstorff (1735–1797), painted in 1772 and 1781 by the Danish portrait painter, Jens Juel, are very similar to a large majority of portraits paintings from the second half of the eighteenth century; for example, Bernstorff wears a wig like other noblemen from that period, and his sparkling white neckties are similar to neckties in other portraits. Behind the surface of the two portraits, a story of fashionable education can be detected, a story that can reveal the individual and fashionable itinerary of a nobleman. Having studied written sources, such as letters and diaries, and having analysed the sources through the theoretical lens of the anthropological wardrobe studies (Woodward), this research has been able to constitute the development of the flexible self of Bernstorff. From being a young boy with no attention to his exterior, to becoming a young rebellious student in Leipzig, and ending up as the elegant man presented in the two portraits, it has been possible to describe the role of dress and fashion in the continuous construction of the noble and individual self during the eighteenth century.

**Biography**

With a background in French language and literature, Kjerstin Vedel earned a PhD in 2018 with the thesis, titled, *Portraits as Fashion Images*, dealing with Danish portraiture from the seventeenth and eighteenth centuries. Before that, she held positions as teacher, scholar, and curator within the field of fashion history. Dr. Vedel has published articles on portraits and fashion.





*Russell Crowe,*  
in a Film Still from  
*Gladiator* (2000),  
for which the Costume Designer,  
Janty Yates, won the 2001  
Academy Award for  
Best Costume Design;  
Costumes Supplied by  
Sastrería Cornejo,  
[www.sastreriacornejo.com](http://www.sastreriacornejo.com).

## An Insight into a Century of Costume: Sastrería Cornejo in Madrid, Spain, 1920–2020

**Ana Llorente Villasevil**

Universidad Villanueva and Escuela de Diseño, Innovación y Tecnología/  
Universidad Camilo José Cela, Madrid, Spain

### **Abstract**

In 1920, Humberto Cornejo and Gabina Olivar opened Sastrería Cornejo in Madrid, Spain. Beginning with a small collection of costumes that they rented for parties, this family tailoring company has turned into a world reference in dressmaking and has provided historical costumes for cinema, theatre, opera, zarzuela or television. For over a century, Cornejo has worked with costume designers including Phillys Dalton, Sandy Powell, Gabriela Pespuci, Helena Sanchís, Paco Delgado, Janty Yates, and more. Sastrería Cornejo has participated in costuming for award-winning films including *Doctor Zhivago* (1965), *La Reine Margot* (1994), *El Perro del Hortelano* (1996), *Gladiator* (2000), and *Anna Karenina* (2012), as well as television series including *The Tudors* (2007–2010), *Downton Abbey* (2010–2015), and *Game of Thrones* (2011–2019). This paper is the seed of a research project that looks at Sastrería Cornejo, aiming to place into dress history the evolution of this pioneering company that recently established a partnership with the British company, Angels Costumes. With the collaboration of Cornejo, this presentation explores its most relevant projects to understand fundamental aspects of this field: the collaborative nature of the relationship between the costume designer and the workshops; the research into primary sources for historical costumes; and the limits of rigorous historical reenactment.

### **Biography**

With a PhD in Art History (Universidad Autónoma de Madrid, 2018), Ana Llorente Villasevil is Professor of History of Dress at Universidad Villanueva–Universidad Complutense de Madrid; Escuela de Diseño, Innovación y Tecnología/Universidad Camilo José Cela (ESNE-UCJC); and Business and Marketing School of Madrid/King Juan Carlos University (ESIC-URJC). Her research centres on the cross-fertilization between fashion and architecture and fashion and visual studies. She has been visiting scholar at The Royal College of Art, London (Department of History of Design) and Les Arts Décoratifs of Paris. She has presented her work at conferences including Global Fashion Conference (Stockholm University, 2016), Association of Art Historians 40th Annual Conference (The Royal College of Art, London, 2014), and the Postgraduate Seminar on “Fashion and Textiles” (The Royal College of Art, London, 2010). Dr. Llorente’s research has been published in books including *Fashion on the Move: Rethinking Design* (2016), and academic journals including *Goya* and *Revista Internacional de Historia de la Comunicación*.





*Robe à la française,*  
Bodice and Skirt of Pink Silk,  
with Watteau Pleating at the  
Centre Back, circa 1770,  
© Nordic Museum,  
Stockholm, Sweden,  
Photographed by  
Elisabeth Eriksson,  
NM.0207749A-B.

## Fashion and Credit in Pre-Revolutionary France, 1778–1789

**Paula von Wachenfeldt**

Stockholm University, Stockholm, Sweden

### Abstract

This paper will investigate how the credit system in Ancien Régime France helped the establishment of fashion as a social practice. This paper will put forth the argument that the frequent use of credit for the consumption of fashion emerged from deeply entrenched social ideas and cultural beliefs about the role of clothing in pre-revolutionary France. This assumption will be explored on two levels. Firstly, this presentation will provide information about how fashion periodicals during 1778–1787 conveyed societal values related to sartorial practices. Secondly, the research will investigate the role of the *marchandes de modes*—who depended intensely on credit in their profession—in the formation of the idea of fashion as a trend-sensitive phenomenon. This approach serves to account for the important function of credit in the establishment of fashion, both as cultural expression and commercial business.

### Biography

Dr. Paula von Wachenfeldt is Associate Professor in Fashion Studies at Stockholm University. She is the author of several articles in the fields of fashion and cultural studies. Her research addresses, among other things, the interface between fashion and fiction, fashion representations and fashion and social media. During the last 10 years she has devoted her research to luxury studies, and in her publications she has addressed the debate on luxury and the interpretation of luxury in media and advertising. She is also the co-author of the first book on Swedish luxury, *The Swedish Desire: Centuries of Luxury Consumption* (2015). Her next project deals with the relationship between credit and the consumption of luxury fashion goods in eighteenth century France.



