

The Association of Dress Historians

Annual New Research in Dress History Conference

21 April 2023

In partnership with

Manchester Metropolitan University

Convened by:

The Association of Dress Historians

www.dresshistorians.org

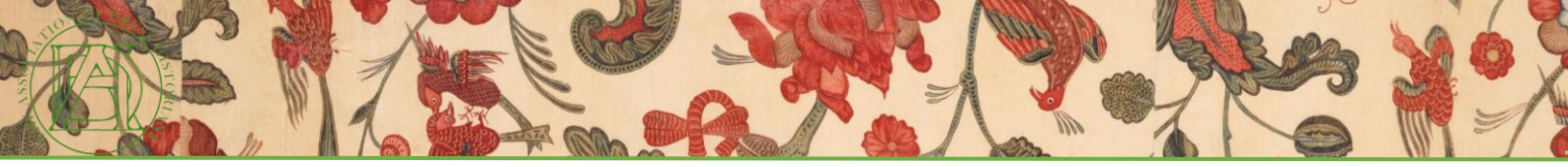
Conference Tickets:

<https://www.eventbrite.co.uk/e/the-association-of-dress-historians-annual-new-research-conference-2023-tickets-466313786087>

Conference Email Contact:

NewResearch@dresshistorians.org

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INTRODUCTION

The Association of Dress Historians (ADH) New Research Conference is an annual event celebrating new scholars and new scholarship in the fields of dress and textile history.

In 2023 ADH is partnering with our host, Manchester Metropolitan University, Manchester, UK, to run a Zoom-Live hybrid event at the Business School on Friday 21 April, 09:30-17:30 GMT.

The conference will explore untold histories, interpretation, making, haptic investigation and international voices, through presentations by emerging and established scholars in the fields of dress and textile history. The day will emphasise new connections, conversation and building collaborative thinking.

ABOUT THE ASSOCIATION OF DRESS HISTORIANS

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.

The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

CONNECT

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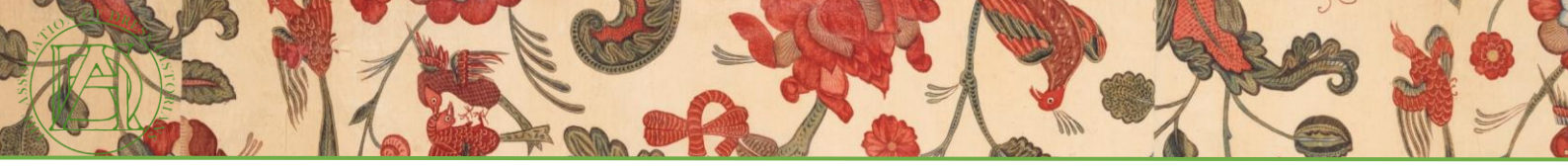
ADH newsletter: <http://eepurl.com/gWRNeL>

JOIN

Please consider becoming a member of The Association of Dress Historians. 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 is a volunteer run organisation: your membership fees, ticket sales and donations help us run not-for-profit events, our open access *The Journal of Dress History*, and provide valuable awards that support, uplift and celebrate dress and textile history scholars and scholarship.

As a member you receive regular updates and invitations, as well as exclusive discounts to ADH and dress and textile history events. Memberships are £10 per annum: www.dressshistorians.org/membership.



Please download this programme and bring it with you. In consideration of the environment printed editions will not be distributed.

