The New Research in Dress History Conference

Friday, 13 April 2018 and Saturday, 14 April 2018

Presented By:
The Association of Dress Historians
www.dresshistorians.org

Conference Venue:
The Art Workers’ Guild, 6 Queen Square,
London, WC1N 3AT, England
The Association of Dress Historians (ADH) is delighted to present its upcoming international conference. Please join us for our annual New Research in Dress History Conference, where we host innovative, interdisciplinary, and critical research papers or those that add to or challenge established studies.

This conference programme includes the entire presentation schedule, including all speakers’ abstracts and biographies.

Conference tickets are £25 per day and include tea, lunch, and a wine reception each day. Tickets can be purchased online at:

https://tinyurl.com/ADHNewResearch2018

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Please join the ADH Twitter conversation at @DressHistorians, and tweet about our New Research in Dress History Conference with #ADHNewResearch2018.

Please direct all inquiries regarding the conference and this programme to chairman@dresshistorians.org.

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Conference Programme for Friday, 13 April 2018
The venue is the Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT.

9:30–10:30 Panel 1, Chaired by Jennifer Daley

**Standardised or Simplified?**
The Effect of Government–Imposed Restrictions on Women’s Clothing Manufacture and Design during the Second World War
Sarah Magill

The Fashion Illustrations of Serbian Artist, Milena Pavlovic Barilli (1909–1945)
Stefan Žarić

John Singer Sargent and Fashion, 1876–1925
Pamela Parmal

10:30–11:15 Break

11:15–12:15 Panel 2, Chaired by Janice West

“Put on Drawers:”
The Regulation of Monastic Undergarments during the Eleventh–Century French Reforms
Astrid Khoo

The Clothes Worn in 1785 for the Wedding Celebrations of Carlota Joaquina of Spain and Dom João of Portugal
Fausto Viana

Portraits and Performance:
Dress and the Culture of Appearances in Eighteenth–Century Spanish America
Laura Beltran–Rubio
12:15–1:30 Lunch

1:30–2:50 Panel 3, Chaired by Tara Tierney

Antoine Watteau:
Visual Arts, Fashion, and Sartorial Culture in Paris, 1700–1730
Axel Moulinier

“Colliery Amazons and Venuses:”
The “Picturesque” Pit Brow Women of Wigan, England, 1870–1900
Tracey Jones

The Suit:
Claire Day

Before the Rain, 1980–1984:
How Prince Got “The Look”
Casci Ritchie

2:50–3:20 Break

3:20–4:35 Panel 4, Chaired by Jennifer Daley

Sixteenth-Century Professional Embroiderers of London and Their Work
Cynthia Jackson

The Woman, the Witch, and the Wardrobe:
How Dress Defined the Witch in Seventeenth-Century Britain
Allison Pfingst

Short Stories against Stays and Poems for Pantaloons:
Literary Elements of the Victorian Dress Reform Movement, 1873–1901
Claire Allen–Johnstone

Clothing Frugality and Homogeneity in China, 1955–1965
Anthony Bednall

4:35–5:45 Wine Reception
Conference Programme for Saturday, 14 April 2018
The venue is the Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT.

9:30–10:30 Panel 5, Chaired by Jennifer Daley

Harry Collins and the Birth of American Fashion, 1910–1950
Nora Ellen Carleson

Queen Marie of Romania (1875–1938):
Celebrity Influence in Britain and America
Susan House Wade

The Customs and Ceremonies Connected with Uzbek National Dress for Women
Yulduz Gaybullaeva

10:30–11:30 Break

11:30–12:30 Panel 6, Chaired by Marion Maule

“I Pledge Myself to Think, Talk, and Work for Patriotism:”
The Knitters of the Navy League Comforts Committee, 1917–1918
Rebecca J Keyel

The Cooperation between the Academy of Fine Arts and the Textile Industry in Łódź, Poland, 1945–1989
Adam Drozdowski

Clothing the Black Body in Slavery in America, 1700–1865
Wanett Clyde

12:30–1:45 Lunch
1:45–2:45 Panel 7, Chaired by Jennifer Daley

Seventeenth-Century Norwegian Portraits as a Resource for the Investigation of Clothes
Birgitta Ramnelfalk

The (Saint) Bridget Schools:
Swedish Fashion Studios and Dressmaking Schools between Tradition and Renewal, 1910–1929
Maria Carlgren

Rebels without a Cause?
The Zazous and Their Dress in Occupied France, 1942–1944
Leonard R Koos

2:45–3:30 Break

3:30–4:30 Panel 8, Chaired by Jennifer Daley

Best Friends and Kindred Spirits:
Fashion and Friendship in A Little Princess and Anne of Green Gables
Jaclyn Marcus

Jeans, Short Hair, and the Joy of Fashion:
Second-Wave Feminist Dress in Finland, 1960–1980
Arja Turunen

The Kenyan Kanga:
Coproduction from India and Consumption through the Indian Ocean Textiles Trade
Jasleen Kandhari

4:30–5:45 Wine Reception
Conference Speakers’ Abstracts and Biographies

The following is the full conference programme of speakers’ abstracts and biographies. All paper presentations are 15 minutes, followed by a Q&A period.
Short Stories against Stays and Poems for Pantaloons:
Literary Elements of the Victorian Dress Reform Movement, 1873–1901
Claire Allen–Johnstone

Abstract
In Elizabeth Burgoyne Corbett’s New Amazonia: A Foretaste of the Future (1889) a corset is displayed as an “instrument of torture” in a museum of the future, and women are shown flourishing in “divided skirt[s],” Victorian literature teems with passages promoting dress reform, female dress reform in particular. Some nineteenth-century works, including Sarah Grand’s Two Dear Little Feet (1873), which calls on everything from plot development to scientific illustrations to denounce fashionable womenswear, commit to the cause from beginning to end. Such passages and texts worked hand in hand with pro-dress reform tracts, periodicals, and the like, which themselves often turned to literary forms. A number of dress historians have referred to literary texts which supported sartorial reform, and literary critics have occasionally commented on the involvement of a particular work, author, or genre with Victorian dress reform. Building on such work, this interdisciplinary paper examines the literary elements of this movement in new breadth and depth. It answers questions including “Which writers, genres, forms, and literary techniques were particularly central to the Victorian dress reform movement, and why?” and “What could literature bring to this campaign and reform movements more broadly?”