Percy Anderson,  
Costume Design for  
Arthur Bouchier's Shylock,  
*The Merchant of Venice*,  
Garrick Theatre,  
London, England,  
1905–1906,  
© The Private Collection of  
Gary Watt,  
Warwickshire, England.

## Second-Hand Shylock: Material Recycling of a Theatrical Type

Gary Watt

The University of Warwick, Coventry, England

### Abstract

This presentation takes the dress of Shakespeare's Shylock, which is notable for being expressly described by Shakespeare (as "Jewish Gaberdine"), for a case study in appreciating the material recycling of a theatrical type. There are a number of layers to this appreciation. The first is to read traditional forms of Shylock's stage costume as remnants of the costume of the money-hoarding Venetian Pantaloon (*Pantalone*) of *commedia dell'arte*. (Perhaps no other theatrical type is so expressly and intrinsically associated with a specific mode of dress.) The second is to consider traditional forms of Shylock's stage costume as remnants of the real or imagined Jewish dress of Medieval and Early Modern Venice. The third is to consider the place of clothing as a (sometimes illicit) commodity in the Venetian system of merchant credit and to consider the role that Venetians (including Jews) may have played in the use of expensive clothing as a pledge for credit. The fourth is to consider how the material remnants of Shylock's dress are recycled today through trade in theatrical memorabilia including artwork and costume designs. Will we find that material recycling of Shylock's dress perpetuates harmful stereotypes or reveals a Shylock who is pre-loved?

### Biography

Gary Watt is a Professor of Law at The University of Warwick in Coventry, England. He is a National Teaching Fellow and holder of a Leverhulme Major Research Fellowship (2019–2022). He is a co-founding editor of the journal *Law and Humanities* and general editor of the book series *A Cultural History of Law* (Bloomsbury, 2019). His monographs include *Dress, Law and Naked Truth* (Bloomsbury, 2013) and *Shakespeare's Acts of Will* (Bloomsbury, The Arden Shakespeare, 2016). After 2009, when he was named UK "Law Teacher of the Year," he for many years led rhetoric workshops for the Royal Shakespeare Company.



*Court Dress Worn by  
Princess Sibylla  
of Sweden  
(1908–1972),  
Mother of the Current  
Swedish King,  
Black Silk Velvet,  
Trimmed with Ermine,  
and Long Court Train,  
Worn Once a Year,  
at the Opening of the  
Swedish Parliament,  
© The Royal Armoury,  
Stockholm, Sweden,  
12164 (73:167).*

Old Lace and Puffed Sleeves:  
New Light on Swedish Court Dress,  
from its Introduction in 1778 to its Re-Introduction in 1988

Niklas Wellbäck  
The Royal Armoury, Stockholm, Sweden

**Abstract**

The Swedish court dress is a unique phenomenon in the world of formal royal court attire. Worn by ladies-in-waiting, it did not change its appearance from 1778, when King Gustav III introduced it, up until 1974 when the current King's sister Princess Christina wore it for the last time. When the Princess married a commoner, the court dress fell out of use. In 1988, however, a new type of court dress was introduced by the current Swedish queen. This presentation will discuss the reason for this re-introduction as well as outline the socio-cultural implications of the court dress. Who were the women wearing it, and what did the dress signify to them? Why did the Swedish court dress survive for so long? And what does the existence of court dress mean to the monarchy—past and present?

**Biography**

Niklas Wellbäck is an historian focused on royal fashion and dress. He works as a museum educator at The Royal Armoury and the Palace of von Hallwyl, both in Stockholm. His interest in Swedish court dress started while searching for a topic for his Bachelor's thesis (2015) at the Centre for Fashion Studies at Stockholm University, when he found a photo at a flea market of a woman wearing a Swedish court dress. He looked into the subject and realised that this type of dress was under researched. Niklas then accessed the collection at the Armoury, where he studied three dresses worn at the Swedish court. Among them, one had belonged to the current Swedish king's mother, Princess Sibylla (shown above).



Detail,  
*Costumes for Scenario*,  
Rei Kawakubo, 1997,  
Walker Art Center, Merce Cunningham  
Dance Company Collection, Gift of Jay F.  
Ecklund, the Barnett and Annalee Newman  
Foundation, Agnes Gund, Russell Cowles  
and Josine Peters, the Hayes Fund of HRK  
Foundation, Dorothy Lichtenstein,  
MAHADH Fund of HRK Foundation,  
Goodale Family Foundation, Marion  
Stroud Swingle, David Teiger, Kathleen  
Fluegel, Barbara G. Pine, and the  
T. B. Walker Acquisition Fund,  
2011, 2011.154.1-.261.

## The Body Meets the Dress, and the Dress Meets the Stage: The 1997 Collaboration between Rei Kawakubo and Merce Cunningham

**Rainer Wenrich**

Catholic University Eichstaett–Ingolstadt

### **Abstract**

In 1997, Rei Kawakubo and Merce Cunningham formed a remarkable collaboration by connecting their significant and iconic artistic languages to one common message. The latter was brought to life with Kawakubo's signature clothes and performed on stage with Cunningham's dance piece *Scenario* of the same year. From her beginning in the early 1970s Kawakubo with her label *Comme des Garçons* (*Like the Boys*) had been transcending boundaries by challenging the architecture of the body proportions and uttering a subtle critique of fashion styles and beauty ideals. Cunningham's choreographies developed since the 1950s with randomized body movements and occasionally referring to the history of dance with both irony and respect. This paper will show how Kawakubo designed the costumes for Cunningham's dance piece *Scenario* (1997) with reference to her signature collection *Body meets Dress—Dress meets Body* (1997) wherein she padded the costumes at unexpected areas and broke with body and aesthetic ideals. The paper will highlight seminal references like Charles James' famous quilted jacket (1937). Eventually the paper will present Cunningham's individual dance elements articulated through the costumes' convex and concave body shapes and how the dancing bodies were led to the extreme by the distorted proportions of Kawakubo's dresses.