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VENUE

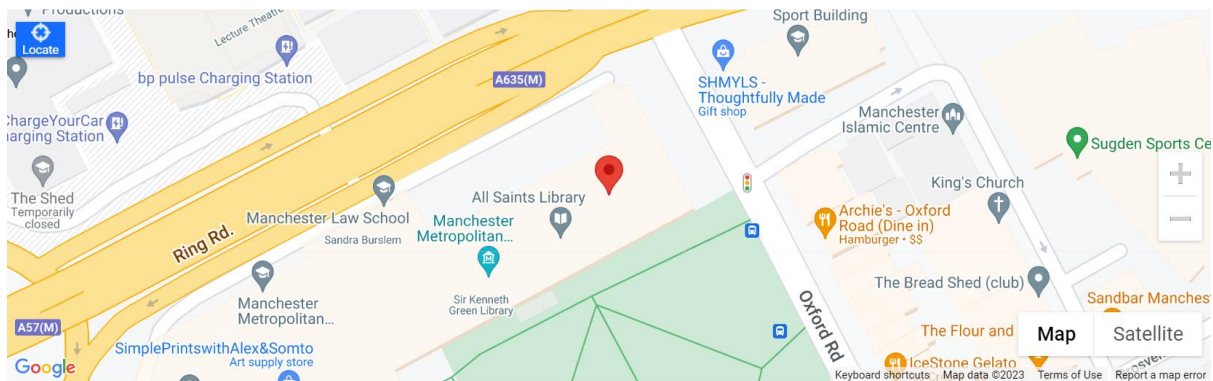
Manchester Metropolitan University

Business School in All Saints Building, All Saints, Manchester M15 6BH

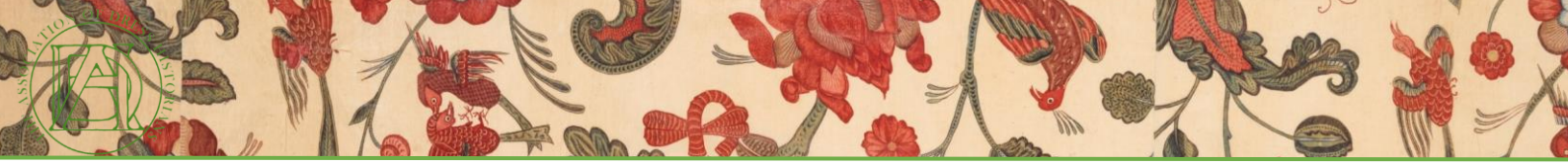
& online via Zoom (links will be sent to all ticket holders the week and morning of the conference)

For directions, travel and accessibility information visit: <https://www.mmu.ac.uk/travel>

Detail map of location off Oxford Road, Manchester:



For enquiries for finding the venue on the day, call the Business School on 0161 247 2000



SCHEDULE

09:15-09:45 Registration

09:45-10:00 Welcome Room BS.G.26 | Host: Ben Wild

10:00-11:20 1: Missing Narratives Room BS.G.26 | Host: Patsy Perry

A refuge for the displaced: Post-partition worlds of sewing

Pragya Sharma, Independent academic, New Delhi

Textile Expressions of Grief - Remnants of Mourning Dress in Modern Culture and its Origins

Dilara Scholz, South Korea

Costuming the Body of the China Poblana: Gender, Nation, Class, and the Geographical Imagination, 1610-1960

Yaritza Martinez Pule, Georgia O'Keeffe Museum

Street Cries, Working Women and Dress: Function and Representation

Susan Curley Meyer, University College Dublin

11:20-11:40 Break (refreshments provided)

11:40-13:00 Panels 2.1 & 2.2

2.1: Menswear Room BS.G.26 | Host: Jo Jenkinson

Turbans, trinkets and 'tasteful' colonialism: the Raffles Hotel doorman uniform

Miriam Yeo Sze En, National Museum of Singapore

Reassessing the history of tartan: from historiographical perspectives to de-gendering and de-colonising the mythical fabric of Scotland

Elodie Nowinski, Glasgow School of Art

'Those Were the Days, my friend': Australian Gay Men's Dress in the latter 20th Century

Shaun Cole, Winchester School of Art

Locating Menswear

Manchester Metropolitan University staff (tbc)

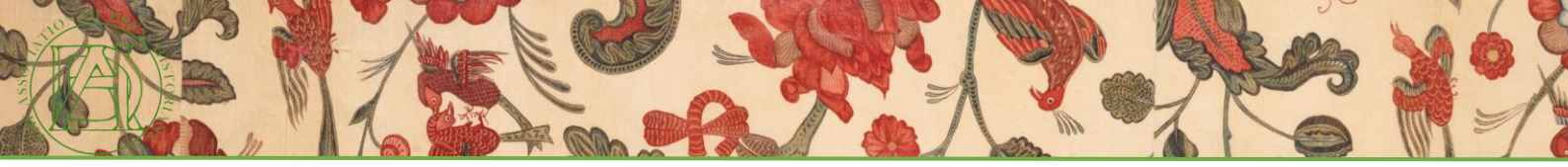
2.2: Dress and Photography Room BS.G.27 | Host: Susan Atkin

Dress through photographs of Black women in nineteenth-century Brazil

Rita Andrade and Alliny Maia, Universidade Federal de Goias

Clothes, "Style Narratives", and Family memories in African-Brazilian Identity

Hanayra Negreiros, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo



2.2: Dress and Photography (continued) Room BS.G.27 | Host: Susan Atkin

Patterns of gender: reflections on textile craft making in the Brazilian peasantry
Livia Teixeira Duarte, Independent academic, Brazil

By the cut of their cloth
Warren Reilly, Independent artist, UK

13:00-14:00 Lunch (not provided)