Biography
Claire Allen–Johnstone submitted her DPhil thesis to the University of Oxford in 2017. Her interdisciplinary thesis—to which her conference paper is connected—focuses on the close and complex relationships between dress, feminism, and British New Woman novels. This research received funding from the University of Oxford’s English Faculty, Somerville College, Mansfield College, and St Catherine’s College, where Claire was the Willfrid Knapp Scholar (Arts) between 2013 and 2015.
Clothing Frugality and Homogeneity in China, 1955–1965
Anthony Bednall

Abstract
China’s urban populations, with Shanghai being the most vibrant, negotiated unparalleled turmoil and seismic societal and economic change during the early years of the twentieth century. Shanghai’s continuation as a consumer city with a multinational heritage was always going to conflict ideologically post-1949, but with mature textile and manufacturing industries already existing, Shanghai should have been ideally located to support the new Communist regime’s first five–year plan of industrialisation. However, with severe shortages in resources and ration coupons for all textile products, clothing was not particularly high on the social or political agenda in the early years of the 1950s and 1960s. All across China, garments were referred to as “New for three years, old for three years, fix for another 3 years.” The propaganda of frugality became a common message. In October 1957, the Shanghai Cultural Department, in conjunction with the Shanghai Textile Company, produced a pattern-cutting book, entitled, New Clothes from Old Clothes, showing practical examples of how to rework and remodel existing garments. This paper sets out to consider the context and content of the publication, and whether it is purely a pragmatic exercise in recycling garments or a complex political gesture, which acts as a symbolic illustration of a culture trying to clarify its own existential questions.

Biography
Anthony is a fashion designer who has a broad academic background both in the UK and overseas. He is presently the Associate Head of Fashion at the Manchester Fashion Institute, located within Manchester Metropolitan University. Whilst working as an academic in Beijing for a number of years, his research focused on the relationship between fashion, art, culture and society investigating cultural identity and the embedded narratives around clothing. He has curated exhibitions and presented papers on twentieth-century Chinese fashion as well as producing fashion rooted installation pieces at international exhibitions constructed from nontraditional fashion materials such as cardboard, currency, and wood.
La Señora Doña María Thadea Gonzáles Manrique del Frago Bonis, Natural del Puerto de Santa María, Ilustrísima Marquesa de San Jorge de Bogotá, Joaquín Gutiérrez, 1775, oil on canvas, Museo de Arte Colonial, Bogotá, Colombia.

[Lady Maria Thadea Gonzales Manrique del Frago Bonis, Native of the Port of Saint Mary, Illustrious Marquis of Saint George of Bogota, Joaquin Gutiérrez, 1775, oil on canvas, Museum of Colonial Art, Bogota, Colombia.]

Portraits and Performance: Dress and the Culture of Appearances in Eighteenth-Century Spanish America
Laura Beltran–Rubio

Abstract
The eighteenth century saw in Europe the final stages in the development of a culture of appearances, through which fashion and beauty became central aspects of the feminine identity. Together with a general increase in consumption that had appeared in the previous century, the establishment of the Bourbon dynasty in Spain sparked an interest for French fashions and imported luxury goods, particularly in the upper echelons of society. Throughout the century, the typical Spanish style of the sixteenth century gave way to a new style, deeply influenced by the fashions of the French court at Versailles. Soon enough, these new fashionable styles translated into the Spanish American colonies, and women of the local aristocracies began engaging, in their own ways, in a local culture of appearances. Using a series of portraits, as well as texts from inventories, diaries, and travelers' journals, this paper provides an initial exploration of the development of a culture of appearances in eighteenth-century Spanish America. It aims to study the influence of Spanish and French female fashions and their adoption by the colonial aristocracies, while understanding examples of local adaptations that might have emerged in particular sites of consumption.

Biography
Laura Beltran–Rubio graduated with an MA in Fashion Studies from Parsons School of Design in New York. In her Master’s thesis, Fashioning Femininity: Gender, Dress, and Identity in Nineteenth-Century Colombia, Laura studied the creation of feminine ideals through art and literature in a recently independent Colombia. Her broader research explores the role of fashion and design in the creation of national, gender, race, and class identities, with a particular interest in the Spanish World from the seventeenth century and through the process of independence of Latin American nations in the nineteenth century.
Abstract
Harry Collins (1884–1980), a New York fashion designer, was highly celebrated as a “dress artist” during 1910–1950 yet ignored by scholars for decades. Not only was Harry Collins a designer for the stage, screen, and shop, he was also a creative author, critic, and inventor who sought to bring an art to the dress of the everyday American woman. This paper will explore Collins’ multifaceted career, which uniquely bridged the gap between the worlds of high fashion and that of the everyday American woman.

Biography
Nora Ellen Carleson graduated in 2014 with a Master’s degree in the History of Decorative Arts from the joint programme at The Smithsonian Institution and George Mason University in the United States. Nora’s scholarship focused on material culture and costume studies, culminating in a dissertation, titled, Harry Collins and the American Art of Dress, 1884–1980. Upon graduation in 2014, Nora worked for The Smithsonian Institution and Hillwood Estate, Museum, and Gardens, both in Washington, DC, as well as Quinn’s Auction Galleries in Falls Church, Virginia. Nora is currently a PhD student at the University of Delaware, United States, where she is continuing her work on American material culture and dress. Nora is the 2017 winner of The Stella Mary Newton Prize from The Association of Dress Historians. For award consideration, Nora submitted a paper titled, “Harry Collins and the Birth of American Fashion, 1910–1950,” which will be published in the Spring 2018 issue of The Journal of Dress History.
The (Saint) Bridget Schools: Swedish Fashion Studios and Dressmaking Schools between Tradition and Renewal, 1910–1929
Maria Carlgren