### **Biography**

Dr. Rainer Wenrich studied Art History, Philosophy, and German Literature at Ludwig-Maximilians-University Munich, Painting/Art Education at The Academy of Fine Arts Munich, and achieved a PhD on the topic of Art and Fashion in the twentieth century. Dr. Wenrich a Professor and Chair for Art Education and Didactics of Art at the Catholic University of Eichstaett-Ingolstadt. He has lectured as a Professor for Art Education at The Academy of Fine Arts in Munich and has lectured at Teachers College, Columbia University, New York. He is the author of articles and books in the field of art education and fashion studies. During 2016–2019, Dr. Wenrich was on The Advisory Board of The Journal of Dress History, published by The Association of Dress Historians.





*A Courir de Mardi Gras Participant  
from the Village of  
Church Point, Louisiana,  
Wearing the Traditional  
Wire Screen Mask  
and Patchwork Clothing,  
© The Advocate Newspaper,  
19 February 2015,  
Baton Rouge, Louisiana, United States,  
Photographed by Lee Celano, 2015.*

## Mardi Gras Dress in Rural Louisiana: An Enduring Tradition of Disguise and Parody

Virginia Schreffler Wimberley

The University of Alabama, Tuscaloosa, Alabama, United States

### Abstract

The city carnival tradition of balls and parades with royalty are part of the upper class social scene in major world cities where Catholics settled. Those living on the prairie of southwestern Louisiana, United States, on farms or in small towns, also celebrate the pre-Lent season by a very different tradition of the *Courir de Mardi Gras* that involves the themes of disguise, cross dressing, parody of the rich or educated and trans-biology, where humans dress as animals. The country *courir* is very much an intimate and full community affair where costumed revelers travel to the spectators—those living along a planned route of about 12 miles, traveled traditionally on horseback and wagons. The masked participants (*Mardi Gras*) are led by two *capitaines*, both cape wearing, banner displaying, and not masked to ask permission to enter the farmer's property and whether the *Mardi Gras* will be received for playing and begging for gumbo ingredients. The *Mardi Gras* costumes are designed to conceal the individual's identity and allow the license for parodying the roles of those in authority. This research describes the typical attire of several villages and how the tradition is modifying in the twenty-first century.

### Biography:

Virginia Schreffler Wimberley has a PhD in archaeological textiles from The Ohio State University and teaches classes in history of costume and textiles at The University of Alabama. She is the Graduate Director for the Master's Program in Clothing and Textiles, teaches graduate courses in research methods for clothing and textiles, and mentors graduate students. Her current research includes material culture, eco-friendly fibers, and eco-friendly design. She has authored or co-authored articles published in *Archaeological Chemistry*, *Ars Textrina*, *Florida Anthropologist*, *Material History Review*, *Textiles: Journal of Cloth and Culture* and book chapters in *Beyond Cloth and Cordage: Archaeological Textile Research in the Americas*, *Current Archaeological Research in Kentucky* and *Perishable Material Culture of the Northeastern United States*.





Detail,  
Film Poster for  
*Shanghai Express*,  
1932,  
Directed by  
Josef von Sternberg  
(1894–1969),  
© Paramount Pictures,  
Hollywood, California,  
United States.

## Disrobing the Dragon Lady: Deconstructing the Qipao in American Cinema

Felicia Yao

Independent Scholar, New Orleans, Louisiana, United States

### Abstract

With origins in Qing Dynasty (1644–1911) court robes, Han Chinese dress, and western fashions, the qipao or cheongsam is considered to be the national dress of contemporary China. It began to appear in the early Republican Period (1912–1949) and became associated with the women's liberation movement. By the 1920s, the qipao had become a favorite of movie stars and ordinary civilians alike and remains significant in diasporic Chinese communities today. The qipao first appeared on American movie screens during the 1930s. The garment appealed to the popular imagination, becoming inextricably linked with western perceptions of Asian femininity. While Chinese–American actresses including Anna May Wong (1905–1961), Maylia Fong (1925–2016), and Nancy Kwan (1939–) wore qipao in film, the dress was also used to perform Asian-ness on non-Asian bodies. Caucasian actresses were typically cast to fill the roles of Asian female protagonists. Actresses including Katherine Hepburn (1907–2003) in *Dragon Seed* (1944), Jennifer Jones (1919–2009) in *Love is a Many Splendored Thing* (1955) wore qipao underscored with dramatically winged eyeliner to portray Chinese women on screen. This research will examine the use of this particular article of clothing in fashioning Asian female identities on the big screen from the 1930s onward.

### Biography

Felicia Yao is an independent researcher and based in New Orleans, Louisiana, United States, working in costumes for film and television. She also designs and makes clothing and costumes for a variety of performers. She holds an MA in Art History from Leiden University, Netherlands, with concentrations in Contemporary Art and East Asian Art and Material Culture. Ms. Yao also has degrees in English and Art History from The University of South Carolina in Columbia where she also studied fashion merchandising. Ms. Yao's current research focuses on the area of women's dress and fashion in China and Chinese diasporic communities from the nineteenth century through the 1960s.

## Conference Panel Chairs

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The following ADH members are serving as Panel Chairs during the 7–13 June 2021 New Research in Dress History Conference.

### **Annette Becker**

Annette Becker is a fashion historian and museum professional who serves as the Director of the Texas Fashion Collection (TFC) at The University of North Texas (UNT), a repository of nearly 20,000 historic and designer garments and accessories spanning 250 years. Becker's curatorial activity has focused on TFC holdings in a range of regional and national cultural institutions, with each project highlighting connections between fashion, popular history, and current social justice issues. Publications include book chapters on the nineteenth century body, highlighting the work of American fashion designer Mollie Parnis (1899–1992) and her relationships with First Ladies, and highlighting dress reform movements. Becker holds an MA in Art History from UNT, where she is currently completing doctoral coursework in History.