14:00-15:20 Panels 3.1 & 3.2

3.1: New Methods Room BS.G.26 | Host: Hilde Heim

A new perspective on the remarkable design of the colourful woollen skirts from Shampula and their exceptional behaviour in motion
Ulrike Beck, University of Arts Berlin

Silk, lace and pearls: Cataloguing and interpretation of a 17th century mummified girl's burial ensemble
Emma Marentette, Independent academic, Canada

Re-enactment in Dress History - Women's Bodies in Eighteenth-Century Clothing
Charlotte Evans, University of the Highlands and Islands

The Unsolved Mystery of the "Parrot Dress": An approach to the work and style of Mexican designer Julio Chavez
Guillermo Leon Ramirez Martinez, Fashion designer, Mexico

3.2: Dress and Performance Room BS.G.27 | Host: *tbc*

Wearing Performativity - Brazilian baile funk costumes
Joallo V. S. Aguiar and San F. Pestana, Universidade Anhembi Morumbi, São Paulo

Stylin' Busta Rhymes: A Celebration of Individuality and Cultural Identity through Dress
Julian Randall, Manchester Metropolitan University

Designing Indigenous Icons: Native American Women and Performance, 1890-1930
Laurie Stepp, Independent academic, US

The Grotesque Clothing of the Freak Show Living Skeleton
Steven Woodford, University of West London

15:20-15:40 Break

15:40-17:00 4: Memories of Dress Room BS.G.26 | Host: Emily Taylor
Running order to be confirmed



Presenter abstracts

In schedule running order.

All presentations are 15 minutes.

Panel 1

- ❖ *A refuge for the displaced: Post-partition worlds of sewing*
Pragya Sharma, Independent academic, New Delhi

Abstract: Following the partition of 1947, with movement of people from either side of the India-Pakistan border, lives were started from scratch. Among the various Rehabilitation and Relief schemes, there was one in which women actively participated. This scheme was part of the Sewing department, where women stitched in tailoring units to produce uniforms (Butalia, 2017). They later purchased their own sewing machine to start small businesses. The paper thus records these instances and stories of women from 1947-1950 who were engaged in sewing and stitching, as part of the larger narrative of partition and displacement. The primary sources I will refer to will be culled from archival study of official records, newspapers and gazetteers. In doing so, this paper will thus contribute to the little recorded narratives around women's history in the context of the partition of the subcontinent.

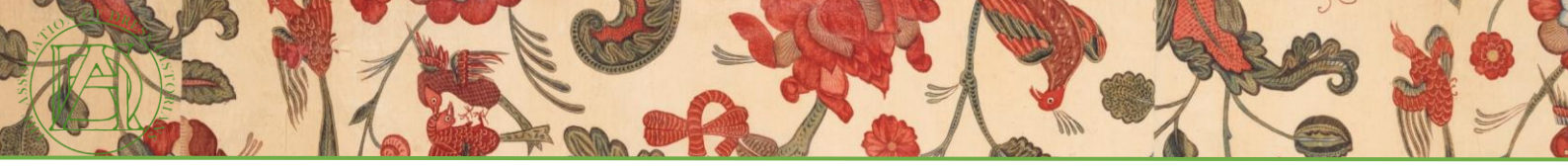
- ❖ *Textile Expressions of Grief - Remnants of Mourning Dress in Modern Culture and its Origins*
Dilara Scholz, South Korea

Abstract: Through my research on Victorian mourning dress and investigations of the potential reasons why material expressions of grief visibly declined after World War One, I have come across the differences in grieving processes across cultures today. Sociologist Geoffrey Gorer wrote in 1965 that a custom widespread throughout human societies can be assumed to be congruent with species-characteristic human psychology and thus more impactful than often assumed.

South Korea stood out in these comparisons as one of the last societies that “encourage” the bereaved to wear traditional dress distinct from everyday wear. It is notable to find such a support structure in place for the bereaved, akin to what can be observed in nineteenth century England. While the majority of the Western world has given up on mourning dress, I will explore what mourning dress can mean to society - providing a shield from everyday influences and a frame consisting of ritual.