Abstract
The Birgitta Schools were two fashion studios and dressmaking schools in Stockholm from 1910 to 1930. The Birgitta Schools were directed by two women who, because of a rift, divided their business in two while maintaining similar names and structure of their companies. The analyses are made through various visual artefacts such as trademarks, photographs, and clothes. The aim is to bring forth what happened inside the walls of the schools, but it is also to examine how the works related to the contemporary discourse in which femininity as well as fashion, modernism, and modernity were negotiated. With a base in a gender theoretic perspective, the results have primarily been reached through the tools of cultural sociology. The ideas of Pierre Bourdieu are of particular interest; not least, the concepts of capital, habitus, and social fields have been fruitful. Judith Butler’s performativity theory has also been useful since she argues that identity and gender are “made” through the acts of people. In this making of gender, the clothes we wear are significant. The study shows that one Birgitta School was conservative and held traditional values. The other Birgitta School instead appeared to have been a room of challenge, to which a range of open-minded, radical, independent, and educated women were connected. Nonetheless, both Birgitta Schools expressed modernity, although in different degrees. Together, both Birgitta Schools illustrate the “whirlpool” of modernity in which different attitudes to, and experiences of, modern life existed side by side.

Biography
Maria Carlgren earned her PhD in November 2016 in Art History and Visual Studies at the University of Gothenburg, Sweden. Her PhD project was empirically based on two couture houses in Stockholm, running from 1910 to 1930. The project provides a broader approach to the modern project in Sweden, through the perspective of clothing and fashion. Maria lectures in art history and fashion history. Besides the discourses of fashion and dress, she is occupied with the field of contemporary art. Her previous professional experience includes several years as curator in art museums, as consultant/advisor in fine art and cultural development.
Clothing the Black Body in Slavery in America, 1700–1865

Wanett Clyde

Abstract
After suffering the traumas of capture, enslavement, and the ship's journey from their homeland, newly arrived black people, along with struggling to understand and cope with their reduced circumstances, were often pulled in multiple directions with regard to their appearance. Stripped of garments that represented their native culture and forbidden to practice their personal grooming habits, slaves were now reliant on their owners for care. Once purchased, it was in the best interest of the master and mistress to protect their investment by providing them with the essentials. Chief among those necessities were clothing. The question of what enslaved persons wore, how they acquired the various garments, their feelings towards their attire, and their efforts to assert their personal style throughout the history of slavery will be explored through the use of runaway ads, slave owner’s financial records, and oral and written slave narratives. Additionally, we will examine slave owners’ use of enforced codes of dress to dominate and control the recently enslaved, the continued management of slave wardrobes over the centuries, and the laws and regulations which sought to protect the institution of slavery by discouraging an intimate connection between owner and slave with the aim of cementing slaves’ role in the textile industry.

Biography
As the Adjunct Reference and Digital Outreach Librarian at the The City University of New York (CUNY) Graduate Center, Wanett Clyde manages the library’s social media presence as well as its event and workshop promotion. In addition to those duties, Wanett is responsible for providing reference services to graduate students and faculty, curating exhibits in the library’s display cases, and maintaining digital and directional signage. She is currently enrolled in the Graduate Center’s Master of Arts in Liberal Studies program where she is researching fashion as it intersects with Black history.
The Suit:
A Cultural Display of the Deep-Sea Trawlermen of Hull, England,
When at Leisure, 1950–1970
Claire Day

Abstract
The deep-sea trawlermen of Hull, England between the 1950s and the 1970s abandoned the multiple high street retailers to work with independent tailors to design their own suits. Flamboyant by comparison to conventional menswear, only this collective of men wore it, thus the suits were embedded in their occupation representing their gender, social, and cultural group. Owing to the lack of tangible and visible evidence available, an almost apocryphal discourse has materialised with limited prior knowledge. Key concepts in this early stage research were to ascertain a thorough descriptor of the suits, the design process, and the influencing factors as to why the suits become an important part of their culture whilst ashore. Qualitative data gathering through semi-structured interviews were conducted. The participants were trawlermen who wore and designed the suits, family members, or professionals from the tailoring industry at the time. The findings offer detailed information on the breadth of variations of the suits and potential stimuli. The influential factors are not embedded in one source but plural, a bricolage of different experiences; in particular the amalgamation of various social constructs, historical and contemporary, within the timeframe worn. The paper offers new insights into an occupational-based dress culture.

Biography
Claire Day’s background encompasses design, academia and research. Trained as a textile designer at the Royal College of Art, Claire has worked extensively in design and manufacturing creating award winning designs for high-end fashion and interior companies. Claire’s research interests have included fieldwork in Africa investigating how value can be sourced from textiles’ waste to be reused in the automotive industry. Claire’s current research considers her own heritage and the values held within the suits of the deep-sea trawlers of Hull, England. This has been disseminated through public engagement via an exhibition of Claire’s woven and embroidered designs and a short documentary.
The Cooperation between the Academy of Fine Arts and the Textile Industry in Łódź, Poland, 1945–1989

Adam Drozdowski

Abstract
Łódź is a city that grew due to the dynamic expansion of the textile industry. From the very beginning, it was a capitalist and modern city that lacked conservative and aristocratic traditions. Such a background proved to be fertile for all modern tendencies both in art and culture. Despite such rich heritage, the artistic aspect of the history of the local textile industry has not yet been researched until now. After the Second World War, under communism, private factories became nationalised. Meanwhile, Władysław Strzemiński, Malevich’s friend and constructivist, was running a campaign to open an Academy of Fine Arts in Łódź, Poland, which was intended to train artists in the avant garde spirit of tying together art and industry. The subject of this paper is the above-mentioned cooperation. Academy of Fine Arts graduates were obliged to work in the factories. The high level of education made it possible for some of them to work on a national level in different kinds of design planning institutions. The main focus of the research is the way that the unique textile design educational programme, looking for inspiration to Western countries, specifically social and economic factors, gave birth to the unique textile design market in a communist country that Poland used to be, from 1945 to 1989.