### **Vivian Berto de Castro**

Vivian Berto de Castro is an art and dress historian, who specialises in image, body, and Latin America. She is an independent scholar, who has a Master's degree in Art History from the Universidade Federal de São Paulo and a Bachelor's degree in Fashion Design at ESAMC, both in Brazil. Vivian is a former Fashion Research and Art History Professor at FMU University, Brazil and member of Gecilava—Grupo de Estudos do Cinema Latino Americano e Vanguardas Artísticas. Vivian is co-organiser of the book *Que histórias desejamos contar?* published by the Memorial da América Latina.

### **Anne Bissonnette**

Dr. Anne Bissonnette is an Associate Professor of Material Culture and Curatorship at The University of Alberta and the Curator of the Anne Lambert Clothing and Textiles Collection. She researches fashion from the late eighteenth century to the present day, with a special interest for the cut and construction of clothing. She obtained degrees in sciences, fashion design, and art history in Montreal before doing an MA in museum studies of costume and textiles in New York and a PhD in museum studies and history in Ohio where she served as Curator of the Kent State University Museum for 14 years. She has curated or co-curated 55 exhibitions, two of which received a Costume Society of America's Richard Martin Award. She continues to create garments and is currently working on "A Revolutionary Decade: Fashion & Material Culture in the 1790s" funded by a Social Sciences and Humanities Research Council of Canada.

### **Stephanie Blythman**

Stephanie Blythman is an independent researcher working as a costumer in the film and television industry. She initially became interested in the performative power of stage costume while completing her BA in Drama Studies and French at Trinity College Dublin, Ireland, before training and working in costume. In 2016, she took time out of the film industry to complete an MA in History of Design at The Victoria and Albert Museum (V&A)/Royal College of Art, London, where she began her research into early seventeenth century French costuming practices, exploring what the costumes, the performers' costumed bodies, and their iconographic representation say about Early Modern French understanding of nation, race, and class.

### **Emilie M. Brinkman**

Emilie M. Brinkman is the ADH Grants Assistant and member of the ADH Treasury Sub-Committee. A dress historian and grants professional, Emilie currently serves as Director of Grants at Cincinnati Museum Center in Cincinnati, Ohio, United States. She graduated from Purdue University in 2018 with a PhD in Early Modern European History. She holds an MA in History from Miami University in Oxford, Ohio as well as a BA in History and Art History from Thomas More College in Crestview Hills, Kentucky. She also serves as Adjunct Professor of History at Maryville University in St. Louis, Missouri. Her research focuses on the history of British politics, queenship, and fashion. Her work on the history of modern royal weddings has been featured in *The Washington Post*. Her forthcoming publications examine the politics of fashion in the wardrobes of Queen Mary I and Lady Jane Grey. She is also partnering with the "Historians on Housewives" Project, which situates Bravo programming within the grander contexts of American and world history.

### **Irene Calvi**

Irene Calvi is a member of the Executive Committee of The Association of Dress Historians and is the ADH Volunteer Coordinator. She graduated in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on the museological approach to fashion. She is continuing her studies with the international MA course Arts, Museology, and Curatorship at the Alma Mater Studiorum, University of Bologna, Italy, completing with a dissertation revolving around wearable technologies. Irene is passionate about the cultural significance of fashion interpretation in museums, the new and emerging technologies, and the creation of international networks. Irene was awarded a 2019 and 2020 Student Fellowship by The Association of Dress Historians.

### **Gillian Davies**

Gillian Davies taught Art /Design History, 1970–2018. Her London University BEd degree and BA Open University degree in Architecture and Design was followed by a Master's degree in Design History/Material Culture. This was followed by doctorate research in "Gender Design and Modernism" and studied the work and lives of female designers, 1900–1940. As a Professor of Design History and Director of Studies in a School of Architecture at Savannah College of Art and Design, Gillian was awarded the President's Award for Doctorate studies adaptation to the MA curriculum and became a Fellow of the Royal Society of Arts for services to education. Gillian was a Board Director of the five historical house museums in Savannah, Georgia.

**Ruth M. Egger**

Ruth M. Egger is a research volunteer at the Württemberg State Museum in Stuttgart, Germany, where she assists in the curation of a special exhibition about women at court in Württemberg. In 2019, she completed a Master's degree in Art History: Dress and Textile Histories at The University of Glasgow, Scotland. She holds a BA in History and a Master's degree in Celtic Studies at The University of Vienna, Austria and previously worked as a costume maker at Salzburg State Theatre. Ruth's main research interests are sixteenth to nineteenth century dress and textiles, construction techniques and makers, as well as discourses related to fashion. Her dissertation focused on early seventeenth century dress in the British Isles and is subject of her conference presentation.

**Mariza Galindo**

Mariza Galindo is Marketing and Communications Officer of The Association of Dress Historians. She is a researcher and designer with a global perspective in fashion and emerging technologies, and an interest in Indigenous craft techniques, digital fabrication, and sustainable applications of synthetic biology. Mariza holds an MA in Fashion Studies from Parsons School of Design, New York. Her current research aims to develop materials that employ natural ecosystems as inspiration for a production process that produces no waste. Mariza is passionate about advancing public interest in sustainable practices of textile design and engineering, and actively seeks collaborations that can exert intergenerational responsibility and help reduce the fashion and textile industry's social and environmental impact.

**Zara Kesterton**

Zara Kesterton is a research Master's student at Magdalene College, The University of Cambridge, England. Her work focuses on eighteenth century French textiles, and the women who created, sold, and wore them. Zara completed her undergraduate dissertation at Durham University in 2019 on female silk-weavers in Lyon, France, collaborating with the Musée des Tissus, the Archives Municipales de Lyon, and The Victoria and Albert Museum in London (thanks to a Loveday Travel Scholarship grant from University College Durham). Her current project has shifted focus to the French court, investigating the fashion merchant working for Marie Antoinette, Mademoiselle Bertin. Zara has been awarded a 2020 Student Fellowship by The Association of Dress Historians.