- ❖ *Costuming the Body of the China Poblana: Gender, Nation, Class, and the Geographical Imagination, 1610-1960*
Yaritza Martinez Pule, Georgia O’Keeffe Museum

Abstract: This paper examines the costume of the China Poblana, a well-established marker of national identity in post-independence Mexico, representative of transpacific relationships and sartorial agency after Spanish rule. An outcome of early global encounters, imaginative geographies, and nationalism, the development of the China Poblana costume contributes to a broader understanding of the intersections



between gender, race, class, and nation, particularly in relation to body and dress. The costume of the China Poblana, as recognized today, derives from a confluence of adornments and textiles, some of which were made in India (sometimes via England) and imported to Mexico. By exploring visual, material, and archival records, this paper reveals the kaleidoscopic nature of the China Poblana costume and its myriad permutations throughout history. Drawing on postcolonial theory, visual studies, literary studies, and material culture scholarship, this is the first comprehensive examination of the costume and its significance in Mexico and abroad.

❖ *Street Cries, Working Women and Dress: Function and Representation*

Susan Curley Meyer, University College Dublin

Abstract: The role of dress in street selling is multi-dimensional. Apart from functionality, it also afforded certain lower-class women some form of distinction and self-expression. Major cities, including Dublin, attracted visual chroniclers who drew, painted, and later, photographed women selling on city streets, perpetuating the heightened visibility of working women through a variety of media, propagating the idea of functional dress as representational of the seller. Upon initial inspection, most clothing depicted in street trading Cries reveals dress as an essential part of the seller's ensemble, offering protection from the elements and optional anonymity from the local constabulary, while doubling as mobile transport and display devices as well as a child-carrying apparatus. The mobility of street selling, as a lower-class trade, includes the multi-functionality of clothing, depictions of which also chart the establishment, visibility, and movement of secondary informal economies in cities.

Panel 2.1

❖ *Turbans, trinkets and 'tasteful' colonialism: the Raffles Hotel doorman uniform*

Miriam Yeo Sze En, National Museum of Singapore

Abstract: When Raffles Hotel Singapore re-opened in 1991 after a two-year renovation, it dressed its doormen in a white turban and a military-style uniform designed by Gieves and Hawkes to welcome guests. The doorman in his uniform has been reproduced as a hotel souvenir from children's toys to keychains.

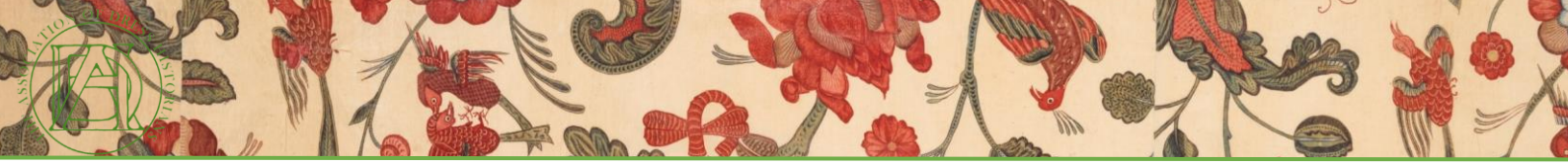
The doorman's uniform is part of Raffles hotel's use of the past to facilitate tourists' escapist fantasies. This strategy uses nostalgia as a differentiating factor that separates the hotel from its more modern contemporaries, but also simplifies a complex history: the migration of Sikh men to the Straits Settlements as policemen and soldiers employed by the British empire to police their colonial subjects.

How, why, and to what effect has the Raffles hotel doorman's uniform changed over time? This paper explores the intentional and subliminal meanings that the present doorman uniform communicates, and how modern doormen negotiates this history.

❖ *Reassessing the history of tartan: from historiographical perspectives to de-gendering and de-colonising the mythical fabric of Scotland*

Elodie Nowinski, Glasgow School of Art

Abstract: As a new exhibition entitled "Tartan" is due in the Spring of 2023 at the V&A Dundee and the project of the National Tartan Centre is now back on track after years of discussions, it might be time to



reassess the huge historiography produced from the late 18th century to today and confront the fabric and its various analysis with contemporary perspectives.

This communication aims at setting the ground for a solid historiographical work as well as opening the much-needed new ways in which tartan could and should be studied today.

From the omnipresence of the masculine and the colonial (via imperial wars and the famous Highlanders regiments), to the absence of comparative archaeology or material culture history (with Scandinavia, Iceland or the Hallstatt culture), tartan is long due a review with a much broader chronological and geographical perspective, including the reintroduction of women both as producers and wearers, leading a post-classist approach not limited to social elites and conducting the necessary work on its role in the slave trade and global British imperial culture.