Biography
Adam Drozdowski is a PhD candidate at the History of Art Department at the University of Łódź, Poland. After he completed his Bachelor’s degree in 2016, his BA thesis, Women’s Fashion in Łódź, 1929–1939 won the “Best BA Thesis at the University of Łódź” award. He twice represented the University of Łódź at the National Congress of Art History Students and PhD candidates. His main interest is interwar women’s fashion, especially in its local and feminist aspect. Currently, he is working on his PhD thesis on the subject of cooperation between the Academy of Fine Arts and the textile industry in Łódź, 1945–1989.
The Customs and Ceremonies Connected with Uzbek National Dress for Women
Yulduz Gaybullaeva

Abstract
Uzbek national dress for women during 1880–1900 reflected the traditions and ethnic history of the people, the social relations, beliefs, and aesthetic ideals. The historical development of national dress for women closely connected with nature, the economic conditions of the era, aesthetic and moral requirements, the general artistic style, and separate events. At the end of the nineteenth century, national dress for women in Uzbekistan remained generally traditional. The traditional clothes defined the ethnic origin of the woman, her social and marital status, and age. Many features of national clothes connected with certain beliefs and representations.

Biography
Yulduz Gaybullaeva studied at the Faculty of Foreign Philology at the National University of Uzbekistan, from 2000 to 2006. She is currently a PhD candidate in The Department of Uzbekistan History at the National University of Uzbekistan. For her doctoral thesis, Yulduz is conducting scientific research on the history of national dress of Uzbek women of the nineteenth and twentieth centuries. Yulduz has authored 16 publications.

**Queen Marie of Romania (1875–1938): Celebrity Influence in Britain and America**

Susan House Wade

**Abstract**

The glamorous and engaging Queen Marie of Romania (1875–1938) was not always resident in Romania. In fact, she was the granddaughter of HRH Queen Victoria and Prince Albert of Great Britain, and was born Princess Marie of Edinburgh. As the Princess Diana “equivalent” of her day, her fabulous, exotic dress sense went a long way towards, as she put it, giving “Romania a face” to the wider world. Marie adapted to her new role, initially as princess, largely by wearing and popularising the traditional clothing of the country. Her daughters, too, took to dressing in the unique forms and colours of Romania, and it was for all this, to a great extent, that she became well loved in her adopted land. Queen Marie liaised with, and was related to, members of royal families all over Europe, and her connections were virtually limitless. It was via these contacts that not only allowed, but encouraged, her perspectives on Romania to be readily adapted elsewhere, and this included trendsetters in Britain, as well as in America, where she spread her dazzling image on a much publicised tour in the 1920s. Without the sincerity and enthusiasm for local dress on the part of Queen Marie, there would have been no emergence of the spectacular Romanian style beyond the often changing territorial borders of the country.

**Biography**

Dr Susan House Wade is a design historian, specialising in the East-West cultural encounter and visual exchange of the early twentieth century. Following on from a BA in Humanities from the University of Texas at Austin, she received an MA in East Asian Art and Archaeology from the School of Oriental and African Studies (SOAS) at the University of London. Her PhD in Design History from the University of Brighton considers views of colonial Korea and Japan as evidenced in England from 1910 to 1939. She writes and lectures widely, and is currently contributing material for the Bloomsbury Design Library’s Encyclopedia of Design. Susan recently curated a show of textiles from the Carpathian regions of Hungary and Romania.
Sixteenth–Century Professional Embroiderers of London and Their Work
Cynthia Jackson

Abstract
The investigation of the sixteenth-century Broderers’ Company, the identification of individual members and their work, is a substantial and ongoing project. Sixteenth-century accounts of the royal wardrobe, parish churches, London Livery Companies, and private households contain hundreds of references of payments for work done by professional embroiderers. Proportionally, however, there are few remaining examples of their work. A rare specimen, currently under examination, is an embroidered garland, a circular band of velvet embellished with an array of fruit and flower motifs. In design, technique, and materials it represents possibly the best example of professional embroidery that the Broderers’ Company had to offer at the time of its creation. The study of the garland and its use provides an insight into important technical aspects of a skilled textile craft practice as conducted in the sixteenth century and the important role of embroidered crowns in London Livery Company elections.

Biography
Cynthia Jackson is an independent researcher, author, artist, and embroiderer. Her research into the history of Worshipful Company of Broderers and, more specifically, individual professional embroiderers of the Tudor era, is ongoing. Currently focused on the identification of techniques and materials used by sixteenth-century broderers, Cynthia has been granted the Textile Society Professional Development Award and the Janet Arnold Award from the Society of Antiquaries of London, in support of this research.
"Colliery Amazons and Venuses:"
The “Picturesque” Pit Brow Women of Wigan, England, 1870–1900
Tracey Jones

Abstract
There was enforced masculinisation after the 1842 Mining Act, which finally ended the employment of women underground in coal mines. Those women who continued to work in the industry, on the surface, negotiated changing “femininity” via their dress. Consequently, the nineteenth century saw a redefinition of gendered roles and identities of which dress codes were an important aspect. This paper addresses the social history of working-class dress, bearing upon key issues of gender identity and Victorian attitudinal changes towards women. Specifically, it analyses the unique and practical working attire of the women who laboured in the Blundell’s collieries in the coalmining district of Wigan, Lancashire. Using unique visual sources and contemporary journalistic accounts, it has been possible to interrogate the distinct “Blundell’s uniform” in relation to middle class ideals of what constituted “respectable” Victorian female dress while focusing on issues of working class female identities and “feminised” characteristics. Dress history has often been divorced from social, cultural, and working-class history. This paper opens up exciting opportunities to show clothes in use in a social context. Additionally, it will benefit from an interdisciplinary method, drawing from theories of dress history, social and cultural history, Victorian studies, women’s studies, and art history.