**Elizabeth Castaldo Lundén**

Elizabeth Castaldo Lundén is a postdoctoral researcher at The University of Southern California. She received her doctoral degree in Fashion Studies from Stockholm University in 2018, and her MA in Cinema Studies from the same institution in 2012. She is interested in the historical intersections between the fashion and film industries, as well as in the methodological cross-over between fashion and film studies. Her book, *Fashion on the Red-Carpet: A History of the Oscars and Globalisation* is forthcoming through Edinburgh University Press. She is currently working on a research network for the study fashion news films in association with the Media Ecology Project at Dartmouth College.

### **Janet Mayo**

Janet Mayo is a member of the Executive Committee of The Association of Dress Historians, a Trustee, and she chairs the ADH Awards Sub-Committee. Janet has been a member of the ADH since its conception as CHODA. Her first degree was in theology at Birmingham University, and she followed it with an MA in History of Dress, taught by Aileen Ribeiro, at The Courtauld Institute of Art, specialising in British eighteenth century dress. Janet wrote her MA dissertation on Aesthetic Dress at the end of the nineteenth century. This combination of degrees led to the publication of *A History of Ecclesiastical Dress* (B.T. Batsford, 1984). Janet worked as a Costume Supervisor in the theatre and opera, finally head of costume at The National Theatre, London, during the time of Sir Peter Hall and Richard Eyre. In Brussels, Janet worked in the uniforms section of the Textiles Department of The Royal Museum of the Armed Forces and Military History.

### **Alanna McKnight**

Alanna McKnight holds a PhD in Communication and Culture from Ryerson University, Toronto. She has been researching the intersection of fashion and labour in nineteenth century Toronto, Canada for the past 15 years, taking particular interest in the experience of women employed in the needle trades. Her doctoral dissertation engaged in an extended case study of the manufacturing and consumer centres of Toronto during this moment of history to argue that corsets are a site of feminist agency—a stark contradiction to common media portrayals of the garment. Her academic work is enriched by her former career as a theatre costumer, and she has been an avid wearer of the types of corsets she studies for 20 years.

### **Alison McQueen**

Alison McQueen is professor of Art History at McMaster University. Her research engages with visual and material culture, particularly in nineteenth century France. She is author of a number of articles and four books, including *Empress Eugénie and the Arts*. Professor McQueen has been a Visiting Scholar at the American Academy in Rome and a Visiting Research Fellow at the Institute for Advanced Studies in the Humanities at The University of Edinburgh, Scotland. She has received grants from the Samuel H. Kress Foundation, the Graham Foundation for Advanced Studies in the Visual Arts, and four multi-year research grants from the Social Sciences and Humanities Research Council of Canada.

### **Caroleen Molenaar**

Caroleen Molenaar is one of the Digital Communications Assistants for The Association of Dress Historians. She is an emerging dress historian and museum professional and has recently completed an MA in Museum Studies at the University of Leicester, England. Her MA dissertation focused on how Canadian museums have decolonized Canadian Indigenous clothing in their online museum collections. Currently, Caroleen is researching Canada's diverse fashion history, sustainable fashion practices, as well as the role and display of fashion in museums. Her published works include two book reviews in *The Journal of Dress History*, an article regarding Indigenous Oral Traditions in *Encyclopedia Canada*, and an upcoming exhibition review in the *Textile History* journal.



### **Georgia Mulvaney-Thomerson**

Georgia Mulvaney-Thomerson is a fashion historian and archivist based in London. She previously worked as the Research Assistant for the exhibition, *Bags: Inside Out*, at The Victoria and Albert Museum, London. She holds a BA in Fashion History and Theory from Central Saint Martins, University of the Arts London. Georgia previously worked as Archive Assistant at Manolo Blahnik International Limited where she focused on enhancing the cataloguing of the brand's shoes, paper designs and press materials. In addition to accessories, Georgia's research interests include Madame de Pompadour and the relationship between fashion designers and their muses.

### **Jade Papa**

Jade Papa is a costume and textile historian. Currently, she curates the Textile and Costume Collection housed at The Design Center on Thomas Jefferson University's East Falls campus. She brings to her work not only extensive experience in object preservation, identification, and research, but an intense curiosity about how these objects shaped and were shaped by the people and cultures who wore the garments and created the textiles. This interest sprung from her experiences as a theatrical costume designer and maker. She has contributed to a number of books, journals, and magazines and is an experienced lecturer.

### **Myrsini Pichou**

Myrsini Pichou was born in Athens, Greece and is an independent dress history researcher. She graduated from The National and Kapodistrian University of Athens with a BA in Theatre Studies and holds an MA degree in the History of Art (Courtauld Institute of Art, London) and an MSc degree in Cultural Organisations Management (Hellenic Open University). She has published on the topics of art and dress, twentieth century fashion, American paper dresses, dress collections, and uniforms. She is a founding member and researcher of the "Dress and the Law" project and serves as the Secretary of the Hellenic Costume Society. Myrsini works as a cultural manager at the Athens University History Museum.

### **Kirstin Purtich**

Kirstin Purtich holds a Master's degree in textile conservation from The Fashion Institute of Technology (FIT), State University of New York, and a Master's degree in decorative arts, design history, and material culture from the Bard Graduate Center, New York. She has contributed to exhibitions at The Textile Museum, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Bard Graduate Center Gallery, and The Richard H. Driehaus Museum. Most recently, she was part of the curatorial team at the American Federation of Arts, where she organized traveling exhibitions of fashion, architecture, and design, and she has served as a consultant for the FIDM Museum exhibition, *Sporting Fashion: Outdoor Girls 1800 to 1960*.