- ❖ *‘Those Were the Days, my friend’: Australian Gay Men’s Dress in the latter 20th Century*
Shaun Cole, Winchester School of Art

Abstract: Many discussions about gay men and their chosen dress styles have historically been focussed on the globalised north and the “the Americanization of the Homosexual” (Altman 1982). Based on interviews conducted with 21 Australian men (not all of whom are white Australian) born before 1980 this paper will look at the ways in which these men utilised their dress choices in articulating their identities as gay men between 1960s and the turn of the century. Situated in the context of ideas around intersectionality (proposed by Kimberlé Williams Crenshaw), Gary Wotherspoon’s (1991, 2016) work on Sydney as a gay city and Robert Reynolds’ (2002) investigation of Australian gay politics and identity, this paper will consider how gay men born and / or living in cities in New South Wales and Victoria negotiate their dressed appearance, in relation to cultural background, age, gender, occupation, place of residence, and gay scenes and communities.

- ❖ *Locating Menswear*
Manchester Metropolitan University staff (tbc)

Panel 2.2

- ❖ *Dress through photographs of Black women in nineteenth-century Brazil*
Rita Andrade and Alliny Maia, Universidade Federal de Goiás

Abstract: Photographs of popular types and costumes contributed significantly to the structuring of social imaginaries in Latin America during the nineteenth century, by categorizing different ethnicities, their cultural practices and customs. This new study analyzes four “types and costumes” photographs portraying Black women produced in Brazil under the European gaze. Black individuals had a significant presence in the photographs marketed domestically and abroad while remaining excluded and despised socially and politically. Reproducing such images relating enslaved women to their dress styles acted as an identification tool for class and racial distinction. Researching the multiple histories of Black women's dress in Brazil means considering that the presence of Black people in the country occurred, in modernity, through colonization and coloniality since the early 16th century. Based on the analysis of the photographs and the terminology applied to them in the social context of Rio de Janeiro through advertisements and other primary sources of the period, we propose a discussion on the interconnected racialization of the visual representation of dress.

- ❖ *Clothes, “Style Narratives”, and Family memories in African-Brazilian Identity*

Abstract: Upon finding a box of old photographs at my mother's house, I realized that there were important familial fragments involving dress, memories, and identity. Grounded in the theoretical constructions of some scholars such as Tina M. Campt (2012), who presents us reflections about family archives, photography and African Diaspora, and Carol Tulloch (2016), who introduces us to discussions about personal memories and Afro-Diasporic style narratives, this abstract reflects in an introductory way on the studies of fashion and clothes starting from memories and stories of an African- Brazilian family using photography and personal archives as a diving board for dialogue involving clothing and dressing as a site of inherited identity in Brazil, the last territory in the Americas to abolish slavery, belatedly in 1888. The presentation intends to think about how clothes not only evoke the memories of the ancestors who wore them, but also allow thinking about possibilities for studying the histories of Brazilian fashion, from black perspectives.

- ❖ *Patterns of gender: reflections on textile craft making in the Brazilian peasantry*
Livia Teixeira Duarte, Independent academic, Brazil

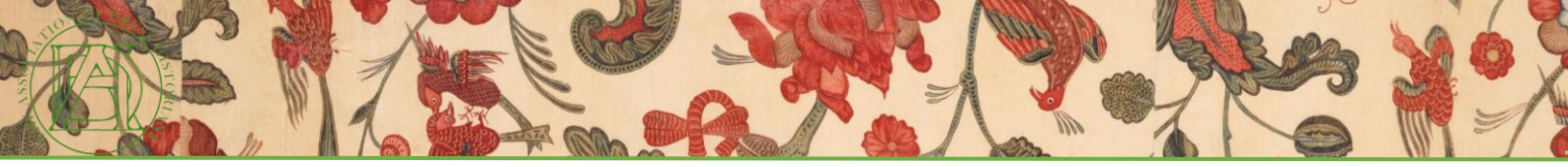
Abstract: The African word fuxico, of Yorubá origin, means “to patch” or “tacking with a needle and thread” but in Brazilian popular culture, it is used to name both a type of textile technique and a group of gossip women. My research focuses on the dual meaning of fuxico in Brazil, how Afro-Brazilian women exploited this art as a catalyst for sisterhood get-togethers, and the reasons why fuxicar evolved into a secure environment where they could flourish.

The “fuxiCO project” emerged from this reflection: developed through meetings with several women, each gathering was developed around a theme, so it encouraged not only manual production, but also the discussion and exchange of ideas and personal experiences about the process of gender identity construction amongst the participants, employing fuxico’s interpretative ambiguity (handicraft and female chit-chat) as a methodological and research instrument to build an empowerment group through heritage craft.