Biography
Tracey Jones is a Heritage Consortium AHRC PhD Candidate at Teesside University in Middlesbrough, England. Her research investigates female identity by looking specifically at the relationship between dress, occupation, and displays of femininity. Tracey’s PhD thesis, Gender and Identity: The Relationship between Femininity and Dress in Victorian Mining Districts in England and Wales, is a comparative study of the costumes worn by the pit brow lasses of Wigan, bal maidens of Cornwall, and patch girls of South Wales. This research builds upon existing gender studies of women and work by looking specifically at women’s clothes, and the position of women within social history. Tracey is a member of the Design History Society.
The Kenyan Kanga:
Coproduction from India and Consumption through the
Indian Ocean Textiles Trade
Jasleen Kandhari

Abstract
This paper will explore the influence and transmission of pattern and design from Indian textiles traded from Gujarat in Western India across the Indian Ocean to the author's hometown of Mombasa, Kenya. The Kenyan kanga printed textile is produced in Mombasa, on the Swahili coast of Africa, and this paper will analyse its meaning transfer in different consumption settings as a social fabric. This research will address the questions: What is the value of Indian textiles and its role in crosscultural exchange to Kenya? What is the social function of the Kenyan kanga as a material cloth that constructs Swahili women’s identity and expresses gender? The paper will therefore explore the concept of kanga cloth with messages of unique cultural and philosophical meanings as well as analysing the transmission of design as cultural symbols across the Indian Ocean, from India to Kenya. The paper will address how the kanga textile tradition of Kenya has been influenced by cultural contact with India to produce a hybrid textile of contemporary Swahili material culture.

Biography
Jasleen Kandhari is an art and textiles historian of Kenyan–Indian origin, specialising in Sikh art and South Asian material culture. She devises and tutors courses on Indian, Asian, and world textiles, dress and fashion at the University of Oxford. She also delivers expert-led art and textiles tours of India as a Trip Scholar including for Oxford University Alumni. Previously she worked in curatorial and research roles for the Museum of Anthropology, the British Museum, and the British Library. She is the contributing editor of Indian Textiles for Textiles Asia Journal and the author of the forthcoming World of Art series book, published by Thames & Hudson, titled, Sikh Art & Architecture which will include a chapter on textiles of the Sikhs and the Punjab.
“I Pledge Myself to Think, Talk, and Work for Patriotism.”
The Knitters of the Navy League Comforts Committee, 1917–1918
Rebecca J Keyel

Abstract
During the First World War, American women everywhere were knitting for the troops. They knit for allied soldiers, they joined the Red Cross and knit for American soldiers, and they joined the Navy League’s Comforts Committee and knit for sailors. Throughout 1917 and 1918, Comforts Committee members hand knit sweaters, mufflers, and wristlets for sailors and marines, clothes that the League believed were the difference between a comfortable sea watch and lives lost. To the League, warm knitted clothing was key to the defense of the nation, and women who knit for the Navy displayed “visible material patriotism” in every stitch. To promote their campaign, the Navy League published regular articles in their membership magazine, printed informational pamphlets, and even produced knitting patterns for League knitters to use in their work. By exploring these materials, this paper will explore the wartime knitting campaign and argue that it was central to the motto of its women’s auxiliary, “Patriotic Homes are the Safety of the State.” It will show how the League drew a direct line from knit sweaters to the defence of the nation presenting these “noble women” as patriots who knit only because as women, they could not fight.

Biography
Rebecca J Keyel is a doctoral candidate in Design Studies at the University of Wisconsin at Madison, United States. She holds an MS from University of Wisconsin at Madison, and a BA from Wellesley College. Her research interests focus on ordinary people making things for a higher cause, whether that cause is war, fandom, or religion, and the way making satisfies a personal need to create. Her current research project examines American women’s hand knitting for servicemen during the First and Second World Wars and its relationship with labour, patriotism, and the zeitgeist of the homefront.
“Put on Drawers:”
The Regulation of Monastic Undergarments during the Eleventh-Century French Reforms
Astrid Khoo

Abstract
The abbot of Saint-Remi in Reims, France complained in the early eleventh century that monks’ undergarments “did not even protect their genitals from onlookers.” Indeed, the eleventh century did not only bring well-known reforms like those against simony and nicolaitism, but also saw smaller-scale changes in daily monastic life. These changes focused on monks’ dress, and especially on their undergarments, which “opposed the purity of the rule” (Sigebert of Gembloux). Accordingly, this paper will argue for a major shift in monastic undergarments during the eleventh century. In doing so, it will compare the loose “tibiales” of the eleventh century to the fitted, measured “drawers” that lay under monastic habits from the twelfth century onwards. As such, this paper is more than an exploration of why monks decided to “change their underwear;” it also demonstrates how elite theological change affected the intimate dress of the poorest medieval monks.

Biography
Astrid Khoo is currently an undergraduate student in the Department of Classics at King’s College London. Having recently co-written an article in Omnibus on tattoos in antiquity, she is currently conducting a research project with Dr Martin Dinter on ancient undergarments and Brazilian Neo-Latin. Her other research interests include medieval jurisprudence and education. Her forthcoming publications include “‘Suspend Your Lectures:’ University Statutes and Legality in the Thirteenth Century” for the edited collection Law|Book|Culture in the Early and High Medieval West (Brill, forthcoming).
Rebels without a Cause?
The Zazous and Their Dress in Occupied France, 1942–1944
Leonard R Koos

Abstract
The Zazous, a subculture youth group who appeared in Occupied and Vichy France from 1942 onward in major French cities, were immediately recognizable on the urban landscape due to their fashionably eccentric dress, long hair, and preference for swing music. The flamboyant style of the Zazous made them easy targets for both the ultra-right press and the authorities. This paper proposes to examine the sartorial habits of the Zazous and their potentially subversive import in the culturally repressive atmosphere of Occupied and Vichy France. My paper will begin by detailing the fashion choices of both male and female Zazous. Next, my discussion will consider the representation of the Zazous in the media, particularly in the context of dominantly conservative societal prescriptions for youth culture in France during the Occupation and Vichy era. Finally, my paper will analyze the response by the authorities to the Zazous, focusing specifically on police records of those arrested during the yellow star campaign of 1942. Employing a variety of visual, journalistic, and administrative documents from the period, my paper will demonstrate the extent to which dress, for an historically negotiated subcultural group like the Zazous, can constitute a daily act of political dissidence.

Biography
Leonard R Koos is an Associate Professor of French at the University of Mary Washington, United States. He is a specialist in nineteenth- and twentieth-century French literature and has published extensively on topics including literary decadence, nineteenth-century fashion, colonial literature, and contemporary French popular culture. He earned an MA, MPhil, PhD from Yale University.