### **Emmy Sale**

Emmy Sale is Social Media Officer of The Association of Dress Historians. She holds a BA in Fashion and Dress History and a MA in History of Design and Material Culture, both from The University of Brighton, England. Emmy has been the recipient of the following awards during her studies: The Association of Dress Historians Student Fellowship 2018, Design History Society Student Essay Prize 2018, and Costume Society's The Yarwood Award 2019. Emmy published an article, titled, "It Is Not Impossible to Look Nice Sitting About on the Beach: The Influence of Magazines in the Making and Wearing of Hand-Knitting Bathing Suits by Young Working Women in England during the 1930s," in the Autumn 2018 issue of *The Journal of Dress History*.

### **Ayaka Sano**

Ayaka Sano is a researcher in the history of dress and textiles. She holds an MA in Costume Studies from New York University and a BA in History from Waseda University. Her research focuses on the Japanese influences in western fashion from the nineteenth to the twentieth century.

### **Scott William Schiavone**

Scott William Schiavone is Membership Officer of The Association of Dress Historians. He is a London College of Fashion alumnus having graduated from the MA Fashion Curation course in 2010. Having worked across Scotland with various dress and textile collections, including European Costume and Textiles at Glasgow Museums, and the Jean Muir (1928–1995) and Charles W. Stewart (1915–2001) collections at National Museums Scotland, Scott relocated to London in 2018 to assume the role of Assistant Curator at The Fan Museum, London. Scott is interested in manifestations of luxury and excess across the fashion timeline, including historical, modern, and contemporary fashion and fashion designers. His areas of expertise are nineteenth century womenswear, 1980s haute couture, the rise of the superstar designer, and tangible markers of luxury in European fans during 1850–1900.

### **Anni Shepherd**

Anni Shepherd is a PhD student at The University of Turku, in Turku, Finland. She is also a museum professional, who has been passionate about historical fashion since childhood. She has worked and volunteered for numerous museums in both Finland and the United Kingdom and has a love for eighteenth and nineteenth century fashion and textiles in particular. Anni is a graduate of The University of Aberdeen and The University of York. She is currently working on her PhD, which focuses on how eighteenth century garments are displayed and interpreted in museum collections.

### **Stephanie Sporn**

Stephanie Sporn is an arts and culture journalist and independent fashion historian, based in New York, New York. In May 2019, she earned a Master's degree from the Costume Studies programme at New York University. Stephanie has written for *Sotheby's*, *The Hollywood Reporter*, *Architectural Digest*, *Galerie*, *Refinery29*, and *The Fashion Studies Journal*, among other publications. She has also conducted research for *American Runway: 75 Years of Fashion and the Front Row* by Booth Moore and The Council of Fashion Designers of America (Abrams, 2018) as well as *The New York Times* bestselling author M.J. Rose. With a particular penchant

for dress in late nineteenth and early twentieth century society portraiture, Stephanie is most passionate about the intersection of fashion and art.

### **Kate Stephenson**

Dr. Kate Stephenson is a cultural historian with diverse research interests within the fields of dress and social history. She wrote her PhD on the history of school uniform, graduating in 2016 from The University of York, England. Based on her PhD research, Dr. Stephenson published *A Cultural History of School Uniform* (University of Exeter Press, 2021). She currently works for The National Trust for Scotland in Edinburgh and is a Senior Editor for The Art Story Foundation.

### **Helen Persson**

Helen Persson is currently the head of the department of cultural history at the Nordic Museum in Stockholm, including the Centre for Dress and Fashion. With a degree in History of Dress from The Courtauld Institute of Art, London, and over 14 years as curator at The Victorian and Albert Museum, London, she has gained a wide understanding of both Asian and western material culture. Helen regularly speaks at international conferences and she has published widely on topics ranging from Silk Road textiles to Italian leather. Her recent publication, *Shoes: Pleasure and Pain* (V&A, 2015), was also the title of the exhibition touring the world. Helen's current research interest is Chinese export textiles.

### **Tara Tierney**

Tara Tierney is the Chair of The Trustee Board of The Association of Dress Historians. She holds an MA in the History and Culture of Fashion, from London College of Fashion, University of the Arts London. Her Master's dissertation focused on the early British House Music culture, 1987–1991, and explored women's identity within this culture through dress and the roles women held. Her present position is at Net-A-Porter, where she manages the digitisation and annotation of the Net-A-Porter Catwalk Archive, which is a collection of over 5500 hours of catwalk footage and interviews, covering all four major fashion weeks, 1979–2010.

### **Emma Treleaven**

Emma Treleaven is the Assistant Curator at the Charles Dickens Museum, London. She previously worked as the Research Assistant for the exhibition, *Christian Dior: Designer of Dreams*, at The Victoria and Albert Museum, London, and at Bletchley Park as Exhibitions Assistant. Emma has a Master's degree in Museum Studies from University College London, and an Undergraduate degree in Fashion History and Theory from Central Saint Martins, University of the Arts London. Emma's publications include the articles, "Dressed to Disappear: Fashion as Camouflage during the Second World War" in the Spring 2018 issue of The Journal of Dress History, and "Standard and Supremely Smart: Luxury and Women's Service Uniforms in WWII" in the journal, *Luxury: History, Culture, Consumption*.

### **Gary Watt**

Gary Watt is a Professor of Law at The University of Warwick in Coventry, England. He is a National Teaching Fellow and holder of a Leverhulme Major Research Fellowship (2019–2022). He is a co-founding editor of the journal *Law and Humanities* and general editor of the book series *A Cultural History of Law* (Bloomsbury, 2019). His monographs include *Dress, Law and Naked Truth* (Bloomsbury, 2013) and *Shakespeare's Acts of Will* (Bloomsbury, The Arden Shakespeare, 2016). After 2009, when he was named UK “Law Teacher of the Year,” he for many years led rhetoric workshops for the Royal Shakespeare Company.