- ❖ *By the cut of their cloth*
Warren Reilly, Independent artist, UK

Abstract: Spanning 300 years of Brent’s Mixed Race and Multicultural History through the lenses of art, photography and fashion, ‘By The Cut of Their Cloth’ (BTCOTC) is an exhibition curated by artist, designer and historian Warren Reilly (BA Hons) and The Mixed Museum. The project was funded by The National Lottery Heritage Fund as part of the Being Brent Heritage for health and wellbeing Fund 2021 supported by Brent Museum and Archives. Inspired by Warren Reilly's 2018 dissertation, ‘Pageboys to Protegés’ and Dr Chamion Caballero’s interest in the unnamed sitters in the Petersen Collection at Glamorgan Archives, BTCOTC explores Brent’s rich multicultural and mixed-race histories.

As an Alumni of Manchester School of Art (part of Manchester Metropolitan University), It would be a huge honour to take part in The Association of Dress Historians Annual New Research Conference 2023. The research we have uncovered shines a light on new perspectives and discoveries on themes covering style, dress and textile history through the analysis of photography and artworks and reflects diverse world views and addresses global histories, especially in terms of migration/immigration. I would like to take the opportunity within the conference to take the audience through our key research findings that express the importance of fashion as a symbol of memory and identity for marginalised communities and how fashion can be linked with the study of racial mixing and the formation of multicultural communities.



- ❖ *A new perspective on the remarkable design of the colourful woollen skirts from Shampula and their exceptional behaviour in motion*

Ulrike Beck, University of Arts Berlin

Abstract: The artfully crafted tapestry bands of the colourful woollen skirts from Shampula, from the 2nd century BC to the 2nd century AD, have already been the focus of textile studies. The woollen skirts seem to be designed around the precious tapestry. However, they are masterpieces themselves. They are artfully constructed from various fabrics, and their pleated woollen hemlines measure up to thirty meters.

Scientific functional tests reveal that the skirts float in slow undulations around the body when worn and change direction with every step. This particular effect was worth the investment of enormous quantities of material, the commitment to time-consuming craftsmanship, and a remarkable construction strategy.

Based on a new method, this paper reveals the remarkable behaviour of the Shampula-skirts in motion. Furthermore, it highlights the required technical knowledge and understanding of motor function, which were both crucial to creating the masterful design of the skirts.

- ❖ *Silk, lace and pearls: Cataloguing and interpretation of a 17th century mummified girl's burial ensemble*

Emma Marentette, Independent academic, Canada

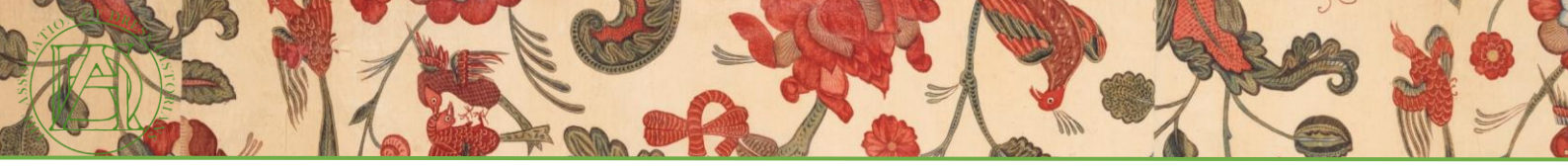
Abstract: This paper focuses on the cataloguing and analysis of the clothing of the mummified remains of a 17th century girl currently held in the Musée historique de la ville de Strasbourg. The clothing is in incredibly good condition, providing a rare opportunity to study a complete outfit from c.1630 from stockings to falling band. The object presents some challenges to our usual manner of working, as the mummy is fragile, immovable, in a coffin, and still wearing her clothing, which will remain on the mummy. To overcome this, a CT scan was performed on the mummy, allowing us to look inside of the layers, and to isolate certain information using different contrasts. The use of the CT scans maximizes the possibilities of data collection and analysis. Despite the challenges, it has been possible to complete a detailed study of the clothing, offering new insights into 17th century dress.

- ❖ *Re-enactment in Dress History - Women's Bodies in Eighteenth-Century Clothing*

Charlotte Evans, University of the Highlands and Islands

Abstract: In 2019 Hilary Davidson argued for an 'Embodied Turn' and 'experiential' approach in Dress History: making and wearing clothes as research. Experimental methods and reconstructions in archaeology are long-established, but the use of historical re-enactment's practical experience in academia is limited, even disparaged.