Cartoon, Baccalauret 42, Artist Unknown, Jeunesse, Number 12, August 2, 1942, p. 4.

The cartoon states, in translation:

Baccalauret 42
—The prof asked me which occurrence had most changed the twentieth century...I answered: “Swing”...So, he gave me a zero.
—Poor dear! That was not very zazou of him!
Standardised or Simplified?

The Effect of Government–Imposed Restrictions on Women’s Clothing Manufacture and Design during the Second World War

Sarah Magill

Abstract

The Second World War necessitated the transferral of labour and supplies from civilian manufacture to war production. Orders initiated by the government, in an attempt to make economical use of limited resources, severely affected the clothing industry from production to consumption. As a result, many contemporaneous sources and contemporary scholars claim that civilian dress was standardised. Scrutiny of trade journals, government documents, Mass Observation records, extant garments, and sewing patterns demonstrates that though manufacturing methods were standardised and simplified, there continued to be a range of styles in women’s dress.

Biography

Sarah Magill holds a Master’s degree in the History of Textiles and Dress and a BA in Costume for Screen and Stage. She is an HEA Fellow and lecturer in costume at The Arts University Bournemouth. She has an interest in Second World War clothing and the impact of government directives on the manufacture of dress. She recently published a book, Making Vintage 1940s Clothes for Women, utilising period techniques to create reproduction garments. Sarah is the 2017 winner of The Association of Dress Historians Award. For award consideration, Sarah submitted a paper titled, “Standardised or Simplified? The Effect of Government–Imposed Restrictions on Women’s Clothing Manufacture and Design during the Second World War,” which will be published in the Spring 2018 issue of The Journal of Dress History.
**Best Friends and Kindred Spirits:**
Fashion and Friendship in A Little Princess and Anne of Green Gables
Jaclyn Marcus

**Abstract**
This presentation will be a comparative literary study focused on the works A Little Princess (1905) by Frances Hodgson Burnett and Anne of Green Gables (1908) by LM Montgomery. In these two novels, fashion is instrumental in developing the episodes of closeness and friendship which bring the female characters together. For example, Burnett’s young protagonist Sara Crewe makes a stir amongst her fellow students when she first appears at the seminary with her beautiful possessions and clothing, while the shabby appearance of Montgomery’s redhead orphan, Anne Shirley, garners its own negative reaction with her peers upon first impression. It is clear that fashion and its accompanying material possessions have a profound impact on the way the characters are perceived socially, as well as how they relate to one another in each story. My presentation will highlight the role fashion plays in these literatures which depict female protagonists growing up during the late Victorian era. Specifically, I will explore clothing and style as they shape the female heroines’ evolving friendships and their changing social identities in these twentieth-century adolescent works.

**Biography**
Under the supervision of Dr Irene Gammel, Jaclyn Marcus at Ryerson University’s School of Fashion, Jaclyn Marcus is conducting her Major Research Project on the impact fashion has on the friendships of young female characters in twentieth-century literature. Jaclyn is honoured to have joined Ryerson University’s Modern Literature and Culture Research Centre in 2016 and is excited to hold the role of editorial assistant for Fashion Studies, co-founded and co-edited by Dr Ben Barry and Dr Alison Matthews David, the first open access journal in the transdisciplinary field of fashion.
Antoine Watteau: 
Visual Arts, Fashion, and Sartorial Culture in Paris, 1700–1730
Axel Moulinier

Abstract
This conference paper is based on the PhD thesis of Axel Moulinier, and titled, Antoine Watteau: le discours de l’étoffe. As a dress historian, Moulinier’s first concern is the study of Watteau’s sartorial and material culture. Through Watteau’s drawings, paintings, and engravings, Watteau provides his own point of view on clothes in Paris, during the first third of the eighteenth century. His representations question the notion of visual culture. By confronting Watteau’s approach to his contemporaries (such as Bernard Picart, Jean-François de Troy, and Charles de La Fosse) this research considers recreating an illustration of fashion history during this period, which has not been extensively studied. This study hopes to bring together a consistent corpus of archives (including the Archives Nationales in Paris) which may expose insight into second-hand shops, theatre costumes, merchants, and the fashion sphere—and their link with Watteau. Also, a close examination of extant clothes will be necessary to better understand construction, fabrics, and ornamentations on textiles. This research aims to uncover and highlight a complex historical period and a mysterious artist, Antoine Watteau.

Biography
Abstract
“The coat is the picture,” John Singer Sargent explained to Graham Robertson in the summer of 1894, tugging a heavy woollen garment ever more tightly around his sitter’s slender figure and ignoring the warm temperature of his studio. The incident is but one example of the manner in which Sargent saw dress and fashion as integral elements in his artistry, using clothes to proclaim his own aesthetic agenda while simultaneously establishing his sitters’ social position, profession, gender identity, and nationality. This paper will introduce the Museum of Fine Arts, Boston, planned exhibition on John Singer Sargent and fashion. A collaboration between curators in the Departments of American Art and the Logie Department of Textile and Fashion Arts, the show will examine how Sargent managed the dress worn by the sitters for compositional purposes and to create paintings with masterful light and textural effects. A close look at the paintings, documentary sources, and the fashion of the day show that the painter was not averse to altering dress to suit his own needs.

Biography
Pamela A Parmal, Chair of the David and Roberta Logie Department of Textile and Fashion Arts, has been with the Museum of Fine Arts Boston since 1999. Prior to her job at the MFA, she worked for the Museum of Art, Rhode Island School of Design. Both museums house encyclopaedic collections of textiles and dress, and her exhibitions and publications reflect that range. Her most recent work has considered the role of embroidery in the life of the women of colonial Boston and resulted in the exhibition and publication, Women’s Work: Embroidery in Colonial Boston (2012). Pamela has also curated and written on fashion. In 2016 she cocurated the exhibition #techstyle, a look at the impact of contemporary technology on fashion and clothing design.
The Woman, the Witch, and the Wardrobe: How Dress Defined the Witch in Seventeenth-Century Britain
Allison Pfingst

Abstract
This paper explores the role of dress in the construction of the concept of a witch in seventeenth-century Britain. While the historiography on early modern witches and witch trials is extensive, and comes from a wide variety of disciplines including, most applicably, art history, and gender studies, a dress historical approach to the topic is notably absent. Recognising dress as a primary indicator of class, gender, relationships, and morals in the seventeenth century, this paper seeks to reinterpret extant representations of witches through this medium. Utilising written descriptions and printed images in plays, ballads, trial records, and literature ranging from Daemonologie to Macbeth, this paper identifies dress as essential to the concepts of transformation, ambiguity, and nakedness, that surround women identified as witches in this period. By connecting these abstract concepts to the embodied reality and explicit regulation of dress, this paper contributes to identifying the traits that made real women susceptible to the impossible, fantastical, and often horrific, accusations of witchcraft.