### **Rainer Wenrich**

Dr. Rainer Wenrich studied Art History, Philosophy, and German Literature at Ludwig-Maximilians-University Munich, Painting/Art Education at The Academy of Fine Arts Munich, and achieved a PhD on the topic of Art and Fashion in the twentieth century. Dr. Wenrich a Professor and Chair for Art Education and Didactics of Art at the Catholic University of Eichstaett-Ingolstadt. He has lectured as a Professor for Art Education at The Academy of Fine Arts in Munich and has lectured at Teachers College, Columbia University, New York. He is the author of articles and books in the field of art education and fashion studies. During 2016–2019, Dr. Wenrich was on The Advisory Board of The Journal of Dress History, published by The Association of Dress Historians.

## Conference Sub-Committee

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The following ADH members are managing the 7–13 June 2021 New Research in Dress History Conference.

### **Jennifer Daley: Conference Chair**

Dr. Jennifer Daley, PhD, FHEA, MA, MA, BTEC, BA, is Chairman and Trustee of The Association of Dress Historians and Editor-in-Chief of The Journal of Dress History. Dr. Daley is a university lecturer, who researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She earned a PhD from The Department of War Studies at King's College, London, with a thesis, titled, *A History of Clothing and Textiles for Sailors in the British Royal Navy, 1660–1859*. She also earned an MA in Art History from The Department of Dress History at The Courtauld Institute of Art; a BTEC in Millinery (history, design, and construction) at Kensington and Chelsea College; an MA (with a dissertation on political economics) from King's College, London; and a BA from The University of Texas at Austin.

### **Mariza Galindo: Conference Marketing and Communications Officer**

Mariza Galindo is Marketing and Communications Officer of The Association of Dress Historians. She is a researcher and designer with a global perspective in fashion and emerging technologies, and an interest in Indigenous craft techniques, digital fabrication, and sustainable applications of synthetic biology. Mariza holds an MA in Fashion Studies from Parsons School of Design, New York. Her current research aims to develop materials that employ natural ecosystems as inspiration for a production process that produces no waste. Mariza is passionate about advancing public interest in sustainable practices of textile design and engineering, and actively seeks collaborations that can exert intergenerational responsibility and help reduce the fashion and textile industry's social and environmental impact.

### **Emmy Sale: Conference Technical Lead and Social Media Officer**

Emmy Sale is Social Media Officer of The Association of Dress Historians. She holds a BA in Fashion and Dress History and a MA in History of Design and Material Culture, both from The University of Brighton, England. Emmy has been the recipient of the following awards during her studies: The Association of Dress Historians Student Fellowship 2018, Design History Society Student Essay Prize 2018, and Costume Society's The Yarwood Award 2019. Emmy published an article, titled, "It Is Not Impossible to Look Nice Sitting About on the Beach: The Influence of Magazines in the Making and Wearing of Hand-Knitting Bathing Suits by Young Working Women in England during the 1930s," in the Autumn 2018 issue of The Journal of Dress History.



**Irene Calvi: Conference Volunteer Coordinator**

Irene Calvi is a member of the Executive Committee of The Association of Dress Historians and is the ADH Volunteer Coordinator. She graduated in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on the museological approach to fashion. She is continuing her studies with the international MA course Arts, Museology, and Curatorship at the Alma Mater Studiorum, University of Bologna, Italy, completing with a dissertation revolving around wearable technologies. Irene is passionate about the cultural significance of fashion interpretation in museums, the new and emerging technologies, and the creation of international networks. Irene was awarded a 2019 and 2020 Student Fellowship by The Association of Dress Historians.

**Tiago Abreu, Conference Volunteer**

Tiago Abreu is a Virtual Events and Conference Specialist, who has volunteered to support the ADH New Research in Dress History Conference, 7–13 June 2021. Tiago has an Undergraduate degree in History from The University of Glasgow, Scotland; an MA in Modern History from The University of York, England; and an MLitt in Dress and Textile Histories from The University of Glasgow, Scotland. His academic work focused on exploring the public display of individual and institutional ideologies and beliefs through aural, textual, and visual means. Following these studies, he completed a CELTA (Certificate in English Language Teaching to Adults), and has worked as a teacher in Scotland, Russia, the Czech Republic, and Portugal.

**Emilie M. Brinkman, Conference Volunteer**

Emilie M. Brinkman is the ADH Grants Assistant and member of the ADH Treasury Subcommittee. A dress historian and grants professional, Emilie M. Brinkman currently serves as Director of Grants at Cincinnati Museum Center in Cincinnati, Ohio, United States. She graduated from Purdue University in 2018 with a PhD in Early Modern European History. She holds an MA in History from Miami University in Oxford, Ohio as well as a BA in History and Art History from Thomas More College in Crestview Hills, Kentucky. She also serves as Adjunct Professor of History at Maryville University in St. Louis, Missouri. Her research focuses on the history of British politics, queenship, and fashion. Her work on the history of modern royal weddings has been featured in The Washington Post. Her forthcoming publications examine the politics of fashion in the wardrobes of Queen Mary I and Lady Jane Grey. She is also partnering with the “Historians on Housewives” Project, which situates Bravo programming within the grander contexts of American and world history.

**Lydia Caston, Conference Volunteer**

Lydia Caston is the Deputy Membership Officer of The Association of Dress Historians. Since 2018, Lydia Caston has been Assistant Curator in the Department of Photography at The Victoria and Albert Museum (V&A), London. She joined the museum to work on fashion photography projects, and her work has involved researching and cataloguing the Gianni Penati archive and assisting with the curation of the exhibition, Tim Walker: Wonderful Things (2019–2020). Her MA research in History of Design at The Royal College of Art, London and the V&A focused on the representation of Algerian women through French colonial materials including fashion press, photographic postcards, and dress. Lydia was previously Student Officer of the Design History Society. Her publications include regular contributions to *Selvedge* magazine, *The Royal*

Photographic Society Journal, and writing the Yellow chapter for The V&A Book of Colour in Design (2020).