My research combines documentary and material sources with these new 'experiential' methods, demonstrating how much practical, physical familiarity with dress can teach us, applied to the everyday dress of eighteenth-century women. My presentation will introduce this blended approach and present some initial findings of the on-going research which reveal aspects of women's lived experiences that might otherwise remain unknown to us. Thus, it will demonstrate how non-traditional methods can be exceedingly valuable in deepening our understanding of dress history and the lives of people in the past.



- ❖ *The Unsolved Mystery of the “Parrot Dress”: An approach to the work and style of Mexican designer Julio Chavez*
Guillermo Leon Ramirez Martinez, Fashion designer

Abstract: The “Parrot Dress” is a secondhand garment found by one of my clients during a visit at a flea market in Mexico City.

It is a full sequined embroidered dress with two big colorful parrots motif in the front.

The style, design details and hand sewing technique remains to those ones from Julio Chavez, a Mexican designer who worked during the Mexican Cinema Golden Age, until his retired and the end of the XX Century.

A head of this times, Chavez predicted the “Illusion Dress” as well the “Mini Skirt”. But, the most known aspect of his style were sequins embroidered dresses, that became part of his fashion repertory and fundamental pieces of popular culture in Mexico.

The main objective of this research is to appreciate the style and work of Julio Chavez, through analyze the elements of the “Parrot Dress” –comparing them with some dresses signed by him—to understand his impact in the fashion and dress culture in Mexico.

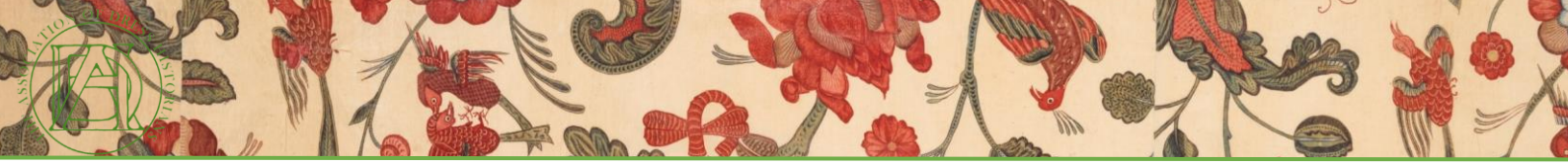
Panel 3.2

- ❖ *Wearing Performativity - Brazilian baile funk costumes*
Joalfo V. S. Aguiar and San F. Pestana, Universidade Anhembi Morumbi, São Paulo

Abstract: This study addresses funk costumes from their origins, relating them to ancestral black cultures and later elements that culminate in the current Brazilian baile funk (funk ball). Considering the context of the formation of the Brazilian baile funk and its transformations, describes relations between funk dance and performance acts based on Josette Felral's thoughts and her reading of Richard Schechner's work on performance studies. Lastly, also associates two concepts elaborated by Leda Maria Martins, the concept of encruzilhada, where the path of formation of black culture in Brazil takes place in a vital dynamic process of interactions constantly transformed and updated, and the concept of oralitura, where the body of the Afro-Brazilian people is presented as the place of their memory, in order to understand baile funk as a performance, its baile-goers as performers and their clothes as a costume.

- ❖ *Stylin' Busta Rhymes: A Celebration of Individuality and Cultural Identity through Dress*
Julian Randall, Manchester Metropolitan University

Abstract: Contemporary Hip-Hop artists have become known for their consumption of Western luxury fashion brands. This consumption practice often influences how rappers dress, often as a comment on their successes. However, little scholarly attention has addressed the ways these artists use dress to express their ethnic heritage. Trevor George Smith Jr., professionally known as Busta Rhymes, is an American rapper who wore clothes that were indicative of his Caribbean roots. This paper considers the ways in which Busta Rhymes' dress fused Hip-Hop and Jamaican styles to reflect his identity as a Black American of Jamaican descent. To achieve these goals, I will visually analyze multimedia imagery to identify style themes and commonalities, using the late 1990s and early 2000s as the contextual backdrop. I argue that Busta Rhymes is a key example of how Hip-Hop's sartorial legacy can be a site of artists' ethnic celebration, as well as exemplify economic success.