Biography
Allison Pfingst is a fashion archivist based in New York, United States, and is currently working with Fordham University to develop their undergraduate fashion program. She holds a BA in Art History and an MLitt in Dress and Textile Histories from the University of Glasgow, Scotland. Her research interests revolve around the dress and depictions of subversive women. This led to her Master’s dissertation topic, which will be presented at the 2018 International Conference of Dress Historians in London, about the dress of women accused of witchcraft in the seventeenth century. You can follow Allison on Instagram @thedresshistorian.
Seventeenth-Century Norwegian Portraits  
as a Resource for the Investigation of Clothes  
Birgitta Ramnefalk

Abstract
The Norwegian art historian Henrik Grevenor (1896–1937) emphasised that one can hardly trust portraits from the seventeenth century. The reasons are many; for instance, that a person wanted to be shown more prominently than real. Further, the painter could be better paid if he depicted more fashionable and expensive clothes. In addition it was not unusual that the painter finished a portrait—except for the face—before he met the person to be depicted. Despite this, it is interesting that Grevenor recommended that dress historians pay attention to exquisite bobbin laces in some portraits. So, the question emerges: Do portraits from the said time disguise or reveal? To address this question, different painters and different areas in Norway will be compared, as did Grevenor with history of art. An historical orientation forms the background to this research, with political, art historical, and gender roles. The portraits are collected from books, the portrait collection at the Director General of Historic Monuments, from museums, and churches. Many of the portraits are of the ecclesiastical estate.

Biography
Born in Sweden, Birgitta Ramnefalk moved to Norway in 1975. She studied in Sweden (BA), Canada (History of Costumes and Textiles), and Norway (Majoring in Ethnology). She has worked as a leader of archives and as a keeper at Borgarsyssel Museum in Sarpsborg, Norway. Her main interest is clothes and identity. The title of her 1992 theses was Human Externals: A Mirror of Culture, a study in non-verbal conversation through clothes in Norway, 1530–1630. In 2004, Birgitta published, From Where Does Fashion Come? From Ideology to Fashion in the Period 1790–1914. Birgitta has delivered presentations at ICOM conferences in 2012 in Belgium and 2014 in Greece, which are included in ICOM conference publications.
Casci Ritchie

Abstract
The impact of Prince (1958–2016) on fashion has yet to be fully explored by dress historians. Today, the singer stands alone as a revolutionary artist in popular music history, with an iconic look and immortal purple legacy. Prince’s 1980 album release, Dirty Little Mind, launched a more provocative image and introduced the world to his band, soon to be named The Revolution. Blurring race, gender, and sexuality, Prince strutted onstage in stockings, intimidating and arousing crowds alike, performing a fusion of funk, new wave, punk, rhythm and blues, and rock. The fashion worn by Prince and his band during this influential time foreshadowed what we now view as the epitome of Prince’s style, which became iconic in the 1984 cult phenomenon, Purple Rain. So what came before the Rain? This paper will explore Prince’s style through this dynamic time, focusing on archival garments, press photographs, album art, concert footage, and interviews. The author will pinpoint pivotal moments in this journey and creatively explore the origins, development, and impact of his style. An object study will focus on the trench coat as a key garment in Prince’s sartorial life. The evolution and cultural history of this garment will be examined in relation to the role played by the garment in shaping the young provocateur of Dirty Little Mind into the prolific cultural icon of today.

Biography
Casci Ritchie is an independent scholar with a passion for twentieth-century fashion, from creation to consumption. She holds a BA Honours in Fashion Design, an MA in Fashion Bodywear, and is a 2016 graduate of the University of Glasgow with a MLitt in Dress and Textile Histories. Her dissertation explored the impact of Hollywood cinema on the fashion choices of Glaswegian women during the 1940s. As a lifelong fan of Prince, she recently presented a paper at the first academic conference dedicated to the study of Prince, which was held at Salford University in May 2017.
Abstract
In the 1960s and 1970s, the second-wave feminist movement criticised dress, fashion, and cosmetics as trivialities that functioned ideologically to construct a false femininity, and as means of keeping women trapped in a subservient position in relation to men. Feminists themselves wore dungarees, jeans, loose shirts, and favoured the “casual” look. Later, the third-wave feminists argued for a more inclusive vision of beauty and feminist style. They noticed, in fact, that instead of liberating women from feminine norms and rules of fashion, the second-wave feminists created their own dress imperative. This conference paper will present how Finnish second-wave feminists practised feminism through dress and appearance. The paper is based on oral history interviews with Finnish second-wave feminists, demonstrating that there are several dress styles among them. Many felt that the feminist ideology liberated them to embrace femininity and to enjoy fashion because they felt that in Finland the casual look had been the norm in women’s appearance. Their stories show that the feminist dress style is an outcome of a negotiation between feminist ideas of dress, occupational and professional dress codes, personal dress style, and personal “dress history.”