#### **Caroleen Molenaar, Conference Volunteer**

Caroleen Molenaar is one of the Digital Communications Assistants for The Association of Dress Historians. She is an emerging dress historian and museum professional and has recently completed an MA in Museum Studies at the University of Leicester, England. Her MA dissertation focused on how Canadian museums have decolonized Canadian Indigenous clothing in their online museum collections. Currently, Caroleen is researching Canada's diverse fashion history, sustainable fashion practices, as well as the role and display of fashion in museums. Her published works include two book reviews in *The Journal of Dress History*, an article regarding Indigenous Oral Traditions in *Encyclopedia Canada*, and an upcoming exhibition review in the *Textile History* journal.

#### **Georgia Mulvaney-Thomerson, Conference Volunteer**

Georgia Mulvaney-Thomerson is currently Exhibitions Coordinator at the Design Museum, London, where she works to deliver engaging shows. Georgia previously worked as the Research Assistant for the exhibition, *Bags: Inside Out*, at The Victoria and Albert Museum, London, where her research ranged from sixteenth century burses to contemporary luxury handbags. She holds a BA in Fashion History and Theory from Central Saint Martins, University of the Arts London. With a love of objects, during 2017–2018 Georgia was Archive Assistant at Manolo Blahnik International Limited, where she focused on enhancing the cataloguing of the brand's shoes, paper designs, and press materials. In addition to accessories, her research interests include Rococo dress, and the relationship between fashion designers and their muses, including themes of identity and fame.

#### **Sofia Nadjimov, Conference Volunteer**

Sofia Nadjimov is a Communications Assistant of The Association of Dress Historians. Sofia holds an MA in Fashion Studies from Parsons School of Design, New York, and a BA in Journalism from City, University of London. Her research interests lie in the intersections between fashion, cinema, and urban landscapes; namely unravelling how clothing, imbued with its own symbolic meaning, can be read much like a text, and is pivotal in the construction of identity on screen. Her Master's thesis explores the role of fashion in weaving together the 'look' of French New Wave cinema through the early work of director Jean-Luc Godard. It views costume as a primary signifier of the shifting values and ideals of post-war youth in Paris.

#### **Amelia O'Mahony-Brady, Conference Volunteer**

Amelia O'Mahony-Brady is a Virtual Events and Conference Specialist, who has volunteered to support the ADH New Research in Dress History Conference, 7–13 June 2021. Amelia is an editor, researcher, and emerging curator of dress, based between Dublin, Ireland and Milan, Italy. Her 5+ years of experience in magazine editing and freelance writing—principally working with Irish and Italian publications—are shaped by eclectic, colourful explorations of fashion, examining the latter's relationship with art, performance, culture, and heritage. Recently trained in

collections management and care, she is currently embarking upon a research sabbatical centred on fashion and art fusions across twentieth century Italy, whilst cutting her teeth in curatorial practices.

#### **Julie Ricketts, Conference Volunteer**

Julie Ricketts is a Virtual Events and Conference Specialist, who has volunteered to support the ADH New Research in Dress History Conference, 7–13 June 2021. Julie has a teaching background in primary and secondary schools. She has studied French and Italian at university and has an MA in Museum and Gallery Education. Julie has worked in the heritage sector, in volunteer management and training, interpretation and learning, and audience development. She has also worked in administration for international organisations and banks, in the United Kingdom and abroad. She has her own business running vintage fairs ([www.doyouvintage.co.uk](http://www.doyouvintage.co.uk)). Her personal interest in dress history is mid century modern clothing, and she collects clothes and accessories; she especially loves hats and shoes! During lockdown, whilst unable to hold events, Julie organized a virtual fair online, with assistance from Goldsmiths University students. Julie has attended previous ADH conferences in London and Edinburgh and really enjoys expanding her knowledge of dress history.

#### **Emma Louise Rixhon, Conference Volunteer**

Emma Louise Rixhon graduated in 2019 with an MA in Fashion Critical Studies from Central Saint Martins, University of the Arts London. Their Master's dissertation focused on bootleg designer fashion and its ability to destabilise hierarchies, as well as create new modes of luxury. Their bootleg garments were featured in "The Real Thing" at the Fashion Space Gallery, and they continue to make garments using repurposed fabric and natural dye. Emma Louise will be starting a PhD in Autumn 2021 at London College of Fashion, University of the Arts London, exploring the unique gender roles and working conditions of male models in London.

#### **Tara Tierney, Conference Volunteer**

Tara Tierney is the Chair of The Trustee Board of The Association of Dress Historians. She holds an MA in the History and Culture of Fashion, from London College of Fashion, University of the Arts London. Her Master's dissertation focused on the early British House Music culture, 1987–1991, and explored women's identity within this culture through dress and the roles women held. Her present position is at Net-A-Porter, where she manages the digitisation and annotation of the Net-A-Porter Catwalk Archive, which is a collection of over 5500 hours of catwalk footage and interviews, covering all four major fashion weeks, 1979–2010.

## ADH Membership

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If you enjoy dress history, please consider becoming a member of The Association of Dress Historians (ADH). Your support is appreciated!

ADH membership is open to anyone with an interest in the study or professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day.

The ADH receives no public funds, is a non-profit educational charity run by a team of unpaid volunteers, and is wholly funded by annual memberships and donations. As Registered Charity #1014876 of The Charity Commission for England and Wales, your membership dues contribute to our ongoing support and promotion of the study and professional practice of dress history.

ADH memberships are only £10 per year and can be purchased on our website at [www.dresshistorians.org/membership](http://www.dresshistorians.org/membership).

Please visit our website, [www.dresshistorians.org](http://www.dresshistorians.org), for the most up-to-date information about our association, including a comprehensive list of our international conferences and conference Calls For Papers (CFPs).