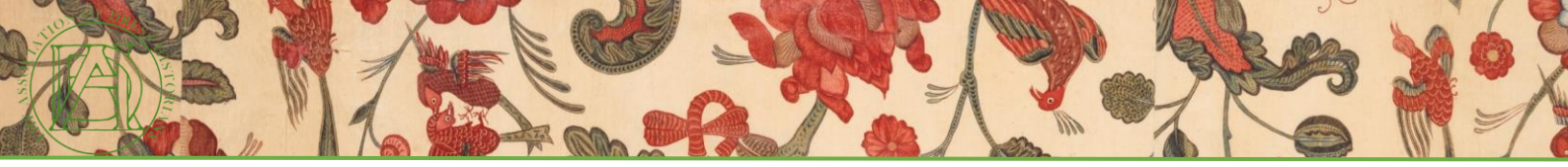
❖ *Designing Indigenous Icons: Native American Women and Performance, 1890-1930*
Laurie Stepp, Independent academic, US

Abstract: In 1883 Native American traditional dance and ritual was outlawed in the United States under the Code of Indian Offenses. Many Indigenous women took to the stage for sustenance and to preserve and advocate for traditional culture. Women like Sarah Winnemucca, Zitkala-Sa, Tsianina Redfeather and Esther Deer wrote, lectured and performed in opera houses, in vaudeville and on European tours. They designed their clothing to designate “Indian,” clarifying the complexity of hundreds of North American tribes while not creating actual tribal dress. They designed in interplay with the wider world, and the silhouette and accessories were further distilled and simplified for popular fancy dress and theater, and possibly integrated into iconic 1920’s clothing, along with embedded meaning and misunderstandings. Indigenous influences are seen in wider performance, in artistic and social dance. I’ve surveyed online collections of clothing, sheet music, posters, photos and newspapers and have collected hundreds of relevant images on a closed website.

❖ *The Grotesque Clothing of the Freak Show Living Skeleton*
Steven Woodford, University of West London

Abstract: The stage outfits of the freak show living skeletons were crucial to the performative presentation of their bodies, with two distinct modes apparent; the ‘man-child’ and the ‘decadent dandy’, which in turn represent the evolution of this freak show performer’s act over the course of a century. Little academic attention has been paid to the freak show living skeleton, even less to his clothing, and this paper will argue that the stage outfit of the living skeleton renders him ‘grotesque’ as a carnivalesque body which fuses the high and the low, producing hybrid forms of masculinity; of adult and infant, of frailty and virility, of sex and death, of being and nothingness. If ‘the clothes maketh the man’, then the stage outfit of the living skeleton made him unlike any other freak show performer in his ability to broach the ontological binaries of life and the cultural work he did.

Panel 4 (details to be confirmed)



Hosting team

Dr Benjamin Wild

Conference Convenor & Editor, ADH Journal of Dress History
Senior Lecturer (Fashion Cultures), Division Head for Fashion Communication, Fashion Institute,
Manchester Metropolitan University

Alba Sanz Álvarez

ADH Conference and Events Manager
PhD Candidate, University of Edinburgh

Dr Patsy Perry

Reader in Fashion Marketing, Fashion Institute, Manchester Metropolitan University

Jo Jenkinson

Reader and Deputy Head (Fashion), Fashion Institute, Manchester Metropolitan University

Susan Atkin

Senior Lecturer, Deputy Division Head (Fashion Design), Fashion Institute, Manchester Metropolitan
University

Dr Hilde Heim

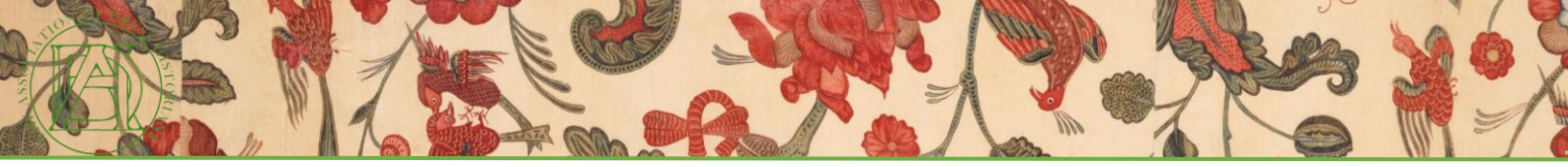
Senior Lecturer, Deputy Division Head (Fashion Communication), Fashion Institute, Manchester
Metropolitan University

Emily Taylor

ADH Secretary & Trustee
Assistant Curator of European Decorative Arts, National Museums Scotland

Kate Allanson

ADH Social Media Coordinator
PhD Student, University of Central Lancashire



Upcoming events with ADH

“Add-Dressing Margins”: Historically Underrepresented Fashion & Style

An ADH International Hybrid and In-Person Conference & Workshop

Drexel University, Philadelphia, PA. USA,

Thursday 26 to Saturday 28 October 2023

Header image:

Detail of bed hanging, India, made for the European market, late 17th century, Cooper Hewitt, Smithsonian Design Museum, accession number 1953-123-1-a/h, image courtesy Wikimedia Commons.