Biography
Arja Turunen is a postdoctoral researcher at the Department of History and Ethnology in the University of Jyväskylä, Finland. In her current research project, How Political Became Personal: Feminism in Practice in Finland, Turunen studies the personal and grassroots aspects of the second-wave feminist movement in Finland, with oral history methods. Previously, Turunen studied the history of women’s trouser-wearing in Finland from the end of the nineteenth century until the 1970s, by analysing advice given in women’s magazines as well as women’s personal memories and experiences of the acceptance of the trouser trend.
The Clothes Worn in 1786 for the Wedding Celebrations of Carlota Joaquina of Spain and Dom João of Portugal

Fausto Viana

Abstract
A marriage of the nobility, especially between two significant European Imperial Houses such as the Bragança (Portugal) and the Bourbon (Spain), that already existed in the seventeenth century, is a reason to celebrate. This paper aims to show costumes used in two of the celebrations of the marriage between John VI of Portugal and the Infanta Carlota Joaquina of Spain in 1785. The first one happened in Madrid, Spain and there are only two visual documents of that party, both in the Palace of Queluz, Portugal. The other one is a celebration of the wedding in Brazil, then a colony of Portugal and therefore under the reign of the Queen of Portugal and the Algarves, D Maria I. The vice–king in Brazil, D Luiz de Vasconcellos, could only celebrate the wedding in 1786. It would be late, but it had to be outstanding: He prepared six floats that were full of people dressed to represent allegorical facts about the future king and queen. Earlier than they thought, they would all move to Brazil, escaping from the claws of Napoleon, who invaded Portugal in 1808. That would change the fate—and the dresses—of the country forever.

Biography
Fausto Viana, PhD, is a fashion, set, and costume design professor at The School of Communication and Arts at São Paulo University, Brazil. He was awarded a Bachelor’s degree in Drama in 1992, a Master’s degree in 2000, and a Doctoral degree in 2004 in Drama at São Paulo University. He earned a second Doctoral degree in 2010, in Museology at Lusófona University in Portugal. He completed two postdoctoral programmes, one in Textile Conservation in Lisbon and the other in Fashion in Rio de Janeiro. He is the author of several books, including The Manual of Costume Conservation (2006), Theatrical Costume and the Renovations of the Twentieth Century (2010) and Costume as Document (2015).
Abstract
The fashion illustrations of Serbian artist, Milena Pavlovic Barilli (1909–1945) have been understudied and underestimated by heteronormative and socialist constructed Serbian academia, who have evaluated her fine arts production only. In-depth thesis research has shown that the fashion illustration, rather than the painting, was the first media that the artist created while forming her artistic expression. Beginning with her art education in Belgrade, then moving to Munich, London, Rome, Paris, and finally New York, Barilli was the only Serbian artist who crossed these borders while capturing the image of fashion through her illustrations. She was the only Serbian artist who worked for American Vogue magazine. Her fashion illustrations are the only representation of Western haute couture in the canon of Serbian art. As such, they can serve as a case study for establishing fashion history as a separate discipline within Serbian academia. More importantly, the thesis and the upcoming exhibit are aiming to write the new chapter of Western dominated fashion studies by respectfully inscribing Serbian fashion heritage in it.

Biography
Stefan Žarić is an independent curator and art historian, whose focus is Serbian fashion. His MA thesis, defended in June 2017 at the University of Belgrade, Serbia, on the subject of Western fashion and Serbian art, is in the process of being published and turned into an exhibition, with Stefan as curator-in-charge. Prior to his graduate studies, Stefan studied and interned in Serbia, the United States, and Estonia. He cocurated several fashion- and design-themed exhibitions, and he published the first study on fashion museology in Serbia.
ADH Student Fellows

The following ADH Student Fellows generously assisted with the conference.

Emmy Sale
Emmy is an undergraduate finalist in Fashion and Dress History at the University of Brighton. Her dissertation is exploring the manufacture and leisure of hand-knitted bathing suits in the 1930s using surviving garments, photographs, and women’s magazines. With plans to continue to MA study, she hopes to develop her passion for material culture research of dress history. She believes that social media is a great way to engage with museums and online dress history communities in order to find out up-to-date information about research developments, exhibitions, and interesting articles. Her ADH Student Fellow role is part of the communications team and running the ADH social media pages.

Stefan Zaric
Stefan Zaric obtained a BA degree in Comparative Literature from the University of Novi Sad, and the MA degree in Modern Art History from the University of Belgrade, with additional studies and internships in the USA, Germany, and Estonia. He is the author of Musealization without Museology: National Museums and Fashion Exhibits between History, Theory, and Practice (2015), the first fashion museology paper in Serbia, as well as the author of several fashion exhibits. His areas of interest and research include exchange between western and Serbian fashions. For his MA thesis, Fashion Illustration of Milena Pavlovic Barilli, Stefan was awarded with the highest recognition for art history students on the national level, The Pavle Beljanski Memorial Collection Award for the Best Thesis in Art History.
Conference Panel Chairs

The following ADH members chaired panels during the conference.

Jennifer Daley
Jennifer Daley researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She is a university lecturer, and has taught dress history, international fashion marketing, fashion business management, and other courses to BA, MA, MSc, and MBA students at several universities, including the London campuses of New York University, Coventry University, Richmond University, London College of Fashion, and King’s College London. Jennifer is the Managing Editor of The Journal of Dress History. She is a PhD candidate at King’s College London, where she is analysing sailor uniforms and nautical fashion. She holds an MA in Art History from the Department of Dress History at The Courtauld Institute of Art, an MA from King’s College London, and a BA from The University of Texas at Austin. Jennifer is Chairman of The Association of Dress Historians.

Marion Maule
Marion has been a passionate collector, lecturer and teacher for more than forty years. She has travelled widely, speaks several languages and curated many specialist exhibitions in Bedfordshire. Her Asian Arts Diploma and a particular interest in Asian textiles, fans and wedding customs continue to fuel her research and lead to memorable encounters.

Tara Tierney
Tara Tierney holds an MA in the History and Culture of Fashion, from London College of Fashion, University of the Arts London. Her 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. Tara is Secretary of The Association of Dress Historians.

Janice West
Janice West is an independent curator, writer, and researcher based in London. She curated the exhibition and wrote the book for Made to Wear: Creativity in Contemporary Jewellery (1998) for Central Saint Martin’s. Janice has contributed to many publications, including to Footnotes: On Shoes (Rutgers University Press, 2001). She has co-curated exhibitions and co-edited books with Tessa Peters, including The Uncanny Room (2002), The House of Words (2009) and Memoranda (2011). She is currently researching London couture and working on the documentation of the Middlesex University Fashion Collection.